

COURSE DESCRIPTION

COURSE DETAILS

Title (of the course): **LENGUAJES TEATRALES Y CINEMATOGRAFICOS**

Code: 100558

Degree/Master: **GRADO DE ESTUDIOS INGLESES**

Year: 2

Name of the module to which it belongs: LITERATURA Y CULTURA DE LOS PAÍSES DE HABLA INGLESA

Field: LITERATURA Y CULTURA DE LOS PAÍSES DE HABLA INGLESA

Character: OBLIGATORIA

Duration: SECOND TERM

ECTS Credits: 6.0

Classroom hours: 60

Face-to-face classroom percentage: 40.0%

Study hours: 90

Online platform: <http://www3.uco.es/moodlemap/>

LECTURER INFORMATION

Name: PASCUAL GARRIDO, MARIA LUISA (Coordinator)

Department: FILOLOGÍAS INGLESA Y ALEMANA

Area: FILOLOGÍA INGLESA

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PREREQUISITES AND RECOMMENDATIONS

Prerequisites established in the study plan

None.

Recommendations

None.

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INTENDED LEARNING OUTCOMES

CB1	Capable of analysis and synthesis.
CB2	Capable of organisation and planning.
CB3	Knowledge of a foreign language (English).
CB4	Knowledge of ICTs for study and research.
CB5	Students have the ability to gather and interpret relevant data (usually within their field of study) to inform judgements that include reflection on relevant social, scientific or ethical issues.
CB6	Students can communicate information, ideas, problems and solutions to both specialist and non-specialist audiences.
CB7	Decision making
CB8	Students can apply their knowledge and understanding in a manner that indicates a professional approach to their work or vocation, and have competences typically demonstrated through devising and sustaining arguments and solving problems within their field of study.
CB9	Ability to work in teams.
CB10	Ability to work in an interdisciplinary team.
CB11	Ability to work in an international context.
CB12	Recognition of diversity and interculturality.
CB13	Capable of self-assessment
CB14	Adapt to new situations.
CB15	Creativity.
CB16	Knowledge of other cultures and customs.
CB17	Motivation for quality, professional ambition and entrepreneurship.
CB18	Students have demonstrated knowledge and understanding in a field of study that builds upon their general secondary education, and is typically at a level that, whilst supported by advanced textbooks, includes some aspects that will be informed by knowledge of the forefront of their field of study.
CB19	Students have developed those learning skills that are necessary for them to continue to undertake further study with a high degree of autonomy.
CU1	Accredit the use and mastery of a foreign language.
CU2	User level knowledge and mastery of ICTs.
CU3	Promote habits to actively seek employment and the Capable of entrepreneurship.
CE12	Analysis, commentary and explanation of texts in English of various registers, types, genres and historical periods.
CE13	Proficiency in oral and written academic English, as well as the techniques for writing academic papers. Ability to defend and express abstract concepts, hypotheses and relationships in academic essays.
CE17	Ability to search for and analyse documentary and textual information in relation to literature and other cultural manifestations in the English language, use of bibliographic databases
CE18	Ability to apply the necessary methods of analysis for the understanding and critical reading of literary texts in the English language.
CE20	Ability to write literary analyses and critical reviews in relation to literary texts written in the English language.
CE23	Knowledge of the techniques and methods of textual criticism and editing texts in relation to written texts in the English language.

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CE27	Participation in group learning activities: assignments, studies
CE28	Participation in learning forums and knowledge transfer: newsgroups, blogs
CE29	Analyse factors related to the use of language in situations that affect the final form of written and spoken text.
CE33	Ability to develop critical and independent thinking through the reading and analysis of literary texts and other cultural manifestations in the English language.
CE34	Ability to critically evaluate a bibliography and situate it within a theoretical perspective.
CE35	Ability to design and develop training materials and materials for self-learning related to the academic content of the module.
CE36	Ability to discover literature as an expressive form in its broadest scope.
CE37	Ability to relate various literary manifestations in the English language with cultural events.
CE38	Capable of literary discussion and oral exposition in the English language.
CE44	Ability to synthesize, organize, manipulate and effectively convey the knowledge acquired in the different modules.
CE45	Accept critical currents of thought that differ from that of the students.
CE51	Ability to distinguish between different theoretical/critical approaches to the same problem.
CE52	Ability to identify research problems and topics and assess their relevance.

OBJECTIVES

1. Introducing students to drama as a literary genre.
2. Introducing students to Film Studies as an academic field.
3. Providing students with the concepts, theoretical tools and terminology necessary for the reading and analysis of dramatic and filmic works.
4. Providing students with a historical overview of English drama, focusing on the most relevant periods and authors, through the analysis of key dramatic texts.
5. Analyzing the connections between the discursive and textual features of dramatic texts and the specific features of film language.

CONTENT

1. Theory contents

PART I: KEY CONCEPTS

Unit 1. The genre of theatre: terms, concepts, and classifications.

Unit 2. Film studies. Film analysis and film adaptation.

PART II: A HISTORICAL SURVEY OF DRAMA IN ENGLISH

Unit 3. Medieval and Renaissance drama in England.

Unit 4. Drama from the Restoration to the Victorian age.

Unit 5. 20th century drama in the UK and Ireland.

Unit 6: Contemporary American drama.



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2. Practical contents

1. Text commentary on dramatic texts.
2. Film analysis.
3. Film adaptation: literature into film.

Literary works to be read and analysed in detail:

- Doctor Faustus by Christopher Marlowe
- The Importance of Being Earnest by Oscar Wilde.
- Waiting for Godot by Samuel Beckett.
- Betrayal by Harold Pinter.
- Death of a Salesman by Arthur Miller.

Some of these will also be examined as case studies in their adaptations to the screen together with extracts from Hamlet, Romeo and Juliet, Macbeth and The Tempest by William Shakespeare, Rosencrantz and Guildenstern are Dead, A Streetcar named Desire by Tennessee Williams or Oleanna by David Mamet.

SUSTAINABLE DEVELOPMENT GOALS RELATED TO THE CONTENT

Gender equality

METHODOLOGY

General clarifications on the methodology (optional)

Students having enrolled in this course more than once (2ª matrícula o posterior) can take the final exam at the end of the semester, being that 100% of their final grade and the only instrument of evaluation for them. They will not have to hand in reading questionnaires or the class project if they did so on previous years.

Alternatively, they may request to be evaluated by means of continuous evaluation (the normal procedure), which means they must participate in class activities, handing in compulsory reading questionnaires (20%) and the group project (30%), and sit the final exam (50%). In this case, they must send a message to the lecturer requesting to take part in this kind of assessment.

Methodological adaptations for part-time students and students with disabilities and special educational needs

Only students who have enrolled officially as part-time students will count as such. They must contact the lecturer at the beginning of the course.

Students with special educational needs who require methodological adaptations must contact the UCO office of "Unidad para Atención a la diversidad" to get their report issued by the office with methodological recommendations. The report must be provided to the lecturer at the beginning of the semester to make the necessary adaptations in terms of learning resources, assessment and the like.

Face-to-face activities

Activity	Large group	Medium group	Total
Group work (cooperative)	-	5	5
Lectures	22.5	-	22.5

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Activity	Large group	Medium group	Total
<i>Seminar</i>	-	10	10
<i>Text analysis</i>	22.5	-	22.5
Total hours:	45.0	15	60.0

Off-site activities

Activity	Total
<i>Class project</i>	25
<i>Moodle activities</i>	10
<i>Reading</i>	40
<i>Study hours</i>	15
Total hours	90

WORK MATERIALS FOR STUDENTS

Audiovisual materials (Moodle) - www.uco.es/moodle

Compulsory readings (text dossier)

Lessons summary

Secondary readings

Clarifications

A text dossier including primary sources will be available at the photocopy room at the beginning of the semester.

Other resources will be available in Moodle or in the Library.

EVALUATION

Intended learning	Exams	Project	Text commentary
<i>CB1</i>			X
<i>CB10</i>			X
<i>CB11</i>	X		
<i>CB12</i>		X	
<i>CB13</i>		X	
<i>CB14</i>			X
<i>CB15</i>			X

COURSE DESCRIPTION

Intended learning	Exams	Project	Text commentary
CB16		X	
CB17			X
CB18		X	
CB19			X
CB2			X
CB3		X	
CB4	X		
CB5			X
CB6	X		
CB7		X	
CB8		X	X
CB9			X
CE12			X
CE13	X	X	
CE17		X	
CE18	X		
CE20			X
CE23			X
CE27	X		X
CE28		X	
CE29	X	X	
CE33			X
CE34			X
CE35			X
CE36		X	X
CE37			X
CE38			X
CE44	X		
CE45		X	

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Intended learning	Exams	Project	Text commentary
CE51	X		
CE52	X		X
CU1	X		
CU2	X		
CU3			X
Total (100%)	50%	30%	20%
Minimum grade	5	5	5

(*)Minimum mark (out of 10) needed for the assessment tool to be weighted in the course final mark. In any case, final mark must be 5,0 or higher to pass the course.

Attendance will be assessed?:

No

General clarifications on instruments for evaluation:

Minimum score to eliminate content and period of validity for partial qualifications: Minimum of 5/10 in the exam and the project; a minimum of participation in 2 tasks and seminars (text commentary guided by reading questions) is required. Partial grades (text commentary in tasks and seminars, and class project) will be saved for one academic year (June, July and September exam periods).

General clarifications on evaluation and methodological adaptation for part-time students:

Part-time students should contact the professor at the beginning of the semester to specify the details regarding assessment.

A handout containing all the details about assessment will be circulated at the beginning of the semester.

Plagiarism of any part of any of the materials presented for evaluation will be considered a serious offence and will mean an automatic "Fail" in this course.

No additional assignments, apart from the ones specified in this syllabus, will be accepted in any case.

Students who have enrolled in this course for the second (or n-th) time, will have the final exam as the only tool for assessment, and this will constitute the 100% of their grade.

Clarifications on the methodology for part-time students and students with disabilities and special educational needs:

Part-time students should contact the Professor at the beginning of the semester to specify the details regarding assessment.

Clarifications on the evaluation of the extraordinary call and extra-ordinary call for completion studies:

Students who have enrolled in this course for the second (or n-th) time, will have the final exam as the only tool for assessment, and this will constitute the 100% of their grade.

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Qualifying criteria for obtaining honors:

Matrícula de Honor will be given to 5% of the students with the highest grades (with a minimum of 9.0 as a global grade).

BIBLIOGRAPHY

1. Basic Bibliography

Compulsory readings

- Christopher Marlowe: *Doctor Faustus* (1616; Norton Critical edition, 2005)
- Oscar Wilde: *The Importance of Being Earnest* (1895; Penguin Classics, 1994).
- Samuel Beckett: *Waiting for Godot* (1949; 1953; Faber & Faber, 2006).
- Harold Pinter: *Betrayal* (1978; Faber & Faber, 1991)
- Arthur Miller: *Death of a Salesman* (1949); Penguin (1979)

General resources on drama

- Berkowitz, G.M. *American Drama of the Twentieth Century*. Longman, 1997.
- Bigsby, C. *Contemporary American Playwrights*. Cambridge UP, 1999 (E-Book)
- . *Modern American Drama 1945-2000*. Cambridge UP, 2000 (E-Book)
- Bock, Hedwig & Albert Wertheim, ed. *Essays on Contemporary British Drama*. Ismaning: Max Hueber, 1981.
- Boulton, M. *The Anatomy of Drama*. Routledge, 1988.
- Brater, Enoch & Ruby Cohn, ed. *Around the Absurd: Essays on Modern and Postmodern Drama*. Ann Arbor: University of Michigan, 1993.
- Braunmuller, A.R. & Michael Hattaway, ed. *The Cambridge Companion to English Renaissance Drama*. Cambridge: CUP, 2005.
- Brown, J.R. *A Short Guide to Modern British Drama*. London: Heinemann, 1982.
- Cohn, R. *New American Dramatists: 1960-1990*. Macmillan, 1991.
- Culpeper, J., M. Short and P. Verdonk. *Exploring the language of drama: from text to context*. Routledge, 2002(E-Book)
- Esslin, Martin. *The Theatre of the Absurd*. London: Penguin, 1991.
- Harrington, John P., ed. *Modern and Contemporary Irish Drama: Backgrounds and Criticism*. New York: W.W. Norton & Co., 2009.
- Hayman, R. *British theatre since 1955: A Reassessment*. Oxford UP, 1979.
- Hilton, Julian, ed. *New Directions in Theatre*. London: Macmillan, 1993.
- Murphy, Brenda & Laurie J.C. Cella, ed. *Twentieth Century American Drama*. London: Routledge, 2006.
- Nieto García, J.M. *Drama and Theatre Analysis: An Introduction*. Servicio de Publicaciones de la U. De Jaen, 1997.
- Pfister, Manfred. *The Theory and Analysis of Drama*. Cambridge UP, 1991.
- Pickering, K. *How to Study Modern Drama*. Macmillan, 1988.
- Roose-Evans, James. *Experimental Theatre: From Stanislavsky to Peter Brook*. London: Routledge, 1990.
- Shank, Theodore. *American Alternative Theatre*. Basingstoke: Macmillan, 1988.
- Sternlicht, Sanford. *A Reader's Guide to Modern Irish Drama*. Syracuse: Syracuse University, 1998.
- White, Kenneth S., ed. *Alogical Modern Drama*. Amsterdam: Rodopi, 1982.
- Williams, Tennessee. *Textos sobre teatro norteamericano* (texto bilingüe). León: Universidad de León, 1998.
- Wilmer, S.E. *Theatre, Society and the Nation: Staging American Identities*. Cambridge UP, 2002 (E-Book).

General resources on film studies

- Bluestone, George. *Novels into Film*. Baltimore: Johns Hopkins UP, 2003.
- Bordwell, David, and Kristin Thompson. *Film Art: An Introduction*. New York, N.Y.: McGraw-Hill, 2008 (1984).
- Bordwell, David. *La narración en el cine de ficción*. [traducción de Pilar Vázquez Mota]. Barcelona: Paidós, 1996.



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Cartmell, Deborah, and Imelda Whelehan. *The Cambridge Companion to Literature on Screen*. Cambridge, UK: Cambridge University Press, 2007.

Chatman, Seymour. *Coming to terms: the rhetoric of narrative in fiction and film*. Ithaca, NY: Cornell UP, 1990.

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

Elliott, Kamilla. *Rethinking the novel/film debate*. Cambridge University Press, 2009.

Giddings, R. and E. Sheen (eds.). *The Classic Novel: From Page to Screen*. Manchester: Manchester University Press, 2000.

McFarlane, Brian. *Novel to film: An introduction to the theory of adaptation*. Oxford University Press, 2004.

Mast, G., M. Cohen, and L. Braudy, eds. *Film Theory and Criticism*. New York: Oxford UP, 1992.

Melendo Cruz, Ana. *Introducción al análisis cinematográfico*. Córdoba: Servicio de Publicaciones de la Universidad de Córdoba, 2011. CD.

Metz, C. *Language and Cinema*. Mouton, 1974.

---. *Film Language. A Semiotics of Cinema*. Oxford UP, 1974.

Mitry, Jean. *The Aesthetics and Psychology of Cinema*. Bloomington, IN: Indiana UP, 1990.

Monaco, James. *How to Read a Film. The Art, Technology, Language, History and Theory of Film and Media*. New York: Oxford university Press, 1981.

Morrisette, Bruce. *Novel and Film. Essays on Two Genres*. Chicago: Chicago UP, 1985.

Naremore, James. *Film Adaptation*. New Brunswick, N.J: Rutgers University Press, 2000.

Nelmes, Jill. *Introduction to Film Studies*. London: Routledge, 2012.

Nowell-Smith, Geoffrey. *The Oxford History of World Cinema*. Oxford: Oxford University Press, 1999 (1996)

2. Further reading

None

COORDINATION CRITERIA

Common evaluation criteria

Common skills

SCHEDULE

Period	Group work (cooperative)	Lectures	Seminar	Text analysis
1# Fortnight	0,0	3,0	1,0	3,0
2# Fortnight	1,0	3,0	1,0	2,5
3# Fortnight	1,0	3,0	1,0	3,0
4# Fortnight	1,0	3,0	1,0	2,5
5# Fortnight	0,0	2,5	2,0	3,0
6# Fortnight	1,0	3,0	1,0	2,5
7# Fortnight	1,0	3,0	1,0	3,0
8# Fortnight	0,0	2,0	2,0	3,0



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Period	Group work (cooperative)	Lectures	Seminar	Text analysis
Total hours:	5,0	22,5	10,0	22,5

The methodological strategies and the evaluation system contemplated in this Course Description will be adapted according to the needs presented by students with disabilities and special educational needs in the cases that are required.