

**Flinders University**

**Jeri Kroll**

**‘From page to stage’: a case study of transforming a verse novel**

Abstract:

A verse novel is by nature a hybrid, negotiating between poetry and narrative, lyricism and story (Kroll 2010). Adapting it for the stage intensifies the generic negotiations that poet and dramatic collaborators must undertake and raises the question of the verse novel’s suitability for transformation into another medium. This paper argues, through the example of adapting my verse novel, that although there are limitations in adapting one medium to another, the work’s original hybrid nature facilitated the process. Collaborating allowed director and poet, exercising varieties of authorial control, to explore strategies for cross-generic adaptation that highlight the defining characteristics of poetry and drama. This paper also engages briefly with the limitations of a postmodern theory of authorship in the context of practice-led research, where the writer’s subjective experience of creation and collaboration with two aesthetic systems is integral to the outcomes. Drama as a collaborative enterprise disperses power among a number of participants, each of whom works towards the goal of re-emphasising poetry’s oratorical nature and embodying figurative language.

My verse novel, *Vanishing point*, originated as a poetry and fiction hybrid that is also a crossover (YA/Adult) work. Adapting it to the stage forced director and author to consider questions of genre throughout the process, facing the challenge of translating not only the verse novel’s narrative but also its figurative language. A definition of metaphor that includes the concept of ‘transfer’ suggests that collaborators must find the dramatic equivalent of key metaphors in the ‘material practice of making’ (as quoted in Bolt 2004, 6) – that is, in the crucible of the rehearsal workshop – so that they speak to audiences expecting a theatrical experience. This process is demonstrated by selected examples of metaphoric and narrative transformation. Mikhail Bakhtin’s theories about discourse illuminate the process here of transforming diverse linguistic styles to dramatic form as well as the way in which the actors contribute to the process. Embodying metaphor that expresses psychological conflict in a number of actors and setting text to music, which possesses its own emotional nuances, are strategies employed. The problems of some media-specific requirements of drama, such as availability of actors and location, are explored. Finally, this paper suggests that conceptualising an adaptation itself as a ‘hybrid’ construction mingling different media and discourses and collaborations’ (Stam 2005, 9) foregrounds the original work’s hybridity, which

proves an advantage, rather than a limitation, by encouraging innovative adaptation strategies.

To date, *Vanishing point* has been adapted as four performances, including a staged reading at the John F Kennedy Centre for the Performing Arts 'From Page to Stage' Festival (5 September 2011, Washington, DC) and a workshop with actors, director, composer and movement director (June 2012).

Biographical note:

Professor Jeri Kroll is Dean of Graduate Research at Flinders University. In 2012 *Swamp soup* was published; forthcoming are *Research methods in creative writing* and *Selected poems*. A staged reading of *Vanishing point* (verse novel) was held at the Kennedy Centre's 'From Page to Stage' festival (2011).

Keywords:

Cross-genre adaptation – Verse novel – Collaborative authorship

## 1 Introduction

A verse novel is by nature a hybrid, negotiating between poetry and narrative, lyricism and story (Kroll 2010). Adapting it for the stage intensifies the generic negotiations that poet and dramatic collaborators must undertake and raises the question of the verse novel's suitability for transformation into another medium. This paper argues, through the example of adapting my verse novel *Vanishing point*, that although there are limitations in adapting one medium to another, the work's original hybrid nature facilitates the process. Focusing on the novelistic element reinforces Mikhail Bakhtin's assertion that the genre facilitates absorption of 'other genres into itself' (Addison 2009, 554). Focusing on the poetic element reveals that poetry enhances 'the dialogic potential of the novel' (Addison 2009, 555) by manipulating diction and voice. Collaborating on the script and production, therefore, allow director and poet – exercising varieties of authorial control – to explore strategies that highlight the defining characteristics of poetry and drama. In so doing, they re-emphasise poetry's oratorical nature and, in transforming figurative language into dramatic terms by exploiting voice and movement, also enhance character conflict.

Before proceeding with this paper's practice-led focus, I should point out that adaptation studies and in fact literary criticism have not engaged with modern and contemporary adult verse novels to a great extent (Addison 2009, 540), although reviewers have discussed favourites<sup>1</sup> and writers and producers have revealed personal motivations and artistic strategies (see, among others, Mel Gussow and Ellen Wilson Dilks on Stephen Vincent Benet's epic poem, *John Brown's body*, and – in Australia – Deborah Hawke on Geoff Page's verse novel as screenplay, *Lawrie and Shirley*, and Jane Montgomery Griffiths on Dorothy Porter's *Wild surmise*). Adaptation critics have generally examined the translation of novels, stories and plays, which have generic integrity as fiction or drama, to the screen and/or stage<sup>2</sup>, exploring the transformation of single-authored artefacts into collaborative modes. Rebecca D'Monté, among others, asks in what 'ways... notions of origin and authorial ownership can be problematized (D'Monté 2009, 163). Since debate about the author's position continues, I raise the limitations of a postmodern conception of it here. In the past half century since Roland Barthes postulated the death of the author (Barthes 1977, 146) and poststructuralist discourses developed the concept, authorial primacy has been contested: 'The poststructuralist interrogation of the unified subject... fissured the author as point of origin of art' (Stam 2005, 9). One could argue that inherently any adaptation reinforces the problematic nature of the 'sole author', yet in practice, does this actually happen and, if so, how?

Adaptation practice and studies involve more than a theoretical argument about the creator's status, but a consideration of the subjective experience of all those involved (poet, director et al) in the process of working with two aesthetic systems. One of those systems privileges language and its nuances and the adaptation process encourages the poet to reflect on how that transforms poetic discourse. As Mika Hannula suggests about visual-arts research:

The starting point is qualitative research grounded on the belief that any kind of research is done by a subject, whose subjectivity is not a problem, but rather an

important part of the research. In fact, the researcher is a core element... (Hannula 2004, 74–75)

Practice enhances the poet's relationship with the work, suggesting alternative means of interpretation when authorial power is dispersed among collaborators, revealing possibilities for new creative processes.

Before considering the advantages and disadvantages of adapting the verse novel used as a case study, this paper offers some background. *Vanishing point* is a hybrid, not only because it tells a story primarily in poetic form, but also because it comprises prose poems and prose. This blending has a lengthy history (Addison 2009). As a crossover young adult/adult work, however, it lives with boundary transgression by blending subgenres too. Adapting it to the stage forced director and author to re-engage with questions of genre throughout the process. In addition, *Vanishing point's* subject matter suggests why experimenting with generic hybridity suited it. The work has two foci – first love and anorexia. One pulls the central character, Diana, towards life and the other away. She lives in a difficult family situation: a Downs Syndrome older brother, a workaholic father and an overweight mother who finds solace in charismatic religion make her strive for perfection, as she embodies their hope for the future. She finds inspiration in religious stories and classical myths where women achieve it. Eventually she gives in to anorexia, leading to hospitalisation. Conor, the love interest, trains racehorses. Introduced at thirteen to riding, Diana at nineteen has this passion for horses rekindled; it links her and Conor as well as physical attraction. Prose sections dedicated to Conor, Diana's brother and others contrast with the interiority of her poems where metaphors help to express the self she would like to be. The narrative as a whole revolves around metaphors dealing with bodies (human and animal), religion, food and colour.

*Vanishing point* has been adapted over a period of four years<sup>3</sup> as readings and/or staged performances, including one at the John F Kennedy Centre for the Performing Art's 'From Page to Stage' festival (Washington, DC on 5 September 2011), in collaboration with Professor Leslie Jacobson. By drawing on my experience as poet and co-adaptor and the experience of other practitioners, this paper considers how the verse novel's generic hybridity makes it suitable for adaptation to the stage, where authorial power is dispersed among stakeholders. Together they must translate the complexity of the original's aesthetic systems into dramatic format, thereby creating an artefact that can succeed on its own terms.

## 2 Poetry and metaphor

Poetry and drama's intimate connection can be traced back to religious ritual and orality, in particular Greek tragedy and its chorus (Bloomfield & Elliot 1975 et al)<sup>4</sup>, which held cultural prestige.<sup>5</sup> Staging a verse novel offers the opportunity to refocus poetry outward on significant health and social issues (such as anorexia) and to attract new audiences, while it highlights poetry's metaphoric power. This paper now explores how a work grounded in metaphor can be translated into a dramatic medium. In the mid-twentieth century, American poet Wallace Stevens considered why

modern poetry needed rejuvenation. In the past, 'the scene', the cultural context, 'was set' (1942, 239). Poetry could rehearse 'what/Was in the script' (1942, 239).

Then the theatre was changed

To something else. Its past was a souvenir.

It has to be living, to learn the speech of the place.

It has to face the men of the time and to meet

The women of the time. ('Of modern poetry' 1942, 1952, 239-240)

The metaphor of the new theatre script reinforces the necessity for the genre to revivify itself by finding appropriate language and engaging with major concerns. In the twenty-first century, those strategies can include dramatic adaptation.

Practitioners can conceive of adaptation as transfer and that, of course, is key to metaphor's function: 'Etymologically, *metaphor* derives from the Greek verb *to transfer*. Meaning is transferred from one term to another. *Exchange* is perhaps a better word...' (Redher 2005, xvii). Nick Drake, adapter of Raymond Gaita's *Romulus, my father* (1998), explains the challenge of this type of exchange in terms of a heightened generic consciousness. Instead of focusing on the prose identity of the memoir, which he needed to turn into a screenplay, he began 'thinking of the whole film as a poem' (Drake 2011), exploring the generic empathy between poetry and film. This perspective allowed him to transfer key images from the memoir that conveyed 'emotional truth' (Drake 2011). It also reflected Raymond Gaita's own conception of his work as a generic hybrid in terms of its emotional and cultural focus; 'the book as a tragic poem rather than a biography' (Gaita 2011, 2). Gaita wanted, therefore, 'the screenwriter to be a poet with a European sensibility' (Gaita 2011, 2).

In an adaptation, the challenge is to transfer or re-vision metaphors so that they speak to audiences while retaining some of the work's core meanings and cultural context, exchanging a textual form, which already embodies meaning transfer, for a dramatic equivalent. Barbara Bolt (adapting Paul Carter) discusses *methexis* (<http://www.merriam-webster.com/dictionary/methexis>) or 'group sharing' (Bolt 2004, 189) that originated in Greek theatre. In the contemporary collaborative art space, the practitioners become the participating audience involved in the production (Bolt 2004) and what Bryson calls 'the material practice of making' (as quoted in Bolt 2004, 6); here metaphors must find new ways to embody nuance. Speaking of the signature 'metaphors' of art forms, Carter asserts:

The movement image, the dance figure, the metaphor are equally malleable. What counts is not their obvious sensory and cognitive heterogeneity but their predisposition to movement, change, inter-penetration and transformation. It is their capacity to disclose being as becoming at that place that makes them material signs. (Carter 2004, 187)

This materiality has been reflected in the current adaptation, where poet and director revise at each performative encounter as actors test out words, song and gesture.

For example, in the original manuscript of *Vanishing point*, the alter egos of the central character, Diana, who play with metaphors and a range of mythic avatars in order to fight for dominance, function on an interior level. Their language appears in monologues or dialogues (the character speaking to her selves), but on stage these selves materialise, speaking with, to and against her, acting out their metaphoric identities. In the opening scene, for example, Diana speaks to another self as if talking to her reflection in a mirror. No opening mirror scene appears in the written text (although mirrors function as metaphors later). Here, the first poem proper in that manuscript becomes the speech in the opening mirror scene, which contextualises the psychological conflict. This dialogical staging allows actors to perform a dissociated personality for the audience.

Another strategy to embody psychological conflict involves splitting ‘The profile’ or static introduction with which the verse novel manuscript begins. It functions as a kind of *dramatis personae*, where Diana analyses each family member. The staging divides it among speakers – Diana, a nurse and a destructive alter ego – in a following hospital scene. These speeches pick up images from the mirror scene, thereby foregrounding the figurative language itself as well as its local history. A final point about embodying tropes concerns the serendipity of casting over a period of four years. This disadvantage in fact forced the director to source new actors and, in so doing, to discover alternate ways of physicalising those struggles and associated metaphors. This is what Derek Neale<sup>6</sup> calls a ‘creative restraint...that isn’t necessarily a deficit. It’s something that actually...gives you things, that the original didn’t have’ (Neale 2012, 4). One of Diana’s alter egos in the June 2012 workshop was much taller than the ‘real’ Diana (and the previous avatars) and this height imbalance provided a spatial metaphor for the destructive Diana – one overshadowing the other.

I turn now to drama as a performative art that can privilege speech (and song). The embodiment of characters on stage, with their attendant accents and gestures, works towards helping poetry as a genre proclaim its culturally inflected orality. As Mikhail Bakhtin suggests, every work comprises multiple languages and ‘literary language itself is only one of these heteroglot languages...’ (Bakhtin 1998, 199). It is also worth noting that verse novels and sometimes their adaptations have been compared to opera, which heightens diction and can blend tones (tragedy and comedy) employing song, music and recitative.<sup>7</sup> The manuscript of *Vanishing point* blends linguistic styles, including poems, prose poems, letters and phone conversations. The adaptation retained this diversity and added to it, including linking dialogue and songs, diversifying the manuscript’s languages.

This paper now looks more closely at one of those ‘languages’: song. Setting lyrics to music as individual songs or cycles has a long tradition. UK poet (and translator<sup>8</sup>) Nigel McLoughlin’s experience in the past decade clarifies possible approaches to this challenge. A contemporary band adapted his poems; he chose not to interfere, but was content to remain ‘a passive observer...fascinated’ (McLoughlin 2012, 1) by their musical interpretations. Since the band members did not tamper with the texts, McLoughlin did not feel the poems’ verbal integrity had been compromised. Furthermore, his identity as a translator allowed him to be relaxed about the question of ownership. In fact ‘The song of Amergin’ (2009) is McLoughlin’s translation of a

traditional Irish poem, so he was aware that this latest version marked a stage in a multiple adaptation process – one that gave the poem yet another life.

In the case of *Vanishing point*, the director and composer selected poems to be set to music. Some of the original wording was altered in order to allow actors to sing the phrases, although the poems themselves scanned in the original. Transforming them into lyrics dramatised the verse novel's emotional content and enhanced character. The music and lyrics serve the dramatic action, rather than simply offering another voice to perform text-based poems. As Bakhtin says, 'Consciousness finds itself inevitably facing the necessity of *having to choose a language*. With each literary-verbal performance, consciousness must actively orient itself amidst heteroglossia, it must move in and occupy a position for itself...' (Bakhtin 1998, 200). The words chosen by the director become part of a performative language, conditioned by the composer's choice of musical style, which embodies its own emotional nuances.

### 3 Dramatic imperatives and the verse novel

Drama as an aesthetic system occurs in the here and now in front of audiences who usually remain for the duration of a performance (Jacobson 2011, 4), just as audiences at poetry readings will. This presentness or restriction is what Stam calls 'media specificity' (Stam 2005, 16), the factors that condition what a particular medium allows. In addition, as theatre producers and directors know, they must take account of physical environment, actor availability and budget, among other items, which determine the final product's quality. Daphne du Maurier's experience turning her novel *Rebecca* into a stage play<sup>9</sup> provides a well-known instance of trans-generic transformation and its challenges. Most obviously, Du Maurier found that 'there was little scope on stage for the narrator's interior monologues or detailed descriptions of her surroundings' (D'Monté 2009, 164). D'Monté argues that some changes had been conditioned by the political situation (World War II and a wish to pull together as a nation, affirming conservative British norms) and that these altered the novel's gender politics. Other changes were dictated by the demands of the dramatic genre and the public's desire for entertainment during war. The novel's interiority, inviting 'the reader *into* her [the narrator's] world of paranoia and delusion...', is replaced by a performance that 'pulls the audience *away* from their suspension of disbelief, and into an awareness of the theatrical world as a constructed one' (D'Monté 2009, 165). In the context of wartime nationalism and dramatic constraints, Du Maurier's 'process of making the work becomes inseparable from what is produced' (Carter 2004, 11).

Since multiple factors determine what can be achieved in any performance, therefore, I focus here on only two – actor availability and setting – in order to highlight how dramatic imperatives embody the original's generic hybridity. Multiple actors to externalise the protagonist's psychological struggles have already been mentioned. Companies often cannot employ enough actors to perform required roles, however, so one actor might perform several. A seeming disadvantage can be turned into an advantage by judicious casting. In the hybrid verse novel some of the characters 'speak' primarily in prose: Conor (Diana's lover), her brother, psychiatrist and

grandmother, for example. In most stagings, the same actor played the grandmother and psychiatrist. The audience would be aware on one level of this identity. Since each character provided psychological and emotional support for the protagonist, having the same actor play both women reinforced these roles. The fact that their speech took the same generic form reflected this compatibility and the performance's hybrid origins.

Setting is the second dramatic imperative. In written texts God-Authors can move readers anywhere, only dependent on their expository skills. The stage is a finite and non-naturalistic space and the audience's imagination must be engaged so that they understand where and when action occurs. The challenge, then, involves translating narrative sequences to the stage as well as selecting what exposition to retain. This complex task deepens in the case of a verse novel where figurative language functions on other levels. In the first instance metaphors help the work to mediate its psychological, emotional and thematic content as it might normally do in poems. Second, while the text tells a story that moves the action forward, its figurative language also provides a metaphoric spine that enhances structural cohesion. Much narrative poetry exploits this 'verbal "materiality"' (Sauerberg 2004, 462), its linguistic identity, in this way.

In *Vanishing point*, a few narrative poems describing the Flinders Ranges and the Fleurieu Peninsula as well as key actions were kept in order to clarify past and present relationships. Stage placement, movement and lighting (a frequent adaptation strategy) mediated between past and present rather than exposition. Music provided links too, carrying the audience from one place and time to another. The transformation of certain kinds of action were more problematic, however, in particular the horse-riding sequences that echoed other bodily metaphors in the text. In a production a movement director can opt for minimal gesture, relying on the audience's understanding of dramatic convention (Neale 2012, 9). In this staging the director chose to ritualise the actors' movements, reconnecting with the nuanced figurative language of the original, which was retained here. The actors' bodies synchronised, emphasising the harmony between horse and rider at the gallop, the characters' simultaneous sharing of this experience and the 'presentness' of being in one's own body. Finally, the few expository but image-rich poems that focused on landscape assumed the burden of painted sets or multimedia projections (the latter option having been discussed earlier).

One further point about adapting this verse novel is useful here. Dramatisation allows the poet to maximise the advantages of the poetry reading in two ways: by participating in the crucible of the workshop where actors, directors and composer collaborate; and by being part of the audience itself, which changes from performance to performance. Creating poetry is a solitary practice; reading it to oneself, as any poet (or actor) knows, does not replicate the effect of projecting to an audience. The reading as a 'test run' for print versions, as a way of 'hearing' the language generated in a private space, helps objectify a poet's understanding of the work. This effect is amplified by having actors give the poems back during rehearsal and performance coloured by their accents and personalities, a specific instance of Bakhtin's general proposition that all language is 'ideologically saturated' (Bakhtin



1998, 198). In a sense the actors become surrogates for the poet, modified by the director, who manages the work's overall style. A poet observes the results of this complex process by 'reading' the audience's responses in the theatre's public space in a way that she cannot while holding a script in one hand and watching rehearsal, or while performing herself.

#### **4 Conclusion**

This paper explores the suitability of one hybrid verse novel – used as a case study – to dramatic adaptation and some disadvantages and advantages of the process. It argues that the generic negotiations that take place between poet and collaborators during practice foreground not only the original hybrid nature of the manuscript but also reflect on the nature of poetry and drama. Poetry has normally been created in isolation; drama involves a group where authorial control is dispersed. A critical step in this adaptation process involves the poet ceding some ownership of a written text that, more than other genres, exploits linguistic nuance and the materiality of words (Addison 2009).

An adapted verse novel will lose not only some narrative, but also richness and texture, as happens when a poem is translated into another language. Some key metaphors can still be realised dramatically in order to retain some of the work's figurative quality. Ritualised movement or dance can supply depth and complexity, as can other art forms such as music. In addition, the words that remain in the script find an alternative embodied public voice, emphasising poetry's oratorical character. Whelen's contention that 'adaptation...implies that there is more than one text and more than one author' (2009, 163) has been actualised in this project, therefore, where the collaborative partners create a third aesthetic system that is owned to some degree by each of them.

The verse novel's dual nature too conditions process. Examining 'what Bakhtin calls a "hybrid construction", the artistic utterance [that] always mingles one's own word with the other's word' (Stam 2005, 9), Stam argues that one can conceptualise adaptation itself as 'as an orchestration of discourses, talents, and tracts, a "hybrid" construction mingling different media and discourses and collaborations' (Stam 2005, 9). In the case study here, we encounter a process whereby a work comprising two genres and multiple discourses must find a shape during rehearsal that 'orchestrates' or integrates these discourses and formats into a third genre that provides an effective theatrical experience. So the verse novel's hybridity ultimately proves an advantage. Although its form complicates an already complex adaptation process, it clarifies the generic challenges for collaborators and thereby encourages innovative practices. Paul Carter talks about 'craft' [being] associated with a gift for ambiguity. It is a skill for loosening positions that have been fixed...But it's also a fit for putting things back together in a different way' (2004, 179). This is another way of speaking about what poet Philip Gross calls 'a practice-led life' (Gross and Webb, 1) and, in the final analysis, practice and process are at the heart of adaptation.

## Endnotes

1. See 'For those who know: verse novels, novelists, and the readers who love them' 2012.
2. Versenovels.com/2012/08/06 lists many adaptations of YA verse novels. Copious criticism exists on pre-twentieth century works, such as Pushkin's *Eugene Onegin*, which has been adapted into play, opera and film, most recently in 2012 (Rahmin).
3. Professor Leslie Jacobson of the Department of Theatre and Dance, George Washington University, and one of the founding directors of the professional company Horizons: Theatre from a Woman's Perspective, directed and produced each version as follows: 2009 – Horizons Theatre and GW students (reading); 2010 – Final for upper-level Voice and Character Acting Class (GWU); 2011 – John F Kennedy Centre for the Performing Arts, 10th Annual 'Page to Stage' Festival, Horizons Theatre and GW students (5 September); 2012 – Staged reading with music and movement, Horizons Theatre and GW students (11 June 2012; composer: Roy Barber, movement: Vanessa Thomas).
4. These origins are noted in virtually all drama histories: 'Greek drama arose out of, and was probably always connected with, religion, especially the worship of the god Dionysus. Its plots were well-known stories taken from the early and mythical history of Greece...' (Bloomfield & Elliott 1975, 4).
5. Some argue that in the late twentieth and early twenty-first centuries poetry and literary fiction – the kind traditionally taught in schools and universities – has lost cultural prestige and audience (Gioia 1991, Epstein 1988, McGurl 2009 et al). These critics do not consider alternative artistic movements, which often develop innovative performative strategies, nor do they engage with pop, rap, hip-hop music and new technologically-driven forms such as hash#tag poetry.
6. Dr Derek Neale coordinates the Creative Writing Program at the Open University, UK, and teaches adaptation. *The book of guardians* (novel) and *Creative writing handbook: developing dramatic technique, individual style and voice* are recent books.
7. David McCooey (2002) calls Porter's *Wild surmise* a 'work [that] most resembles opera' (1) in its drama and hyperbole. Gogol's *Dead souls* as an adaptation exhibits this heightening, but for comic effect: '...an episodic, pseudo-Russian variety show' (Kelly 1982).
8. Nigel McLoughlin is an award-winning Northern Irish poet, editor, translator and Professor of Creative Writing at the University of Gloucestershire.
9. The work had four incarnations: novel, film, radio and stage play.

## Works cited

- Addison, C 2009 'The verse novel as genre: contradiction or hybrid?', *Style* 43: 4, Winter, 539-62
- Bakhtin, MM 1981, 1998 'Discourse in the novel in *The dialogic imagination: four essays*', M Holquist (ed), C Emerson and M Holquist (trans), Austin: University of Texas Press
- Barthes, R 1977 *Image music text essays*, S Heath (selected/trans), London: Fontana Paperbacks
- Bloomfield, MW & Elliott, RC 1975 *Great plays: Sophocles to Albee* (3rd edn), New York, Chicago et al: Holt, Rinehart & Winston, Inc
- Bolt, B 2004 *Art beyond representation: the performative power of the image*, London & New York: I.B.Tauris
- Carroll, R 2009 'Introduction: textual infidelities', in R Carroll (ed) *Adaptation in contemporary culture: textual infidelities*, London & New York: Continuum International Publishing Group, 1-7

- Carter, P 2004 *Material thinking: the theory and practice of creative research*, Carlton: Melbourne University Press
- Dilks, EW 2012 “Brooding on the symbol of a wrong”: Hedgerow’s staged reading of *John Brown’s body*, at <http://www.stagemagazine.org/2012/04/brooding-on-the-symbol-of-a-wrong-hedgerows-staged-reading-of-john-browns-body/> (accessed 26 November 2012)
- Drake, N 2007 *Romulus, my father*, film, directed by R Roxburgh 2007, screenplay published by Currency Press
- 2011 Flinders University, Writers and their worlds seminar, 18 August, 12–1pm
- D’Monté, R 2009 ‘Origin and ownership: stage, film and television adaptations of Daphne du Maurier’s *Rebecca*’, in R Carroll (ed) *Adaptation in contemporary culture: textual infidelities*, London & New York: Continuum International Publishing Group, 163-74
- Epstein, J 1988 ‘Who killed poetry?’, *Commentary* 86: 2, August, 13-20
- Gaita, R 1998 *Romulus, my father*, Melbourne: Text Publishing
- 2011 ‘Deep connections, artistic inevitabilities’, *Griffith REVIEW* 33: Such is Life, at <http://www.griffithreview.com/edition-33-such-is-life/deep-connections-artistic-inevitabilities> (accessed 26 November 2012)
- Gioia, D 1991 ‘Can poetry matter’, at <http://www.danagioia.net/essays/ecpm.htm>, originally published in *The Atlantic Monthly* May 1991 (accessed May 2004)
- Gross, P & Webb, J 2011 ‘Poetry and knowledge: a conversation: London 17 June 2011’, *Axon* 1, at <http://axonjournal.com.au/issue-1/poetry-and-knowledge-conversation> (accessed 8 December 2011)
- Griffith, J M 2012 ‘Adapter’s note’, *Malthouse Theatre* program, Beckett Theatre, 9-12 December
- Gussow, M 1989 ‘Review/theater: a civil war panorama in “John Brown’s body”’, *The New York Times* 27 June, at <http://www.nytimes.com/1989/06/27/theater/review-theater-a-civil-war-panorama-in-john-brown-s-body> (accessed 26 November 2012)
- Hawke, D 2011 ‘A poem, a movie, a play’, review of street theatre production of Geoff Page’s *Lawrie and Shirley*, *The barefoot review* 14–23 October, at <http://www.thebarefootreview.com.au/features-mainmenu-48/canberra-reviews/314-lawrie-and-shirley> (accessed 26 November 2012)
- Hannula, M 2004 ‘River low, mountain high. contextualising artistic research’, in A Balkema and H Slager (eds), *Global Vernunft* (trans) *Artistic Research* 18, Lier en Boog, Amsterdam: Editions Rodopi BV, 70-79
- Jacobson, L 2011 ‘Interview with Jeri Kroll’, typescript, McLean, Virginia
- Kelly, K 1982 ‘Review: Trinity Square brings dead souls to life’, *Dead souls – dramatization in two acts of Gogol’s novel*, by M Bulgakov, adapted and trans by Tom Cole, *Boston Globe* 2 April
- Kroll, J 2010 ‘Strange bedfellows or compatible partners: the problem of genre in the twenty-first century verse novel’, in *The strange bedfellows or perfect partners papers: the refereed proceedings of the 15th conference of the Australasian Association of Writing Programs*, at [http://aawp.org.au/files/Kroll\\_0.pdf](http://aawp.org.au/files/Kroll_0.pdf) (accessed 26 November 2012)
- McCooey, D 2002 review of *Wild surmise*, *Sydney Morning Herald* 8 November, at <http://www.smh.com.au/articles/2002/11/08/1036308431126>
- McGurl, M 2009 *The program era: postwar fiction and the rise of creative writing*, Cambridge & London: Harvard University Press
- McLoughlin, N 2009 ‘The song of Amergin’, in *Chora: new and selected poems*, Matlock, Derbyshire: Templar Poetry, 53
- 2012 ‘Interview with Jeri Kroll’, typescript, Great Writing Conference, Imperial College, London 17 June, 1-5
- Merriam-Webster Online Dictionary *methexis*, at <http://www.merriam-webster.com/dictionary/methexis> (accessed August 2012)

- Neale, D 2009 *Creative writing handbook: developing dramatic technique, individual style and voice*, London: A & C Black/Open University
- 2012 ‘Interview with Jeri Kroll’, typescript, Great Writing Conference, Imperial College, London 16 June, 1-10
- 2012 *The book of guardians*, Cambridge: Salt Publishing
- with L Anderson *Writing fiction*, London: Routledge
- with S Haslam *Life writing*, London: Routledge
- Rahim, S 2012 ‘The opera novice: Eugene Onegin by Tchaikovsky’, *Sunday Telegraph* 23 November, at <http://www.telegraph.co.uk/culture/music/opera/9467283>
- Sauerberg, LO 2004 ‘Repositioning narrative: the late-twentieth-century verse novels of Vikram Seth, Derek Walcott, Craig Raine, Anthony Burgess, and Bernadine Evaristo’, *Orbis Litterarum* 59, 439-64
- Stam, R 2005 ‘Introduction: the theory and practice of adaptation’ in R Stam and AR Malden (eds) *Literature and film: a guide to the theory and practice of film adaptation*, MA, Oxford UK & Carlton, Vic: Blackwell Publishing Ltd, 1-52
- Stevens, W 1965 *The collected poems of Wallace Stevens*, New York: Alfred A Knopf
- ‘Verse novels, novelists and the readers who love them’, *For those who know* 2012, at <http://versenovels.com/2012/08/06/verse-novel-adaptations> (accessed 28 October 12)