VNIVERSITAT Ö ID VALÈNCIA

COURSE DATA

Data Subject

Code	33418
Name	Cinema and literary models
Cycle	Grade
ECTS Credits	6.0
Academic year	2021 - 2022

Study (s)

Degree	Center	Acad. year	Period
1301 - Degree in Audiovisual Communication	Faculty of Philology, Translation and Communication	4	First term

Subject-matter

Degree	Subject-matter	Character
1301 - Degree in Audiovisual Communication	10 - Analysis of the audiovisual discourse and its social effects	Obligatory

Coordination

Name	Department
GUILLAMON CARRASCO, SILVIA	340 - Language Theory and Communication Sciences

SUMMARY

From an interdisciplinary approach, primarily theoretical and reflexive, this course covers the relation between cinema and literature. We will be paying attention to literary models that have become a reference for the interpretation of the world and human life. We will focus on the way in which the cinema has reformulated them by applying its own expressive resources, and the variety of aesthetic, and ideological approaches involved in the different modes of representation.

PREVIOUS KNOWLEDGE

Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

Other requirements

The are no other requirements

OUTCOMES

1301 - Degree in Audiovisual Communication

- Knowledge of communication as a process and the different elements that comprise it. The ability to assimilate knowledge of the specificity of discourse, as well as the representation methods proper to the different technological and audiovisual media. Familiarity with the different theories, methods and problems involved in audiovisual communication and its different languages.

- Competence in a compared analysis of the different contemporary media and media supports.

- Knowledge of the different languages, codes and representation methods of the different technological and audiovisual media: photography, cinema, radio, television, video and electronic image, the Internet, etc. through their aesthetic and industrial proposals and their evolution over the years, which should generate a capacity to analyse audiovisual narratives and works, taking into account iconic messages such as the texts and products of the socio-political and cultural conditions of a given historic era.

- Knowledge and the ability to apply resources, elements, methods and procedures of the construction processes and analysis of the linear and non-linear audiovisual narratives, including the design, establishment and development of strategies, as well as the applications of persuasive communication policies in audiovisual markets.

- Knowledge of spatial imagery and iconic representations in space, both in still and moving images, as well as the elements involved in art direction. The ability to analyse and plan the relationships between images and sounds from an aesthetic and narrative viewpoint in the different audiovisual supports and technologies. The ability to apply image composition techniques and procedures to the different audiovisual supports, based on knowledge of the classical laws and aesthetic and cultural movements of the history of the image by means of the new communication technologies. It also includes knowledge of the psychological models specifically developed for visual communication and persuasion by means of the image.

- The ability to carry out the analysis of the structures, contents and styles of television and radio programmes as well as the different variables that influence their configuration and the communication and entertainment processes generated by them.

LEARNING OUTCOMES

- Understand the relationship between cinema and literature, their convergences and divergences
- Analyse and identify the structural elements of the story in literature and cinema
- Apply methods of comparative analysis between cinema and literature
- Identify the rhetorical devices of literary and filmic discourse

DESCRIPTION OF CONTENTS

1. Literary and filmic languages

2. Understanding film theory: on the relation between cinema and literature

3. Film adaptation. Towards fidelity

4. Comparatism and narratology

5. Literary models of film narrativity

WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	60,00	100
Development of individual work	20,00	0
Study and independent work	20,00	0
Preparation of evaluation activities	20,00	0
Preparation of practical classes and problem	30,00	0
TOTAL	**150,00**	

TEACHING METHODOLOGY

Master classes and classroom activities in small groups

EVALUATION

The final grade will be obtained with:

1. Final paper and oral presentations

2. Classroom activities

REFERENCES

Basic

- Altman, Rick (2000) Los géneros cinematográficos. Barcelona: Paidós.
- Baldelli, Pio (1970) El cine y la obra literaria. Buenos Aires: Galerna.
- Carmona, Ramón (1991) Cómo se comenta un texto fílmico. Madrid: Cátedra
- Chatman, Seymour (1990) Historia y discurso. Madrid: Taurus.
- Company, Juan Miguel (1986) La realidad como sospecha. Valencia: Instituto de Cine y Radiotelevisión.
- Company, Juan Miguel (1987) El trazo de la letra en la imagen. Texto literario y texto fílmico. Madrid: Cátedra.
- Fell, John (1977) El filme y la tradición narrativa. Buenos Aires: Tres Tiempos.
- Gimferrer, Pere (1985) Cine y literatura. Barcelona: Planeta.
- Geduld, Harry M. (1981) Los escritores frente al cine. Madrid: Fundamentos.
- Peña-Ardid, Carmen (2009) Literatura y cine. Madrid: Cátedra.
- Pérez Bowie, José Antonio (ed.) (2010) Reescrituras fílmicas: nuevos territorios de la adaptación. Salamanca: Ediciones Universidad de Salamanca.
- Stam, Robert (2014) Teoría y práctica de la adaptación. México: UNAM.
- Talens, Jenaro (2010) El ojo tachado. Madrid: Cátedra.
- Zecchi, Barbara (2013) Teoría y práctica de la adaptación. Madrid: Universidad Complutense de Madrid.

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Additional

- Baldelli, Pio (1970) El cine y la obra literaria. Buenos Aires: Galerna.

- Burch, Noël (1999) El tragaluz del infinito. Madrid: Cátedra.

- Casetti, Francesco (2010) Teorías del cine. Madrid: Cátedra.

- Hauser, Arnold (1998) Historia social de la literatura y el arte. Vol. 2. Madrid: Debate.

- Neale, Stephen (2000) Genre and Hollywood. London & New York: Routledge.

- Pérez Bowie, José Antonio (2008) Leer el cine: la teoría literaria en la teoría cinematográfica. Salamanca: Ediciones de la Universidad de Salamanca.

- Prieto, Julio (2017) El concepto de intermedialidad: una reflexión histórico-crítica, Pasavento. Revista de estudios hispánicos, V(1), pp. 7-18.

- Spang, Kurt (1993) Géneros literarios. Madrid: Síntesis.

- Urrutia, Jorge (1984) Imago litterae. Sevilla: Alfar.

- Wellek, René y Warren, Austin (1979) Teoría literaria. Madrid: Gredos.

ADDENDUM COVID-19

This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council

HYBRID LEARNING MODE (BLENDED)

1. Contents

1- Literary and filmic languages

2- Understanding film theory: on the relation between cinema and literature

3- Film adaptation. Towards fidelity

4- Comparatism and narratology

5- Literary models of film narrativity

2. Workload and teaching schedule

The student work distribution will continue without substantial changes. For further information, see the Teaching guide

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3. Methodology

1. Face to face class (theory) and/or BBC synchronous videoconference.

2. Activities may be carried out in groups not face-to-face by synchronous videoconference or as tasks in the virtual classroom

3. Other: this addendum is subject to changes depending on the health situation

4. Assessment

The final grade will be obtained with:

1. Final paper and oral presentations

2. Classroom activities

5. Bibliography

- Aumont, Jacques et al. (1985) *Estética del cine. Espacio fílmico, montaje, narración, lenguaje*. Barcelona: Paidós.
- Bluestone, Georges (1957) *Novels into Films*. Berkeley: University of California Press.
- Casetti, Francesco y Di Chio, Federico (2007) *Cómo analizar un film*. Barcelona: Paidós.
- Hutcheon, Lynda & O'Flynn, Siobhan (2006/ 2013) *A Theory of Adaptation*. London & New York: Routledge.
- Lotman, Yuri (1970) *Estructura del texto artístico*. Madrid: Itsmo.
- Sánchez Noriega, José Luis (2000) *De la literatura al cine*. Barcelona: Paidós.