

**Course Title:** Film Adaptation and the British Literary Canon

**Course Language:** English

**Level of Students:** sophomore and above

**Name of instructor:** Professor Kamilla Elliott

**Time of Class:** July 24-August 3, Tuesdays-Fridays 8:30-12

**Type of Class:** lecture and discussion

### **Course Description**

This course surveys formal, generic, historical, cultural, narrative, and theoretical relationships between Anglo-American literature and film across a range of periods, genres, and cultures, paying particular attention to the practice and analysis of literary film adaptation.

### **Learning Objectives and Outcomes**

On successful completion of the module, students should have a firm grasp of the basic history, theory, and genres of literature's relationship to film, be able to address both formal and cultural aspects of literary film adaptation, and understand how adaptations function as creative-critical and interpretative works. Students will develop skills in interdisciplinary analysis and in writing across disciplines. In the practical component, they will grapple with issues in the practice as well as the analysis of interdisciplinary relations.

### **Course Schedule**

#### 1. Course introduction

Film Adaptation and the British Literary Canon

How to 'read' a film

#### 2. Theories of Adaptation

Before class, READ the assigned critical articles (will be distributed in advance)

WATCH the film *Adaptation* (2002, dir. Spike Jonze)

#### 3. Early film adaptations of the British literary canon

Before class, READ Robert Louis Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde* (1886)

WATCH *Dr Jekyll and Mr Hyde* (1920, dir. John Robertson) OPTIONAL

*Dr Jekyll and Mr Hyde* (1931/2, dir. Rouben Mamoulian) REQUIRED

#### 4. Classical Hollywood adaptations of the British literary canon

Before class, READ Emily Brontë, *Wuthering Heights* (1848)

WATCH *Wuthering Heights* (1939, dir. William Wyler)

#### 5. Shakespeare, film, and youth culture in the 1960s and 1990s

Before class, READ William Shakespeare, *Romeo and Juliet* (1597)

WATCH *Romeo and Juliet* (1967, dir. Franco Zeffirelli) OPTIONAL

William Shakespeare's *Romeo and Juliet* (1996, dir. Baz Luhrmann) REQUIRED

6. The literary canon, adaptation, and colonization

Before class, READ Joseph Conrad, *Heart of Darkness* (1897)

WATCH *Apocalypse Now* (1979, dir. Francis Ford Coppola)

7. Adaptation and animation

Before class, READ Lewis Carroll, *Alice's Adventures in Wonderland* (1867) and

WATCH Disney's *Alice in Wonderland* (1951) REQUIRED

*Alice* (1988, dir. Jan Švankmajer) OPTIONAL

8. Adapting the British literary canon in the twenty-first century

Preparation for assessment

Assessment: 1500-word essay 85% (due 2 weeks after the course ends)

Attendance and participation in discussion 15%

**Additional Recommended Readings and Films**

Andrew Dix, *Beginning Film Studies* (2008) offers a good and affordable introduction to studying film, but any of the introductions to film studies will do.

Kamilla Elliott, *Rethinking the Novel/Film Debate* (2003) examines the relations between literature, film, and adaptation.

Class 2 uses extracts from *The Godfather* (1972, dir. Francis Ford Coppola) to learn about reading films; students may want to see the entire film.

*Hearts of Darkness: A Filmmaker's Apocalypse* (1991, dir. Eleanor Coppola) includes valuable background information for Class 6. Extracts will be shown in class.

Other readings (critical essays) that inform the course will be made.

Assessment: final exam (2 hours)

Part 1: short questions

Part 2: essay question