



Universitat de Lleida

DEGREE CURRICULUM
**LITERATURE AND CINEMA IN
ENGLISH**

Coordination: GUARDIOLA PASTOR, MARIA INES

Academic year 2023-24

Subject's general information

Subject name	LITERATURE AND CINEMA IN ENGLISH			
Code	101289			
Semester	2nd Q(SEMESTER) CONTINUED EVALUATION			
Typology	Degree	Course	Character	Modality
	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
Course number of credits (ECTS)	6			
Type of activity, credits, and groups	Activity type	PRAULA		TEORIA
	Number of credits	2		4
	Number of groups	1		1
Coordination	GUARDIOLA PASTOR, MARIA INES			
Department	FOREIGN LANGUAGES AND LITERATURES			
Important information on data processing	Consult this link for more information.			
Language	English			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
GUARDIOLA PASTOR, MARIA INES	agnes.guardiola@udl.cat	6	

Learning objectives

- Identify the ways in which literature and film/television interact.
- Explain the basic concepts of film/television adaptation of literary texts.
- Identify the changes that the source text undergoes in its transition from written text to visual text.
- Be aware of the prejudices surrounding film/television adaptations of literary texts.
- Recognise the literary worth and/or popular appeal of chosen written texts.
- Recognise the strengths and weaknesses of film/television adaptations of literary texts.
- Reflect critically on 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: Making Monstrous Orphans. Discussion of **Worksheet 1**. Compulsory texts for the unit:

- Shelley, Mary. *Frankenstein: Or the Modern Prometheus* (1818). London: Penguin, 2022. (Novel)

Available on line: <https://archive.org/details/mary-shelley-frankenstein>

- *Frankenstein* (Whale, 1931) (Film)
- *Mary Shelley's Frankenstein* (Branagh, 1994) (Film)
- *FRANK3NST31N* (Rose, 2015) (Film)

UNIT 3: Identity and Attachment Theory in Chick and lad lit. Discussion of **Worksheet 2**. Compulsory texts for the unit:

- Hornby, Nick. *High Fidelity* (1995). London: Penguin Essentials, 2017. (Novel)
- *High Fidelity* (Frears, 2000). (Film)
- *High Fidelity* (Hulu, 2020) (Series)

UNIT 4: Racial and Lesbian Representation in Literature and Cinema: A Voice of Their Own. Discussion of **Worksheet 3**. Compulsory texts for the unit:

- Fannie Flagg. (1987) *Fried green tomatoes at the Whistle Stop Café*. New York: Ballantines Books, 2016. (Novel)

Available on: https://archive.org/details/friedgreentomato00flag_2

- *Fried Green Tomatoes* (Avnet, 1991) (Film)

CLASSROOM ASSESSMENT EXERCISE: Written exercise on **one text and its film** you will prepare on your own. These are the option:

- Fielding, Helen.(1996) *Bridget Jones' Diary*. London: Picador, 2016 + *Bridget Jones's Diary* (Maguire, 2001)
- Shamin, Sharif. (2001) *The world Unseen*. Ann Arbor: Bywater Books, 2017. (Novel) + *The World Unseen* (Sharif, 2007)
- 1 novel and film to be determined.

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

	WEDNESDAY	THURSDAY
Unit 1 (adaptations)	7 February	8 February
	14 February	15 February
	21 February	
Unit 2 (Frankenstein)		22 February
	28 February	29 February
	6 March	7 March
	13 March	14 March
PE1 (Written Exam Units 1 & 2)	20 March	
Unit 3 (High Fidelity)	Easter Break	21 May
		Easter Break
	3 April	4 April

	10 April	11 April
	17 April	18 April
Unit 4 (Fried Green Tomatoes)	24 April	25 April (No Class)
	1 May (No Class)	2 May
	8 May	9 May
	15 May	16 May
	22 May	
P3 (Classroom Assessment Activity)		23 May
P2 (Written Exam Units 3 & 4)	MONDAY, 27 May ROOM 1.03	

EXAM RESITS:

The resit for both exams (PE1 + PE2) will take place on **19th June at 16.00, room 2.44**

IMPORTANT NOTE: To pass the subject, it is essential that the average of blocks 1 and 3 (PE1 and PE2), once the corresponding resits are done, is equal to or higher than 5.

Evaluation

GENERAL INFORMATION:

- Students who want to ask for alternative assessment must submit an employment contract or justify, in a letter addressed to the dean, the reasons that make it impossible for him/her to carry out the continuous assessment within five (5) days after the beginning of the semester. For information, please send an e-mail to lletres.secretariacentre@udl.cat or ask for information at the Faculty's academic office (Secretaria Acadèmica 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.
- Activities handed in after the deadline will not be accepted.
- Language will be taken into account in all of the assessment activities. There will be a penalty of -0.15 points per serious mistake.
- 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.
- If academic fraud or spontaneous copying is detected, we will apply what is established in the Regulations for the Assessment and Grading of Student Learning in UdL Bachelor's and Master's Degrees.
- In case the authorship of a work is doubtful, the instructor can establish a mechanism to certify this authorship.
- 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:

BLOCK 1 – 35 %

PE1: Exam on units 1, and 2	35 %	20 March in class time and room
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BLOCK 2 – 40 %

PE2: Exam on units 3 and 4	40 %	27 May / 16:00/ Room 1.03
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BLOCK 3 – 25 %

PE 3: Classroom assessment exercise. Exact instructions for the classroom exercise will be given in due course.	25 %	23 May in class time and room
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EXAM RESITS:

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IMPORTANT NOTE: To pass the subject, it is essential that the average of blocks 1 and 2 (PE1 and PE2), once the corresponding resits are done, is equal to or higher than 5.

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.