

**COURSE DATA****DATA SUBJECT**

**Code:** 44245  
**Name:** Film and literature in anglophone cultures  
**Cycle:** Master's Degree  
**ECTS Credits:** 3  
**Academic year:** 2025-26

**STUDY (S)**

Degree	Center	Acad. year	Period
2243 - Master's Degree in Advanced English Studies	Facultat de Filologia, Traducció i Comunicació	1	First quarter

**SUBJECT-MATTER**

Degree	Subject-matter	Character
2243 - Master's Degree in Advanced English Studies	Film and literature in anglophone cultures	COMPULSORY

**COORDINATION**

BRIGIDO CORACHAN ANA MARIA

**SUMMARY**

The subject Film and literature in Anglophone cultures takes a critical approach to the cinematographic domain. It builds on the linguistic and literary knowledge that has previously been developed by the student throughout her/his degree and provides her/him with a historical, sociocultural, technical, and aesthetic foundation towards an analysis of the seventh art from an Anglophone and interdisciplinary context.

The following contents will be delved into:

1. A short historical and theoretical introduction: parallels between English and North-American literature and cinema.
2. The language of literature and cinema in an Anglophone context: image, aesthetics and perception.
3. Narrative Construction: narrativity in literature and film in the English language.
4. Genres in British and North-American literature and film: conventions and reception in Anglophone cultural traditions.



5. Narrative bridges and transfers: literary adaptations, transformations, intertextuality, and mutual influences.

6. Politics of representation in contemporary literature and cinema: minority cultures and cinematographic traditions in an Anglophone context.

## PREVIOUS KNOWLEDGE

### RELATIONSHIP TO OTHER SUBJECTS OF THE SAME DEGREE

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

### OTHER REQUIREMENTS

Students should have an advanced knowledge of English as all readings, lectures, papers/exams and discussions will be carried out in this language. English subtitles may be provided for some screenings.

## COMPETENCES / LEARNING OUTCOMES

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Ability to apply theoretical knowledge and skills to conduct critical, rigorous analysis using various tools, including printed and digital formats (ICT), within English Studies.

Ability to develop autonomy in learning, including resource and information search, and to access bibliographic and documentary sources in different areas of English Studies.

Ability to identify fundamental methodologies, theories, topics, and terminological, theoretical, formal, and ideological principles necessary for initiating linguistic or literary research in English Studies.

Ability to make informed judgments using established criteria and personal reflections. Achievement of proficiency in academic and scientific-technical English, both in written and oral forms.

Ability to organize, structure, and develop ideas in various academic documents, such as essays, technical reports, and advanced research projects masters theses within the field of English Studies.

Ability to publicly present from an advanced and more complex perspective than that of undergraduate studies experiences, ideas, or reports within the field of English Studies.

Advanced ability to understand from a more complex perspective than that of undergraduate studies the methodology required for solving problems specific to the field of English Studies.

Advanced ability to understand from a more complex perspective than that of undergraduate studies those concepts, principles, theories, or models related to different areas of English Studies.

Capacidad para interpretar y analizar textos representativos de la pluralidad lingüística y cultural de las sociedades anglófonas contemporáneas con el fin de reflexionar sobre su relevancia, no sólo en referencia



a los contextos socio-lingüísticos, históricos, políticos y culturales en los que se inscriben, sino también en relación con la globalización de la cultura, dentro de los Estudios Ingleses.

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.

To detect and identify social problems related to physical activity and sport that can be studied from a qualitative methodology.

## DESCRIPTION OF CONTENTS

### **1. 1. Historical and Theoretical Introduction**

1.1. A Brief History of Cinema in the 20th Century.

1.2. Parallels between English and North-American literature and cinema.

1.3. The language of literature and cinema in an Anglophone context: image, aesthetics and perception.

### **2. 2. Genres and Narrativity in Anglophone Literatures and Film**

2.2. Genres in British and North-American literature and film: conventions and reception in the Anglophone cultural tradition.

2.1. Narrative Construction: narrativity in literature and film in the English language.

### **3. 3. Literary adaptations and intertextuality in Anglophone literatures and film traditions**

3.1. Narrative bridges and transfers.

3.2. Literary adaptations, cannibalizations, intertextuality, and mutual influences.



## 4. 4. Politics of representation in contemporary Anglophone literatures and film traditions

- 4.1. Politics of representation in contemporary literature and cinema
- 4.2. Minority cultures, audiences, and cinematographic traditions in an Anglophone context.

### Learning outcomes

After completing the course, the student will be able to incorporate the theoretical, sociocultural, and aesthetic principles, as well as the relationships established between literature and cinema in the context of English-speaking countries, into their future academic projects. They will have become familiar with the specific language of cinema in an Anglophone context; critically deepened their understanding of the historical and sociocultural dimensions framing both arts in the English language; be able to analyze the variety of literary adaptations in contemporary cinema; and critically evaluate the impact of cinematic language on English and American literature of the 20th and 21st centuries. Finally, the student will have engaged in comparative interdisciplinary study and will be able to develop interdisciplinary projects autonomously from a theoretical and practical perspective within a specifically Anglophone context.

Understand and appreciate, from within the scope of the degree itself, inequalities based on sex and gender in society; integrate the different needs and preferences based on sex and gender in the design of solutions and problem solving.

## WORKLOAD

### PRESENCIAL ACTIVITIES

Activity	Hours
Theory	24,00
<b>Total hours</b>	<b>24,00</b>

### NON PRESENCIAL ACTIVITIES

Activity	Hours
Attendance at other activities	2,00
Individual or group project	16,00
Independent study and work	18,00
Preparation of lessons	15,00
Preparation for assessment activities	0,00
Resolution of case studies	0,00
<b>Total hours</b>	<b>51,00</b>

## TEACHING METHODOLOGY

Throughout the course, theoretical aspects and fundamental concepts in the cinematographic field will be introduced through ICT-based lectures, student presentations, readings, film screenings, and in-class



general discussion. A special emphasis will be placed on the resolution of practical cases and on the development of advanced research skills which can contribute to the critical analysis of literature and film from an interdisciplinary perspective and in an Anglophone context.

We also seek to raise awareness over United Nations' ODS 4, 5, 10, and 16, under the auspices of the teaching education projects coordinated by the main lecturer and the consolidated teaching innovation group at the Universitat de València NAPCED: Nuevas Aplicaciones de la Pedagogía Crítica a la Educación Digital en la Literatura y la Cultura Audiovisual (Ref. GCID23\_2580121).

MD1 Introduction of theoretical content through lecture-based or expository classes with ICT support, where appropriate.

MD2 Pair discussions or group debates.

MD3 Reading of relevant material (independently or with in-class discussion, selection of information and relation of concepts, studying, creation of reading logs, outlines, or summaries).

MD5 Resolution of theoretical-practical problems (exercises, compilation of a corpus for analysis, examination of written, oral, audiovisual, digital, and/or multimodal texts from different genres).

MD6 Preparation of an individual assignment (design and development of a project for oral or written presentation).

MD7 Preparation of a group project (design and development of a project for oral or written presentation. Negotiation of the topic, organization of the work, task distribution, joint writing and revision).

## EVALUATION

### ASSESSMENT BREAKDOWN FOR THE FIRST CALL

-Active participation, mandatory tasks, and class work: 20%

-In-class vocabulary quiz: 10%

-Written work (in-class scene analysis): 70%

### ASSESSMENT BREAKDOWN FOR THE SECOND CALL

- Active participation, mandatory tasks, and class work: 20% (this grade will be carried over from the first call).

-In-class vocabulary quiz: 10%

-Written work (in-class scene analysis): 70%

\*Please check Purdue University's Online Writing Lab for detailed information on how to write an academic paper, how to compile a bibliography, and how to cite correctly. URL: <https://owl.english.purdue.edu/owl/resource/747/01/>

**IMPORTANT:** Intellectual honesty is a core value in academic communities and essential for the fair assessment of students' work. All assignments submitted for this course must be of **original authorship**. Submissions that involve **fraudulent collaboration** or the use of **generative artificial intelligence** (such as ChatGPT or similar tools) will not be accepted, unless their use is explicitly authorised by the teaching staff and forms part of the course content.

Both in the exam and in the practical exercises, correct spelling and grammar will be required. Each



spelling, typographical or expression mistake will result in a reduction of the final mark, which may lead to failing the assessment.

The general grading system will follow the regulations of the Universitat de València on assessment and grading, approved by the Governing Council on May 30, 2017 (ACGVU 108/2017).

## REFERENCES

### Core

- Bordwell, David and Kristin Thompson. *Film Art. An Introduction*. New York: McGraw Hill, 2001
- Monaco, James. *How to read a film: the world of movies, media, and multimedia: language, history, theory*. New York and Oxford: Oxford University Press, 2000.
- Nichols, Bill. *Engaging Cinema: An Introduction to Film Studies*. W. W. Norton & Company, 2010.
- Stam, Robert and Alessandra Raengo (eds.). *A Companion to Literature and Film*. Malden, M.A.: Blackwell, 2004.
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- Thompson, Kristin and David Bordwell. *Film History. An Introduction*. New York: McGraw Hill, 1994.

### Supplementary

- Bluestone, George. *Novels into film*. Baltimore: Johns Hopkins University Press, 2003. Benet, Vicente J. *La cultura del cine. Introducción a la historia y la estética del cine*. Barcelona: Paidós, 2004
- Braudy, Leo and Marshall Cohen. Eds. *Film Theory and Criticism*. Oxford: Oxford University Press, 1999.
- Chatman, Seymour. *Coming to terms: the Rhetoric of Narrative in Fiction and Film*. Ithaca: Cornell University Press, 1990.
- Cook, Pam and Philip Dodd. (Eds.). *Women and Film*. Philadelphia: Temple University Press, 1993.
- Corrigan, Timothy J. *A Short Guide to Writing about Film*. New York: Pearson, 2007.
- Gubern, Román. *Historia del cine*. Barcelona: Lumen, 2006.
- Hayward, Susan. *Cinema Studies. The Key Concepts*. London and New York: Routledge, 2006.
- Hollows, Joanne, Peter Hutchings and Mark Jancovich. *The Film Studies Reader*. London: Arnold, 2000.
- Hutcheon, Linda. *A theory of adaptation*. New York: Routledge, 2006.
- Iglesias Simón, Pablo. *De las tablas al celuloide: trasvases discursivos del teatro al cine primitivo y al cine clásico de Hollywood*. Madrid: Fundamentos, 2007.
- Kaplan. E. Ann. (Ed.). *Feminism and Film*. Oxford: Oxford University Press, 2000.
- Konigsberg, Ira. *The Complete Film Dictionary*. New York : Penguin Reference, 1997.
- Miller, Toby and Robert Stam. *A Companion to film theory*. Oxford: Blackwell, 2007.
- Pérez Bowie, José Antonio. *Leer el cine: la teoría literaria en la teoría cinematográfica*, Salamanca: Universidad de Salamanca, 2008.



- Romera Castillo, José (ed.). Del teatro al cine y la televisión en la segunda mitad del siglo XX. Madrid: Visor, 2002.
- Sánchez Noriega, José Luis. De la literatura al cine: teoría y análisis de la adaptación. Barcelona: Paidós, 2000.
- Stam, Robert. Film Theory: An Introduction. Malden, M.A.: Blackwell, 2000.
- Tobing Rony, Fatimah. The Third Eye. Race, Cinema, and Ethnographic Spectacle. Durham: Duke University Press, 1998.
- Vidal, Belén. Heritage film: nation, genre and representation. London and New York: Wallflower, 2012.