# From novel to film: Britain

Prof. Arturo Cattaneo; Prof. Cristina Vallaro

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

The course aims to introduce students to the relation between novels (specifically, British novels) and their adaptations for the cinema. This will be achieved through a general introduction to differences in narrative methods between novels and films, and through a comparative study of three British novels highly representative of their historical period (the Regency, post-World War II England and the beginning of Cold War, today’s global world) and their filmic versions. At the end of the course, students will have the necessary tools to discuss the relation of novel to film and to analyse a given case study.

***COURSE CONTENT***

I SEMESTER

The novel as the first literary genre to be based on the modern idea of realism. The novel as the first form of popular narration. The relation of novels to films: realism, popular entertainment, narrative methods. How most films are based on novels. Jane Austen’s *Pride and Prejudice*: an analysis of the novel. *Pride and Prejudice* and the novel of manners. Jane Austen’s novel in film adaptations (from BBC TV series to Bollywood) and their success. Laurence Olivier’s and Joe Wright’s films from *Pride and Prejudice*: a comparative analysis.

II SEMESTER

The crisis of the realistic linear narration in the twentieth century: did the cinema have anything to do with it? Twenty-century novels between highbrow and lowbrow culture. George Orwell’s *Nineteen Eighty-Four*: an analysis of the novel. Michael’s Radford’s film from *Nineteen Eighty-Four*: a comparative analysis. The Big Brother legacy of Orwell’s novel. A new generation of writers: David Nicholls as novelist and writer for film and TV. David Nicholls’ *One Day*: an analysis of the novel. Lone Scherfig’s film from *One Day*: a comparative analysis.

***READING LIST[[1]](#footnote-1)***

J. Austen, *Pride and Prejudice* (any complete English edition, preferably with Introduction and suggested readings) [*Acquista da VP*](https://librerie.unicatt.it/scheda-libro/austen-jane/pride-and-prejudice-9780141439518-228655.html)

G. ORWELL, *Nineteen Eighty-Four* (any complete English edition, preferably with Introduction and suggested reading) [*Acquista da VP*](https://librerie.unicatt.it/scheda-libro/orwell-george/1984-9780452284234-228658.html)

D. NICHOLLS, *One Day*, Hodder & Stuoghton, 2009 [*Acquista da VP*](https://librerie.unicatt.it/scheda-libro/nicholls-david/one-day-9780340896983-242813.html)

Suggested reading list:

A SANDERS, *The Short Oxford History of English Literature*, Oxford University Press (any edition)

A. Cattaneo, *A Short History of English Literature,* Mondadori Università, Milan, 2011 or 2019. [*Acquista da VP*](https://librerie.unicatt.it/cerca.php?s=cattaneo%20short%20history)

*The Norton Anthology of English Literature*, ed*.* byM.H. Abrams and S. Greenblatt*,* W.W. Norton & Company, New York-London, 8th edition (any edition). [*Acquista da VP*](https://librerie.unicatt.it/cerca.php?s=norton%20anthology)

*DVDs*

*Pride and Prejudice,* directed by Robert Z. Leonard, 1940

*Pride and Prejudice,* directed by Simon Langton, 1995 (BBC)

*Pride and Prejudice,* directed by Joe Wright, 2005

*Nineteen Eighty-Four*, directed by Michael Radford, 1984

*One Day*, directed by Lone Scherfig, 2011

***TEACHING METHOD***

The course has a duration of one academic year (3 hours per week). During the course, students will be invited to workshops dedicated to the topics or the historical periods under analysis. Further information might be made available on the lecturer’s webpage and on Blackboard before the beginning of the course. Beside studying the reading list mentioned above, students are invited to regularly check the lecturer’s webpage and Blackboard to download further material for the exam.

During the course, students will have the opportunity to meet some cinema and TV experts and compare the different transpositions through other media, such as films and TV series.

***ASSESSMENT METHOD AND CRITERIA***

Final assessment, to be held during the official exam sessions. It will consist in an oral exam.

During the oral assessment, students will be asked to comment on the novels and on the films indicated in the course programme. Students will be tested on their ability to analyse and contextualise the novels and films (50% of total marks), also in relation to the culture of the historical periods under analysis (50% of total marks).

***NOTES AND PREREQUISITES***

The course is specifically addressed to students attending the curriculum “The Art and Industry of Narration”. In order to get the most out of this course and successfully complete the final assessment, students should have adequate English skills and an efficient method of study. However, the intended learning outcomes of this course will be reached progressively, with a gradual introduction of the different topics. Students with little literary background are strongly advised to consult the preparatory reading list available on the lecturerer’s webpage and on Blackboard. All students are advised to read the novels and watch the films indicated in the programme before the beginning of the course.

Students are expected to respect the Code of Ethics issued by the Catholic University and accepted during the enrolment phase.

Further information can be found on the lecturer's webpage or on the Faculty notice board.

*Office Hours*

Prof. Arturo Cattaneo: in his office c/o the Department of Foreign Languages and Literature (via Necchi, 9. Third floor). Dates and times will be posted on Blackboard and on his account online in due time.

Prof. Cristina Vallaro: in her office c/o the Department of Foreign Languages and Literature (via Necchi, 9. Third floor). Dates and times will be posted on Blackboard and on her account online in due time.

1. I testi indicati nella bibliografia sono acquistabili presso le librerie di Ateneo; è possibile acquistarli anche presso altri rivenditori. [↑](#footnote-ref-1)