### Guía Docente de la Asignatura

**WORDS INTO FILM. THE PRACTICE OF ADAPTATION**
**DE LA PALABRA A LA IMAGEN. LA PRÁCTICA DE LA ADAPTACIÓN FÍLMICA**

(Fecha última actualización: 16/07/2020)
(Fecha de aprobación en Comisión Académica del Máster: 20/07/2020)

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<td>Optativa/Elective</td>
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**MÓDULO**
Master’s Programme in English Literature and Linguistics

**MATERIA**
De la palabra a la imagen. La práctica de la adaptación fílmica

**CENTRO RESPONSABLE DEL TÍTULO**
Escuela Internacional de Posgrado

**MÁSTER EN EL QUE SE IMPARTE**
Máster en Literatura y Lingüística Inglesas / Master in English Literature and Linguistics

**CENTRO EN EL QUE SE IMPARTE LA DOCENCIA**
Facultad de Filosofía y Letras

**PROFESORES**

- **Miguel Ángel Martínez-Cabeza**
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  https://oficinavirtual.ugr.es/ordenacion/GestorInicial

**GENERAL AND SPECIFIC COMPETENCES/ COMPETENCIAS GENERALES Y ESPECÍFICAS**

**BASIC AND GENERAL COMPETENCES/ COMPETENCIAS BÁSICAS Y GENERALES**

- **CG1. To develop communicative interpersonal and interlinguistic mediation skills**
- **CG2. To acquire the learning skills that will allow the student to continue her / his studies in a proactive, autonomous way.**
- **CG3. To search for information (in any sort of format) and turn it into knowledge.**
- **CG4. Use new technologies as a learning tool and a resource for research. Use it also as a means of communication**

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1 Consulte posible actualización en Acceso Identificado > Aplicaciones > Ordenación Docente

(00) Esta guía docente debe ser cumplimentada siguiendo la “Normativa de Evaluación y de Calificación de los estudiantes de la Universidad de Granada” (http://secretariageneral.ugr.es/pages/normativa/fichasugr/neg7121/?)
and dissemination.
CG5. To understand long and complex texts of any sort (technical, narrative, or literary)
CG6. To present in a variety of formats (oral presentations, written essays, and any sort of digital format) clear and
detailed descriptions of complex subjects, unfolding a specific narrative argument, and reaching relevant
conclusions.
CB6. To acquire and understand the sort of skills and knowledge that will turn their output into original ideas,
through class participation, or in the form of essays or any other sort of output.
CB7. To acquire and apply knowledge and skills to new contexts, and be able to engage in problem-solving
strategies within interdisciplinary contexts related to their field of study.
CB8. To integrate skills and knowledge in a way that empowers them to reach relevant conclusions based upon the
general principles of social and ethic responsibility.
CB9. To communicate their knowledge, ideas and arguments in a meaningful and clear way for both specialized
and non-specialized audiences.
CB10 - To have the learning skills that allow students to keep studying in a way that will be largely autonomous

SPECIFIC COMPETENCES/ COMPETENCIAS ESPECÍFICAS

CE1. To know and critically evaluate current theories, methods and current results of research in the field of
English literature and English linguistics.
CE2. To identify case studies and the different epistemological approaches available so as to elaborate and defend
arguments, as well as to solve problems within the area of English literature and linguistics.
CE3 – To design and carry out research projects, and translate their results into critical essays following the formal
conventions of the MLA system, with a clear, rigorous and well structured epistemological framework, with an
introduction, analysis development and final conclusions.
CE4 – To explain and defend clearly the objectives, methodology and results of a research work in the field of
literatures in English.
CE5 - To understand the secondary bibliography in the different domains and in the different periods of the history
of the literatures in English as concretion of cultural and political practices in a determined historical context.
CE6 – To develop interest and intellectual curiosity to analyze and understand texts, critical theories, and different
epistemological approaches to specific case studies in the field of English literature.
CE7 - To know the different interdisciplinary approaches to the study of literatures in English language, with
special emphasis on gender studies, identity politics, political discourse, or postcolonial studies and translation.
CE8. To know the different theoretical approaches as well as the principles of research (planning, sampling,
collection, processing and data analysis) in areas of English linguistics such as lexicography, sociolinguistics and
historical linguistics, among others.
CE9 – To know the principles of corpus linguistics and its different applications in various interdisciplinary fields.
CE10. To develop the ability to apply the principles of linguistics beyond theoretical linguistics, such as to
pragmatics and discourse analysis, language philosophy, gender studies, literary analysis, film language, or
acquisition and bilingual teaching.

TRANSVERSAL COMPETENCES/ COMPETENCIAS TRANSVERSALES

CT1 - Training in the respect of fundamental rights and equality between men and women, of Human Rights and the
principles of universal accessibility, and the values of a culture of peace and democratic values, as established
by the Royal Decree 1393/2007, of October 29, Article 3.5.

OBJECTIVES/ OBJETIVOS O RESULTADOS DE APRENDIZAJE (SEGÚN LA MEMORIA DE VERIFICACIÓN DEL
TÍTULO)

- 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.
The course sessions deal with the problems posed by film adaptation and the solutions adopted by filmmakers focusing on:
(a) The concept of film adaptation: origins, types and theories.
(b) Narrative categories: narrator, point of view, space, time, narrative comprehension.
(c) The context of film adaptation: culture, the film industry, audiences, genres and entertainment.
(d) Problems and solutions.

COURSE CONTENTS/TEMARIO DETALLADO DE LA ASIGNATURA

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:
(a) The phenomenon of film adaptation: origins, types and theories; (b) Narrative categories: narrator, point of view, space and time, narrative comprehension; (c) Background: culture and film industry, audiences, genres and spectacles; (d) 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):
- 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).
- 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):
- ADAPTATION AND FILM GENRES. Films: Adaptation (Dir. Spike Jonze, 2002), Paris, When it Sizzles (Dir. Richard Quine, 1964)
- ADAPTING SHORTER FICTION. Films: Memento (Dir. Christopher Nolan, 2000), Million $$$ Baby (Dir. Clint Eastwood, 2004), Secret Window (Dir. David Koepp, 2004).
- ADAPTING BESTSELLING FICTION. Films: Inferno (Dir. Ron Howard, 2016), The Girl on the Train (Dir. Tate Taylor, 2016)
- 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.
## BIBLIOGRAPHY / BIBLIOGRAFÍA

### SESSIONS DR. RODRÍGUEZ MARTÍN (SESSIONS 1-7):

**NARRATIVE DISCOURSE (WRITTEN AND AUDIOVISUAL NARRATIVES):**

**FILM ADAPTATION:**

### ADAPTING CLASSICS: ADAPTATIONS OF JANE AUSTEN’S LIFE AND WORKS


ANALYSING NARRATIVE DISCOURSE IN NOVEL AND FILM: ANALYSIS OF *THE HOURS*


SESSIONS DR. MARTÍNEZ-CABEZA (SESSIONS 8-13):

ADAPTATION AND FILM GENRES:


ADAPTING COMICS:


ADAPTING SHORTER FICTION:


ADAPTING NON-FICTION NON-FICTION:

on a true story, pp. 280-304]

ADAPTING BESTSELLING FICTION BESTSELLERS:

ADAPTING AS (DE)CONSTRUCTING DECONSTRUCTING:

USEFUL LINKS/ ENLACES RECOMENDADOS (OPCIONAL)

- Journals:
  
  *Literature Film Quarterly*:
  Journal website: http://www.salisbury.edu/lfq/; available on the Library website, University of Granada: http://biblioteca.ugr.es/

  *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/

  *Journal of adaptation in film and performance*:
  http://www.intellectbooks.co.uk/journals/view-Journal,id=153/

  *Screen*:

  *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://ecs.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/basesDatos/filmindex

- Biblioteca Universidad de Granada: http://biblioteca.ugr.es

- DIGIBUG: Repositorio Institucional de la Universidad de Granada: http://digibug.ugr.es/
EDUCATIONAL METHODS/ METODOLOGÍA DOCENTE

Introductory lectures
Presentations, discussions, debates
Autonomous work

Additional information: All sessions and activities will be conducted in English. The course materials will be available in the learning platforms SWAD or PRADO.

ASSESSMENT/ EVALUACIÓN (INSTRUMENTOS DE EVALUACIÓN, CRITERIOS DE EVALUACIÓN Y PORCENTAJE SOBRE LA CALIFICACIÓN FINAL, ETC.)

CONVOCATORIA 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.

Porcentaje sobre la calificación final
- 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

CONVOCATORIA EXTRAORDINARIA

Tools
- Individual essays.

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

Porcentaje sobre la calificación final
- 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

DESCRIPCIÓN DE LAS PRUEBAS QUE FORMARÁN PARTE DE LA EVALUACIÓN ÚNICA FINAL ESTABLECIDA
### ESCENARIO A (ENSEÑANZA-APRENDIZAJE PRESENCIAL Y NO PRESENCIAL)

#### ATENCIÓN TUTORIAL

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#### MEDIDAS DE ADAPTACIÓN DE LA METODOLOGÍA DOCENTE

Cambio de enseñanza presencial a enseñanza semi-presencial según la aplicación a la Facultad de Filosofía y Letras del «Plan de la Universidad de Granada de adaptación de la enseñanza en el curso académico 2020-2021 a las medidas sanitarias derivadas de la pandemia de la Covid-19».

#### MEDIDAS DE ADAPTACIÓN DE LA EVALUACIÓN (Instrumentos, criterios y porcentajes sobre la calificación final)

**Convocatoria 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.

**Porcentaje sobre la calificación final**
- 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**
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**Convocatoria Extraordinaria**

**Tools**
- Individual essays.

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

**Porcentaje sobre la calificación final**
- 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.

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**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.

**Porcentaje sobre la calificación final**
- 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.

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**ESCENARIO B (SUSPENSIÓN DE LA ACTIVIDAD PRESENCIAL)**

**ATENCIÓN TUTORIAL**

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### MEDIDAS DE ADAPTACIÓN DE LA EVALUACIÓN (Instrumentos, criterios y porcentajes sobre la calificación final)

**Convocatoria 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.

**Porcentaje sobre la calificación final**
- 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.

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**Convocatoria Extraordinaria**

**Tools**
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- Individual essays.

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