

Short Paper 3 – Due Tuesday, April 19th

Now that we're moving into the adaptations you'll be writing about for your final paper, in this short paper you'll begin to analyze the text in question.

The first step will be to decide what your play or film is doing; its status as adaptation, appropriation, or analogue will guide your analysis.

Appropriation or Analogue:

Does the work depart significantly from the original text and language of the play? If it is a modern re-telling that does not use the original language of the play, then what are the major departures? Where is it set and who are the players? Is it telling an entirely new story using only snippets of the original work? Is an understanding of the original work necessary to understand this one? Or, does it stand on its own?

Adaptation:

Does the film remain relatively faithful to the original text (retaining the original language or most of the main features of the work)? It is simply transposing the play into another media (film) or time period (setting Hamlet in a contemporary business environment, for example)? If so, then for this paper you'll be writing a close reading of some element from your adaptation. So, for example, how do the scenic and costume elements of the adaptation affect our understanding of the text? What does the addition or subtraction of a particular scene or character do for our understanding of the text?

**If you're having trouble deciding which category your text falls into, please e-mail me and we can discuss it.

You'll want to offer a brief (paragraph) description of the aspect/scene/departure you intend to analyze and include it as a separate paragraph at the top of the page.

So, for example: In the Royal Shakespeare Company's *Marat/Sade*, the director Peter Brooks eliminated the two platforms for Marat and Sade that the stage directions call for. Instead, the stage space consists of a series of sunken pits, covered by slatted wooden doors, which were set in a circle around a large drain. There were benches around the edges of the room on which the patients sit instead of raised bleachers at the back (again, as Weiss's stage directions call for).

Then, as with all the short papers, you'll jump straight into your analysis with a direct claim about the element you've described.

So, for example: By removing the elevated platforms both for the main characters (Marat and Sade) and the patients, Peter Brooks literally levels the playing field – the characters are all on the same level for most of the performance. This serves to reinforce the play's message about equality and the elimination of social hierarchies.

Minimum Assignment Requirements (for a C or above):

- Be 2-3 pages, double spaced, with no larger than 12-point font, 1-inch margins, name and page numbers in the header
- Make a claim that is contestable, direct, and thematically rich – about an aspect of the adaptation
- Avoid “fluff” in the form of a lengthy introduction, conclusion, or unnecessarily spacious passage/summary at the top
- Offer evidence in the form of direct quotation/description (of scene/shot/element) and analysis in support of the claim
- Use appropriate paragraphing, grammar, and spelling; be free of egregious typos
- Be uploaded to Pathbrite by the start of class on the due date