

## Hardy: novels into film

---

<b>Start date</b>	24 June 2016	<b>End date</b>	26 June 2016
<b>Venue</b>	Madingley Hall Madingley Cambridge		
<b>Tutor</b>	Mrs Ulrike Horstmann- Guthrie  Dr Ken Ireland	<b>Course code</b>	1516NRX097

**Director of Programmes** Emma Jennings

**For further information on this course, please contact** Public Programme Co-ordinator, Clare Kerr  
[clare.kerr@ice.cam.ac.uk](mailto:clare.kerr@ice.cam.ac.uk) or 01223 746237

**To book** See: [www.ice.cam.ac.uk](http://www.ice.cam.ac.uk) or telephone 01223 746262

---

### Tutor biographies

#### Mrs Ulrike Horstmann-Guthrie

Ulrike Horstmann-Guthrie received her undergraduate degree in English, American, Russian and German Literature from the University of Hamburg in 1977 and her M.Phil. in General and Comparative Literature from the University of Oxford in 1981. From 1977 she held lecturing posts at Leicester, Oxford, Manchester and Leeds Universities, and since 1985 has taught for the Institute of Continuing Education and the Department of German at the University of Cambridge. While teaching literature from 1700 to the present day, her particular interest centres on 19th-century fiction and she has published on English and German writers in their cultural and historical contexts, exploring connections and mutual influences.

#### Dr Ken Ireland

Ken Ireland holds a Ph.D in Comparative Literature from Princeton University. He has taught in the USA, Nigeria and Japan, and been involved in Adult Education with the Open University, the Universities of East Anglia and Essex, and Birkbeck College. For the Institute of Continuing Education at the University of Cambridge, he has taught over a period of twenty years in accredited courses, Summer Schools, Day Schools and Residential Weekends. He has presented some twenty-six papers at international conferences, is particularly interested in comparative, international and interartistic themes, and has published three books and many articles on narratological and contemporary issues.

---

## Course programme

---

### Friday

Please plan to arrive between 16:30 and 18:30. You can meet other course members in the bar which opens at 18:15. Tea and coffee making facilities are available in the study bedrooms.

19:00 Dinner

**20:30 – 22:00 Introduction: Thomas Hardy and the English Novel**

22:00 Terrace bar open for informal discussion

### Saturday

07:30 Breakfast

**09:00 – 10:30 *Far From the Madding Crowd***

10:30 Coffee

**11:00 – 12:30 *Tess of the d'Urbervilles***

13:00 Lunch

14:00 – 16:00 Free

16:00 Tea

**16:30 – 18:00 Theories of Adaptation**

18:00 – 18:30 Free

18:30 Dinner

**20:00 – 21:30 Film versions of *Far From the Madding Crowd***

21:30 Terrace bar open for informal discussion

### Sunday

07:30 Breakfast

**09:00 – 10:30 Film versions of *Tess of the d'Urbervilles***

10:30 Coffee

**11:00 – 12:30 Overview and conclusions...**

12:45 Lunch

**The course will disperse after lunch**

---

## Course syllabus

---

### Aims:

- To examine some of the essential differences between text and cinema as narrative forms, and to assess the strengths and limitations of adaptations of *Far From the Madding Crowd* and *Tess* in particular
- To develop critical and analytical skills in studying the two novels and their cinematic realisations

### Content:

Why have films based on Hardy's novels proved so popular, and do they enrich or diminish their originals? We focus especially on *Far From the Madding Crowd* and *Tess of the d'Urbervilles*, two of his masterpieces, and consider the strengths and limitations of particular film versions, as well as the whole notion of literary adaptation. We study the strengths and limitations of print and image as narrative media, sharing a common concern with characters and plots, ideas and settings, but employing different modes of representation. Events may be arranged in different sequences on page and screen, for instance, and since the film-of-the-novel often bears only a tangential relationship to the original inspiration, questions may be posed as to whether films should be judged as works in their own right, or according to their fidelity in rendering given texts.

In our sessions on *Far From the Madding Crowd* and *Tess*, we will discuss themes and analyse key scenes, before turning to the film versions and drawing comparisons and contrasts between text and screen, in terms, for instance, of 'realism', sequencing, perspectives, the handling of dialogue, the role of soundtrack and voice-over, the suggestiveness of silence and space. By noting changes, omissions and additions, we discover general principles of divergence and independence, which may tell us as much about Hardy's original novels as about decisions by film directors and screenwriters.

### Presentation of the course:

The course will consist of informal lectures and seminars interspersed with some close analysis of extracts from the novels and from film adaptations of the two works.

### Outcomes:

- To observe shifts of form and technique in representation
- To identify varieties of style and tone in particular passages
- To relate the novels to their literary and cultural contexts

---

## Reading and resources list

---

Listed below are a number of texts that might be of interest for future reference, but do not need to be bought (or consulted) for the course.

Author	Title	Publisher and date
Giddings, Robert,	<i>Screening the Novel</i>	(Macmillan 1990)
Naremore, James ed.,	<i>Film Adaptation</i>	(Athlone Press 2000)
Nelmes, Jill ed.,	<i>Introduction to Film Studies</i>	(Routledge 2003)
Vincendeau, Ginette,	<i>Film/Literature/Heritage: A Sight &amp; Sound Reader</i>	(BFI 2001)
Ireland, Ken	<i>Thomas Hardy, Time and Narrative : a narratological approach to his novels</i>	Palgrave Macmillan 2014
Phillip Mallett, ed.	<i>Thomas Hardy in Context</i>	CUP 2013
J.B. Bullen	<i>Thomas Hardy: the world of his novels</i>	Frances Lincoln 2013
Penelope Vigar	<i>The novels of Thomas Hardy : illusion and reality</i>	Bloomsbury 2013
Claire Tomalin	<i>Thomas Hardy</i>	Viking 2006, Penguin 2012
Dale Kramer, ed.	<i>The Cambridge Companion to Thomas Hardy</i>	CUP 1999 and online
Wolfreys, Julian	<i>Thomas Hardy</i>	Palgrave Macmillan 2009

**Note** Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1 Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.

*Information correct as of:* 17 March 2016