

LITERATURE AND ADAPTATION WITH A CASE STUDY:

KING LEARS ON THE PAGE, THE STAGE AND THE SCREEN

BMNAN14700A-Module 7: Literature and Adaptation

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Class time and venue: live, online, 10:15-11:45 and 12:30-14:00 on Wednesdays, via MS Teams and/or Zoom (to be set Feb 10, Class 1)

Goal: an introduction to **adaptation theory** and **adaptation studies** through witnessing the transformations of a single play

Text of Shakespeare's *King Lear* to be used: <https://www.folgerdigitaltexts.org/html/Lr.html>

Class materials, course descriptions, assignments, register and tests: MS Teams

Official communication: through MS Teams

Office hours / RG: 9:00-9:30 Wednesday via MS Teams, **SV:** 9:00-9:30 Tuesday via MS Teams

Requirements: in-class activity and regular preparation is a must. Prepare for each class with a 300-word reflection on each of the works, both primary and secondary sources - upload your reflection to MS Teams Assignments.

Evaluation: based on your **in-class activity**, **reflections** and your **final test** (timed set of composition tasks on MS Teams. Both primary and secondary sources may be used).

Attendance: According to the rules of the Faculty, students may skip 3 classes (here: occasions). As we work along a set schedule please come prepared for each class, even if you skipped the previous one. If possible, please contact your professors in case you are late/ ill/struggling with difficulties reaching the online platform (we may move to another one)/planning to skip a class for other reasons.

	Topics for discussion - 2x90 mins	Assignment for the class
Feb 10	<p><u>Introduction to the entire course</u>, settling communication & tools (RG, SV) (45 mins)</p> <p><u>Introduction to Adaptation Studies (RG)</u></p> <p>Discussion (90 mins):</p> <ul style="list-style-type: none"> • What is Adaptation? (pp. 17-25) • What is Appropriation? (pp. 26-41) from Julie Sanders's <i>Adaptation and Appropriation</i> (Routledge, 2006) • offshoots and derivatives <p><u>Film viewing: <i>Slings and Arrows</i>, Season 3, Episode 1 (45 mins) (dir. Peter Wellington, 2006)</u></p>	
Feb 17	<p><u><i>King Lear</i> on the 17th century stage</u> (RG)</p> <p>Introduction to Shakespeare's Two <i>King Lears</i> (RG) (Further reading: https://internetshakespeare.uvic.ca/doc/Lr_TextIntro/index.html)</p> <p>Discussion:</p> <ul style="list-style-type: none"> • slam / rap • the Lear-quiz 😊 	<p>→ read Shakespeare's <i>King Lear</i> (1606)</p> <p>→ write a piece of rap / slam poetry / manga about (your reading of) Shakespeare's <i>King Lears</i></p>

	<ul style="list-style-type: none"> Find the quotes <p>Staging the elderly, the fools and the mentally ill: William Kemp vs Robert Armin, Tom o' Bedlam</p>	
Feb 24	<p><u>King Lear on the 18th century stage</u> (RG)</p> <p>Introduction to the earliest adaptations (Tate, Colman, Garrick), Further reading: https://internetshakespeare.uvic.ca/Library/Texts/Lr/index.html</p> <p>Discussion:</p> <ul style="list-style-type: none"> your 6 favourite chunks your visual representations reasons for adaptation? appreciation for adaptations? 	<p>→ read Nahum Tate's <i>King Lear</i> (1681) (Online edition by Lynne Bradley: https://internetshakespeare.uvic.ca/doc/Tate-Lr_M/scene/Epistle/index.html)</p> <p>→ collect your 6 favourite chunks</p> <p>→ collect visual representations of Lear in Tate's / Garrick's or Colman's version</p>
March 03	<p><u>King Lear on the 19th century stage</u> (RG)</p> <p>Introduction to the restoration of what he thought was "Shakespeare's <i>King Lear</i>" by W. C. Macready</p> <p>Discussion:</p> <ul style="list-style-type: none"> Is it possible to restore the original? The impact ephemeral performances Shakespeare in high vs popular culture play vs promptbook the problem of the Fool or the genre 	<p>→ read Reuss Gabriella, <i>Shakespeare Londonban és Pest-Budán</i> (L'Harmattan, 2017), pp. 121-150</p>
March 10	<p><u>King Lear and the 19th century Shakespeare burlesques</u> (SV)</p> <p>Discussion:</p> <ul style="list-style-type: none"> Introduction to the genre of the Shakespeare burlesque Introduction to illegitimate theatres in London in the 19th century Discussion of why subversion can have claims for authority Absence is presence: why there are no <i>Lear</i> burlesques at hand 	<p>→ read: Richard W. Schoch, <i>Not Shakespeare</i>, (CUP, 2002), pp. 1-30.</p> <p>→ read: W.S. Gilbert: <i>Rosencrantz and Guildenstern</i>: https://gsarchive.net/gilbert/plays/rosencrantz/rosencrantz.pdf</p>
March 17	<p><u>King Lear's theatricality on screen(s)</u> (RG)</p> <p>Introduction to the problem of theatrical vs cinematic Shakespeare</p> <p>Discussion:</p> <ul style="list-style-type: none"> <i>King Lear</i>, directed by Peter Brook (1971) - as seen in the late 1980s by Anthony Davies citation: the pleasures of adaptation? - What happens if the audience do not recognize the source? the ubiquity of Shakespeare? (rhizomatics) 	<p>read either of the two below:</p> <p>→read: Chapter 4 (The Pleasures of Adaptation, pp.114-130) Linda Hutcheon's <i>A Theory of Adaptation</i>, (Routledge, 2006)</p> <p>→read: Douglas Lanier, 'Shakespearean Rhizomatics: Adaptation, Ethics, Value'</p>

	Film viewing: <i>The Madness of King George</i> (dir. Nicholas Hytner, 1994) (110 mins)	https://doi.org/10.1057/9781137375773_2
March 24	<p><u><i>King Lear's</i> theatricality on screen(s) - part 2 (SV)</u></p> <p>Discussion:</p> <ul style="list-style-type: none"> • TV-Shakespeare: How does the format influence the content? • Theatre vs. film - similarities and differences of adaptation • Text and context - a contemporary political take on a classic • A novel's influence: The Hogarth Shakespeare and film <p>Film viewing: <i>King Lear</i> (dir. Richard Eyre, 2018) (115 mins)</p>	→read: Peter J. Smith: 'Richard Eyre's <i>King Lear</i> : a Brexit Allegory' (2019)
March 31	Easter break	Easter break
April 07	Easter break	Easter break
April 14	<p><u><i>King Lear</i> as a novel (SV)</u></p> <p>Discussion:</p> <ul style="list-style-type: none"> • Crossing genres: reading a novel from a play • Crossing genres: from tragedy to comedy • Crossing times: recreating the Middle Ages for a contemporary American audience • Contemplations on authenticity ☺ 	→read: Christopher Moore: <i>Fool</i> (Harper-Collins, 2009)
April 21	<p><u><i>Lear</i> as an opera: Aribert Reimann: <i>Lear</i> (SV)</u></p> <ul style="list-style-type: none"> • Adapting <i>Lear</i> for the musical stage • Genre crossing in adaptation • Play vs. libretto • How to analyse an opera - a practical guide <p>Film viewing: Reimann - <i>Lear</i> - scenes from the Munich, Budapest and Los Angeles versions</p>	→read: Laurel E. Zeiss: "The Dramaturgy of Opera" pp. 543-613. in: <i>The Cambridge Companion to Opera Studies</i> , CUP, 2012.
April 28	<p><u><i>Lear's Death</i> - a postdramatic take on <i>King Lear</i> (SV)</u></p> <p>Discussion:</p> <ul style="list-style-type: none"> • What is postdramatic theatre? • How to watch a collage? • Text vs. performance • Revisiting theories of adaptation <p>Film viewing: Éva Enyedi: <i>Lear's Death</i> - Miskolc National Theatre, 2018</p>	<p>→read: Hans-Thies Lehmann: <i>Postdramatic Theatre</i>- Prologue (Routledge, 2006), pp. 16-27.</p> <p>→read: Éva Enyedi: <i>Lear's Death</i></p>
May 05	<u>Home viewing (no class): <i>Slings & Arrows</i>, Season 3, Episodes 2-6 (5x45 mins)</u>	
May 12	<p><u>10:15 Final test (open book) (including <i>Slings & Arrows</i>)</u></p> <p><u>12:30 Grades, feedback (45 mins) (RG, SV)</u></p>	

(Further) readings:

- Bratton**, Jacqueline S. ed., *Plays in Performance: King Lear*. Bristol: Bristol Classical Press, 1987. The Restoration Lear. Nahum Tate, Sex and Politics pp. 14-20.
- Dobson**, Michael, *The Making of the National Poet. Shakespeare, Adaptation and Authorship 1660-1769*. Oxford: The Clarendon Press, 1992. Chapter 2. Politics and Pity. pp.62-98.
- Fischlin**, Daniel and Mark Fortier, *Adaptations of Shakespeare: A Critical Anthology of Plays from the Seventeenth Century to the Present*, Psychology Press, 2000. General Introduction pp.1-19.
- Földvary**, Kinga: „Brush up your Shakespeare”, in *Reinventing the Renaissance*, Brown-Lublin-McCulloch (eds.), Palgrave Macmillan, 2013, pp. 47-62.
- Howard**, Tony: „Shakespeare’s Cinematic Offshoots” in Russell Jackson (ed.) *Cambridge Companion to Shakespeare on Film*, CUP, 2007, pp. 303-323.
- Lanier** Douglas, ‘Shakespearean Rhizomatics: Adaptation, Ethics, Value’, in: Alex Huang, E. Rivlin (eds), *Shakespeare and the Ethics of Appropriation. Reproducing Shakespeare: New Studies in Adaptation and Appropriation*. Palgrave Macmillan, New York. https://doi.org/10.1057/9781137375773_2
- Sanders**, Julie, *Novel Shakespeares. twentieth century women novelists and appropriation*. Manchester UP, 2001.
- Shakespeare**, William, *King Lear*. Foakes, R. A. ed., The Arden edition, Third Series. Chapters: Reading and Staging *King Lear* pp. 3-80, Responses and Reworkings pp. 80-99
- Spencer**, Christopher, ed., *Five restoration Adaptations of Shakespeare*. Urbana: The University of Illinois Press, 1965. Introduction pp. 1-32.
- Spencer**, Christopher (ed), *Five Restoration Adaptations*, University of Illinois Press, 1965. Introduction, pp. 1-32.
- Taylor**, Gary: *Reinventing Shakespeare. A Cultural History from the Restoration to the Present*. London: Vintage, 1991. Introduction, Chapter 2. Restoration. pp. 3-39.
- Davies**, Anthony, *Filming Shakespeare’s Plays*, CUP, 1988, Introduction, pp. 1-4, half-chapter on Peter Brook’s *King Lear*, 1971, pp. 143-152