

DETAILS OF THE SUBJECT

Title: LENGUAJES TEATRALES Y CINEMATOGRAFICOS

Code: 100558

Degree/Master: GRADO DE ESTUDIOS INGLESES

Year: 2

Name of the module to which it belongs:

Field: LITERATURA Y CULTURA DE LOS PAÍSES DE HABLA INGLESA

Character: OBLIGATORIA

Duration: SECOND TERM

ECTS Credits: 6

Classroom hours: 60

Face-to-face classroom percentage: 40%

Non-contact hours: 90

Online platform:

TEACHER INFORMATION

Name: MARTÍN SALVÁN, PAULA

Faculty: Facultad de Filosofía y Letras

Department: FILOLOGÍAS INGLESA Y ALEMANA

Area: FILOLOGÍA INGLESA

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SPECIFICS OF THE SUBJECT

REQUIREMENTS AND RECOMMENDATIONS

Prerequisites established in the study plan

None.

Recommendations

None.

SKILLS

- 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.
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

INTRODUCTION

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

Unit 2. Film studies and film adaptation.

PART I: BRITISH AND IRISH THEATRE

Unit 3. From Medieval to Restoration theatre.

Unit 4. 18th and 19th century theatre.

Unit 5. 20th and 21st century theatre.

PART II: AMERICAN THEATRE

Unit 6. From Early American Theater to the Broadway Renaissance.

Unit 7. Late 20th and 21st century theatre.

PART III: AFRICAN THEATRE

Unit 8. Nigerian and South African theatre.

2. Practical contents

1. Introduction to film analysis.

I. Mise en scene.

II. Filmic syntax.

III. Adaptation of literary works

2. Seminar sessions on compulsory readings.

I. British and Irish Drama

- *The Importance of Being Earnest*, Oscar Wilde.

- *Waiting for Godot*, Samuel Beckett.

II: American Drama

- *A Streetcar Named Desire*, Tennessee Williams

- *Race*, David Mamet

III: African Drama

- Passages from *Death and the King's Horseman*, Wole Soyinka

METHODOLOGY

General clarifications on the methodology and methodological adaptations for part-time students

Students officially enrolled as part-time students and who, therefore, cannot attend classes regularly, will complete the part of evaluation devoted to participation (20% of final grade) via Moodle, participating in online forums and other proposed activities.

Face-to-face activities

Activity	Large group	Medium group	Total
<i>Group work (cooperative)</i>	-	5	5
<i>Lectures</i>	22.5	-	22.5
<i>Seminar</i>	-	10	10
<i>Text analysis</i>	22.5	-	22.5
Total hours:	45	15	60

Not on-site activities

Actividad	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)

Secondary readings

Clarifications:

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

EVALUATION

Skills	Tools		
	Final exam	Participation	Class project
CB1	x		
CB10		x	x
CB11		x	
CB12		x	
CB13			x
CB14			x
CB15			x
CB16	x		
CB17			x
CB18	x		
CB19	x		
CB2			x
CB3	x		
CB4		x	
CB5			x
CB6			x
CB7			x
CB8	x		
CB9			x
CE12	x		
CE13	x		
CE17			x
CE18	x		
CE20	x		
CE23	x		
CE27		x	
CE28		x	
CE29	x		
CE33	x		
CE34			x
CE35			x
CE36	x		
CE37			x
CE38		x	

CE44	x		
CE45		x	
CE51	x		
CE52			x
CU1	x		
CU2		x	
CU3		x	
Total (100%)	60%	20%	20%
Minimum grade.(*)	4	0	0

(*) Minimum grade necessary to calculate the average

Minimum score to eliminate content and period of validity for partial qualifications: *Minimum of 4/10 in the exam; no minimum in participation and class project is required. Partial grades 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.

When enrolling in this course for the first time, students who fail in the official June exam period will have to choose their assessment system for the next official assessment period:

- a) Keeping the partial grades obtained in participation and class project sections (20% + 20%), sitting for the exam (60%) a second time (in July or September periods), or
- b) Taking the exam again as the only tool for assessment. If this option is chosen, the partial grades obtained would not be saved, and the exam would account for 100% of the final grade.

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.

Value of attendance in the final grade: *None. Only active participation in class will be considered for assessment.*

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 as a global grade), according to UCO regulations.*

BIBLIOGRAPHY

1. Basic Bibliography:

Compulsory readings

- Oscar Wilde: *The Importance of Being Earnest* (1895; Penguin Classics, 1994).
- Tennessee Williams: *A Streetcar Named Desire* (1947; Penguin Modern Classics, 2009)
- Samuel Beckett: *Waiting for Godot* (1949; 1953; Faber & Faber, 2006)
- David Mamet: *Race* (2009; Theatre Communications Group, 2010).

Pasajes escogidos de otras obras (se facilitarán las fotocopias):

- Harold Pinter: *The Birthday Party* (1957)
- Wole Soyinka: *Death and the King's Horseman* (1976)

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.

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. Brady, 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 . NewYork: 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

SCHEDULE

Period	Activity			
	Group work (cooperative)	Lectures	Seminar	Text analysis
1# Week	1	1.5	0	1.5
2# Week	1	1.5	0	1.5
3# Week	1	1.5	0	1.5
4# Week	1	1.5	0	1.5
5# Week	1	1.5	0	1.5
6# Week	0	1.5	1	1.5
7# Week	0	1.5	1	1.5
8# Week	0	1.5	1	1.5
9# Week	0	1.5	1	1.5
10# Week	0	1.5	1	1.5
11# Week	0	1.5	1	1.5
12# Week	0	1.5	1	1.5
13# Week	0	1.5	1	1.5
14# Week	0	1.5	1	1.5
15# Week	0	1.5	1	1.5
Total hours:	5	22.5	10	22.5