



## COURSE DATA

### Data Subject

<b>Code</b>	44245
<b>Name</b>	Film and literature in anglophone cultures
<b>Cycle</b>	Master's degree
<b>ECTS Credits</b>	3.0
<b>Academic year</b>	2022 - 2023

### Study (s)

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</b>
2196 - Master's Degree in Advanced English Studies	Faculty of Philology, Translation and Communication	1	First term
2243 - Master's Degree in Advanced English Studies	Faculty of Philology, Translation and Communication	1	First term

### Subject-matter

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
2196 - Master's Degree in Advanced English Studies	22 - Film and literatura in anglophone cultures	Obligatory
2243 - Master's Degree in Advanced English Studies	22 - Film and literatura in anglophone cultures	Obligatory

### Coordination

<b>Name</b>	<b>Department</b>
BRIGIDO CORACHAN, ANA MARIA	155 - English and German
MANUEL CUENCA, CARMEN	155 - English and German

## SUMMARY

The subject Film and literature in Anglophone cultures takes a critical approach to the cinematographic domain. It builds on the linguistic and literary knowledge that has previously been developed by the student throughout her/his degree and provides her/him with a historical, sociocultural, technical, and aesthetic foundation towards an analysis of the seventh art from an Anglophone and interdisciplinary context.



The following contents will be delved into:

1. A short historical and theoretical introduction: parallels between English and North-American literature and cinema.
2. The language of literature and cinema in an Anglophone context: image, aesthetics and perception.
3. Narrative Construction: narrativity in literature and film in the English language.
4. Genres in British and North-American literature and film: conventions and reception in Anglophone cultural traditions.
5. Narrative bridges and transfers: literary adaptations, transformations, intertextuality, and mutual influences.
6. Politics of representation in contemporary literature and cinema: minority cultures and cinematographic traditions in an Anglophone context.

## **PREVIOUS KNOWLEDGE**

### **Relationship to other subjects of the same degree**

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

### **Other requirements**

Students must have an advanced knowledge of English as all readings, lectures, papers/exams and discussions will be carried out in this language. English subtitles may be provided for some screenings.

### **2196 - Master's Degree in Advanced English Studies**

- 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.
- Students should possess and understand foundational knowledge that enables original thinking and research in the field.
- Advanced ability to understand ? from a more complex perspective than that of undergraduate studies ? those concepts, principles, theories, or models related to different areas of English Studies.



- Advanced ability to understand ? from a more complex perspective than that of undergraduate studies ? the methodology required for solving problems specific to the field of English Studies.
- Ability to publicly present ? from an advanced and more complex perspective than that of undergraduate studies ? experiences, ideas, or reports within the field of English Studies.
- Ability to make informed judgments using established criteria and personal reflections. Achievement of proficiency in academic and scientific-technical English, both in written and oral forms.
- Ability to identify fundamental methodologies, theories, topics, and terminological, theoretical, formal, and ideological principles necessary for initiating linguistic or literary research in English Studies.
- Capacidad para interpretar y analizar textos representativos de la pluralidad lingüística y cultural de las sociedades anglófonas contemporáneas con el fin de reflexionar sobre su relevancia, no sólo en referencia a los contextos socio-lingüísticos, históricos, políticos y culturales en los que se inscriben, sino también en relación con la globalización de la cultura, dentro de los ?Estudios Ingleses.
- Ability to apply theoretical knowledge and skills to conduct critical, rigorous analysis using various tools, including printed and digital formats (ICT), within English Studies.
- Ability to develop autonomy in learning, including resource and information search, and to access bibliographic and documentary sources in different areas of English Studies.
- Ability to organize, structure, and develop ideas in various academic documents, such as essays, technical reports, and advanced research projects ? master?s theses ? within the field of English Studies.

Upon completion of the subject, the student will be able to incorporate the theoretical, sociocultural and aesthetic principles as well as the inter-connections between literature and cinema in the context of English-speaking countries into her or his future academic projects; she/ he will be familiar with the language specific to cinema in an Anglophone context; she/he will have gained an in-depth critical knowledge of the historical and socio-cultural dimensions which frame both arts in the English language; she/he will be able to analyze the variety of literary adaptations in contemporary cinema and to critically assess the impact of cinematographic language in 20thst -21century English and North-American literature. Lastly, the student will have carried out an in-depth study of comparative research between disciplines and languages and will be able to develop interdisciplinary projects in an autonomous manner from a theoretical-practical perspective in a specifically Anglophone context.

## DESCRIPTION OF CONTENTS

### 1. 1. Historical and Theoretical Introduction

#### 1. HISTORICAL AND THEORETICAL INTRODUCTION:

- 1.1. A Brief History of Cinema in the 20th Century.
- 1.2. Parallels between English and North-American literature and cinema.
- 1.3. The language of literature and cinema in an Anglophone context: image, aesthetics and perception.



**2. 2. Genres and Narrativity in Anglophone Literatures and Film**

2. GENRES AND NARRATIVITY IN ANGLOPHONE LITERATURES AND FILM

2.2. Genres in British and North-American literature and film: conventions and reception in the Anglophone cultural tradition.

2.1. Narrative Construction: narrativity in literature and film in the English language.

**3. 3. Literary adaptations and intertextuality in Anglophone literatures and film traditions**

3. LITERARY ADAPTATIONS AND INTERTEXTUALITY IN ANGLOPHONE LITERATURES AND FILM TRADITIONS

3.1. Narrative bridges and transfers.

3.2. Literary adaptations, cannibalizations, intertextuality, and mutual influences.

**4. 4. Politics of representation in contemporary Anglophone literatures and film traditions**

4. POLITICS OF REPRESENTATION IN CONTEMPORARY ANGLOPHONE LITERATURES AND FILM TRADITIONS

4.1. Politics of representation in contemporary literature and cinema

4.2. Minority cultures, audiences, and cinematographic traditions in an Anglophone context.

**WORKLOAD**

ACTIVITY	Hours	% To be attended
Theory classes	24,00	100
Attendance at events and external activities	2,00	0
Development of individual work	16,00	0
Study and independent work	16,00	0
Readings supplementary material	2,00	0
Preparing lectures	12,00	0
Preparation of practical classes and problem	3,00	0
<b>TOTAL</b>	<b>75,00</b>	

**TEACHING METHODOLOGY**

Throughout the course, theoretical aspects and fundamental concepts in the cinematographic field will be introduced through ICT-based lectures, student presentations, readings, film screenings, and in-class general discussion. A special emphasis will be placed on the resolution of practical cases and on the development of advanced research skills which can contribute to the critical analysis of literature and film from an interdisciplinary perspective and in an Anglophone context.



## EVALUATION

### ASSESSMENT BREAKDOWN FOR FIRST CALL

-Active participation: 20% (i.e. frequent participation in oral debates and presentations, asking and answering questions, contributing to building critical knowledge, evidence that student has prepared assigned readings/screenings and review tasks. Attending class passively does **not** count as participation)

-In-class examination: 10%

Shot analysis (500-600 words). Further instructions will be given in class.

-Written work: 70%

Analysis of a scene (1,500-2,000 words). See further instructions in aula virtual.

### ASSESSMENT BREAKDOWN FOR SECOND CALL

-Examination: 30%

Shot analysis (500-600 words) + definitions of key terms. Further instructions will be given in class.

-Written work: 70%

Analysis of a scene (1,500-2,000 words). See further instructions in aula virtual.

**\*\*PLAGIARISM** (copying or paraphrasing someone else's ideas and presenting them as if they were your own, that is, not including quotations marks for direct citations, an appropriate bibliographic reference and/or an explanatory footnote where original source/author are accounted for) will result in an **immediate failing grade for the course**. Please check Purdue University's *Online Writing Lab* for detailed information on how to write an academic paper, how to compile a bibliography, and how to cite correctly.



URL: <https://owl.english.purdue.edu/owl/resource/747/01/>

## REFERENCES

### Basic

- Bordwell, David and Kristin Thompson. *Film Art. An Introduction*. New York: McGraw Hill, 2001
- Braudy, Leo and Marshall Cohen. Eds. *Film Theory and Criticism*. Oxford: Oxford University Press, 1999.
- Monaco, James. *How to read a film: the world of movies, media, and multimedia: language, history, theory*. New York and Oxford: Oxford University Press, 2000.
- Nichols, Bill. *Engaging Cinema: An Introduction to Film Studies*. W. W. Norton & Company, 201
- Sánchez Noriega, José Luis. *De la literatura al cine: teoría y análisis de la adaptación*. Barcelona: Paidós, 2000.
- Stam, Robert and Alessandra Raengo (eds.). *A Companion to Literature and Film*. Malden, M.A.: Blackwell, 2004.
- Stam, Robert. *Literature through Film. Realism, Magic, and the Art of Adaptation*. Malden, M.A.: Blackwell, 2005.
- Thompson, Kristin and David Bordwell. *Film History. An Introduction*. New York: McGraw Hill, 1994.
- Corrigan, Timothy J. *A Short Guide to Writing about Film*. New York: Pearson, 2007.
- Hayward, Susan. *Cinema Studies. The Key Concepts*. London and New York: Routledge, 2006.

### Additional

- Bluestone, George. *Novels into film*. Baltimore: Johns Hopkins University Press, 2003.
- Benet, Vicente J. *La cultura del cine. Introducción a la historia y la estética del cine*. Barcelona: Paidós, 2004
- Chatman, Seymour. *Coming to terms: the Rhetoric of Narrative in Fiction and Film*. Ithaca: Cornell University Press, 1990.
- Cook, Pam and Philip Dodd. (Eds.). *Women and Film*. Philadelphia: Temple University Press, 1993.
- Gubern, Román. *Historia del cine*. Barcelona: Lumen, 2006.
- Hollows, Joanne, Peter Hutchings and Mark Jancovich. *The Film Studies Reader*. London: Arnold, 2000.
- Hutcheon, Linda. *A theory of adaptation*. New York: Routledge, 2006.



- Iglesias Simón, Pablo. De las tablas al celuloide: trasvases discursivos del teatro al cine primitivo y al cine clásico de Hollywood. Madrid: Fundamentos, 2007.
- Kaplan. E. Ann. (Ed.). Feminism and Film. Oxford: Oxford University Press, 2000.
- Konigsberg, Ira. The Complete Film Dictionary. New York : Penguin Reference, 1997.
- Miller, Toby and Robert Stam. A Companion to film theory. Oxford: Blackwell, 2007.
- Pérez Bowie, José Antonio. Leer el cine: la teoría literaria en la teoría cinematográfica, Salamanca: Universidad de Salamanca, 2008.
- Romera Castillo, José (ed.). Del teatro al cine y la televisión en la segunda mitad del siglo XX. Madrid: Visor, 2002.
- Stam, Robert. Film Theory: An Introduction. Malden, M.A.: Blackwell, 2000.
- Tobing Rony, Fatimah. The Third Eye. Race, Cinema, and Ethnographic Spectacle. Durham: Duke University Press, 1998.
- Vidal, Belén. Heritage film: nation, genre and representation. London and New York: Wallflower, 2012.