

SYLLABUS

TITLE:	Films and/as literature
CODE:	ING 124
PREREQUISITE:	N/A
CREDITS:	3 credits 45 hours contact 1 term

DESCRIPTION

This course familiarizes students with film and literary genres. It explores the relationship between film and literature centering on their technical and thematic links. It promotes the understanding of the interrelation of these two art forms. Students will develop a deeper sense of film and literary analysis. Screenings, readings, two exams and one research paper will be required.

JUSTIFICATION

Film has become an art form worthy of study. From their beginnings films have adapted literary texts for the movie screen. Students will profit from studying the differences and similarities between films and literary texts. They will also acquire a more profound understanding of filmic and literary analysis.

COMPETENCES

The course develops in the student the following competencies:

- **Communication**
- **Critical Thinking**

OBJECTIVES

At the end of the course, students will be trained to:

1. Understand the development of film as an art form and how it has been related to literature from its beginnings.

2. Inquire into the precise changes or developments made by the filmmaker in his adaptation of a particular literary piece.
3. Understand the narrative devices and the technical aspects of fiction and film (such as characterization, point of view, symbol, metaphors, etc.) and see how these work in the film medium.
4. Understand how texts and films present issues of politics, sexuality, identity, and gender.
5. Recognize and understand the different levels of meaning in a film and/or text.
6. Interpret what happens to texts as they are reinterpreted in a film.
7. Analyze and critique films orally and in written compositions.

CONTENT

- I. Brief introduction to Film History
 - A. Who developed the concept of the movies
 1. The Lumière Brothers
 2. Thomas Alva Edison
 3. George Méliès
 4. Edwin S. Porter
 5. Alice Guy Blaché
 6. D. W. Griffith
 - B. Pioneers of Film and video examples
 - C. The advent of Sound
- II. The language of film
 - A. Terms needed to analyze films
 1. Mis-en-Scène/Placing on Stage
 2. Reading an Image
 3. Distance
 4. Camera Angles
 5. Symbols
 6. Editing
 - B. What makes a film good?
- III. Drama
 - A. Literary Discourse/Elements of Drama
 - B. What is drama? /How do you tell a story?

- C. Characterization
- D. The Importance of Beginnings and Endings
- IV. Science Fiction
 - A. Theoretical definitions
 - B. Analysis
 - 1. Appraisal of a literary text
 - 2. Film screening /viewing
- V. Horror
 - A. Theoretical definitions
 - B. Analysis
 - 1. Appraisal of a literary text
 - 2. Film screening/viewing
- VI. Film Noir
 - A. Theoretical definitions
 - B. Analysis
 - 1. Appraisal of a literary text
 - 2. Film screening
- VII. The Foreign Experience
 - A. Theoretical definitions
 - B. Analysis
 - 1. Appraisal of a literary text
 - 2. Film screening

METHODOLOGY

The following strategies of the active learning methodology are recommended:

- Flipped classroom
- Conversation practice through individual and/or group work
- Role Playing
- Dialogues, interviews, oral presentations, and oral drills
- Collaborative writing
- Watching and commenting films and readings

EVALUATION

Classroom work (quizzes, essays, assignments)	100
Partial exam I	100
Partial exam II	100
Research Paper/ 100 or	
Final Creative Project (25% of final grade)	

LEARNING ASSESSMENT

The institutional assessment rubric is applied to the core activity of the course.

BIBLIOGRAPHY

- Benshoff, H. and Griffin H. (2009) America on Film: Representing Race, Class, and Sexuality at the Movies.
- Corrigan, T. (2012) Film and Literature 2nd Edition: An Introduction and Reader.
- Grant, K. (2015) The Dread of Difference: Gender and the Horror Film.
- Grant, K. (2015) The Movie Book: Big Ideas Simply Explained.
- Harrison, S. (2005) Adaptations: From Short Story to Big Screen: 35 Great Stories that Have Inspired Great Films.
- Naremore, J. (2019) Film Noir: A Very Short Introduction.
- Seed, David. (2011) Science Fiction: A Very Short Introduction.
- Seeger, L. (1992) The Art of Adaptation: Turning Fact and Fiction into Film. An Owl Book. Henry Holt and Company, New York.
- Van Sijll, J. (2005) Cinematic Storytelling: The 100 Most Powerful Film Conventions Every Filmmaker Must Know.
- Welsh, J., Costanzo, L. (2006) Literature into Film: Theory and Practical Approaches.
- Worland, R. (2006) The Horror Film: An Introduction
- Find more information resources related to the course topics on the library page <http://biblioteca.sagrado.edu/>

REASONABLE ACCOMMODATION

To obtain detailed information on the process and the required documentation, you must visit the corresponding office. To guarantee equal conditions, in compliance with the ADA (1990) and the Rehabilitation Act (1973), as amended, all students who need reasonable accommodation services or special assistance must complete the process established by the Vice Presidency for Academic Affairs.

ACADEMIC INTEGRITY

This policy applies to all students enrolled at Universidad del Sagrado Corazón to take courses with or without academic credit. A lack of academic integrity is any act or omission that does not demonstrate the honesty, transparency, and responsibility that should characterize all academic activity. Any student who fails to comply with the Honesty, Fraud, and Plagiarism Policy is exposed to the following sanctions: receive a grade of zero in the evaluation and/or repetition of the assignment in the seminar, a grade of F (*) in the seminar, suspension, or expulsion as established in the Academic Integrity Policy effective in November 2022.

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