

Now A Major Motion Picture Outline

Tutor: Sam Maxfield

Starts Monday January 13 2020, 7.00pm, 10 weeks

Week 1: Now a Major Motion Picture – an introduction to some of the key terms, techniques and concepts involved in ‘translating’ literary narrative to film narrative.

Week 2: When the Film Is Better Than the Book – exploring why Spielberg’s Jaws artistically transcends the bestselling blockbuster it was based on.

Week 3: The Trouble with Mr Rochester – how capturing the rich Gothic Romance and beloved characters of Jane Eyre have proved problematic in big screen adaptations.

Week 4: From Epic Adaptation to Portentous Bloat – Peter Jackson generally triumphed with his adaptation of Lord of the Rings but would his inflated tampering with The Hobbit have Tolkien turning in his grave?

Week 5: Literary Dazzlement to Screen Disappointment? – Toni Morrison’s masterpiece Beloved is a complex and challenging piece of literature, narratively, stylistically and emotionally. Was it possible Oprah Winfrey and Jonathon Demme to bring it to the screen successfully?

Week 6: Author Versus Auteur – Stephen King famously took umbrage at Stanley Kubrick’s adaptation of King’s novel The Shining. Here we explore the changes Kubrick made and why.

Week 7: Lost in Translation? – How Japanese anime director Hayao Miyazaki aimed to capture the European flavour of Diana Wynne Jones’s children’s fantasy novel Howl’s Moving Castle while retaining the quintessential Studio Ghibli style.

Week 8: When Two Become One – Barry Hine’s novel A Kestrel for a Knave is often referred to as the film’s title, Kes, indicating how inextricably entwined the book and film is in people’s minds. How did Hines and Ken Loach work so well together to produce a film that perfectly captures the novel?

Week 9: Failure to Launch – Donna Tart’s Pulitzer Prize winning, bestselling novel The Goldfinch flopped badly as a movie. But was the reason for the film’s failure actually due to the source material?

Week 10: Adaptation as Allegory – Francis Ford Coppola’s Apocalypse Now is known to be based on Conrad’s Heart of Darkness, but is arguably a thematic rather than literal adaptation and a fascinating example of how a film production became its own journey into the dark hearts of men.