

Term Information

Effective Term Spring 2014

General Information

Course Bulletin Listing/Subject Area Theatre
Fiscal Unit/Academic Org Theatre - D0280
College/Academic Group Arts and Sciences
Level/Career Graduate, Undergraduate
Course Number/Catalog 5971
Course Title Adaptation
Transcript Abbreviation Adaptation
Course Description In various guises (translation, revision, revival, recycling, burlesque, travesty, parody, adaptation, theft) the stage has long been a site of mythological and textual reiteration. The course examines the ways in which a select group of texts have found their ways onto the English-speaking stage again and again. The course contextualizes adaptation as a theatrical practice elemental to cultures.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Seminar
Grade Roster Component Seminar
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites Permission of instructor.
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 50.0501
Subsidy Level Doctoral Course
Intended Rank Senior, Masters, Doctoral

TERM:	Spring 2014	INSTRUCTOR:	Jennifer Schlueter
CREDITS:	3	OFFICE:	Drake 1108
LEVEL:	U/G	OFFICE EMAIL:	Schlueter.10@osu.edu
CLASS TIME:	Tuesdays & Thursdays, 3:30-5:18PM	OFFICE PHONE:	(614) 688-0428
LOCATION:	Drake 2068	OFFICE HOURS:	Mon & Wed 3:30-5:18

COURSE DESCRIPTION and LEARNING OBJECTIVES

In its various guises as translation, revision, revival, recycling, burlesque, travesty, parody, adaptation, and theft, the stage has long been a site of mythological and textual reiteration. In this course we will examine the ways in which a select group of texts have found their ways onto the English-speaking stage again and again. In this way, we will contextualize adaptation as a theatrical practice elemental to its cultures.

In doing so we will:

- Analyze the concerns, methodologies, and aims of theatrical adaptation
- Address the theatrical director as adaptor
- Engage with the problems of historical reconstruction of a theatrical event
- Discuss what, if anything, is the responsibility of adaptor or production to an “original” text

TEACHING METHOD: Seminar

REQUIRED TEXTS:

Sanders, Julie. *Adaptation and Appropriation*. New York: Routledge, 2006.

Coursepack of excerpts from essays and plays, as listed in course calendar.

BOTH texts are available at the Campus Bookstore. The Sanders text is also available for purchase online.

ASSIGNMENTS:

Project 1: Reconstruction (35% of final grade)

Students will choose one of the following adaptations, rewritings, or restagings of Shakespeare’s *Hamlet* to research and reconstruct. Craft an 8 page packet that tells helps us understand what the adapter (and adapted production) were aiming at, and what they achieved. Include imagery and an annotated bibliography.

1. Blessing, Lee. *Fortinbras* (1992)
2. Brook, Peter, dir. *Hamlet* (2001)
3. Brook, Peter. *Qui Est La* (1995)
4. Curtis, Richard. *The Skinhead Hamlet* (1990)
5. Davenant, William, adapt. *Hamlet* (1661)
6. Garrick, David. *Hamlet, Prince of Denmark* (1772)
7. Gilbert, W.S. *Rosencrantz and Guildenstern: A Tragic Episode, in Three Tabloids, Founded on an Old Danish Legend* (1874, 1891)
8. Griffin, GW. *Hamlet the Dainty* (1866) for the Christy Minstrels
9. Guthrie, Tyrone, dir. *Hamlet* (1963)

10. Hall, Peter, dir. *Hamlet* (1965)
11. Hopkins, Arthur, dir. *Hamlet* (1922)
12. Iizuka, Naomi. *Hamlet: Blood in the Brain* (2006)
13. Irving, Henry. *Hamlet*. (1879)
14. Kean, Charles. *Shakespeare's Tragedy of Hamlet, Prince of Denmark* (1859)
15. LePage, Robert. *Elsinore* (1997)
16. Ludlum, Charles. *Stage Blood* (1976)
17. MacKaye, Percy. *The Mystery of Hamlet, King of Denmark, or What We Will* (1950)
18. Papp, Joseph. *Naked Hamlet* (1967)
19. Poel, William, dir. *Hamlet* (1881)
20. Poole, John. *Hamlet Travestie* (1811)
21. Rudnick, Paul. *I Hate Hamlet* (1991)
22. Shakespeare, William. *Hamlet* (1600?)
23. Siddons, Sarah, starring. *Hamlet* (1775)
24. Stanislavski, Constantin and EG Craig, dir. *Hamlet* (1912)
25. Stoppard, Tom. *Dogg's Hamlet and Cahoot's Macbeth* (1979)
26. Stoppard, Tom. *Rosencrantz and Guildenstern are Dead* (1967)
27. Wilson, Robert, dir. *Hamletmachine* (1986)

Project 2: Creation (40% of final grade)

Each student, in consultation with the instructor, will write/build/craft/construct/shape an adaptation of his/her own. In consultation with their instructor, students will draft a short statement of goals for their adaptation (grounded in readings from the semester) and articulate the texts from which they will draw. Projects will be evaluated for the degree to which they satisfy the goals articulated.

Presentation (10% of final grade)

Each student will present for 5 minutes on Project 2.

Attendance and Participation (15% of final grade)

Attendance is expected. Absences must be cleared with your instructor. More than three absences will be grounds for reduction of your final grade by one-third of a letter. Students are expected to come to class prepared and ready to vigorously discuss material with their colleagues and instructor. To aid us in this, students will be required, weekly, to turn in a one-page summation of key ideas from their readings and conversations. These will be responded to by your instructor in writing.

GRADING: Student grades will be calculated as follows:

Attendance and Participation	15%
Project 1: Reconstruction	35%
Project 2: Creation	40%
Presentation.....	10%
Total	100%

GRADING SCALE:

	B+	87-89.9%	C+	77-79.9%	D+	67-69.9%	
A	93-100%	B	83-86.9%	C	73-76.9%	D	60-66.9%
A-	90-92.9%	B-	80-82.9%	C-	70-72.9%	E	0-59.9%

ACADEMIC MISCONDUCT: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (<http://studentaffairs.osu.edu/resources/>).

STUDENTS WITH DISABILITIES that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

FOR YOUR SAFETY, the OSU Escort Service is available after 7 p.m. by dialing 292-3322.

COURSE SCHEDULE

(Readings should be completed prior to class meeting)

University calendar: <http://registrar.osu.edu/staff/bigcalsem.asp>

Week 1:

1/7	Course introduction	
1/9	Haunting, shadowing and echoes	Sanders Part 1 CP: Hutcheon from <i>Theory of Adaptation</i>

Week 2:

1/14	The case of <i>Oedipus</i>	CP: Wiles from <i>Greek Theatre Performance</i> CP: Sophocles' <i>Oedipus</i>
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1/16	Rewriting Sophocles	CP: Seneca <i>Oedipus</i> , Corneille <i>Oedipe</i>
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Week 3:

1/21	Staging <i>Oedipus</i>	CP: Stravinsky/Cocteau AND Taymor/Suzuki <i>Oedipus</i>
1/23	Reconstructing and retracing	CP: Postlewait on <i>Hamlet</i>

Week 4:

1/28	Revision or theft?	CP: Anonymous, <i>King Lear</i>
1/30	The case of Lear	CP: Shakespeare, <i>King Lear</i>

Week 5:

2/4	Rewriting Shakespeare	CP: Tate <i>King Lear</i> , Wmn's Theater Gr. <i>Lear's Daughters</i>
2/6	Upstaging Shakespeare	CP: Fischlin/Fortier, Green, Schoch, Margolin

Week 6:

2/11	Catchup	
2/13	Reconstruction conversation	PROJECT 1 DUE

Week 7:

2/18	The problem of translation	Chekhov <i>Seagull</i> (any translation)
2/20	continued	CP: Frayn, Stoppard, Van Italle, Vitez: intros to <i>Seagull</i>

Week 8:2/25
2/27Talking back to Chekhov
continuedCP: Williams, Bogart: *Chekhov*, Scolnicov/Holland**Week 9:**3/4
3/6Staging history and legend
continuedCP: Marlowe *Dr Faustus*
CP: Goethe *Faust Part 1***SPRING BREAK: March 10-14****Week 10:**3/18
3/20continued
Literary ArchetypesCP: Grotowski *Faust*, Stein *Dr Faustus Lights the Lights*
Sanders Part 2**Week 11:**3/25
3/27Novel to stage
Novel to stageCP: Hawthorne *Scarlet Letter*
CP: Parks *In the Blood***Week 12:**4/1
4/3Devising, authorship, collage
Devising, authorship, collageCP: Woolf letters
CP: Bogart *Room*, Oddey from *Devising***Week 13:**4/8
4/10Crossing cultures
continuedCP: Hui Lan Ki *Circle of Chalk*
CP: Brecht *Caucasian Chalk Circle***Week 14:**4/15
4/17Ways and Means
CopyrightSanders Part 3
CP: Mee *Berlin Circle***Week 15:**

4/22

Final presentations

PRESENTATIONS DUEFinal exam week 4/23-4/29: **PROJECT 2** is due 4/25 by 12 PM

Jennifer Schlueter
Theatre 5971 Adaptation

Provide the rationale for proposing this course.

I would like to offer a course in Adaptation, a vibrant form of theatrical creation that has been around for centuries. It makes particular sense to me to offer such a course in this department, with our focus on new works creation. Adaptation is one mode of creation which sits, at times, between playwriting and devising. It's also a form that dramaturges sometimes undertake, and so I envision the course being offered as a further new works writing course. Finally, with my own interest in and expertise in creating work from found text, I'm interested in offering a course that will allow me to pass that on to our students.

This course would be an elective for the theatre major, and open to enrollment for students outside our major. I anticipate that, like Playwriting (Theatre 5961), I will enroll about as many English majors and graduate students as I will theatre majors.