

VIRGINIA WOOLF: NOVELS AND FILMS

The best novelist of the early 20th century, Woolf will astonish those of you—like myself—who read primarily Victorian novels. We'll talk about Woolf's prose and how to read it; about her narratives' permeable temporality, her use of stream of consciousness and free indirect discourse, her scrambling of narratorial and characters' consciousness. Woolf's interest in sex, gender, the family, and class will be our thematic focus. Historically, we'll place Woolf at the end of the early 20th-century pandemic—the Spanish flu—and World War I; indeed, Woolf will seem incredibly relevant to our own lives in the early 21st century.

The films of *Mrs Dalloway* and *Orlando* update Woolf's tales for late twentieth-century audiences. How does the reader's perspective on Woolf's story change, when he or she becomes a spectator? Does it matter whether you've read the novel when you see the film? Why do we love—or hate—film adaptations? We'll ask how screenwriters change a novel's story, how directors cast their films and photograph their stars, how the camera frames the scene, how Woolf's time-bending narratives transfer to and look on screen. We'll watch Marleen Gorris's perfect period version of *Mrs Dalloway* (1997) and Sally Potter's magical adaptation of *Orlando* (1992), which we'll screen because the 1983 Masterpiece Theater *To the Lighthouse* is unavailable. We will also read Woolf's essay, "Modern Fiction" and Sally Potter's screenplay.

Please buy the editions I list here, so we will all be "on the same page" in discussions. Both are published by Harcourt Brace Jovanovich; ISBN9-780156-628709 and 978-0-15-603047-2. Labyrinth Books will order, and shelve them, behind the checkout counter.

Please purchase DVDs or stream films; Princeton Public Library owns both. You can also stream both on Amazon Freevee, or rent from Amazon Prime, for \$3.99.

Reading schedule:

- Week 1:** *Mrs Dalloway*, pp. 3-64
- Week 2:** *Mrs Dalloway*, pp. 64-120 (through "And he went.")
- Week 3:** *Mrs Dalloway*, pp. 117-end
- Week 4:** Read Woolf, "Modern Fiction" (in drop box)
Watch at home: *Mrs. Dalloway*, Maureen Gorris (1997)
- Week 5:** *To the Lighthouse*, part I; sections i-xvi
- Week 6:** *To the Lighthouse*, parts I & II; sections xvii-end of part II
- Week 7:** *To the Lighthouse*, part III
- Week 8:** Wrap up *To the Lighthouse*;
Read photocopy of Sally Potter's *Orlando* screenplay (in drop box)
Watch at home: *Orlando*, Sally Potter (1992)

LEADER: Dianne Sadoff is Professor Emerita of English and former Director of Cinema Studies at Rutgers University; she has also taught at Antioch College, Colby College, the University of Southern Maine, and Miami University of Ohio.

FORMAT: Virtual

MAXIMUM: 22

TUESDAYS 1:00 to 3:00 p.m. 8 sessions starting September 27 through November 15