

BA PROGRAMME
AMERICAN STUDIES
 2ND YEAR OF STUDY, 2ND SEMESTER

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| COURSE TITLE | LITERATURE AND THE ARTS (FILM AND LITERATURE: FILM ADAPTATIONS OF CLASSICAL TEXTS) (OPTIONAL COURSE) |
| COURSE CODE | SA2045A |
| COURSE TYPE | full attendance |
| COURSE LEVEL | 1st cycle (BA) |
| YEAR OF STUDY, SEMESTER | 2 nd year of study, 2 nd semester |
| NUMBER OF ECTS CREDITS | 4 |
| NUMBER OF HOURS PER WEEK | 2 (2 lecture hours) |
| NAME OF LECTURE HOLDER | Lecturer Dr. Veronica Popescu |
| NAME OF SEMINAR HOLDER | |
| PREREQUISITES | Advanced level of English |
| A | GENERAL AND COURSE-SPECIFIC COMPETENCES |
| | <p>General competences:</p> <ul style="list-style-type: none"> → The ability to contextualise, reframe, and make connections among various cultural phenomena, as reflected in a literary text or a film → The ability to comment on a literary text and a film from various perspectives (artistic qualities, cultural relevance, ideological positioning) → The ability to do independent research <p>Course-specific competences:</p> <ul style="list-style-type: none"> → The ability to use concepts and theoretical approaches specific to literary and cultural studies in the comparative study of literary texts and their film adaptations → The ability to apply the interpretive and critical thinking skills from literature classes in literary and film analysis, especially considering the intertextual relationship existing between a text and its film adaptations → The ability to understand cultural phenomena in context and to identify culture-specific elements as represented in works of fiction whether in literary or filmic form |
| B | LEARNING OUTCOMES |
| | <p>At the end of this class students should be able to:</p> <ul style="list-style-type: none"> → Understand how literature and film use medium-specific means to tell stories, create fictional worlds, characterise, suspend disbelief in the process of reading/watching, elicit an emotional response from the reader/viewer, etc. → Analyse literary texts and film scenes from various perspectives (aesthetic, technical, cultural) → Comment on literary texts and their film adaptations from the point of view of their historical and cultural relevance, their ideological stance, as well as their artistic qualities → use the appropriate critical apparatus specific to adaptation studies (with focus on film adaptation) |
| C | LECTURE CONTENT |
| | <p>1. Literature and film, a comparative approach covering issues such as: essential narrative elements (plot, character, setting, themes, point of view, style, symbolism, tone); key elements of film language (shot, cinematic point of view; camerawork, editing and montage, lighting) and the uniqueness of film. 2. Film adaptation: definition(s), adaptation as process and as a product; difficulties in the process of adaptation (a genre approach). 3. The question of fidelity and film adaption as a creative process. 4.-6. Adapting a novel for the screen. Possible problems and challenges for the screen writer and the filmmaker. The canonical text and the audience's expectations. Possible solutions. <i>Case study 1 Jane Austen's Pride and</i></p> |

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| | <p><i>Prejudice</i> (1813): cultural context, main themes and character portrayal, the romance plot and satire in the novel. Key issues related to the novel's reception and interpretation. Reasons for the novel's popularity in the English-speaking world and not only. Two adaptations of the novel: the 1995 BBC series (screenplay by Andrew Davies, directed by Simon Langton) and the 2005 feature film (screenplay by Deborah Moggach, directed by John Wright). Key scenes from the two films and the different approaches to the themes and characters; the importance of casting choices. 7-10. <i>Case study 2</i> F. Scott Fitzgerald's <i>The Great Gatsby</i> (1925). Cultural context, themes, main characters and possible interpretations of the novel. <i>The Great Gatsby</i> (1974), directed by Jack Clayton, with a screenplay by Francis Ford Coppola. Key scenes from the novel as reinterpreted by the adapters; the importance of casting in the viewers' interpretation of the main characters. Key scenes from the novel as reinterpreted by the adapters; the importance of casting in the viewers' interpretation of the main characters. <i>The Great Gatsby</i> (2013), directed and co-written by Baz Luhrmann. Key scenes from the novel as reinterpreted by the adapters; the importance of casting in the viewers' interpretation of the main characters. A contrastive analysis of the two adaptations and a possible hierarchy in terms of fidelity to the source text and appropriateness of creative solutions in key scenes. 11-12. <i>Case study 3</i> Ray Bradbury's <i>451 Fahrenheit</i> (1953) Cultural context, themes, main characters, possible interpretations of the novel and its relevance for contemporary readers. <i>Fahrenheit 451</i> (1966), directed and co-written by François Truffaut and <i>Fahrenheit 451</i> (2018), directed and co-written by Ramin Bahrani, a comparative approach. <i>Case study 4</i> <i>Romeo and Juliet</i> (1595). The universal appeal of the two lovers' story and the Liebestod myth as possible reasons for the play's popularity with audiences and movie studios. A brief history of the film adaptations of the play. Approaches to the play's themes and protagonists. Two film adaptations that had a strong impact when they were released: Franco Zeffirelli's <i>Romeo and Juliet</i> (1968), and Baz Luhrmann's (with Craig Pearce as co-writer of the script) <i>Romeo + Juliet</i> (1996). Film adaptation as cultural rewriting. <i>West Side Story</i> (1961), directed by Jerome Robbins and Robert Wise, as an American rewriting of the Shakespearean play. <i>Romeo and Juliet</i> from a Japanese perspective: the <i>Romeo X Juliet</i> (2007) anime series. Radical adaptation as a form of cultural appropriation. Concluding remarks.</p> |
| D | RECOMMENDED READING FOR LECTURES |
| | <p>Bloom, Harold (ed.). <i>Bloom's Guides. Ray Bradbury's Fahrenheit 451</i>, New York: Infobase Publishing, 2007. ---Bloom's <i>Modern Critical Views. Jane Austen</i>, Bloom's Literary Criticism, New York: Infobase Publishing, 2009. Brucoli, Matthew (ed.). <i>New Essays on The Great Gatsby</i>, Cambridge/New York: Cambridge UP, 2002. Burnett, Mark Thornton & Ramona Wray (eds.). <i>Shakespeare, film, Fin de Siècle</i>, Houndmills, Basingstoke/London: Macmillan, 2000. Dixon, Wheeler Winston. "The Three Film Versions of the Great Gatsby: a Vision Deferred", <i>Literature/Film Quarterly</i>. Volume: 31. No. 4, 2003. p. 287+ (ProQuest) Leitch, Thomas. "Adaptation Studies at a Crossroads", <i>Adaptation</i> (2008) 1 (1), pp. 63-77. Hutcheon, Linda - <i>A Theory of Adaptation</i>, New York/London: Routledge, 2012 (2006). Nixon, Cheryl L. "Balancing the Courtship Hero. Masculine Emotional Display in Film Adaptations of Austen's Novels," <i>Jane Austen in Hollywood</i>, Troost, Linda, Sayre Green (ed.), The University Press of Kentucky, 1998, pp. 22-43. Sanders, Julie. <i>Adaptation and Appropriation</i> (The New Critical Idiom), Oxon: Routledge, 2006.</p> |
| E | SEMINAR CONTENT |
| | n/a |
| F | RECOMMENDED READING FOR SEMINARS |
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| G | EDUCATION STYLE |
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| LEARNING AND TEACHING METHODS | Frontal teaching, in-class screenings, class discussions; individual study |
| ASSESSMENT METHODS | Class participation (25 %) + written exam (75%) |
| LANGUAGE OF INSTRUCTION | English |