



Course Syllabus

Literature and Cinema	Pre-Requisite: LM-1368, LM 1361, LM-1362, LM-1363
Sigla: LM-1477	Co-requisites: None
Credits: 3	Cycle: I-2018
Course investment hours: 4 hours / week in-class work 8 hours/ week out-of-class work	Professor: Lic. Wilbert Fernández G. Wilbertfdez.09@gmail.com
Class Schedule: Thursday 2:00 p.m.- 6:00 p.m. / 7:00 PM- 9:00 p.m.	Office hours: Tuesday from 9:00 a.m. to 12:00 p.m. Wednesday from 2:00 PM to 4:00 pm

I.Description

In this class students will explore theories and praxis of adaptation and cultural translation in literary studies. It is designed to foment interest in, appreciation of, and enjoyment of literature and cinema as cultural expressions in fourth year students. Due to the nature of the course, it favors an eclectic approach that combines the communicative, constructivist, cognitive, and task-centered approaches. This is the fifth of the six classes in the English literature track of the English major. It aims at developing critical and creative thinking as far as cinema, literature, and cinematic translation goes, promoting the critical analysis and interpretation of literary works, and increasing fluency in English through reading and discussion.

II.Specific Objectives

By the end of the semester, the student will be able to:

1. Identify and analyze narrative strategies in fiction and film (including foreshadowing, flashback, stream-of-consciousness).
2. Compare and contrast techniques employed in creating setting, atmosphere and tone.
3. Recognize and analyze basic stages of plot development in literary and cinematic texts.



4. Understand the cultural function(s) of representations.
5. Identify and analyze contestatory strategies and resistance in literature and film.
6. Broaden the concept of “translation” to include semiotic applications.
7. Identify and emulate basic formal techniques for translating literary text into film.
8. Articulate meaningful responses to given texts in clear English, both written and oral.
9. Develop basic understanding of key concepts and terminology regarding interrelationships between film and literature.

III. Contents

1. Introduction
 - a. Overview of paradigms for the study of film and literature
 - a. Basic terminology and concepts
2. From page to screen: adaptation and translation
3. Dominant representation and minority/nonmainstream response

IV. Methodology

Students will be provided with basic introductory information (theory, criticism, and basic texts). Each class will be devoted to lectures by the instructor to introduce and clarify theory. The professor will explain and expand upon as necessary. Group discussions to analyze the reading assignments critically will follow. Students will participate actively in group and class discussion. Class time will also be spent in a variety of activities, including viewing film clips, presenting analyses, participating in “translation” exercises, sharing individual responses in oral and/or written form.

Out-of-class work includes completing the assigned readings before each class, googling complementary materials for a more comprehensive understanding of the written and cinematic texts, looking for the meaning of unfamiliar terms, making sure that team work is equitable by meeting and working as a group and that labor division is fair, and producing the video for the final project.



Students will employ their theoretical knowledge of film and literature and of the conventions of the literary and essay genres to produce their academic essay and the elaboration of the final project which could be writing a script or making a video. They will also employ their knowledge of the conventions of public speaking (panel, debate, speech) they have acquired throughout the major in their weekly oral interactions with classmates and teacher.

V.Evaluation

The final grade will be based on the following:

	%
1. Classwork (reviews, response papers, homework)	20%
2. Quizzes (3 at least)	20%
3. Annotated outline and essay (10% outline, 20% essay)	30%
4. Final paper/ project	30%
Total	100%

Only assignments turned in on time, personally, or with a previous excuse and/or justified with documents (for serious illness, hospitalization, emergencies, death of close relatives) will be accepted. Points off will be taken for oral reports that are tardy. Equipment and support materials must be ready when reports are scheduled at the beginning of a class. Students will be marked down when they do not prepare themselves for a class.

Todo estudiante en todo curso queda sujeto a los reglamentos de evaluación de la Universidad de Costa Rica.



VI. Bibliography

The Film Studies Reader. Eds. Joanne Hollows, Peter Hutchings, and Mark Jankovich. London: Arnold; New York: Oxford UP, 2000.

Constanzo, Linda C. *Literature into Film. Theory and Practical Approaches*. NC: Library of Congress, 2006.

Corrigan, Timothy. *Film and Literature. An Introduction and Reader*. NY: Routledge, 2012.

Mast, Gerald, Marshall Cohen, and Leo Braudy, eds. *Film Theory and Criticism: Introductory Readings*. 4th ed. New York; Oxford: Oxford UP, 1992.

Stam, Robert. *Film Theory: An Introduction*. Malden, Massachusetts; Oxford, UK: Blackwell, 2001.

. *Reflexivity in Film and Literature from Don Quixote to Jean-Luc Godard*. N.Y.: Columbia UP, 1992.

Trinh, Minh-ha. *When the Moon Waxes Red: Representation, Gender and Cultural Politics*. N.Y.; London: Routledge, 1991.

VII. Additional resources

Power Point, online readings, online resources, online learning communities, blogs.



VIII. Timetable

WEEK	Topic	Texts
1. March 12 - 16	Introduction Film and Literature	“Film and Literature: A History of Sibling Rivalry” (Montenegro)
2. March 19 - 23	Projecting Illusion	“The Imaginary Signifier” (Metz)
3. March 26 - 30	Easter Week	
4. April 2 - 6	Language of Film	“The Imaginary Signifier” “The Language of Film and Its Relation to the Language of Literature” (Costanzo) “The Question of Film Language” (Stam) Video Clips
5. April 9 - 13	Language of Film	“The Imaginary Signifier” “The Language of Film and Its Relation to the Language of Literature” (Costanzo) “The Question of Film Language” (Stam) Video Clips
6. April 16 - 20	Language of Film	“The Imaginary Signifier” “The Language of Film and Its Relation to the Language of Literature” (Costanzo) “The Question of Film Language” (Stam) Video Clips Quiz 1
7. April 23 – 27 SEMANA U	Language of Film No evaluations this week	“Critical Borders and Boundaries” (Corrigan) “The Language of Movies” (Messaris)



UNIVERSIDAD DE COSTA RICA
FACULTAD DE LETRAS
ESCUELA DE LENGUAS MODERNAS
RECINTO DE GOLFITO
BACHILLERATO EN INGLÉS

RGo Recinto de
Golfito

8. April 30 - May 4	Semiotics of Film	<p>“Semiotics from Cinema” (Hotman)</p> <p>“The Cinematic Sign” (Stam et al)</p>
9. May 7 -11	Semiotics of Film	<p>“Semiotics from Cinema” (Hotman)</p> <p>“The Cinematic Sign” (Stam et al)</p> <p>The Annotated Outline</p>
10. May 14 - 18	Film, Adaptation, Translation	<p>“Beyond Fidelity, The Dialogics of adaptation” (Stam)</p> <p>Quiz 2</p>
11. May 21 - 25	Film, Adaptation, Translation	<p>“Beyond Fidelity, The Dialogics of adaptation” (Stam)</p>
12. May 28 - June 1	<p>Images and Politics</p> <p>Feminism</p> <p>The Subaltern</p> <p>The Queer</p>	<p>“Questions of Images and Politics”</p>
13. June 4 -8	<p>Images and Politics</p> <p>Feminism</p> <p>The Subaltern</p> <p>The Queer</p>	<p>“Questions of Images and Politics”</p> <p>Outline</p>
14. June 11 - 15	<p>Images and Politics</p> <p>Feminism</p>	<p>“Questions of Images and Politics”</p>



UNIVERSIDAD DE COSTA RICA
FACULTAD DE LETRAS
ESCUELA DE LENGUAS MODERNAS
RECINTO DE GOLFITO
BACHILLERATO EN INGLÉS

RGo Recinto de
Golfito

	The Subaltern The Queer	
15. June 18 - 22	Auteur Theory	“The Auteur” Essay
16. June 25 - 29		Quiz 3
17. July 2 - 6		Projects Due Hand-in projects
18. July 9 - 13	Final grades (Thursday, July 12)	

<u>Ampliación exam-Proficiency test</u> Room and time: See bulletin board outside office 46	Thursday, July 19th
--	---------------------------------------



**UNIVERSIDAD DE COSTA RICA
FACULTAD DE LETRAS
ESCUELA DE LENGUAS MODERNAS
RECINTO DE GOLFITO
BACHILLERATO EN INGLÉS**

RGo Recinto de
Golfito