

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

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|----------------------|--------------------------------|
| Code | 40731 |
| Name | Literature and cinema (french) |
| Cycle | Master's degree |
| ECTS Credits | 5.0 |
| Academic year | 2023 - 2024 |

Study (s)

| Degree | Center | Acad. Period | year |
|---|---|---------------------|-------------|
| 2055 - Master's Degree in Creative and Humanistic Translation | Faculty of Philology, Translation and Communication | 1 | Second term |

Subject-matter

| Degree | Subject-matter | Character |
|---|-------------------------|------------------|
| 2055 - Master's Degree in Creative and Humanistic Translation | 17 - Training in french | Optional |

Coordination

| Name | Department |
|-------------------------------|--|
| CORTIJO TALAVERA, ADELA | 160 - French and Italian |
| PUJANTE GONZALEZ, DOMINGO | 160 - French and Italian |
| SERRA ALEGRE, ENRIQUE NICOLAS | 340 - Language Theory and Communication Sciences |

SUMMARY

Acquisition and application of transcoding mechanisms (intersemiotic translation) that sustain the adaptation of literary texts to film and vice versa

PREVIOUS KNOWLEDGE



Relationship to other subjects of the same degree

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

Other requirements

Not applicable

COMPETENCES (RD 1393/2007) // LEARNING OUTCOMES (RD 822/2021)

2055 - Master's Degree in Creative and Humanistic Translation

- Students should apply acquired knowledge to solve problems in unfamiliar contexts within their field of study, including multidisciplinary scenarios.
- Students should be able to integrate knowledge and address the complexity of making informed judgments based on incomplete or limited information, including reflections on the social and ethical responsibilities associated with the application of their knowledge and judgments.
- Students should communicate conclusions and underlying knowledge clearly and unambiguously to both specialized and non-specialized audiences.
- Students should demonstrate self-directed learning skills for continued academic growth.
- Dominar la lengua extranjera elegida como fuente para la traducción.
- Alcanzar nivel de excelencia en la lengua propia.
- Poseer cultura general y de civilización.
- Gestionar proyectos y organizar el trabajo.
- Adquirir rigor para la revisión y control de calidad de las traducciones.
- Buscar información y documentación.
- Contar con conocimientos transversales.
- Trabajar en equipo.
- Students should possess and understand foundational knowledge that enables original thinking and research in the field.
- Aplicar capacidades de análisis y síntesis.
- Ser capaz de complementar la formación específica de este Máster con otros conocimientos científicos, históricos, lingüísticos, sociales, etc.
- Ser capaz de acceder a herramientas de información en otras áreas de conocimiento y utilizarlas adecuadamente.
- Apostar de manera sistemática por una cultura de la igualdad (sexual y de género, de oportunidades, de trato, etc.)
- Apostar de manera sistemática por los principios de ética, justicia y solidaridad.



- Saber relacionarse profesionalmente en el campo de la traducción.
- Demostrar la asimilación de los principios metodológicos del proceso traductor.
- Interpretar, analizar y traducir textos de géneros y complejidad diversa

LEARNING OUTCOMES (RD 1393/2007) // NO CONTENT (RD 822/2021)

- To acquire professional competence to collate, revise and edit literary texts as a film script's source.
- To know the market of film adaptations of film texts.
- To know how to identify the rhetorical and pragmatic strategies of literary and film discourse.
- To know how to analyse and contrast film adaptations of literary texts.

DESCRIPTION OF CONTENTS

1. Written tale, film tale

- I.1. Formal elements shared: history, characters, space, time, point of view.
- I.2. Specific elements in film: visual codes, audio codes, syntactic codes.

2. Elements for a comparative analysis

- III. 1. Narrative plot and structure. Removed/added/modified episodes. The incipits and outcomes.
- III.2. Time and space perspective. (Free concordances or transpositions. Possible motivations).
- III. 3. The time. Chronology. Film rhythm.
- III. 4. The characters. Modifications and transpositions. Physical, psychological and functional correspondences.
- III. 5. Election of the protagonist and action lines.
- III. 6. Space and atrezzo. Clothing, accessories and objects. Correspondences or transpositions.
- III. 7. Lighting and framing.

3. Film influences on contemporary literature

- II.1 Film and the new narrative.
- II.2. The importance of the image in writing.
- II.3. Literary genres influenced by cinema: black genre and science fiction.
- II.4. Modern novel.
- II.5. The creation of literary texts from film texts.
- II.6. Palimpsest.



4. Literary influences on film

- III.1. Narratological studies influences on film studies.
- III.2. Eisenstein and précinéma.
- III.3. Film adaptation of literature. Typology and problems.

5. Translation, intermediality and intergenericity

WORKLOAD

| ACTIVITY | Hours | % To be attended |
|--------------------------------|---------------|------------------|
| Classroom practices | 28,00 | 100 |
| Theory classes | 7,00 | 100 |
| Development of individual work | 10,00 | 0 |
| Study and independent work | 80,00 | 0 |
| TOTAL | 125,00 | |

TEACHING METHODOLOGY

Autonomous work, self-instructional learning

Seminars

Case Study

EVALUATION

Final test that will consist of practical work: 50%

Attendance and participation: 50%

REFERENCES

Basic

- Amorós, Introducción a la novela contemporánea, Salamanca, Anaya, 1971.
- Aumont, J.; Bergal, A.; Marie, M. y Vernet, M., Estética del cine. Espacio fílmico, montaje, narración, lenguaje. Barcelona-Buenos Aires-México, Paidós Comunicación, 1983.
- Ayla, La Estructura narrativa, Madrid, Taurus, 1979.
- Bal, M., Narratologie, Utrecht, HES, 1984.
- Bonhomme, B., Claude Simon, l'écriture cinématographique, 2005.
- Carmona, R., Cómo se comenta un texto fílmico. Cátedra. Signo e imagen, 1991.



- Clerc, J.-M. y Carcaud-Macaire, M., L'adaptation cinématographique et littéraire, 2004.
- Chion, M., Cómo se escribe un guión. Madrid, Cátedra. Signo e imagen, 1988.
- Dumont, R., De l'écrit à l'écran : réflexions sur l'adaptation cinématographique: recherches, applications et propositions, 2007.
- Eisenstein, S., Teoría y técnica cinematográfica, Rialp, 1999.
- García, A., L'adaptation du roman au film, préf. d'Henriette Dujarric et de Robert Jarry, 1990.
- García Vázquez, F. J., "Literatura y cine"
<http://www.lacavernadeplaton.com/artebis/cineylitera0405.htm>
- Gaudréault, A., Du littéraire au filmique: système du récit; préf. de Paul Ricoeur, 1999.
- Geduld, H., Los escritores frente al cine. Fundamentos, 1981.
- Gutiérrez Carbajo, F., Literatura y cine. U .N. E. D. Colección educación permanente, 1993.
- Helbo, A., L'adaptation du théâtre au cinéma, 1997.
- Hernández, J., Cine y literatura: la metáfora visual, 2005.
- Kracauer, S., Teoría del cine. La redención de la realidad física. Paidós Estética,