



Universitat de Lleida

DEGREE CURRICULUM  
**LITERATURE AND CINEMA IN  
ENGLISH**

Coordination: SANTAULARIA CAPDEVILA, MARIA  
ISABEL

Academic year 2021-22

Subject's general information

<b>Subject name</b>	LITERATURE AND CINEMA IN ENGLISH			
<b>Code</b>	101289			
<b>Semester</b>	2nd Q(SEMESTER) CONTINUED EVALUATION			
<b>Typology</b>	<b>Degree</b>	<b>Course</b>	<b>Character</b>	<b>Modality</b>
	Bachelor's Degree in English Studies	2	OPTIONAL	Attendance-based
	Double degree: Bachelor's degree in English Studies and Bachelor's degree in Applied Languages and Translation	4	OPTIONAL	Attendance-based
<b>Course number of credits (ECTS)</b>	6			
<b>Type of activity, credits, and groups</b>	<b>Activity type</b>	PRAULA		TEORIA
	<b>Number of credits</b>	2		4
	<b>Number of groups</b>	1		1
<b>Coordination</b>	SANTAULARIA CAPDEVILA, MARIA ISABEL			
<b>Department</b>	ENGLISH AND LINGUISTICS			
<b>Important information on data processing</b>	Consult <a href="#">this link</a> for more information.			
<b>Language</b>	English			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
GUARDIOLA PASTOR, MARÍA INÉS	agnes.guardiola@udl.cat	3	
SANTAULARIA CAPDEVILA, MARIA ISABEL	isabel.santaularia@udl.cat	3	

## Subject's extra information

In this course, we will not only aim at understanding the nature of film and television adaptations of literary texts, but also at presenting and analysing some major examples of literature that have been adapted for film and television. Consequently, we will both study the chosen literary works (their contexts, characteristics, themes and/or literary worth) and analyse the strengths and/or weaknesses of their adaptations in relation to their sources and individually as visual texts. The selected literary works have been chosen based on their literary status as classics but also as texts that have achieved commercial success/notoriety thanks to their film adaptations.

## Learning objectives

- Understand the different ways in which literature and film/television interact.
- Know the basic concepts of film/television adaptation of literary texts.
- Understand the changes that the source text undergoes in its transition from written text to visual text.
- Overcome the prejudices surrounding film/television adaptations of literary texts.
- Be aware of the literary worth and/or popular appeal of chosen written texts.
- Analyse the strengths and weaknesses of film/television adaptations of literary texts.
- Understand how films/television adapt different aspects of literary texts.
- Recognize the contributions to the contestation of power relations and gender norms in feminist, LGBTI and queer art and artistic practices.
- Develop critical thinking about the forms of sexual representation in contemporary visual culture, with special attention to television and cinema.
- Be able to explain aspects of the contents of the subject clearly and analytically and to express these contents in a grammatically correct way.

## Competences

General competences:

- CG4 Apply the principles and implications of academic and professional ethics to academic work.
- CG9 Demonstrate motivation for quality and diligence.
- CG13 Apply theoretical frameworks to case studies.

Specific competences:

- CE10 Analyse the main texts, genres and literary movements in English.
- CE11 Analyse the projection and popularization of English literature through film and the mass media.
- CE14 Analyse the interaction between history and society and cultural products in English.

Cross-curricular competence:

- CT6 Apply a gender perspective to tasks related to specific professional settings.

## Subject contents

**UNIT 1:** Interactions literature and film/television: Film/television adaptations of literary texts.

**UNIT 2:** A 19<sup>th</sup>-century popular classic: Jane Austen's *Pride and Prejudice* and its adaptations. Discussion of **Worksheet 1**. Compulsory texts for the unit:

- Austen, Jane. *Pride and Prejudice* (1813). London: Penguin, 1972. (Novel)

Available on line: <https://www.gutenberg.org/files/1342/1342-h/1342-h.htm>

- *Pride and Prejudice* (BBC 1995). (Mini series)

**UNIT 3:** An immortal monster: Bram Stoker's *Dracula* and its afterlife. Discussion of **Worksheet 2**. Compulsory texts for the unit:

- Stoker, Bram. *Dracula* (1897). London and New York: St Martin's Press, 2001. (Novel)

Available on line: <https://www.gutenberg.org/files/345/345-h/345-h.htm>

- *Dracula* (BBC, 2020). (Mini series)

**UNIT 4:** Alfred Hitchcock and Daphne Du Maurier: Auteur and muse. Discussion of **Worksheet 3**. Compulsory texts for the unit:

- Du Maurier, Daphne. *Rebecca* (1938). London: Virago, 2015. (Novel)
- Hitchcock, Alfred. *Rebecca*. (Selznick International Pictures, 1940). (Film)

**UNIT 5:** Patricia Highsmith: From noir to queer cinema. Discussion of **Worksheet 4**. Compulsory texts for the unit:

- Highsmith, Patricia (1950). *Strangers on a Train*. London: Virago, 1999. (Novel)
- Hitchcock, Alfred. *Strangers on a Train*. (Warner Bros, 1951). (Film)

## Methodology

### CLASS ORGANISATION:

As things are at the moment, classes are going to be face-to-face without space restrictions at the time and in the room established in the calendar.

If, due to the present state of emergency, we had to go back to on-line or blended learning, all on-line teaching would be done synchronically using the Video Conference room in the Virtual Campus. Both face-to-face and on-line classes would take place at the time established in the calendar.

For face-to-face classes, if we had to organise rotations and for students who cannot attend classes for Covid-related issues, we will open up the Video Conference room in the classroom so that those who have to stay at home can follow the class synchronically.

On-line classes will not necessarily be recorded.

### TEACHING METHODOLOGY:

The course is divided into:

**LECTURES:** Will be devoted to introducing theory of adaptation and presenting and analysing the literary sources used and the topics discussed in the different units.

**SEMINAR SESSIONS:** Will be devoted to the discussion of the film/television adaptations of the chosen literary sources/topics.

## Development plan

	THURSDAY	FRIDAY
Unit 1 (adaptations)	10 February	11 February
	17 February	18 February
	24 February	
<b>PE1 (written exam)</b>		
Unit 2 (Jane Austen)		25 February
	3 March	4 March
	10 March	11 March
	17 March	18 March
Unit 3 (Bram Stoker)	24 March	25 March
	31 March	1 April
	7 April	8 April
<b>PE2 (written exam)</b>		
Unit 4 (Daphne Du Maurier )	21 April	22 April
	28 April	29 April
	5 May	6 May
Unit 5 (Patricia Highsmith)	12 May	13 May
	19 May	20 May
	26 May	27 May
<b>PE3 (written exam) + AP1 (written assignment)</b>		

## Evaluation

## GENERAL INFORMATION:

- Students who combine their degree with a full time job or a part-time job with schedules coinciding with classes have the right to ask for alternative assessment within 5 days after the beginning of the semester. For information, please send an e-mail to [letres.secretariacentre@udl.cat](mailto:letres.secretariacentre@udl.cat) or ask for information at the Faculty's office (Secretaria de la Facultat de Lletres).
- Attendance to classes is compulsory.
- NP will be given when a student's assessment activities weigh less than 50% of the overall grade for the subject.
- Dates for assessment activities will be provided at the beginning of the semester. Date for PE3 (written exam 3) will be the one established in the Faculty's exam calendar.
- Activities handed in after the deadline will not be accepted.
- Language will be taken into account in all of the assessment activities. In exams, there will be a penalty of - 0.15 points per serious mistake. Assignments will be penalised up to 2 points for language mistakes. However, there will be a reduction by 50% of the grade of assignments that do not reach the level of language required for second-year students of the degree. In this case, content will be graded separately and the reduction applied to the score for the content.
- Students should read/watch compulsory texts before the corresponding sessions.
- All discussion worksheets will be provided by instructor before the corresponding sessions and should be prepared by students before discussion.
- Plagiarism is not allowed. Assessment activities containing plagiarised material (even if only partial) will

automatically be failed (0).

- The course tutor reserves the right to introduce additional or alternative material for study at her discretion and to modify the programme if needs be.

## SUMMARY OF ASSESSMENT ACTIVITIES:

PE1: Exam	20%	After the unit has been completed. Date does not necessarily have to coincide with class schedules.
PE2: Exam	28%	After the units have been completed. Date does not necessarily have to coincide with class schedules.
PE3: Exam	28%	Date, time and room established in the Faculty's exam calendar.
AP1: Written assignment	24%	Date to be determined.

**FOR STUDENTS UNABLE TO ATTEND EXAMS FOR COVID-RELATED ISSUES:** The instructors will decide whether to establish an alternative date or to set up an on-line exam on the same day and at the same time as the face-to-face exam.

**ALTERNATIVES TO FACE-TO-FACE EXAMS:** In case face-to-face exams had to be cancelled due to the present state of emergency, we would replace the exams by assessment worksheets. In the case of PE1 the assessment worksheet would be worth the same percentage as the exam (20%). In the case of PE2 and PE3, each exam would be replaced by two assessment worksheets at 20% per worksheet. These assessment worksheets would contain questions and activities designed to make students think critically, develop in-depth analysis, address texts and issues discussed in class from different perspectives and make connections between texts discussed in class and new texts. Exact instructions and rubrics would be provided in the worksheets themselves.

## WRITTEN ASSIGNMENTS (SHORT ESSAYS):

	COMPULSORY TEXTS	TOPIC
<b>AP1</b> Choose <u>one</u> of the following texts or text and adaptation in the case of Du Maurier and Highsmith.	James, P.D. <i>Death Comes to Pemberley</i> . London: Faber & Faber, 2013. (Novel)	Essay topic and exact instructions will be provided at the beginning of the semester.
	<i>Dracula</i> (NBC, 2013-2014). (TV series, 10 episodes)	Essay topic and exact instructions will be provided at the beginning of the semester.
	Du Maurier, Daphne. "The Birds" (1952). Available on <a href="https://mrnsmith.files.wordpress.com/2016/10/the-birds-by-daphne-du-maurier.pdf">https://mrnsmith.files.wordpress.com/2016/10/the-birds-by-daphne-du-maurier.pdf</a> Hitchcock, Alfred. <i>The Birds</i> . (Universal Pictures, 1963)	Essay topic and exact instructions will be provided at the beginning of the semester.
	Highsmith, Patricia. <i>The Price of Salt/Carol</i> . (1952) London: Virago, 2010. (Novel) Haynes, Tod. <i>Carol</i> . (Number 9 Films, Film4 Productions & Killer Films, 2015) (Film)	Essay topic and exact instructions will be provided at the beginning of the semester.

**IMPORTANT: PLEASE NOTE THAT INSTRUCTORS WILL SET UP A SYSTEM FOR THE ASSIGNMENT OF**

## TOPICS

## FORMAT INSTRUCTIONS FOR ASSIGNMENT:

For your assignments, you should take the following into account:

- Minimum length 1000 words. Maximum length 1500 words.
- Font: Times New Roman 12 / Arial 11 / Calibri 11.
- Assignments should be given an original title.
- Assignments should be clearly organised with an introduction, development and conclusion. The introduction should already clarify your major points. Basically, it should very briefly reflect your approach to the topic, which you will then develop in subsequent paragraphs.
- All assignments should have quotes from primary sources (a minimum of two and they should not exceed 100 words). Absence of quotes from primary sources and wrongful format of reference will be penalized.
- Students should read at least two secondary sources and include a minimum of one quote from each of the sources you have used. Wikipedia, fan reviews and dictionaries are not accepted as external references. Absence of quotes from secondary sources and wrongful format of reference will be penalized.
- At the end of the assignment, there should be a bibliography with primary and secondary sources. Absence of reference list and wrong format of bibliography / filmography will be penalized.
- Plagiarism is not allowed. Assignments containing plagiarised material (even if only partial) will automatically be failed (0).
- A rubric (scoring guide) will be provided.

## Bibliography

Cardwell, Sarah. *Adaptation Revisited: Television and the Classic Novel*. Manchester and New York: Manchester University Press, 2002.

Cartmell, Deborah and Imelda Whelehan, eds. *Adaptations: From Text to Screen / Screen to Text*. London and New York: Routledge, 1999.

De Felipe, Fernando e Iván Gómez. *Adaptación*. Barcelona: Trípodos, 2008.

Geraghty, Christine. *Now a Major Motion Picture: Film Adaptations of Literature and Drama*. Plymouth: Rowman and Littlefield, 2008.

Giddins, Robert, ed. *The Classic Novel: From Page to Screen*. Manchester and New York: Manchester University Press, 2000.

Golden, John. *Reading in the Dark: Using Film As a Tool in the English Classroom*. Urbana: National Council of Teachers of English, 2001.

Hutcheon, Linda. *A Theory of Adaptation*. New York and London: Routledge, 2006.

McCabe, Colin, Kathleen Murray and Rich Warner, eds. *True to the Spirit: Film Adaptation and the Question of Fidelity*. New York and Oxford: Oxford University Press, 2011.

Peña-Ardid, Carmen. *Literatura y cine: Una aproximación comparativa*. Madrid: Cátedra, 2009.

Sanders, Julie. *Adaptation and Appropriation*. London and New York: Routledge, 2006.

Stam, Robert and Alessandra Raengo, eds. *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*. London: Blackwell, 2003.