

**COURSE DATA****Data Subject**

<b>Code</b>	33418
<b>Name</b>	Cinema and literary models
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2022 - 2023

**Study (s)**

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

**Subject-matter**

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

**Coordination**

<b>Name</b>	<b>Department</b>
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

No prior knowledge

## 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.

## LEARNING OUTCOMES

- To obtain a fundamental vision of the contents, competences and skills to be acquired, as well as a clear perspective of the most relevant and necessary conceptual delimitations.
- To assimilate the relevant guidelines regarding the treatment of the texts proposed for individual reading, analysis and study.

## DESCRIPTION OF CONTENTS

### 1. Literary and filmic languages

Introduction to the relationship between literary and filmic language, their convergences and divergences



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

1. Front-to-cinema literature
2. Cinema as an autonomous art
3. The realism front to the cinema
4. The critics of precinéma
5. The semiotics looks at the cinema

## **3. Film adaptation. Towards fidelity**

1. Around the notion of fidelity
2. George Bluestone
3. The auteur approach
4. Beyond fidelity
5. Intermediality studies

## **4. Comparatism and narratology**

1. Enunciation and narration
2. The characters
3. The time dimension
4. The spatial dimension
5. The point of view

## **5. Literary models of film narrativity**

1. Realism and naturalism
2. Melodrama
3. Gothic literature and horror movies
4. Classic crime fiction and the noir genre in literature and cinema
5. The cinematographic comedy. Theatrical background and development of screwball comedy
6. The adventure novel and the fantasy genre. Transfers from literature to cinema



## 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
<b>TOTAL</b>	<b>150,00</b>	

## TEACHING METHODOLOGY

Master class

Presentation in the classroom and work in small groups

Resolution of theoretical-practical problems

## EVALUATION

The final grade will be obtained with:

1. Final paper and oral presentations: 70%
2. Classroom activities: 30%



## 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.

### 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.
- Welles, René y Warren, Austin (1979) *Teoría literaria*. Madrid: Gredos.

