

Fresher Module Description Template 2025-26

Full Name: Cultures of Retelling

Lecturers: Dr Rosie Lavan (Convenor), lavanro@tcd.ie; Dr Sinéad Moriarty; Prof Andy Murphy; Prof Aileen Douglas; Prof Bernice Murphy

ECTS Weighting: 5 ECTS

Semester Taught MT/HT: HT

Year JF/SF/JS/SS: JF SH

Module Content:

- 1 Introduction: Defining 'Cultures of Retelling' [Dr Rosie Lavan]
- 2 Rewriting the Classics: Alice Oswald, *Memorial* [RL]
- 3 Beyond the Source: Madame Leprince de Beaumont, *Beauty and the Beast* [Dr Sinéad Moriarty]
- 4 TBC
- 5 Adapting Shakespeare: Nahum Tate, *The History of King Lear* [Prof Andy Murphy]
- 6 Editions: Jonathan Swift, *Gulliver's Travels* [Prof Aileen Douglas]
- 7 Reading Week
- 8 Adapting Austen: Jane Austen, *Pride and Prejudice* [AD]
- 9 Enduring Parody: Stella Gibbons, *Cold Comfort Farm* [RL]
- 10 Reworking Genre: Shirley Jackson, *The Haunting of Hill House* [Prof Bernice Murphy]
- 11 Revising Feminisms: Margaret Atwood, *The Handmaid's Tale* [BM]
- 12 Conclusions and exam preparation [RL]

Learning Outcomes:

- Developed a clear sense of the different interpretations of 'retelling' this module advances, and recognised how these processes of retelling shape the way we read and respond to texts
- Explored a diverse range of significant texts, with sensitivity to their different forms, genres, media, contexts, languages and traditions
- Gained appreciation for the ways in which writers and texts work across boundaries of form, genre, media, context, language and tradition, and reflected carefully on the principle of comparison in literary studies
- Considered a range of critical and theoretical perspectives on the texts and issues covered, and developed confidence in engaging with, deploying, and critiquing such perspectives

- Identified connections between texts and issues encountered here with those raised in the study of English to date
- Attained and enhanced skills in literary analysis which will support and enable advanced studies in English and cognate disciplines in subsequent years of the degree

Learning Aims:

On this team-taught module, students will consider the relationships between literary texts and their various retellings, across the boundaries of form, genre, media, context, language and tradition. The module covers concerns such as literature in translation; retellings and reworkings; allusion and parody; the production and circulation of texts; and literature on film. It will also address other key factors in the lives of a text, including questions of authorship, manuscripts and editions, and the evolution of its critical reception. It introduces students to a range of theoretical issues raised by these texts, and connects with other modules on the programme, including Genres and Literary Theories. Using a number of significant texts from the Classical to the contemporary periods, the module incorporates many different genres from various disciplines, draws upon a range of authors, and explores the journeys texts make across cultures and time periods.

Assessment Details:

- Number of Components: One
- Name/Type of Component(s): Exam (two-hour)
- Word Count of Component(s): N/A
- Percentage Value of Component(s): 100%

Preliminary Reading List:

Over the course of the lectures detailed reading suggestions will be provided to help students focus their research on individual texts and authors. To begin to explore some of the issues raised by this module, the following books are recommended:

Mireia Aragay ed., *Books in Motion: Adaptation, Intertextuality, Authorship* (Amsterdam and New York: Rodopi, 2005).

Derek Attridge, *The Singularity of Literature*, new edn (Abingdon: Routledge, 2017).

Jorgen Bruhn, Anne Gjelsvik and Eirik Frisvold Hanssen, *Adaptation Studies: New Challenges, New Directions* (London: Bloomsbury, 2013).

Umberto Eco, *The Open Text* (Cambridge MA: Harvard University Press, 1989).

Kamilla Elliott, *Theorizing Adaptation* (Oxford: Oxford University Press, 2020).

Gérard Genette, *Paratexts: Thresholds of Interpretation*, trans. Jane E. Lewin (Cambridge: Cambridge University Press, 1997).

Yvonne Griggs, *The Bloomsbury Introduction to Adaptation Studies: Adapting the Canon in Film, TV, Novels and Popular Culture* (London: Bloomsbury, 2016).

Linda Hutcheon, *A Theory of Adaptation*, 2nd edn (Abingdon: Routledge, 2013).

Thomas Leitch ed., *The Oxford Handbook of Adaptation Studies* (Oxford: Oxford University Press, 2017).

Angela McRobbie, *The Aftermath of Feminism: Gender, Culture and Social Change* (London: Sage, 2009).

Simone Murray, *The Adaptation Industry: The Cultural Economy of Contemporary Literary Adaptation* (New York: Routledge, 2012).

Matthew Reynolds, *The Poetry of Translation: From Chaucer and Petrarch to Homer and Logue* (Oxford: Oxford University Press, 2011).

Kathryn Sutherland, *Jane Austen's Textual Lives: From Aeschylus to Bollywood* (Oxford: Oxford University Press, 2007).

John Stephens and Robyn McCallum, *Retelling Stories, Framing Culture: Traditional Story and Metanarratives in Children's Literature* (London: Palgrave Macmillan, 2013).

Marina Warner, *From the Beast to the Blonde: On Fairy Tales and their Tellers* (London: Vintage, 1994).

Students are also encouraged to explore issues of the journal *Adaptation*:
<https://academic.oup.com/adaptation>

Please note:

- Curricular information is subject to change.
- Information is displayed only for guidance purposes, relates to the current academic year only and is subject to change.