<table>
<thead>
<tr>
<th>Course Title</th>
<th>Film Adaptation: Cross Cultural Transfers and Creative Appropriations</th>
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<tbody>
<tr>
<td>Course Code</td>
<td>ENG 582</td>
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<tr>
<td>Course Type</td>
<td>Elective Literature/ Translation/European Studies</td>
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<tr>
<td>Level</td>
<td>Undergraduate</td>
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<tr>
<td>Year / Semester</td>
<td>3rd and 4th year</td>
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<tr>
<td>Teacher’s Name</td>
<td>Evi Haggipavlu</td>
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<td>ECTS</td>
<td>7.5</td>
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<tr>
<td>Lectures / week</td>
<td>2</td>
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<tr>
<td>Laboratories / week</td>
<td>N/A</td>
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**Course Purpose and Objectives**

Our aim in this course is to critically examine the rapidly expanding field of Film Adaptation from an interdisciplinary point of view that draws from the areas of Film Studies, Translation Studies, Literary Studies, Cultural Studies, Philosophy and the Arts. The varied and many connotations of Adaptation—both negative and positive, including but not limited to the notions of modification, doubling, evolution, re-telling, adjustment, transformation, conformation, mutation, accommodation, palimpsest, change, approach, dialogue, nearing, appropriation—will be explored through close readings of a number of case studies. Each of these will be based on a specific set of mutations/transformations that, for the purposes of this course, belong to one or more of the following categories: (a) crossings from various literary genres—short stories, fairy tales, novellas, poems, plays, nonfiction writing—to the screen; (b) transfers from different media and art forms—such as music, photography, mythology, dance, comics, painting—to cinema; and (c) cross cultural and/or ideological transfers of meaning—to Film. Our ultimate aim will be to (a) trace the creative transmutations texts undergo as they cross from one form and/or cultural context to another (or others) while at the same time (b) explore the complex relationship between Origin/Original and Copy that is presumed to underlie such transmutations.

**Learning Outcomes**

- Assess the significance of intertextuality in Film Adaptation.
- Explore the relevance of the question of fidelity in light of the evolutionary dynamics inherent in Adaptation.
- Explore ethical issues in “creative” appropriations.
- Assess the significance of playfulness in Film Adaptation; the significance of time, rhythm and movement in Adaptation and the question of authorship.
- Explore the politics of cross cultural and ideological transfers of meaning.

**Prerequisites**

N/A

**Required**

N/A

**Course Content**

- This is Just to Say...
- Adaptation Thematized: Spike Jonze’s Adaptation
- Intertextuality-Palimpsests-Echoes and the Death of a Salesman
- The Orphic Myth
- Fairy Tales
- The Greek Classics Adapted (Creatively): Lysistrata
- Medea(s)
- Re-Visioning Medea
- The Ten Commandments
- Music-Ballet-Cinema
- Biopics, Biographies, Based on a True Story, Memoirs, and Letters
- Superheroes-Comics-Graphic Novels
- Dostoyevsky’s The Idiot Adapted
- Akira Kurosawa’s Cinema
### Teaching Methodology

An extensive filmography will be handed to the students at the beginning of the semester to choose films from for their presentations and final papers. Each of the class meetings will be comprised of a lecture and discussion of the week’s topic, readings and films. Presentations on selected films will allow students to combine their critical and creative skills. Weekly screenings and discussions of films will be held after class aiming to create a culture of cinephiles.

### Bibliography

**Bibliography**

<table>
<thead>
<tr>
<th>Assessment</th>
<th>Presentations (in-class), Response Papers (take-home), Final Paper (take-home)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Language</td>
<td>English</td>
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</tbody>
</table>


**Filmography**

Bortko, Vladimir. *Idiot* (Russia, 2003)
Brewer, Craig. *Dolemite is my Name* (USA, 2019)
Burton, Tim. *Big Fish* (USA, 2003)
Camus, Marcel. *Black Orpheus* (Brazil, 1959)
Dauldry, Stephen. *Billy Elliot* (UK, 2000)
Davies, Terence. *A Quiet Passion* (UK, 2016)
Farhadi, Asghar. *The Salesman* (Iran, 2016)
Inarritu, Alejandro Gonzalez. *Birdman or (The Unexpected Virtue of Ignorance)* (USA, 2014).
Jarmusch, Jim. *Paterson* (USA, 2016)
Kaufman, Charlie. *Synecdoche NY* (USA, 2008)
Kurosawa, Akira. *Hakuchi* (Japan, 1951)
Kurosawa, Akira. *Ikiru* (Japan, 1952)
Kurosawa, Akira. *Rashomon* (Japan, 1950)
Lee, Spike. *Chi-Raq* (USA, 2015)
Lurman, Baz. *Moulin Rouge* (Australia, 2001)
Mihalaneu, Radu. *The Source* (France, 2011)
Nichols, Jeff. *Loving* (USA, 2016)
Olivares, Gerardo. *The Lighthouse of the Orcas* (Spain, 2016)
Pasolini, Pier Paolo. *Medea* (Italy, 1969)
Philips, Todd. *Joker* (USA, 2019)
Pryev, Ivan. *The Idiot* (Soviet Union, 1958)
Spike, Jonze. *Adaptation* (USA, 2002)
Tarantino, Quentin. *Once Upon a Time...in Hollywood* (USA, 2019)
Von Trier, Lars. *Medea* (Denmark, 1988)