1. How is Adaptation based on Charlie Kaufman’s life? 1
2. What is a form of writing that borrows from other writing? 1
3. What is shown as the opposite of “clichéd Hollywood blockbuster entertainment” 2
4. What are the clichés that Charlie hopes to avoid? 2
5. The standard rhetoric on adaptations has often deployed an elegiac discourse of what? 3
6. What is Woolf’s problem with love=kiss, death=hearse? 3-4
7. The persuasive force of the supposed superiority of literature to film can be partially explained by the undeniable fact that many adaptations based on significant novels are what? 4
8. What is the a priori valorization of historical anteriority and seniority in simpler language? 4
9. What are given as examples of successful adaptations? 4
10. What is the connection with the Oedipus myth? 4
11. Why was it wrong for Gibson to claim, “It is as it was.” 6
12. What is anti-corporeality? 6
13. How does Woolf describe film viewers? 6
14. What is the myth of facility? 7
15. What is the role of class prejudice in shaping negative impressions of adaptations? 7
16. How are adaptations doubly regarded as less? 8
17. According to Derrida, the prestige of the original is created by what? 8
18. What do The Odyssey, Don Quixote and Robinson Crusoe have in common? 8
19. Why might an analyst inquire how an adaptation can communicate the “spirit” or “self-presence” of authorial intent? 9
20. What is Bakhtin’s hybrid construction? 9
21. How does narratology help adaptation? 9
22. How does reception theory help adaptation? 9
23. Adaptations, fill in the lacunae of the source novels, which calls attention to what? 10
24. Film renders thought in audiovisual terms, not in language but in? 10
25. What are some of the revisionist views offered by adaptations? 11
26. What does Stam predict will provoke a major mutation in writing generally? 12
27. Why are many still persuaded by the notion of fidelity? 14
28. What does the cliched response ‘I thought the book was better’ really mean? 15
29. In which media are conceptual reinterpretations seen as normal? 15
30. According to Godard, how do big budgets destroy films? 16
31. For Deleuze, cinema invented what? 19
32. How does film return to language upon completion? 20
33. Which examples are given to illustrate the panoply of cinematic techniques that can distort time and space? 21
34. Adaptations, typically, carry some of the literary genres and mix in what? 25
35. What are some of the intertexts interwoven by the novel? 25-26
36. How is the chronotope defined? 26
37. In filmic terms, a chronotopic model of analysis evokes suggestive linkages between which three elements? 27
38. Any text that has “slept with” another text, as a postmodern wag once put it, has what? 27
39. What are the five types of transtextuality identified by Genette? 27-31
40. What are the three principal categories that film narratologists have extrapolated from Genette? 32-33
41. What do most film versions of Robinson Crusoe tend to skip? 34
42. How did Kubrick miss the protagonist’s epiphany in his adaptation of A Clockwork Orange? 34
43. What are the two parallel and intersecting forms - - - of narration in film? 35
44. A narrator, in Genette’s terms, can be which three types? 37
45. If a romantic kiss is accompanied by saccharine music, and backlighting, and misty-eyed performance, we can assume that the narrational point of view is what? 39
46. The term focalisation was originally coined in relation to literature to reference what? 39
47. What are the three possibilities of focalisation? 39
48. What is the main difference between ocularization and focalization? 40
49. What is zero ocularization? 40
50. Many revisionist adaptations of Victorian novels do what to them? 42
51. What are three ways that a Hollywood adaptation might correct its source? 43
52. Adaptations in a sense make manifest what is true of all works of art, which is what? 45

http://yunus.hacettepe.edu.tr/~jason.ward/ied393litinfilm/11StamLitAnd%20Film.pdf
It is what that is largely responsible for an adaptations box office and critical success? 73
2. What was the main argument about the first Harry Potter film? 73
3. Which pros and cons does this chapter reflect upon? 74
4. Which type of textuality is the commentary on the source text? 74
5. Which type of textuality describes structural connections between texts? 74
6. What can a high degree of hypertextuality reflect? 74
7. What was changed in the title of the first Harry Potter? 74
8. How do film adaptations of children’s literature often begin? 74
9. What is unusually about the marketing of the Potter books? 75
10. What are the unofficial rules of classical Hollywood? 77
11. What has replaced the Bible as the ur-text of our civilisation? 79
12. List the comparisons between Potter and Star Wars 79-80
13. What will the generation of those growing up in the late 1990s be defined by? 81
14. The Harry Potter audience is not ready for what? 81
15. How is Potter’s world nostalgic? 81-82
16. The film may have failed to copy the book, but … 83
17. What is the fate of any film which prioritizes transposition over interpretation? 83

The following is an excerpt from the help sheet on Poster design, which is on our website. Please check out the full handout:
http://yunus.hacettepe.edu.tr/~jason.ward/ied393litinfilm/PosterGuidelines.pdf

Once you have decided on the content of your poster, you need to consider the way the information should be displayed. A useful starting point is to prepare an outline plan that will help you make the most effective use of the space available to you. Your overall structure should be clear and logical so that the viewer’s eye naturally follows the flow of information in your display. To help establish a clear sequence of information, think about planning your poster on a grid system as in the diagram on the handout. The grids help break down the large space into convenient sized areas. Also, two main visual sequences become apparent: rows travelling across the page or columns travelling down the page. These natural ‘pathways’ can be used to structure your information in both panel and one-piece poster displays, guiding your reader’s eye through your information in a logical and fluid way.

Using a grid system, try producing a rough sketch of your poster layout working in a reduced scale to get a feel for how you might assemble your information in the final display. Use a pencil and some scrap paper to help you think freely and experiment with different designs.

Once you have established a basic layout for your poster, try printing out rough versions of the text and use scissors and glue to move things around. This can be used to experiment with different sequences and spacings and will help you gauge the amount of information needed for an effective display.

When you have a fairly good idea of where you want things to go, you can start to prepare your final poster. If you are aware of a few design principles as you prepare your material, you are more likely to achieve good results.

Sticking to the following rules will help you produce an effective poster. Once you have more experience of poster production you can become more adventurous.

Once you have written your text, you need to choose how to present it. There are five main variables to consider.
Font - choose a font that is easy to read at a distance. Most of the standard fonts are fine for this (e.g. Helvetica, Palatino, Times). Avoid mixing too many fonts as this can look messy. Two is often ideal; one for the headings and one for the main text.
Type size - remember that your poster will be read by someone standing at about a metre away so the text will need to be legible at a distance. Use large type sizes; the following examples are at 24 point and 36 point and can be clearly read at a distance.

24 point 36 point

Titles and headings will need to be larger than your main text. Developing a hierarchy of type sizes can help to differentiate between your main body text and the other text elements in your poster. Keep the number of type sizes to a minimum to avoid over-cluttering your poster. Apply your hierarchy to all aspects of your poster design to ensure consistency.

Line spacing or ‘leading’ - using one and a half or double spacing between lines of text greatly increases the legibility of your poster design.

Alignment - most word-processing packages give you the option of aligning your text in different ways on the page; the main choices are left, right, centre and justified. Avoid mixing alignments as this can look very awkward. Left aligned is the easiest to read, particularly when using large type.

Case - text in UPPER CASE can be very difficult to read, even at close distances, and is best avoided.

Colour can add an extra dimension to your poster design, making a poster more attractive and giving you another method of highlighting particular aspects of your information. Choose colours that work well together so that they don’t detract from the information in your display. It is sensible to use a small range of colours so that your poster doesn't look chaotic.