



COURSE UNIT (MODULE) DESCRIPTION

Course unit (module) title	Code
Seminar of English Literature. From Literature to Film: Adaptation Theory and Practice/Anglų literatūros seminaras (Nuo literatūros prie kino: adaptacijos teorija ir praktika) su kursiniu darbu	

Lecturer(s)	Department(s) where the course unit (module) is delivered
Coordinator: dr. Deividas Zibalas	Institute of English, Romance, and Classical Studies

Study cycle	Type of the course unit (module)
BA	Optional

Mode of delivery	Period when the course unit (module) is delivered	Language(s) of instruction
Seminars	Spring semester	English

Requirements for students	
Prerequisites: Advanced English language proficiency (B2, C1)	Additional requirements (if any):

Course (module) volume in credits	Total student's workload	Contact hours	Self-study hours
5	150	48	102

Purpose of the course unit (module): programme competences to be developed
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The course provides students with a comprehensive introduction to both the theory and practice of adaptation. It begins by exploring key theories of adaptation, guiding students through the major scholarly perspectives that have shaped this field of adaptation studies. Throughout the course, students will engage with several film adaptations of literary works, applying the theoretical concepts they have learned to analyse how these adaptations interpret, transform, and sometimes challenge the original texts. By the end of the course, students will have acquired the skills needed to critically analyse and evaluate both literary texts and their corresponding screen adaptations.

Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods
<u>General learning outcomes:</u> Students <ul style="list-style-type: none"> • will be able to set goals, choose and use resources necessary for the completion of a task, plan their time and follow deadlines; • will be able to understand the specifics of different cultures and to analyse and assess cultural contexts; • will be able to study, work, and communicate with people from different cultural backgrounds and develop awareness, respect, and openness to cultural diversity; • will be able to identify problems and challenges in their own and related fields; • will be able to identify problems by finding, analysing, and critically assessing relevant information, generate new ideas, and choose the most optimal solutions; 	Group discussions, reading, viewing films, analytical thinking, critiquing student writing, individual feedback.	Writing exercises, presentation, term paper.

<ul style="list-style-type: none"> • will be familiar not only with the changes taking place in their field of interest but also with their causes, challenges, and opportunities; • will be open to new ideas, strive to change, and be creative and innovative; • will be able to evaluate the quality of their actions and achievements and strive to acquire the competencies necessary for future change. <p><u>Subject-specific learning outcomes:</u></p> <p>Students</p> <ul style="list-style-type: none"> • will gain an understanding of key debates in adaptation theory and their impact on the practice of textual analysis; • will be able to critically compare and contrast literary texts with their screen adaptations, recognising differences in narrative structure, point of view, and thematic emphasis; • will understand the differences between literary and cinematic storytelling techniques; • will be able to engage in dialogue and debate about different interpretations of adaptations; • will become acquainted the structure of a research paper (including different parts of the research paper), and the main requirements for each of the parts; • will be able to conduct independent research on literary and film sources, applying both literary and filmic criticism to the study of adaptations. 	
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Content: breakdown of the topics	Contact hours						Self-study work: time and assignments	
	Lectures	Tutorials	Seminars	Exercises	Laboratory work Internship/work	Contact hours	Self-study hours	Assignments
1. Introduction to the course. The elements of film.			2			2		Mary H. Snyder, <i>Analyzing Literature- to-Film Adaptations</i> (pp. 177-181).
2. Adaptation Studies. What is adaptation?			2			2	2	Linda Hutcheon, <i>A Theory of Adaptation</i> (pp. 2-6); Christa Albrecht-Crane and Dennis Cutchins, eds, <i>Adaptation Studies: New Approaches</i> (Introduction: New Beginnings for Adaptation Studies, pp. 11-21);

3. Approaches to adaptation. Fidelity, taxonomies/categorisation, narratological approach, dialogical intertextuality.		6			6	6	McFarlane, <i>It Wasn't Like That in the Book (The Literature/Film Reader: Issues of Adaptation, pp. 3-13)</i> ; McFarlane, <i>Novel to Film: An Introduction to the Theory of Adaptation (pp. 8-11)</i> ; McFarlane, <i>Novel to Film: An Introduction to the Theory of Adaptation (pp. 11-30)</i> ; Robert Stam, <i>Beyond Fidelity: The Dialogics of Adaptation (Film Adaptation, pp. 54-76)</i> .
4. Adaptation in practice (1): <i>Fight Club</i> . Chuck Palahniuk, <i>Fight Club</i> (1996) David Fincher, <i>Fight Club</i> (1999)		6			6	10	Reading and analysing the novel, watching the film, applying adaptation theory to critically engage with the adaptation.
5. Adaptation in practice (2): <i>Romeo and Juliet</i> . William Shakespeare, <i>Romeo and Juliet</i> (1597) Buzz Luhrman, <i>Romeo + Juliet</i> (1996)		6			6	10	Reading and analysing the play, watching the film, applying adaptation theory to critically engage with the adaptation.
6. Adaptation in practice (3): <i>A Clockwork Orange</i> . Burgess's <i>A Clockwork Orange</i> (1962) Stanley Kubrick's <i>A Clockwork Orange</i> (1971)		6			6	10	Reading and analysing the novel, watching the film, applying adaptation theory to critically engage with the adaptation.
7. Research paper writing (1): structure of a research paper, writing introduction, plagiarism, bibliography.		6			6	10	Jolanta Šinkūnienė and Linara Bartkuvienė, <i>How to Write a Research Paper in Linguistics, Literature, and Cultural Studies (pp. 8-13; 25-34; 67-75)</i> ; Examining examples of well-written introductions; students submit the first draft of introduction for peer-review.
8. Research paper writing (2): theoretical framework.		6			6	10	Jolanta Šinkūnienė and Linara Bartkuvienė, <i>How to Write a Research Paper in Linguistics, Literature, and Cultural Studies (pp. 43-47)</i> ; Discussing how to describe the theoretical framework in a research paper; discussing and considering possible theoretical frameworks for students' projects; students submit the first draft of their critical

								method for peer-review.	
9. Research paper writing (3): analysis/main body, conclusions, formal requirements.			4				4	4	Jolanta Šinkūnienė and Linara Bartkuvienė, <i>How to Write a Research Paper in Linguistics, Literature, and Cultural Studies</i> (pp. 54-55); Discussing how to write analysis/main body and conclusion sections of the research paper; examining well-written examples of analysis and conclusions; discussing the formal requirements.
10. Writing research paper and presentation.			4				4	40	Preparing for the presentation; finalising the term paper.
TOTAL			48				48	102	

Assessment strategy	Weight, %	Deadline	Assessment criteria
Presenting a scholarly article	10 %	During the semester	Each student will select a scholarly article analysing one of the assigned films or novels and give a 5-8 minute presentation summarising its main argument. The focus should be on the central thesis and key ideas used to support it. The summary must be concise, highlighting the essential points of the article in a clear way, while avoiding unnecessary detail.
Submitting introduction (1 st draft)	10%	Seminar 17	<p>After students have been acquainted with the structure of a research paper and the features of the introduction section, they have to choose their project and provide the first draft of the introduction section at least 48 hours before the seminar (seminar 17) so that both the lecturer and fellow students would have enough time to read it and prepare comments and feedback. The draft will not be accepted if it is submitted later than 48 hours before the seminar, unless a student is not able to submit the draft on time due to illness (in which case a doctor's note has to be provided).</p> <p>The draft has to include the following aspects: establishing a research territory, establishing a niche, occupying the niche (research question, hypothesis), literature review, list of references).</p> <p>Length: at least 600-800 words.</p> <p>The draft is assessed on a 10-point scale: 10 – the draft includes all the necessary parts (adequately or appropriately executed), only a few (no more than 10) grammatical, punctuation, spelling errors are present, sources are correctly referenced, it meets the required word length. 9 – one of the criteria is not met or adequately or appropriately executed (e.g. more than 10 grammatical, punctuation, and spelling errors are present). 8 – two of the criteria are not met or adequately or appropriately executed (e.g. more than 10 grammatical, punctuation and spelling errors are present; sources are not correctly referenced). 7 – three of the criteria are not met or executed adequately or appropriately. 6 - four of the criteria are not met or executed adequately or appropriately.</p>

			<p>5 – only one criterion is adequately executed. 4 and below – the draft does not meet the formal requirements.</p>
Submitting theoretical framework (1 st draft)	10%	Seminar 20	<p>After the seminars devoted to writing the theoretical framework, students have to submit the first draft of their theoretical frameworks at least 48 hours before the seminar (seminar 20) so that both the lecturer and fellow students would have enough time to read it and prepare comments and feedback. The draft will not be accepted if it is submitted later than 48 hours before the seminar.</p> <p>The draft has to include a clear/explicit description of the concepts, models or theories employed for the analysis of a selected film as well as the reasons for choosing a specific framework.</p> <p>Length: at least 500-600 words.</p> <p>The draft is assessed on a 10-point scale: 10 – the draft is submitted on time, it includes all the necessary parts, only a few (no more than 10) grammatical, punctuation, spelling errors are present, sources are correctly referenced, it meets the required word length. 9 – one of the criterion is not met or executed adequately or appropriately. 8 – two of the criteria are not met or executed adequately or appropriately. 7 – three of the criteria are not met or executed adequately or appropriately. The same rules apply for 6, 5, 4, 3, 2, and 1</p>
Oral presentation	10 %	Seminars 23-24	<p>Students are expected to present their research project in an oral presentation, lasting from 10 to 12 minutes and covering the following aspects: Preliminary Title, Introduction, Theoretical Framework, Preliminary Analysis and Conclusions, List of References.</p> <p>The assessment of the presentation is based on two criteria: (I) <i>content</i> (6%), and (II) <i>delivery</i> (4%). (I) Content is evaluated on a scale from 1 to 6 (preliminary title, introduction, theoretical framework, preliminary analysis and conclusions, list of references)</p> <p>6 points – a student introduces his/her preliminary title that reflects the content of the presentation, clearly presents the research question and provides background information, explains his/her choice of a critical method and briefly presents it, provides preliminary analysis and conclusions, and appropriately presents his/her list of references. 5 – one of the components is missing (e.g. a research question is not presented), or it is not presented in an explicit/informative enough manner (e.g. the research question does not reflect the points discussed in the presentation). 4 - two of the components are missing, or they are not presented in an explicit/informative enough manner. 3 - three of the components are missing, or they are not presented in an explicit/informative enough manner. 2 - four of the components are missing, or they are not presented in an explicit/informative enough manner.</p>

			<p>1 – only one component is present and is presented in an explicit/informative enough manner.</p> <p>(II) Delivery is evaluated on a scale from 1 to 4 (coherence, accuracy, field terminology, interaction with the audience)</p> <p>4 points – a student presents his/her information in an easy to follow manner, he/she uses standard and grammatically correct English, employs terminology acquired during seminars, and interacts with the audience.</p> <p>3 – one of the components is not realized adequately (e.g. reading notes and not keeping eye contact with the audience, or making several serious grammatical mistakes like subject-verb agreement and so on).</p> <p>2 - two of the components are not realized adequately.</p> <p>1 – only one component is realized adequately.</p>
Term paper	60 %	End of the semester	<p>Individually prepared research paper analysing one of the three adaptations discussed during the course. The assessment will be based on the student's ability to critically and creatively analyse the selected film, the proper structure of a research paper, development of a research question, proper academic conventions.</p> <p>Requirements: Word amount: 4,000-5,000. The minimum number of references: 7 scholarly sources. The term paper is graded on a 10-point scale.</p> <p>At a minimum, the term paper will address the topic, follow instructions, and be submitted in a neatly presented double spaced Times New Roman 12 font format, with pages numbered.</p> <p>An electronic (via VMA Moodle) version of the term paper will be submitted to the lecturer on the assigned date. Late submissions past the deadline will not be accepted, unless a student is not able to submit the term paper due to illness (in which case a doctor's note has to be provided).</p> <p>Assessment Criteria: Structure: 5% Formally, a term paper consists of Title Page, Abstract, Table of Contents, Introduction, Critical Method, Main Body, Conclusion, References/Bibliography, Summary in Lithuanian, Appendices (if necessary). The text length shall not go below and shall not exceed 2,500-3,000 considerably.</p> <p>Organization: 30% The paper is soundly organized at both macro and micro levels; its statements and arguments are conceptually coherent and cohesive; its sentences, paragraphs, and sections follow logical progressions.</p> <p>Content: 40% The paper provides ample and relevant information that supports the main hypothesis presented in the introduction. The student supports his or her argument with relevant secondary sources and significant examples and explains any concepts he or she uses to advance the argument. The paper conveys the student's competence of the chosen topic and displays an in-depth research.</p>

		<p>Language Use: 15% Simple and complex language structures, grammar, and punctuation all used correctly.</p> <p>Academic Conventions: 10% Appropriate layout, margins and fonts are used, total number of words meets the requirements, consistent documentation and referencing is displayed, appropriate bibliography is provided. The text is written in the appropriate academic register, and all referenced material comes from reputable sources (i.e., not from Wikipedia, Cliff's Notes, or Shmoop). For instructions on how to follow the written academic standard of the English department of Vilnius University please consult the manual <i>How to Write a Research Paper in Linguistics, Literature, and Cultural Studies</i>.</p> <p>Assessment Scale:</p> <p>10 (Excellent) Excellent, outstanding knowledge and skills: the knowledge of the research materials is excellent; the student demonstrates a holistic approach to the subject matter; the student coherently and logically articulates his or her approach to the analysis of the theme, persuasively develops the argument; appropriately uses a critical method in the analysis; writes in fluent academic English.</p> <p>9 (Very good) Solid, very good knowledge and skills: the knowledge of the research material is very good, the student knows how to apply it in her term paper; her arguments are logical, well-argued; the student knows and understands the key concepts; the student adequately uses a critical method in his or her analysis, the student writes in very good academic English.</p> <p>8 (Good) Knowledge and abilities are above average: good knowledge of the research material; examples are given but not interpreted; the knowledge of the major concepts is good although occasional discrepancies are observed; the structure and organization of the paper occasionally lacks coherence; student uses correct academic English.</p> <p>7 (Highly satisfactory) Average performance, knowledge and skills with some unessential shortcomings: the student is familiar with the research material, is able to use it independently; the analysis, however, lacks in-depth knowledge, some discrepancies, incorrect word usages are observed; the academic English has flaws.</p> <p>6 (Satisfactory) Knowledge and skills are below average performance: the student knows the most part of the research materials, but as he discusses it he shows lack of consistency, and alogical structure; gives few examples; it seems that the student did not invest a sufficient amount of time and effort into studying the subject; the student shows an inconsistent knowledge of the subject matter; or no knowledge at all; the academic English used has many flaws.</p>
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Attendance requirements			The attendance of seminars is compulsory. Students are allowed no more than 30% of unexcused absences. Students with more than 30% of unexcused absences are not eligible to pass the course.
			NB The students are expected to have and maintain academic integrity, therefore any type of plagiarism or academic dishonesty is strictly forbidden. Any plagiarised material found in a student's work will be recorded and reported to the Committee of the Study Programme of the Department of English Philology, resulting in the student failing the course. If during the re-taking of the exam the student once again resorts to academic dishonesty, he or she will be reported to the Dean's office, where the issue of the student's expulsion will be raised.

Author	Year of publication	Title	Issue of a periodical or volume of a publication	Publishing place and house or web link
Compulsory reading				
Albrecht-Crane, Christa and Dennis Cutchins.	2010	Introduction: New Beginnings for Adaptation Studies	<i>Adaptation Studies: New Approaches</i> (pp. 11-21)	Cranbury: Rosemont Publishing
Burgess, Anthony	1962	<i>A Clockwork Orange</i>		
Hutcheon, Linda	2006	<i>A Theory of Adaptation</i> (p. 2-6)		New York: Routledge
McFarlane, Brian	1996	<i>Novel to Film: An Introduction to the Theory of Adaptation</i> (pp., 8-30)		Oxford: Oxford University Press
McFarlane, Brian	2007	It Wasn't Like That in the Book. . .	<i>The Literature/Film Reader: Issues of Adaptation</i> (pp. 3-13)	Toronto: The Scarecrow Press
Palahniuk, Chuck	1996	<i>Fight Club</i>		
Shakespeare, William	1597	<i>Romeo and Juliet</i>		
Snyder, Mary H	2011	<i>Analyzing Literature- to-Film Adaptations</i> (pp., 177-181)		New York: Continuum
Stam, Robert	2000	Beyond Fidelity: The Dialogics of Adaptation	<i>Film Adaptation</i> (pp. 54-76)	New Brunswick: Rutgers University Press
Optional reading				
Aragay, Mireia, ed.	2005	<i>Books in Motion: Adaptation, Intertextuality, Authorship</i>		Amsterdam: Rodopi
Hutcheon, Linda	2006	<i>A Theory of Adaptation</i> (pp. 6-32)		New York: Routledge

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