



## Peer Reviewed Syllabus

Date: 2024

Peer Reviewers: Kathryn McClain and James Fleury

License: CC BY-NC 4.0

### "Literatures in English and Film" course syllabus

Carmen Pérez Riu (University of Oviedo)

Editorial Note: This syllabus is helpfully annotated, providing context for various aspects of the assignments and readings. For a fuller picture of the course, please see the brief overview of the syllabus at [Adaptation Today](#).

#### Skills and learning outcomes

---

The methodology and content selection for this module are designed to facilitate both theoretical and practical learning, enabling the acquisition of general and specific competencies such as:

##### Specific skills

- To develop a foundational understanding of literature and film as narrative media, and to explore their interrelations through comparative approaches to the adaptation of literary works into film.
- To further students' skills in the methodologies of literary and film criticism for the analysis of a diverse corpus of texts representative of cultural and literary expression in the English-speaking world.

Engaging with these skills and the accompanying theoretical and practical content will result in the following **learning outcomes**:

- Theoretical and practical knowledge of the analogies and differences between the narrative and semiotic construction of films and literary texts in order to critically analyse film adaptations of works written in English.
- Critical comparative understanding of a representative corpus of film adaptations of literary works in English.
- Awareness of the interplay between literature and other cultural forms and products, including cinema, media, advertising, and more.

#### Course contents

---

##### Unit 1: Introduction to film adaptation

In this unit, the research field of adaptation studies is presented to students, who are encouraged to appreciate literature and film as media on the basis of Robert Stam's and Linda Hutcheon's theorizations and with the help of Timothy Corrigan's chapter "Major Topics in adaptation Studies." There are specific activities that explore the issue of fidelity and guide students in analytically exploring the comparative relations between a literary work and its adaptation. The lecturer's presentation includes different examples, but the short fragment of the film "Scrooge or Marley's Ghost" (Booth, 1901), from a moment in the history of cinema

when film language was not yet developed, aims to promote student understanding of some prominent features for the medium (e.g. camera framing and editing), of the development of film narrative and formal techniques and of the role of adaptation even from the very early days of cinema. The last session of the unit features a discussion of “topics” in film adaptation as proposed by Timothy Corrigan’s chapter. This will help students to begin to get a broader awareness of the kind of concepts that will be tackled during the course.

Topics and class sessions	Materials	Activities and autonomous work
1. General introduction (1 hour)	<ul style="list-style-type: none"> <li>- Teacher presentation</li> <li>- Self-study worksheet designed to check comprehension of key concepts.</li> </ul>	Lecture session supported by self-study activity.
2. Key concepts (2 hours)	<ul style="list-style-type: none"> <li>- Excerpt from Hutcheon, Linda. 2006. <i>A Theory of Adaptation</i>. London, Routledge (pages 6-9).</li> <li>- Excerpt from Stam, Robert. 2005. <i>Literature through film: realism, magic and the art of adaptation</i>. Malden, MA, Blackwell (pages 3-5).</li> <li>- Worksheet for analysis and to structure small-group discussion.</li> </ul>	<ul style="list-style-type: none"> <li>- Analysis of these excerpts in small groups<sup>1</sup> followed by whole-class group debate.</li> <li>- A summary of the excerpts written individually for homework.</li> </ul>
3. <i>Scrooge or Marley’s Ghost</i> (2 hs)	<ul style="list-style-type: none"> <li>- Film “Scrooge or Marley’s Ghost” (Booth, 1901).</li> <li>- Worksheet for analysis and to prepare mid-size group discussion.</li> </ul>	Analysis of the film as an adaptation and mid-size group discussion.
4. “Major topics” in adaptation (1 hour)	<ul style="list-style-type: none"> <li>- Corrigan, Timothy. 2012. “Major Topics in adaptation Studies.” <i>Film and Literature. An Introduction and Reader</i>. London and N. York, Routledge (435-447).</li> </ul>	Mid-size group discussion based on individual preparatory reading of the chapter and illustrated with film clips as necessary.

Over the years I have found this initial approach to be necessary as well as successful in promoting students’ awareness of the pitfalls of fidelity criticism. I consider Stam’s and Hutcheon’s texts to be challenging but accessible for these students, which sets the framework for discussions at the desired academic level in terms of language and intellectual skills. The extant fragment of “Scrooge or Marley’s Ghost” is a discovery for many, and is useful to help them understand that film language was not simply “there” but had to be invented, by trial and error, by pioneer filmmakers.

---

<sup>1</sup> This syllabus uses the following terms to refer to group work: small groups (3-4 students) are formed for specific class activities and for extended group projects; mid-size group (10-15 students) are officially established for seminar sessions at the University of Oviedo; whole class groups (20-30 students) are standard class groups and refer to discussion and debates during class sessions.

## Unit 2: Introduction to the critical analysis of film.

- Concepts of film language
- Analysis of a film sequence

This unit aims to help students to acquire a basic command of film-analysis terminology. It draws on their own previous knowledge and prepares them to accomplish simple analyses of film sequences with the help of basic semiotics and a preliminary understanding of film techniques such as framing, camera movement, *mise-en-scène* and editing. The most important materials used are a teacher-compiled "Glossary of film terms," introductory texts such as a definition of the shot from Koningsberg's *The Complete Film Dictionary* (entry for "Shot") and two other complementary readings: excerpts from Michael Ryan's *An introduction to Criticism. Literature / Film / Culture* (from chapter titled "Film Studies") and Dick's *Anatomy of Film* (2 excerpts). The practical activities include oral and written film analyses and the drawing of shots of a scene from F.F. Coppola's version of Bram Stoker's *Dracula* (1897) in storyboard format.

Topics and class sessions	Materials	Activities and autonomous work
1. Introduction to film language (3 hours)	<ul style="list-style-type: none"> <li>- Teacher presentation illustrated with stills and clips from a variety of films.</li> <li>- "Glossary of film terms" (compiled by lecturer from different online sources).</li> <li>- Glossary activity worksheet.</li> </ul>	<ul style="list-style-type: none"> <li>- Glossary of film terms activity in small groups and mid-size group discussion of the results.</li> </ul>
2. The shot, the scene and the sequence, basic understanding of film editing (3 hours)	<ul style="list-style-type: none"> <li>- "Shot" entry in Koningsberg, Ira. 1987. <i>The Complete Film Dictionary</i>. Cleveland: Meridian Books (pages 319-320).</li> <li>- Excerpt from Ryan, Michael. 2012. "Film Studies" from <i>An introduction to Criticism. Literature / Film / Culture</i>. Chichester, Wiley-Blackwell (pages 138-150).</li> </ul>	<ul style="list-style-type: none"> <li>- Description of shots, <i>mise-en-scène</i>, camera movement etc., in different formats using clips and film stills from a variety of films, including one or more of the examples provided in Ryan's chapter (<i>The Philadelphia Story, Dirty Harry, The Shining</i>).</li> </ul>
3. The storyboard. Describing film shots, movement and film editing and understanding their implications (4 hours + 2 hours approx. of homework time)	<ul style="list-style-type: none"> <li>- Excerpt from <i>Dracula</i> (Stoker, 1897) (Penguin Popular Classics edition, 9-11)</li> <li>- <i>Dracula</i> activity worksheet (to structure analysis).</li> <li>- <i>Dracula</i> (F.F. Coppola) (00:07:54 – 00:09:20).</li> <li>- Excerpt from Shakespeare's <i>Richard III</i> (lines 1-42 of the play).</li> <li>- Storyboard template and instructions.</li> </ul>	<ul style="list-style-type: none"> <li>- Analysis of narrative elements in Bram Stoker's <i>Dracula</i> excerpt (in pairs or small group).</li> <li>- Mid-size group discussion.</li> <li>- Drawing the storyboard of a fragment of <i>Dracula</i> (F.F. Coppola, 1992).</li> <li>- Whole-class analysis of literary features of <i>Richard III's</i> opening monologue and the implications for its adaptation.</li> </ul>

	<p>- Clips of the opening sequences of the film adaptations of <i>Richard III</i> by Laurence Olivier (1955) and Richard Lonchaine (1995).</p>	<p>- Drawing a storyboard to imagine a film scene using the beginning of Shakespeare's <i>Richard III</i> as script.</p> <p>- Mid-size group discussion of the solutions provided in the adaptations of <i>Richard III</i> by Laurence Olivier and Richard Lonchaine (first 3 or 4 minutes of the films).</p>
--	--	---

The focus of this unit is to help students acquire the critical vocabulary necessary to describe films fairly fast (which is possible only because it is based on their own prior knowledge of this terminology in Spanish). The two activities which I find to be most important are the description of a clip from Coppola's *Dracula* and the drawing of a storyboard for a film scene based on the opening lines from Shakespeare's *Richard III*.

The analysis of the fragment from *Dracula* is often shocking for students. It is a brief sequence in which Jonathan Harker is travelling on a train to Transylvania, where he reads a letter from Dracula and then contemplates a picture of his fiancée, Mina. Every year there are students in the group who do not even see Dracula's eyes as they appear in the sky, symbolizing his magic power and influence over the whole region. The sequence works well to show film's resources for economy in narrative, as well as its great potential for symbolism and visual aesthetics.

As regards the storyboard, it is an activity that I hold dear, but I have found that, even though some students enjoy it thoroughly, others find having to draw quite stressful, as it is a skill they do not consider themselves to master. It sometimes takes some persuasion; so, creating good rapport and a relaxing environment is important. I consider it a valuable activity because apart from contributing to the acquisition of the target terminology, it helps students to develop their visual creativity. It also is the initial stage for the group project they have to prepare as part of the evaluation.

### Unit 3: Narrative from literature to film

- Plot, narrators, characters, story and discourse
- Narrators and focalizers

Unit three introduces the narratological aspects of the practice of adaptation. The unit develops general concepts based on Seymour Chatman's book *Story and Discourse* and other sources of literature and film narratology. Students will be instructed to read excerpts from the chapter "Narrative Desire" by Peter Brooks in order to complement the information provided by the teacher. The concepts discussed in this unit include: story vs discourse, narrative voice and types of narrators in literature, focalization, the complex issue of film narrators/narration, basic approaches to character types, plot configurations, and time and space in narration. Students are familiar with some of these notions from their literature modules, but they have never encountered them in relation to film. The complexity of these theories makes them challenging for students at this level. Therefore, the activities in the rest of the units will continue to reinforce these concepts aiming for their thorough comprehension, at least at application level (ref. Bloom's taxonomy), towards the end of the course. The clips analysed as case studies are

from Joe Wright’s version of Jane Austen’s *Pride and Prejudice* (2003), Jack Clayton’s *The Innocents* (1965), based on Henry James’s *The Turn of the Screw*, and Stephen Frear’s adaptation of Nick Hornby’s *High Fidelity* (2000). The unit also includes an activity that aims to raise awareness of issues of authorship and style, through the comparative analysis of the narrative strategies of two film versions of F.S. Fitzgerald’s *The Great Gatsby*: Jack Clayton’s (1974) and Baz Luhrmann’s (2013).

Topics and class sessions	Materials	Activities and autonomous work
<p>1. Introduction to narratology: story and discourse (2 hours) + 2 hours of individual homework.</p>	<ul style="list-style-type: none"> <li>- Teacher presentation.</li> <li>- Small-group discussion worksheets.</li> <li>- “Narrative Desire” by Peter Brooks from his book <i>Reading for the Plot</i>, 1984. In Richardson ed. <i>2002 Narrative Dynamics</i>. Columbus, Ohio State University Press (pages 130-137).</li> </ul>	<ul style="list-style-type: none"> <li>- Small-group discussion activity about the concepts presented by the teacher.</li> <li>- Individual reading of Peter Brook’s chapter (homework).</li> <li>- Concept-review activities (individual, in class and online).</li> </ul>
<p>2. Narration, narrative voice, focalization (5 hours)</p>	<ul style="list-style-type: none"> <li>- “Focalization” website entry: <i>The Living Handbook of Narratology</i> (by B. Niederhoff).</li> <li>- Excerpt from Austen’s <i>Pride and Prejudice</i> (1813) Penguin Popular Classics edition (pages 1-3).</li> <li>- Opening scene of film <i>Pride and Prejudice</i> (Wright, 2005).</li> <li>- Excerpts from Henry James’ <i>The Turn of the Screw</i> (1889): Peter Quint at the tower (pages 38-42) and Miss Jessel at the lake (pages 69-73).<sup>2</sup></li> <li>- <i>The Turn of the Screw</i> activity worksheet.</li> <li>- Two clips from the film <i>The Innocents</i> (Clayton, 1961): Peter Quint at the tower (00:28:17 – 00:31:59) and Miss Jessel next to the lake (01:18:00 – 01:21:02)</li> <li>- <i>The Innocents</i> activity worksheet.</li> </ul>	<ul style="list-style-type: none"> <li>- Whole class group discussion and commentary activities on the main features of the narrative voice of <i>Pride and Prejudice</i>.</li> <li>- Comparative commentary with Joe Wright’s film narrative strategy whole-class group.</li> <li>- Individual activity as per worksheet</li> <li>- Mid-size group discussion and commentary on the main features of the narrative voice of <i>The Turn of the Screw</i></li> <li>- Comparative commentary with the narrative strategy of Clayton’s <i>The Innocents</i>, in mid-size groups.</li> <li>- Concept review activities (online)</li> </ul>
<p>3. Narrators and focalizers: introduction to Tone, style and authorship (2 hours)</p>	<ul style="list-style-type: none"> <li>- Opening of the novel <i>The Great Gatsby</i> (Fitzgerald 1925).</li> <li>- Clip of the beginning of film versions by Jack Clayton (1974) and Baz Luhrmann (2013).</li> </ul>	<ul style="list-style-type: none"> <li>- Small group analysis of literary excerpt.</li> <li>- Mid-size group discussion and commentary activity on the solutions provided by both adaptations.</li> </ul>

<sup>2</sup> Pages from Martin Secker edition retrieved from Archive.org.

		- Concept review activities (online)
4. 1 <sup>st</sup> person narration in film (voice-over, direct address etc) (2 hours)	- Excerpt from Hornby, Nick 1995 <i>High Fidelity</i> London, Penguin (30-31). - Clip from <i>High Fidelity</i> (Frears 2000) 00:06:10 – 00:08:20. - Activity worksheets.	- Individual written analysis of literary text followed by mid-size group discussion and commentary activities.
5. Characters in literature and film (2 hours)	- Excerpt from Hornby, Nick 1995 <i>High Fidelity</i> London, Penguin (31-37). - Clip from <i>High Fidelity</i> (Frears 2000) 00:08:20 – 00:10:04. - Activity worksheets.	- Class discussion and commentary activities. - Concept review activities (online).
6. General review: reflecting on plot structure, time and space, narrative framing, ellipsis, flash-backs and flash-forwards (basic notions) (2 hours)	- Worksheet for class activity on the unit's main keywords, with examples from the films used as case studies.	- Concept review activities (online).
7. Adaptation screenplay and storyboard (2 hours)	- Group work instructions. - Screenplay worksheet. - Storyboard template and drawing techniques.	- Initial steps to small-group collaborative task: the design of a scene in an adaptation: students will choose a short story which has not been adapted into film and prepare a screenplay and storyboard for its projected adaptation.

This unit focuses on the narratological aspects that can be used to compare novels/drama and their film adaptation on the basis of their shared (but different) features. The novels selected as case studies all feature powerful narrative voices. The films, however, offer different approaches to their adaptation, with or without voice-over narration. The concept of focalization is often quite challenging for students, but I consider it necessary to understand the construction of character subjectivity in film. The comparison between Jack Clayton's and Baz Luhrmann's approach to Nick Carraway illustrates how the two directors (and their screenwriters) interpret the character in very different ways. The clip from *High Fidelity* is effective in showing the resources cinematic narrative uses for characterization and students generally enjoy it a lot, as they can relate to the film and its characters.

#### Unit 4: Film adaptation strategies

- Tone, style, and authorship

- Symbolic systems
- Recontextualization
- Intertextuality

This unit aims to provide the opportunity for more comprehensive analyses of film adaptations focusing on two broader case-studies: *The Virgin Suicides* (Eugenides 1993 / S. Coppola 1999) and *Apocalypse Now* (F.F. Coppola, 1979) as a re-contextualization of the plot of Joseph Conrad's *Heart of Darkness* (1899). The unit intends to analyse these two films more in depth, departing from their narrative configuration and moving on to semiotic aspects of their formal configuration. This necessitates broadening the theoretical perspectives presented to students to establish a foundation for the analytical tools that examine the formal resources of literature and film. In film, these resources are shaped by visual techniques (e.g., framing, *mise-en-scène*, colour, and lighting patterns) and auditory configurations (e.g., music, sound effects, and verbal language features).

The analysis of *The Virgin Suicides* is based on a careful examination of the events in the narrative that are presented in the first chapter of the novel. The book offers a narrative voice that represents a group of boys (and thus uses 1<sup>st</sup> person plural verb forms). The careful analysis of this first chapter of the novel and the corresponding fragment of film allows a fairly deep understanding of the main resources and rich symbolic system on which the narrative depends in both texts.

The reading of *Apocalypse Now* as the recontextualized adaptation of *Heart of Darkness* provides students with a wider, looser, comprehension of the concept of adaptation, complemented, at the end of the unit, with the awareness of intertextuality beyond the literary source.

Topics and class sessions	Materials	Activities and autonomous work
1. Narrators and focalizers: narrative perspective (2 hours)	- Excerpt from Eugenides, Jeffrey.1993. <i>The Virgin Suicides</i> London, Fourth State (pages 1-4). - Clips from <i>The Virgin Suicides</i> (S. Coppola 1999) (00:00:00 – 00:10:30) - Activity worksheets.	- Close reading of literary text and analysis of narrative technique. - Visual analysis of scene in comparative terms. - Concept review activities (online).
2. Symbolic elements and semiotics from novel to film (3 hours)	- Excerpts from <i>The Virgin Suicides</i> (same edition) (7-8; 46-47). - Clips from <i>The Virgin Suicides</i> (S. Coppola 1999) 00:23:04 – 00:26:22. - Activity worksheets.	- Close reading of literary text and analysis of symbolic references. - Visual analysis of scenes in comparative terms. - Concept review activities (online).
3. Character development and closure (3 hours)	- Excerpts from <i>The Virgin Suicides</i> (same edition) (pages 114-119; 206-208).	- Visual analysis of scenes in comparative terms. - Whole class debate on the representation of femininity

	<ul style="list-style-type: none"> <li>- Clips from <i>The Virgin Suicides</i> (S. Coppola, 1999) 00:33:39 – 00:36:04 and 01:17:00 – 01:23:45.</li> <li>- Activity worksheets</li> </ul>	<p>in the film as compared with the novel.</p> <ul style="list-style-type: none"> <li>- Concept review activities (online).</li> </ul>
4. Recontextualization (3 hours)	<ul style="list-style-type: none"> <li>- Excerpts from <i>Heart of Darkness</i> (J. Conrad, 1899) pages 4-6 and 21-26)</li> <li>- Clips from <i>Apocalypse Now</i> (F.F. Coppola, 1979) 00:00:00 – 00:07:28 and 00:36:30 – 00:40:13</li> <li>- Comparative outline of the novel and the film.</li> <li>- Activity worksheets</li> </ul>	<ul style="list-style-type: none"> <li>- Close reading of excerpts of the novel.</li> <li>- Web-search on the circumstances of the Vietnam war and its representation in this film.</li> <li>- Mid-size group discussion and comparative commentary activities.</li> <li>- Concept review activities (online)</li> </ul>
5. Marlow – Willard – Kurtz (3 hours)	<ul style="list-style-type: none"> <li>- Clips from <i>Apocalypse Now</i> (F.F. Coppola, 1979) 00:44:30 – 00:48:06 and 02:10:20 – 02:20:10</li> <li>- Activity worksheets</li> </ul>	<p>Analysis of the sequences in small groups and whole-class group discussion.</p>
6. Intertextuality (2 hours)	<ul style="list-style-type: none"> <li>- Excerpts from <i>Apocalypse Now</i> (F.F. Coppola) Pages 81-83 and 116.</li> <li>- “The hollow men” (T. S. Eliot, 1925)</li> <li>- Activity worksheets.</li> </ul>	<ul style="list-style-type: none"> <li>- Close reading of the novella and the poem.</li> <li>- Mid-size group analysis of the film’s visual resources and commentary activities.</li> </ul>
7. Adaptation screenplay and storyboard (2 hours)	<ul style="list-style-type: none"> <li>- Student’s draft screenplays for the selected short story to adapt.</li> </ul>	<ul style="list-style-type: none"> <li>- Each group shares their adaptation ideas and get feedback from peers.</li> <li>- Teacher feedback on technical aspects of the draft screenplay.</li> </ul>

This unit proposes a more comprehensive analysis of the two adaptations proposed as case studies. *The Virgin Suicides* is a film that students can comprehend and empathise with. They also often consider the relation between *Apocalypse Now* and Conrad’s novella quite a thought-provoking one. These two stories, in their two versions provide for rich debates on issues as important as war and (neo)colonialism and the complexity of adolescent identities. On the other hand, both literary works have strong narrators and offer two very different approaches to adaptation, which widen students’ perspectives on the phenomenon. *The Virgin Suicides* also provides the opportunity for fruitful discussions on issues of femininity and the women’s images and the male gaze (Mulvey, 1973).

## Unit 5: Theatre and film

- Time and space in theatre and film
- The world of theatre in film
- The word, the visual, the aural, distance and intimacy

Unit five tackles the peculiarities of adapting drama into film, with a primary focus on the representation of time and space in both media. The first class-session focuses on the great differences between the experiences of film viewing and theatre spectatorship when they are closely examined. This is done through the analysis of a sequence in Mike Nichol's film adaptation (2004) of Patrick Marber's *Closer* (1997). This activity foregrounds the use of discourse space in theatre (the resources available in theatre staging) as opposed to film discourse space (e.g. framing and camera movement used to highlight not only physical but also emotional distance between the characters). The rest of the unit features the close analysis of John Madden's film *Shakespeare in Love* (1999). Besides the careful appraisal of this film's adaptation features, this case study provides an occasion to consider the influence of film genre in adaptation by foregrounding this movie's qualities as a biopic. There is also an emphasis on the particularities of Madden's use of *mise-en-scène*, cross-cutting and camera movement techniques. As was the case of *Apocalypse now* in the previous unit, this analysis expands the concept of "adaptation" to raise students' awareness of a more comprehensive sense of the term, to include works that are not "faithful" nor strictly one-to-one source reproductions.

Topics and class sessions	Materials	Activities and autonomous work
1. The word, the visual, the aural, distance and intimacy (3 hours)	<ul style="list-style-type: none"> <li>- Teacher presentation on theatre and film space and time</li> <li>- Excerpt from <i>Closer</i> (Marber 1999) Act 1, scene 2.</li> <li>- Clip from the film <i>Closer</i> (Nichols 2004) 00:10:03 – 00:14:30.</li> <li>- <i>Closer</i> analysis worksheet</li> <li>- Kauffmann, Stanley (2005) "Notes on theatre-and-film." In Robert Knopf ed. <i>Theatre and Film, a Comparative Anthology</i>. New Haven and London: Yale University Press. (153-160)</li> </ul>	<ul style="list-style-type: none"> <li>- Close reading of <i>Closer</i> fragment in small groups.</li> <li>- Activities online to enhance comprehension of Kauffmann's text.</li> <li>- Concept-review activities (in class and online).</li> </ul>
2. Time and space in theatre and film (3 hours)	<ul style="list-style-type: none"> <li>- Teacher presentation on <i>Shakespeare in Love</i> and its postmodern features</li> <li>- Excerpts from Shakespeare's <i>Romeo and Juliet</i></li> </ul>	<ul style="list-style-type: none"> <li>- Small-group discussion activities devised to enhance the comparative analysis between the film and the play in scenes where the film</li> </ul>

	<ul style="list-style-type: none"> <li>- <i>Shakespeare in Love</i> script</li> <li>- Clips from <i>Shakespeare in Love</i> (1999): the opening 00:00:00 – 00:01:42 the ball scene 00:29:20 – 00:30:35 the two “balcony scenes” 00:41:56 – 00:44:00 and 00:50:50 – 00:53:21.</li> </ul>	<ul style="list-style-type: none"> <li>“adapts” parts of <i>Romeo and Juliet</i></li> <li>- Whole-class group debate and conclusions</li> <li>- Concept review activities (online)</li> </ul>
3. Theatre and film continued (3 hours)	<ul style="list-style-type: none"> <li>- Clips from Shakespeare’s <i>Romeo and Juliet</i>: the play’s ending 01:35:40 – 01:37:50 and 01:47:50 – 01:50:25.</li> <li>- Excerpts from <i>Shakespeare in Love</i> script.</li> </ul>	<ul style="list-style-type: none"> <li>- Small-group discussion activities devised to enhance the comparative analysis between the film and the play in scenes where the film “adapts” parts of <i>Romeo and Juliet</i></li> <li>- Whole-class group debate and conclusions</li> <li>- Concept review activities (online)</li> </ul>
4. Shakespeare and the world of theatre in film (2 hours)	<ul style="list-style-type: none"> <li>- Teacher presentation on the Biopic and film genre in film adaptation.</li> <li>- Activity worksheet on <i>Shakespeare in Love</i> as a biopic.</li> </ul>	<ul style="list-style-type: none"> <li>- Student web-search on the existing data about William Shakespeare’s life (homework).</li> <li>- Mid-size group discussion on the intersection of biopic and adaptation in <i>Shakespeare in Love</i></li> </ul>

The analysis of the short clip from Mike Nichol’s *Closer* really helps students to understand the difference between discourse space in drama (particularly in theatrical performance) and in film. The analysis shows how the close up serves the function of showing the emotional proximity of characters who are separated in space. In turn *Shakespeare in Love* is a film they enjoy a lot, both because of its features as a postmodern, slightly irreverent, approach to Shakespeare and because of its visual configuration and particularly the shocking camera movement in circular pans. This last feature is especially apt in offering an internal perspective for spectators in combination with the creative cross-cuttings and the visual effects that accompany the rhythm of the iambic pentameter. By this time in the course, students are able to fully appreciate these creative solutions for the visualization of the narrative.

### Unit 6: The intermedial turn

- Intermediality: concepts and insights
- Poetry and film

This is a short unit aimed at providing students with the awareness of the range of issues that are related to the phenomenon of adaptation which could not be addressed during the course because of time constraints. The first session is meant to introduce the concept of Intermediality and to help them understand the difference between the concepts of: Intermedial(ity),

Transmediality and Transmedia Storytelling. There is also a class debate on the creative potential that these practices bring to the current panorama of media production and consumption. In addition, the unit draws on the possibility of “adapting” poetry into film – which had been briefly introduced in Unit 3 – through the analysis of Samuel T. Coleridge’s poem “Frost at Midnight” as it features in the film *Pandemonium* (Temple 2000).

Topics and class sessions	Materials	Activities and autonomous work
1. Intermediality: concepts and insights (3 hours)	<ul style="list-style-type: none"> <li>- Teacher presentation.</li> <li>- Watching short video “Introduction to transmedia story telling” by Joseph Pratten (<a href="https://www.youtube.com/watch?v=yIj74jPHafE">https://www.youtube.com/watch?v=yIj74jPHafE</a>).</li> <li>- Excerpt from Bruhn, Jorgen and Anne Gjelsvik. 2019. <i>Cinema between Media. An Intermediality Approach</i>. Edinburgh: Edinburgh University Press.</li> <li>- Worksheet on Intermediality keywords.</li> </ul>	<ul style="list-style-type: none"> <li>- Mid-size group discussion of results of individual activities.</li> <li>- Students read Bruhn and Gjelsvik excerpt in their own time.</li> <li>- Concept-review activities (in class and online)</li> </ul>
2. Poetry and film (2 hours)	<ul style="list-style-type: none"> <li>- Samuel T. Coleridge’s poem “Frost at Midnight.”</li> <li>- Clip from <i>Pandemonium</i> (Julien Temple, 2000) 00:19:18 – 00:23:43.</li> <li>- “Frost at Midnight” activity worksheet.</li> </ul>	<ul style="list-style-type: none"> <li>- Comparative analysis in small groups.</li> <li>- Class discussion and commentary of the results.</li> <li>- Concept review activities (online).</li> </ul>
3. Adaptation screenplay and storyboard (4 hours)	<ul style="list-style-type: none"> <li>Student presentations of their screenplays and storyboards.</li> </ul>	<ul style="list-style-type: none"> <li>- Each small group presents to the class the result of their adaptation a scene from a short story.</li> </ul>

This is a short unit and it is not intended to create a very comprehensive understanding of the width of Intermediality, but only an interest in students to continue to explore the concept in the future. It also draws on the opportunity to look at the presence of poetry in film and its actual adaptation. Students find this rewarding, as it is a new concept for them that poetry can also get “adapted.” This unit also serves as a complement and closure to this introductory course which initiates students in the understanding and academic analysis of film adaption.

### Assessment

The assessment of the acquisition of this module’s skills and content knowledge includes the following tests and activities:

1. **Two written commentaries** of fragments of films (analysed in relation to their literary sources) – done in class as part of the on-going evaluation scheme.
2. **One end-of-term exam**, where students are required to answer theoretical and practical questions in order to show comprehension of analytical terms and practices and two answer one essay-type question.
3. **Group project consisting in the adaptation of a scene from a short story and class presentation**: in groups of three, students prepare the design of one sequence of film as if it were part of the film adaptation of a short story originally written in English. The contents of the project include: a brief rationale for the decisions taken for the adaptation, the screenplay of the sequence, a tentative storyboard that shows visual aspects of the proposed sequence and a bibliography section. The preliminary results of these projects are presented in class, so that the groups get feedback before they hand in their final versions.

### **Bibliography and Works Cited**

---

#### **Compulsory reading: literary works**

Conrad, Joseph 1901 *Heart of Darkness*.

Eugenides, Jeffrey 1993 *The Virgin Suicides*

Poems: "Frost at Midnight" by Samuel Coleridge, and "The Hollow Men" by T.S Eliot.

#### **Compulsory reading: theory and criticism (excerpts)**

Bruhn, Jorgen and Anne Gjelsvik. 2019. *Cinema between Media. An Intermediality Approach*. Edinburgh: Edinburgh University Press.

Chatman, Seymour. 1978. *Story and Discourse. Narrative Structure in Fiction and Film*. Cornell: Cornell University Press.

Corrigan, Timothy 2012 "Major Topics in adaptation Studies." *Film and Literature. An Introduction and Reader*. London and N. York: Routledge.

Dick, Bernard 2010 *Anatomy of Film*. Boston: Bedford - St. Martins.

Fabe, Marilyn. 2004. *Closely Watched Films. An Introduction to the Art of Narrative Film Technique*. Berkeley: University of California Press.

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

Kauffmann, Stanley. 2005. "Notes on theatre-and-film." In Robert Knopf ed. *Theatre and Film, a Comparative Anthology*. New Haven and London: Yale University Press.

Konigsberg, Ira 1987 *The Complete Film Dictionary*. Cleveland: Meridian Books

Monaco, James. 1981. *How to Read a Film*. Oxford: Oxford University Press.

Ryan, Michael. 2012. "Film Studies" from *An introduction to Criticism. Literature / Film / Culture*. Chichester, Wiley-Blackwell (138-150).

Stam, Robert. 2005. *Literature through film: Realism, Magic and the Art of Adaptation*. Malden, MA: Blackwell.

### **Complementary reading: literary works**

Excerpts from these and other works are used to illustrate specific aspects of film adaptation theory and practice.

Austen, Jane 1813, *Pride and Prejudice*

Dickens, Charles 1943 "A Christmas Carol"

James, Henry 1898 *The Turn of the Screw*

Fitzgerald, Francis S. *The Great Gatsby*

Hornby, Nick, 1995 *High Fidelity*

Marber, Patrick 1998, *Closer*

Shakespeare, William 1597 *Romeo and Juliet*

Shakespeare, William 1597 *Richard III*

Stoker, Abraham (Bram) 1897 *Dracula*

### **Complementary reading: theory and criticism**

Booser, Jack ed. 2008. *Authorship in Film Adaptation*. Austin: University of Texas Press.

Bordwell, David. 1985. *Narration in the Fiction Film*. Madison: The University of Wisconsin Press.

Branigan, Edward. 1992. *Narrative Comprehension and Film*. London & New York: Routledge.

Bruhn, Jorgen et al. 2013. *Adaptation studies. New Challenges, New Directions*. London: Bloomsbury.

Burnett, Mark Thornton and Ramona Wray eds. 2006. *Screening Shakespeare in the twenty-first century*. Edinburgh: Edinburgh University Press.

Cartmel, Deborah and Whelehan, Imelda eds. 2007. *The Cambridge Companion to Literature on Screen*. Cambridge: CUP.

Cartmel, Deborah and Imelda Whelehan eds. 2010. *Screen Adaptation. Impure Cinema* Basingstoke: Palgrave MacMillan.

Chatman, Seymour. 1990. *Coming to Terms. The Rhetoric of Narrative in Fiction and Film*. Ithaca and London: Cornell University Press.

Colleta della, Cristina 2012 *When Stories Travel: Cross-Cultural Encounters between Fiction and Film*. Baltimore: John Hopkins University Press.

Elliot, Kamilla 2003 *Rethinking the Novel/Film Debate*. Cambridge: Cambridge University Press.

Frus, Phyllis and Christy Williams 2010 *Beyond Adaptation: Essays on Radical Transformations of Original Works*. London: McFarland.

- Gaudreault, André and François Jost 1995 (1988) *El relato cinematográfico: cine y narratología*. Trad. Nuria Pujol. Barcelona: Paidós.
- Geraghty, Christine 2007 *Now a Major Picture: Film Adaptations of Literature and Drama*. Rowman & Littlefield Publishers.
- Robert Knopf ed. 2005. *Theatre and Film, a Comparative Anthology*. Yale University Press.
- Leitch, Thomas 2017. *The Oxford Handbook of Adaptation Studies*, Oxford: Oxford University Press.
- Niederhoff, Burkhard "Focalization" (entry) Website: *The living handbook of narratology* <https://www.lhn.uni-hamburg.de/node/18.html>
- Pérez Riu, Carmen. 2010. "El retrato del doble: sobre los lenguajes del cine y el teatro." *Arbor: Ciencia, pensamiento y cultura*, CLXXXVI 741 enero-febrero (2010) 59-68 ISSN: 0210-1963.
- Ryan, Marie-Laurie et al. 2004. *Narrative across media. The Languages of Storytelling*. Lincoln: University of Nebraska Press.
- Sanders, Julie. 2005. *Adaptation and appropriation* Abingdon & New York: Routledge.
- Stam, Robert, ed. 2004. *A Companion to Literature and Film*. Oxford: Wiley-Blackwell.
- Stam, Robert & Alexandra Raengo eds. 2005. *Literature and Film: a Guide to the Theory and Practice of Film Adaptation*. Malden: Blackwell.
- Vincendeau, Ginette ed. 2001. *Film / Literature / Heritage. A Sight and Sound Reader*. London: BFI Publishing.
- Zatlin, Phyllis. 2006. *Theatrical Adaptation and Translation*. Clevedon: Multilingual Matters.