

Title of the subject: <b>Literature and Adaptation</b>	Credit value: <b>5</b>
Description of the subject: the brief, still informative description of the knowledge to be attained	
<p>The lecture course responds to the phenomenon of adaptation, both as a process and a product, and argues, with Hutcheon, that the practice of adapting is central to the story-telling imagination. Adaptation constitutes the driving force of our (and not exclusively contemporary) culture: stories have been being adapted across literary history, an array of cultural contexts and a variety of media formats. When explaining the changing perception of adaptation Shakespeare's oeuvre as raw material and Shakespeare as a global icon come in handy.</p> <p>On the one hand the "Literature and Adaptation" course is devoted to mapping the critical history of adaptation studies, making Fortier and Fischlin's 2000 <i>Adaptations of Shakespeare: A Critical Anthology</i> a starting point, first looking back on the 18<sup>th</sup> century concept(s) of <i>imitation</i>, then demonstrating the domination of the romantic idea of the single original source and the fidelity discourse that stems from it, through the few pioneering publications of adaptations of Shakespeare in the 20<sup>th</sup> century, then paying particular attention to the early 2000s when Adaptation Studies began to thrive, to eventually arrive at the "rhizomatic" nature (Lanier) of adaptations.</p> <p>On the other hand the "Literature and Adaptation" course intends transcend the textual analyses, the compare-and-contrast studies of individual novel and film pairings in particular, and pay particular attention to intermedial adaptations and the changing role of the author in it, then the crucial practical questions of how adaptations come to be made, what industries have the greatest stake in making them (see Murray's <i>The Adaptation Industry</i>, 2013).</p> <p>In order to demonstrate the complexity of alterations which texts experience between different media, the "Literature and Adaptation" lecture course offers a number of cross-genre and cross-media case studies through a range of media, from film, opera, graphic novels, video games, etc.)</p>	
List of the most important 2–5 pieces of <i>required</i> and <i>recommended</i> literature (lecture notes, handbooks) with bibliographical details (author, title, edition information (or specific pages), ISBN)	
<p><u>Required literature:</u>  HUTCHEON, Linda, <i>A Theory of Adaptation</i>, 2<sup>nd</sup> edition, Routledge, 2013, ISBN 9780415539388  SANDERS, Julie, <i>Adaptation and Appropriation</i>, 2<sup>nd</sup> edition, Routledge, 2016  MURRAY, Simone, <i>The Adaptation Industry. The Cultural Economy of Contemporary Literary Adaptation</i>, Routledge, 2013, ISBN 9780415710541</p> <p><u>Recommended literature:</u>  CARNEY Jo Eldridge, <i>Women Talk Back to Shakespeare. Contemporary Adaptations and Appropriations</i>, Routledge, 2021, ISBN 9780367763527  FISCHLIN, Daniel and Mark Fortier, <i>Adaptations of Shakespeare: A Critical Anthology of Plays from the Seventeenth Century to the Present</i>, Psychology Press, 2000. General Introduction pp.1-19.  LANIER Douglas, 'Shakespearean Rhizomatics: Adaptation, Ethics, Value', in: Alexa Huang, E. Rivlin (eds), <i>Shakespeare and the Ethics of Appropriation. Reproducing Shakespeare: New Studies in Adaptation and Appropriation</i>. Palgrave Macmillan, New York. <a href="https://doi.org/10.1057/9781137375773_2">https://doi.org/10.1057/9781137375773_2</a>  SANDERS, Julie, <i>Novel Shakespeares. Twentieth century women novelists and appropriation</i>. Manchester UP, 2001.  TAYLOR, Gary: <i>Reinventing Shakespeare. A Cultural History from the Restoration to the Present</i>. London: Vintage, 1991. Introduction, Chapter 2. Restoration. pp. 3-39.</p>	
List of those required professional competences, competence elements ( <i>knowledge, skill, etc., Section 8 of the Educational and Output Requirements</i> ) to the development of which the subject characteristically, materially contributes	
a) knowledge	

- a deep understanding of a particular literary work, form, motif or author across time, various geographical, social, and cultural contexts, locations, genres, and media
- thorough overview of available secondary literature related to the same particular field

b) skills

- further development of close reading
- identifying and locating a problem within the framework of appropriate disciplines
- interpreting secondary materials