SAGRADO
Universidad del Sagrado Corazón

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 Lumiére Brothers
      2. Thomas Alva Edison
      3. George Meliés
      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-Scéne/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.

Seger, 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 Convention 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 HONESTY, FRAUD AND PLAGIARISM

Any student who misses the policy of honesty, fraud and plagiarism is exposed to the following sanctions: received a grade of zero in the evaluation and/ or repetition of the work in the course, grade of F (*) in the seminar: suspension or expulsion as established in the Academic Honesty Policy document (DAEE 205-001) effective August 2005.

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