Cinematic Adaptations : Literature on Screen

Intitulé du cours / *Course title*

Discipline *Academic field*	Adaptation theory applied to English literature
Enseignant *Teacher*	David Goldie
Contact *E-mail address*	david.goldie@univ-amu.fr
Niveau de formation *Academic level*	2A
Volume horaire *Hours*	20 hours
Langue *Language*	English

Description du cours / *Course outline*

This course, taught entirely in English, aims to show students how ideas are mediated through different arts. The course takes a comparative approach, focussing on examples the cinematic adaptation of English literature. It is constructed around several major aesthetic and cultural questions.

Regarding aesthetics, students will consider narrative construction in order to understand the deep tensions existing between literature and cinema, despite apparent narrative compatiblity between the two arts. This will also allow us to take into account technological developments in cinematic production and the effect these have produced on the *mise-en-scène* of the works treated during the course.

From a cultural point of view, we will reflect on the development of ideas in relation to societal movements and changes in order to underline how ideas are spread and how representations transform over time and space. Among other questions, students will consider anthropological aspects linked to the transformation of ideas and cultural information.

The corpus of study is naturally constituted by classical and modern English literature, including works of popular culture. This will include thematic case studies as well focussing on individual authors and their work.

After a theoretical introduction about the major questions related to cinematic adapation of literature and the context of the works studied, each session will consider questions brought up by them. Part of the time will be given to projection of important sequences from the films as well as the reaction and debate which follow.

Objectifs pédagogiques du cours / *Course objectives*

- Introduction to comparative studies and critical approaches to aesthetic judgement
- Introduction to film studies
- Familiarisation with the major questions of Adaptation Theory
- Introduction to narrative construction and screenwriting formats
- Familiarisation with critical approaches to works from English literature

Compétences acquises / *Learning outcomes*

- Developing a comparative view of culture represented through literature and film
- Increasing appreciation of how culture relates to societal and technological change
- Developing approaches to literary and filmic analysis
- Improving presentation skills, language and representation of information

Plan de cours par séance / *Course content for each session*

1. A study in Adaptation : Major questions in Adaptation Studies.
2. Classic narration and myth-making. A democratisation of literature ?
3. The Battle of Adaptation : Adapting children's literature, including *Harry Potter* case study.
4. 'The decade of fantasy' : From *Lord of the Rings* to *Game of Thrones.*
5. Science-fiction and representations of speculative literature.
6. Shakespeare on Screen : comparing approaches to representing Shakespeare in film.
7. Heritage films 1 : Charles Dickens, a cinematic author ?
8. Heritage films 2 : Jane Austen and the romantic heroine.
9. Henry James : representing the unspoken.
10. From books to films and back : fan participation and creation.

General references on Adaptation and Film Theory
An extended bibliography will be made available at the beginning of the course.

- Andrew, J. Dudley. *Concepts in Film Theory*. Oxford University Press Inc, 1984.
- Cartmell, Deborah, and Imelda Whelehan, editors. *The Cambridge Companion to Literature on Screen*. Cambridge University Press, 2007.
- Fabula, Équipe de recherche. "Fabula, Atelier littéaire : Adaptation." *http://www.fabula.org*, http://www.fabula.org/atelier.php?Adaptation .
- Goldie, David. Harry Potter and the Battle of Adaptation. *Ekphrasis. Images, Cinéma, Théâtre, Media*, Universitatea Babeş-Bolyai, Facultatea de Teatru si Televiziune, 2019, ⟨10.24193/ekphrasis.22.7⟩. ⟨hal-02491739v2⟩
- _____. On the Origin of Stories : la sélection naturelle par l'adaptation, ou la préservation des récits favorisés. *Le cinéma de la littérature*, Jean Cléder, Frank Wagner, Mar 2014, Rennes, France. ⟨hal-01405699⟩
- Hutcheon, Linda. *A Theory of Adaptation*. Routledge, 2006.
- Leitch, Thomas M. "Twelve Fallacies in Contemporary Adaptation Theory." *Criticism*, vol. 45, no. 2, 2003, pp. 149–71, https://doi.org/10.1353/crt.2004.0001 .
- Mellerski, David L. Kranz and Nancy C. *In/Fidelity: Essays on Film Adaptation*. Cambridge Scholars Publishing, 2008.
- Naremore, James, editor. *Film Adaptation*. Rutgers University Press, 2000.
- Sabouraud, Frédéric. *L'ADAPTATION. Le cinéma a tant besoin d'histoires*. Cahiers du Cinéma, 2006.
- Stam, Robert. *Beyond Fidelity: The Dialogics of Adaptation*. 2000. http://www.academia.edu/3133330/Beyond_fidelity_the_dialogics_of_adaptation
- Stam, Robert, and Alessandra Raengo, editors. *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*, Wiley-Blackwell, 2004.

Mini CV de l'enseignant / *Mini CV of the teacher*

David Goldie is from Britain where he started his professional career in state education. On arriving in France, he started giving training for English as a tool for international communication among some of the most important industrial groups in the PACA region. In parallel to this, he joined Aix-Marseille University (AMU) as an outside lecturer for the Faculty of Science at SATIS (The Department of Science and Techniques of Image and Sound) before being contracted as part of the teaching staff in a graduate engineering school. He has been a member of faculty staff at AMU since 2009 and received tenure in 2012 at the Faculty of Science where he specialised in teaching English to non-specialist students, working in particular with future professionals in the audio-visual and environment sectors. He is a Professeur Agrégé at The School of Communication and Journalism (EJCAM), where he has been working since 2019.

He is a member of the LERMA (Laboratory for Studies and Research into the English-Speaking World). He defended his doctoral thesis in 2015 and is a doubly qualified university lecturer, recognised by two sections within the National Council of Universities (CNU) in France (11, Anglo-Saxons Language and Literature) and (18, Architecture, Applied arts, Fine arts, Performing arts, epistemology of artistic teaching, Aesthetics, Musicology, Music, Sciences of the arts). His doctorate deals with the question of cinematographic adaptations of several works of British fantasy literature.