Nineteenth-Century Novels on Screen

Course description

This course studies the relationship between words on the page and audio-visual moving images on the screen by focusing on the adaptations of classic nineteenth-century novels. We will look at several nineteenth-century authors who have been particularly popular with screen adaptations: Austen, Dickens, and Hardy. By close reading of their texts and careful viewing of the big and small screen adaptations of these novels, we will consider the specificity of the textual and the visual media in the narrative, thematic, and aesthetic aspects. The course will explore the interaction between literature and film/television in terms of forms and stylistics, and make broader cultural and historical enquiries about the issues of gender, nationhood, class, and power that will illuminate the nineteenth-century literature in general and its relevance to the present.

Learning outcomes

Upon completion of the course, students are expected to be able to:
- Closely read the literary text and the filmic/television text;
- Critically analyse the specificity of each medium;
- Explore the interaction of the literary text and its film/television adaptation;
- Engage with key issues in adaptation studies;
- Have a historical awareness of the nineteenth-century literature and its relevance to the present.

Topics and concepts

- History of adaptation
- The nineteenth-century novel and its context
- Fidelity, specificity, and intertextuality
- Literature on the big and small screen
- Hollywood-style and heritage-style adaptations
- Author and auteur
- Verbal and visual narration, point of view
- Characters and cast
- Plot and editing
- Shots
- Setting and mise-en-scène
- Sound and costume
- Translating dialogue and prose

Course components

Lecture: 2 hours per week
Tutorial: 1 hour per week

Assessment type	Percentage
Attendance, preparation, and participation Presentation Short paper Final paper * Your presentation and the two papers should each focus on a <u>different</u> novel and its adaptation covered in the course.	10% 15% 25% 50%

Grade Descriptors

Grade A / Excellent: Outstanding performance on ALL learning outcomes.
Demonstrates the ability to synthesize and apply the principles or skills learned in the course in a manner that would surpass the normal expectations at this level and typical of standards that may be common at higher levels of study. The 'A' grade should be reserved for truly excellent work that exceeds the level expected for the majority of students and are expected to be achieved only by a small minority.

Grade A- / Very Good: Generally outstanding performance on <u>ALMOST ALL</u> learning outcomes.
Demonstrates the ability to synthesize and apply the principles or skills learned in the course in a manner that would fully fulfill the normal expectations at this level and occasionally reaches standards that may be common at higher levels of study.

Grade B+ / Good (Plus): <u>HIGH</u> performance on all learning outcomes, OR <u>HIGH</u> performance on some learning outcomes which compensates <u>WELL</u> for slightly less satisfactory performance on others, resulting in overall substantial performance.
Demonstrates the ability to apply <u>WELL</u> the principles or skills learned in the course in a comprehensive manner that would sufficiently fulfill the normal expectations at this level <u>WELL</u>.

Grade B / Good: <u>SUBSTANTIAL</u> performance on all learning outcomes, OR <u>SUBSTANTIAL</u> performance on some learning outcomes which compensates for slightly less satisfactory performance on others, resulting in overall substantial performance.
Demonstrates the ability to apply the principles or skills learned in the course in a <u>MORE COMPREHENSIVE</u> manner that would sufficiently fulfill the normal expectations at this level.

Grade B- / Good (Minus): <u>GOOD</u> performance on all learning outcomes, OR <u>GOOD</u> performance on some learning outcomes which compensates for slightly less satisfactory performance on others, resulting in overall substantial performance.
Demonstrates the ability to apply the principles or skills learned in the course in a <u>COMPREHENSIVE</u> manner that would sufficiently fulfill the normal expectations at this level.

Grade C+ / Adequate (Plus): <u>VERY ADEQUATE</u> performance on the majority of learning outcomes.
Demonstrates the ability to apply the principles or skills learned in the course in a <u>SOMEWHAT SUSTAINED</u> manner that would meet the basic requirement at this level.

Grade C / Adequate: <u>ADEQUATE</u> performance on the majority of learning outcomes.
Demonstrates the ability to partially apply the principles or skills learned in the course in a manner that would meet the basic requirement at this level.

Grade C- / Adequate (Minus): <u>SOMEWHAT ADEQUATE</u> performance on <u>A NUMBER OF</u> learning outcomes.
Demonstrates the ability to <u>SOMEWHAT</u> apply the principles or skills learned in the course in a manner that would meet the <u>BARE</u> basic requirement at this level.

Grade D+ / Pass (Plus): <u>BARELY SATISFACTORY</u> performance on a <u>A FEW</u> learning outcomes.
Addresses the task inadequately by meeting the basic requirement at this level only in some areas while responding minimally with possibly tangential content in others.

Grade D / Pass: <u>ALMOST BARELY SATISFACTORY</u> performance on <u>VERY FEW</u> learning outcomes.
Addresses the task inadequately by meeting the basic requirement at this level only in <u>very few</u> areas while responding <u>very</u> minimally with possibly tangential content in others.

Grade F / Failure: Unsatisfactory performance on a number of learning outcomes, OR failure to meet specified assessment requirements.
Fails to address the task and likely does not understand what the task requires. In other words, the work completely misses the point.

Required and recommended readings

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Required readings/viewings:

<u>Text</u>:
Jane Austen, *Persuasion*
Charles Dickens, *Great Expectations*
Thomas Hardy, *Far from the Madding Crowd*

*You are strongly encouraged to read these novels from cover to cover. For *Great Expectations* and *Far from the Madding Crowd*, we will focus on specific chapters in lectures and tutorials (TBA).

<u>Adaptation</u>:
Persuasion (dir. Shergold, 2007)
Great Expectations (dir. Kirk, 2011)
Far from the Madding Crowd (dir. Vinterberg, 2015)

<u>The following adaptations are NOT required but for your references only:</u>
Persuasion (dir. Michell, 1995)
Great Expectations (dir. Cuaron, 1998)
Far from the Madding Crowd (dir. Renton, 1998)

Recommended readings:

Cartmell, Deborah. Ed. *A Companion to Literature, Film, and Adaptation*. Oxford: Wiley-Blackwell, 2012.
Cartmell, Deborah and Whelehan, Imelda. Eds *The Cambridge Companion to Literature on Screen*. Cambridge: CUP, 2007.
Corrigan, Timothy. *A Short Guide to Writing about Film*. 9th edn. Longman, 2015.
Corrigan, Timothy. Ed. *Film and Literature: An Introduction and Reader.* 2nd edn. London: Routledge, 2012.
Giddings, Robert and E. Sheen. Eds. *The Classic Novel: From Page to Screen*. Manchester: Manchester UP, 2000.
Glavin, John. *Dickens on Screen*. Cambridge: CUP, 2003.
Macdonald, Gina, and Macdonald, Andrew. *Jane Austen on Screen*. Cambridge: CUP, 2003.
McFarlane, Brian. *Novel to Film: An Introduction to the Theory of Adaptation.* Oxford: Clarendon Press, 1996.
McFarlane, Brian. *Charles Dickens' Great Expectations: The Relationship between Text and Film*. London: Methuen Drama, 2008.

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Niemeye, Paul J. *Seeing Hardy: Film and Television Adaptations of the Fiction of Thomas Hardy.* Jefferson, NC: McFarland, 2002.

Parill, Sue. *Jane Austen on Film and Television: A Critical Study of the Adaptations.* Jefferson, NC: McFarland, 2002.

Wright, T. R. *Thomas Hardy on Screen.* Cambridge: CUP, 2005.

Journal:
Adaptation: The Journal of Literature on Screen Studies
Literature/Film Quarterly

Film:
Adaptation (dir. Jonze, 2002)
Contempt (dir. Godard, 1963)

Feedback for evaluation

Students are welcome to give feedback to the course at any time. They can do so by communicating to me or the TA.

Course schedule

Class/ week	Topic
1	Introduction
2-4	Austen, *Persuasion*
5-7	Dickens, *Great Expectations*
8	Reading/Writing week
9-11	Hardy, *Far from the Madding Crowd*
12	Reading/Writing week
13	Conclusion

Contact details for teacher(s) or TA(s)

Professor	
Name:	LI Ou
Office Location:	303 Fung King Hey Building
Email:	liou@cuhk.edu.hk

Course website

Blackboard:
https://blackboard.cuhk.edu.hk

Academic honesty and plagiarism

Attention is drawn to University policy and regulations on honesty in academic work, and to the disciplinary guidelines and procedures applicable to breaches of such policy and regulations. Details may be found at http://www.cuhk.edu.hk/policy/academichonesty/.

With each assignment, students will be required to submit a signed declaration that they are aware of these policies, regulations, guidelines and procedures. For group projects, all students of the same group should be asked to sign the declaration.

For assignments in the form of a computer-generated document that is principally text-based and submitted via VeriGuide, the statement, in the form of a receipt, will be issued by the system upon students' uploading of the soft copy of the assignment. Assignments without the receipt will not be graded by teachers. Only the final version of the assignment should be submitted via VeriGuide.