

Guía docente de la asignatura

De la Palabra a la Imagen: la Práctica de la Adaptación Fílmica

Fecha última actualización: 16/07/2021
Fecha de aprobación por la Comisión Académica: 17/07/2021

Máster

Máster Universitario en Literatura y Lingüística Inglesas

MÓDULO

Lingüística Aplicada a Estudios Ingleses

RAMA

Artes y Humanidades

CENTRO RESPONSABLE DEL TÍTULO

Escuela Internacional de Posgrado

Semestre

Primero

Créditos

5

Tipo

Optativa

Tipo de enseñanza

Presencial

PRERREQUISITOS Y/O RECOMENDACIONES

- Advanced level of English (C1 CEFR).

BREVE DESCRIPCIÓN DE CONTENIDOS (Según memoria de verificación del Máster)

Las sesiones del curso se centrarán en los problemas de adaptación cinematográfica y las soluciones adoptadas por los cineastas desarrollando los siguientes aspectos:

- El fenómeno de la adaptación cinematográfica: orígenes, tipos y teorías.
- Categorías narrativas: narrador, punto de vista, espacio, tiempo, comprensión narrativa.
- El contexto de las adaptaciones: cultura, la industria del cine, audiencias, géneros y espectáculo.
- Problemas y soluciones.

The course sessions deal with the problems posed by film adaptation and the solutions adopted by filmmakers focusing on:

- The concept of film adaptation: origins, types and theories.
- Narrative categories: narrator, point of view, space, time, narrative comprehension.
- The context of film adaptation: culture, the film industry, audiences, genres and entertainment.
- Problems and solutions.



COMPETENCIAS

COMPETENCIAS BÁSICAS

- CB6 - Poseer y comprender conocimientos que aporten una base u oportunidad de ser originales en desarrollo y/o aplicación de ideas, a menudo en un contexto de investigación.
- CB7 - Que los estudiantes sepan aplicar los conocimientos adquiridos y su capacidad de resolución de problemas en entornos nuevos o poco conocidos dentro de contextos más amplios (o multidisciplinares) relacionados con su área de estudio.
- CB8 - Que los estudiantes sean capaces de integrar conocimientos y enfrentarse a la complejidad de formular juicios a partir de una información que, siendo incompleta o limitada, incluya reflexiones sobre las responsabilidades sociales y éticas vinculadas a la aplicación de sus conocimientos y juicios.
- CB9 - Que los estudiantes sepan comunicar sus conclusiones y los conocimientos y razones últimas que las sustentan a públicos especializados y no especializados de un modo claro y sin ambigüedades.
- CB10 - Que los estudiantes posean las habilidades de aprendizaje que les permitan continuar estudiando de un modo que habrá de ser en gran medida autodirigido o autónomo.

COMPETENCIAS GENERALES

- CG01 - Desarrollar habilidades en las relaciones interpersonales y la mediación interlingüística.
- CG02 - Adquirir las habilidades de aprendizaje que les permitan continuar estudiando de un modo que habrá de ser en gran medida autodirigido o autónomo
- CG03 - Buscar información (oral, impresa, audiovisual, digital, multimedia) y transformarla en conocimiento.
- CG04 - Utilizar las nuevas tecnologías como herramienta de aprendizaje e investigación, así como medio de comunicación y difusión.
- CG05 - Comprender textos largos y complejos de cualquier tipo, tanto técnico, como narrativo, o literario.
- CG06 - Presentar, en diferentes formatos (escritos, orales, digitales) descripciones claras y detalladas de temas complejos, desarrollando ideas concretas y terminando con una conclusión apropiada.

COMPETENCIAS ESPECÍFICAS

- CE01 - Conocer y valorar de forma crítica las teorías, los métodos y los resultados actuales más extendidos de la investigación en el campo de las literaturas en lengua inglesa y de la lingüística inglesa.
- CE02 - Identificar casos de estudio y los diferentes acercamientos epistemológicos disponibles para elaborar y defender argumentos, así como resolver problemas dentro del área de estudio de las literaturas en lengua inglesa y la lingüística inglesa.
- CE03 - Diseñar y llevar a cabo proyectos de investigación, y plasmar sus resultados en ensayos críticos siguiendo las convenciones formales del sistema MLA, con un marco epistemológico claro, riguroso y bien estructurado, con una introducción, desarrollo del análisis y conclusiones finales.
- CE05 - Entender los textos primarios y la bibliografía secundaria en los diferentes ámbitos y en los diferentes periodos de la historia de las literaturas en inglés como concreción de prácticas culturales y políticas en un contexto histórico determinado.



- CE07 - Conocer los diferentes acercamientos interdisciplinarios al estudio de las literaturas en lengua inglesa, con especial énfasis en los estudios de género, las políticas de identidad, el discurso político, o los estudios postcoloniales y de traducción.

COMPETENCIAS TRANSVERSALES

- CT01 - La formación en el respeto a los derechos fundamentales y de igualdad entre hombres y mujeres, de los Derechos Humanos y los principios de accesibilidad universal, y los valores propios de una cultura de paz y de valores democráticos, según lo establecido por el Real Decreto 1393/2007, de 29 de octubre, Artº 3.5.

RESULTADOS DE APRENDIZAJE (Objetivos)

- To acquire the necessary skills to develop a thorough comparative analysis between written and filmed texts within the framework of adaptation studies.
- To learn about the main theories and approaches to adaptation, and apply such knowledge critically to the analysis of specific texts.
- To examine critically a variety of adapted texts from classics to popular culture texts including novels, short stories, graphic novels and non fiction.

PROGRAMA DE CONTENIDOS TEÓRICOS Y PRÁCTICOS

TEÓRICO

Course description

This course addresses the comparison between written and filmed narratives considering the convergences and divergences in the modes of storytelling. After establishing a framework for the study of literature and film, a survey will be made of the various approaches to the study of adaptation ranging from classics such as *Bluestone* (1956) and *McFarlane* (1996) to recent developments such as *Stam* (2000) and *Hutcheon* (2006). A wide range of source texts including literary and popular narratives, short stories, graphic novels and comics will provide the testing ground for theories and approaches with a focus on the problem-solving nature of film adaptation. The course sessions will cover:

1. The phenomenon of film adaptation: origins, types and theories.
2. Narrative categories: narrator, point of view, space and time, narrative comprehension.
3. Background: culture and film industry, audiences, genres and spectacles.
4. Problems and solutions: analysis of adaptations of classic novels, comics and graphic novels, short fiction, non-fiction, bestsellers, etc.

Sessions 1, 2, 3, 4, 5, 6 and 7 (Dr. María Elena Rodríguez Martín):

1. Narrative discourse: the universality of storytelling; the origins of film; literary and film narratives; written and audiovisual narratives; narrative and multimodality; transmedia narratives. Analysis of film scenes: *E.T. The Extra-Terrestrial* (Dir. Steven Spielberg, 1982) and *A.I. Artificial Intelligence* (Dir. Steven Spielberg, 2001), *The Lord of The Rings: The Fellowship of the Ring* (Dir. Peter Jackson, 2001), *Sleepy Hollow* (Dir. Tim Burton, 1999), *Memento* (Dir. Christopher Nolan, 2000), *Bridget Jones's Diary* (Dir. Sharon



- Maguire, 2001), Clueless (Dir. Amy Heckerling, 1995).
2. Film adaptation: origins and reasons for adaptations; theories of adaptation. Analysis of film scenes: Atonement (Dir. Joe Wright, 2007).
 3. Adapting classics: adaptations of Jane Austen's Life and Works. Analysis of the film Mansfield Park (Dir. Patricia Rozema, 1999).
 4. Analysing narrative discourse in novel and film. Analysis of the film The Hours (Dir. Stephen Daldry, 2002).

Sessions 8, 9, 10, 11, 12 and 13 (Dr. Miguel Ángel Martínez-Cabeza):

1. Adaptation and film genres: Adaptation (Dir. Spike Jonze, 2002) Paris When it Sizzles (Dir. Richard Quine, 1964)
2. Adapting comics. Films: American Splendor (Dir. Robert Pulcini/Shari Springer Berman, 2003), A History of Violence (Dir. David Cronenberg, 2005), Sin City (Dir. Robert Rodríguez/Frank Miller, 2005).
3. Adapting shorter fiction. Films: Memento (Dir. Christopher Nolan, 2000), Million \$\$\$ Baby (Dir. Clint Eastwood, 2004), Secret Window (Dir. David Koepp, 2004).
4. Adapting non-fiction. Films: Invictus (Dir. Clint Eastwood, 2009), District 9 (Dir. Neill Blomkamp, 2009).
5. Adapting best-selling fiction. Films: Inferno (Dir. Ron Howard, 2016), The Girl on the Train (Dir. Tate Taylor, 2016).
6. Adapting as (de)constructing. TV series: Sleepy Hollow (Season 1), Sherlock (The Abominable Bride, special 2016), Once upon a Time (Season 7).

It is recommended that students watch the films before the sessions since only selected clippings will be shown during the sessions.

PRÁCTICO

Course description

This course addresses the comparison between written and filmed narratives considering the convergences and divergences in the modes of storytelling. After establishing a framework for the study of literature and film, a survey will be made of the various approaches to the study of adaptation ranging from classics such as Bluestone (1956) and McFarlane (1996) to recent developments such as Stam (2000) and Hutcheon (2006). A wide range of source texts including literary and popular narratives, short stories, graphic novels and comics will provide the testing ground for theories and approaches with a focus on the problem-solving nature of film adaptation. The course sessions will cover:

1. The phenomenon of film adaptation: origins, types and theories.
2. Narrative categories: narrator, point of view, space and time, narrative comprehension.
3. Background: culture and film industry, audiences, genres and spectacles.
4. Problems and solutions: analysis of adaptations of classic novels, comics and graphic novels, short fiction, non-fiction, bestsellers, etc.

Sessions 1, 2, 3, 4, 5, 6 and 7 (Dr. María Elena Rodríguez Martín):

1. Narrative discourse: the universality of storytelling; the origins of film; literary and film narratives; written and audiovisual narratives; narrative and multimodality; transmedia narratives. Analysis of film scenes: E.T. The Extra-Terrestrial (Dir. Steven Spielberg, 1982) and A.I. Artificial Intelligence (Dir. Steven Spielberg, 2001), The Lord of The Rings: The Fellowship of the Ring (Dir. Peter Jackson, 2001), Sleepy Hollow (Dir. Tim Burton,



- 1999), Memento (Dir. Christopher Nolan, 2000), Bridget Jones's Diary (Dir. Sharon Maguire, 2001), Clueless (Dir. Amy Heckerling, 1995).
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It is recommended that students watch the films before the sessions since only selected clippings will be shown during the sessions.

BIBLIOGRAFÍA

BIBLIOGRAFÍA FUNDAMENTAL

Sessions Dr. Rodríguez Martín (Sessions 1-7):

Narrative discourse (written and audiovisual narratives):

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- Bordwell, D. (1985). Narration in the Fiction Film. Routledge.
- Branigan, E. (1992). Narrative Comprehension and Film. London, New York: Routledge.
- Chatman, S. (1978). Story and Discourse. Narrative Structure in Fiction and Film. USA: Cornell University Press.
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Adapting classics: Adaptations of Jane Austen's life and works

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- Rodríguez Martín, M.E. (2002). "La adaptación al cine de Mansfield Park: un "collage" de Austen y su obra", *A Life in Words*, M. Carretero, E. Hidalgo, N. McLaren y G. Porte (eds.). Granada: Editorial Universidad de Granada, 131-141.
- Rodríguez Martín, M.E. (2004). "La influencia de la ficción breve de Jane Austen en su obra posterior y en la adaptación al cine de su novela Mansfield Park". *El Cuento en Red. Revista Electrónica de Teoría de la Ficción Breve*, nº 10.



- Rodríguez Martín, M.E. (2005). "Unfaithfulness" to Jane Austen? Communicating readings and interpretations of her novels through their film adaptations". *ES- English Studies* 26: 189-200.
- Rodríguez Martín, M.E. (2006). "Lecturas fílmicas de las obras de Jane Austen". In Carretero González, M., Rodríguez Martín, M. E. and G. Rodríguez Salas (eds). *De habitaciones propias y otros espacios conquistados. Estudios sobre mujeres y literatura en lengua inglesa en homenaje a Blanca López Román*. Granada: Editorial Universidad de Granada.
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Analysing narrative discourse in novel and film: Analysis of *The Hours*

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Sessions Dr. Martínez-Cabeza (Sessions 8-13):

Adaptation and film genres:

- Leitch (2008). "Adaptation, the Genre". *Adaptation* 1(2): 106-120.
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Adapting shorter fiction:

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- Martínez-Cabeza, M. A. (2005). "Million \$\$\$ Baby". *El Cuento en Red* 12, Págs. 131-136.



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Adapting non-fiction:

- T. Leitch (2007). *Film Adaptation and its Discontents*. Baltimore: The John Hopkins University Press. [Ch. 12 Based on a true story, pp. 280-304]
- Andrew, Dudley (2004). "Adapting Cinema to History". In Stam, R. and A. Raengo (eds.) *A Companion to Literature and Film*. Oxford: Blackwell, pp. 189-204

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ENLACES RECOMENDADOS

• Journals:

1. Literature Film Quarterly. Journal website: <http://www.salisbury.edu/lfq/>; available on the Library website, University of Granada: <http://biblioteca.ugr.es/>
2. Adaptation: The Journal of Literature on Screen Studies. Journal website: <http://adaptation.oxfordjournals.org/content/current>; available on the Library website, University of Granada: <http://biblioteca.ugr.es/>
3. Journal of adaptation in film and performance. <http://www.intellectbooks.co.uk/journals/view-Journal,id=153/>
4. Screen. Journal website: <http://screen.oxfordjournals.org/>; available on the Library website, University of Granada: <http://biblioteca.ugr.es/>
5. Sight and Sound. Available on the Library website, University of Granada: <http://biblioteca.ugr.es/>

- Association of Adaptation Studies: <https://www.adaptation.uk.com/>
- Cinema, Culture and Society website: <http://ccs.filmculture.net/>
- David Bordwell's website on cinema: <http://www.davidbordwell.net/books/>
- The Living Handbook of Narratology: <https://www.lhn.uni-hamburg.de/>
- Internet Movie Database (IMDb): <http://www.imdb.com/>
- Film Index International: Available on the Library website, University of Granada: <http://biblioteca.ugr.es/>; http://biblioteca.ugr.es/pages/biblioteca_electronica/bases_datos/filminde
- Biblioteca Universidad de Granada: <http://biblioteca.ugr.es>
- DIGIBUG: Repositorio Institucional de la Universidad de Granada: <http://digibug.ugr.es/>

METODOLOGÍA DOCENTE

- MD01 Lección magistral/expositiva
- MD02 Sesiones de presentaciones, discusión y debate
- MD03 Trabajo autónomo.
- MD06 Seguimiento del TFM



EVALUACIÓN (instrumentos de evaluación, criterios de evaluación y porcentaje sobre la calificación final)

EVALUACIÓN ORDINARIA

Tools

- Attendance and participation.
- Individual essays.
- Project/Abstract.

Criteria

- Knowledge of course contents.
- Critical application of theories and approaches.
- Capacity to draw up and develop a practical analysis.

Percentages

- Final essay: 60%
- Project/Abstract: 20%
- Attendance and participation in course sessions: 20%

Both in the written and spoken activities, students are expected to show an advance level of English (C1). Failing to do so will be negatively assessed.

In cases where serious plagiarism is found, the matter will be dealt with under University Regulation https://www.ugr.es/~plagio_hum/0501EUniversitarios.htm

EVALUACIÓN EXTRAORDINARIA

Tools

- Individual essays.

Criteria

- Knowledge of course contents.
- Critical application of theories and approaches. Capacity to draw up and develop a practical analysis.

Percentage

- Final essay: 100%

Both in the written and spoken activities, students are expected to show an advance level of English (C1). Failing to do so will be negatively assessed.

In cases where serious plagiarism is found, the matter will be dealt with under University Regulation https://www.ugr.es/~plagio_hum/0501EUniversitarios.htm

EVALUACIÓN ÚNICA FINAL



Tools

- Individual essays.

Criteria

- Knowledge of course contents.
- Critical application of theories and approaches.
- Capacity to draw up and develop a practical analysis.

Percentage

- Final essay: 100%

Both in the written and spoken activities, students are expected to show an advance level of English (C1). Failing to do so will be negatively assessed.

In cases where serious plagiarism is found, the matter will be dealt with under University Regulation https://www.ugr.es/~plagio_hum/0501EUniversitarios.htm

INFORMACIÓN ADICIONAL

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