

**COURSE DATA****DATA SUBJECT****Code:** 40731**Name:** Literature and cinema (french)**Cycle:** Master's Degree**ECTS Credits:** 5**Academic year:** 2026-27**STUDY (S)**

Degree	Center	Acad. year	Period
2055 - Master's Degree in Creative and Humanistic Translation	Facultat de Filologia, Traducció i Comunicació	1	Second quarter

**SUBJECT-MATTER**

Degree	Subject-matter	Character
2055 - Master's Degree in Creative and Humanistic Translation	Training in french	ELECTIVES

**COORDINATION**

CORTIJO TALAVERA ADELA

SERRA ALEGRE ENRIQUE NICOLAS

PUJANTE GONZALEZ DOMINGO

**SUMMARY**

Acquisition and application of transcoding mechanisms (or intersemiotic translation) that underlie the adaptation of literary texts to cinema and vice versa. The concept of adaptation (intermediality and intergenericity) will also be addressed through practical exercises in translation, creation of adaptations, and comparative analysis (narrative/film/comics).

**PREVIOUS KNOWLEDGE****RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE**

There are no specified enrollment restrictions with other subjects of the curriculum.

**OTHER REQUIREMENTS**

Not applicable



## COMPETENCES / LEARNING OUTCOMES

### 2055 - Master's Degree in Creative and Humanistic Translation

Adquirir rigor para la revisión y control de calidad de las traducciones.

Alcanzar nivel de excelencia en la lengua propia.

Aplicar capacidades de análisis y síntesis.

Apostar de manera sistemática por los principios de ética, justicia y solidaridad.

Apostar de manera sistemática por una cultura de la igualdad (sexual y de género, de oportunidades, de trato, etc.)

Buscar información y documentación.

Contar con conocimientos transversales.

Demostrar la asimilación de los principios metodológicos del proceso traductor.

Dominar la lengua extranjera elegida como fuente para la traducción.

Gestionar proyectos y organizar el trabajo.

Interpretar, analizar y traducir textos de géneros y complejidad diversa

Poseer cultura general y de civilización.

Saber relacionarse profesionalmente en el campo de la traducción.

Ser capaz de acceder a herramientas de información en otras áreas de conocimiento y utilizarlas adecuadamente.

Ser capaz de complementar la formación específica de este Máster con otros conocimientos científicos, históricos, lingüísticos, sociales, etc.

Students should apply acquired knowledge to solve problems in unfamiliar contexts within their field of study, including multidisciplinary scenarios.

Students should be able to integrate knowledge and address the complexity of making informed judgments based on incomplete or limited information, including reflections on the social and ethical responsibilities associated with the application of their knowledge and judgments.

Students should communicate conclusions and underlying knowledge clearly and unambiguously to both specialized and non-specialized audiences.

Students should demonstrate self-directed learning skills for continued academic growth.

Students should possess and understand foundational knowledge that enables original thinking and



research in the field.

Trabajar en equipo.

## DESCRIPTION OF CONTENTS

### 1. Written tale, film tale

- I.1. Shared formal elements: story, characters, space, time, point of view.
- I.2. Specific elements in cinema: visual codes, audio codes, syntactic codes.

### 2. Elements for a comparative analysis

- II.1. Narrative plot and structure. Removed/added/modified episodes. The incipits and outcomes.
- II.2. Time and space perspective. (Free concordances or transpositions. Possible motivations).
- II.3. The time. Chronology. Film rhythm.
- II.4. The characters. Modifications and transpositions. Physical, psychological and functional correspondences.
- II.5. Election of the protagonist and action lines.
- II.6. Space and atrezzo. Clothing, accessories and objects. Correspondences or transpositions.
- II.7. Lighting and framing.

### 3. Cinematic influences on contemporary literature

- III.1 Film and the new narrative.
- III.2. The importance of the image in writing.
- III.3. Literary genres influenced by cinema: black genre and science fiction.
- III.4. The modern novel.
- III.5. The creation of literary texts from film texts.
- III.6. Palimpsest.

### 4. Influences of literature on cinema

- IV.1. Narratological studies influences on film studies.
- IV.2. Eisenstein and précinéma.
- IV.3. Film adaptation of literature. Typology and problems.

### 5. Analysis of film texts

- V.1. Types of shots.



V.2. Types of montages.

V.3. Types of visual effects.

V.4. Types of soundtracks.

V.5. Transposition of literary language into cinematic language.

**6. Translation and adaptation (intermediality and intergenericity): practical exercises**

**VI.1. Translations of short stories and creation of adaptations.**

**VI.2. Translations and comparative análisis of adaptations (narrative/film/comic).**

**WORKLOAD**

**PRESENCIAL ACTIVITIES**

Activity	Hours
Theory	7,00
Classroom practices	28,00
<b>Total hours</b>	<b>35,00</b>

**NON PRESENCIAL ACTIVITIES**

Activity	Hours
Attendance at other activities	0,00
Individual or group project	10,00
Independent study and work	80,00
Preparation of lessons	0,00
Preparation for assessment activities	0,00
Resolution of case studies	0,00
<b>Total hours</b>	<b>90,00</b>

**TEACHING METHODOLOGY**

Autonomous work, self-instructional learning

Seminars

Case Study

**On-site activities.** The in-person teaching will follow the following methodologies:



- Methodology 1 (Lecture). Lectures in the initial theoretical group, mainly focused on the general explanation of the subject, as well as the necessary methodological notes in the classes.
- Methodology 2 (Resolution of theoretical-practical problems). Autonomous activities during laboratory classes, in which the theories and techniques explained in the lectures are put into practice through assessable exercises.
- Methodology 3 (Classroom presentations work). Development in successive stages of the process corresponding to the practical work.

**Off-site activities.** Students will carry out the following non-face-to-face activities:

- Activity 1 (Preparation of individual assignments). Work focused on the development of a project, involves integrating the knowledge acquired and applying it autonomously in the practical field, facing problems and finding their own solutions, which prepares them for training oriented towards professional development.
- Activity 2 (Study and autonomous work) means that students dedicate time outside the classroom to assimilate the theoretical contents and put them into practice, through reading the recommended bibliography, preparing outlines, and consulting materials proposed by the lecturer.

This course is part of the educational innovation project Code 3320651 ¿Promoting a gender perspective in university teaching. Co-teaching and collaborative learning for equality¿ and follows the activities approved by the Permanent Training and Educational Innovation Service (SFPIE), among which the following stand out:

§ Implement proactive teaching methodologies within the team, which encourage student motivation towards learning from a gender perspective

§ Create curricular resources from a gender perspective

This course especially takes into account the following Sustainable Development Goals:

SDG 4, Quality Education. Target 7, for students to acquire the theoretical and practical knowledge necessary to promote sustainable development, human rights, gender equality, the promotion of a culture of peace and non-violence, global citizenship and the appreciation of cultural diversity, and the contribution to a culture of sustainable development.

SDG 5, Gender Equality. Target 1, end all forms of discrimination against all women and girls everywhere in the world.

## EVALUATION

Final exam: 60%

Attendance and participation: 20%

Practical work and activities: 20%



In order to pass the course, a minimum overall grade of 5 points must be achieved, as a result of the assessment of the aforementioned evaluation systems.

The final exam and the practical exercises are recoverable in the second call. Attendance is not recoverable, so justified absences to face-to-face teaching sessions could be compensated in the second call by increasing by 10% the weight of both the final exam and the practical exercises.

In accordance with the RD1125/2003, the honorable mention (MH) can be awarded to students who have obtained a grade equal to or higher than 9.0, and in strict order of grade in the grade report.

In the case of fraudulent practices, the procedure will be as determined by the Protocol of action before fraudulent practices at the University of Valencia (ACGUV 123/2020): <https://www.uv.es/sgeneral/Protocols/C83sp.pdf>

Both in the exam and in any other tests, exercises, or written assignments, correct spelling and grammar will be required of the appropriate level of French.

## REFERENCES

### 10.1 Basic references

<b>Reference b1:</b>	Clerc, J.-M. y Carcaud-Macaire, M., L'adaptation cinématographique et littéraire, 2004.
<b>Reference b2:</b>	Dumont, R., De l'écrit à l'écran : réflexions sur l'adaptation cinématographique: rec applications et propositions, 2007.
<b>Reference b3:</b>	Gaudréault, A., Du littéraire au filmique: système du récit; préf. de Paul Ricoeur, 1999.
<b>Reference b4:</b>	Carmona, R., Cómo se comenta un texto fílmico. Cátedra. Signo e imagen, 1991.
<b>Reference b5:</b>	Dumont, R., De l'écrit à l'écran: réflexions sur l'adaptation cinématographique: rec applications et propositions, Paris, L'Harmattan, 2007.

### 10.2 Additional references



<b>Reference c1:</b>	Aumont, J.; Bergala, A.; Marie, M. y Vernet, M., Estética del cine. Espacio fílmico, narración, lenguaje, Barcelona-Buenos Aires-México, Paidós Comunicación, 1983.
<b>Reference c2:</b>	Balló, Jordi, Imágenes del silencio. Los motivos visuales en el cine, Barcelona, Anagrama, 2004.
<b>Reference c3:</b>	Chion, Michel, La voz en el cine, Madrid, Cátedra, col. Signo e imagen, 2004.
<b>Reference c4:</b>	Chion, Michel, La música en el cine, Barcelona, Paidós, 1997.
<b>Reference c5:</b>	Dumont, Renaud, De l'écrit à l'écran: réflexions sur l'adaptation cinématographique: recueils de applications et propositions, Paris, L'Harmattan, 2007.
<b>Reference c6:</b>	Joly, Martine, Introduction à l'analyse de l'image, Paris, Armand Colin, 2009.
<b>Reference c7:</b>	Vallet, Yannick, La grammaire du cinéma, de l'écriture au montage: les techniques du filmé, Paris, Armand Colin, 2016.