

Module Title	Literature Into Film
Level	5
SEMESTER	2
Ref No:	
Credit Value	20 CAT Points
Student Study hours	Contact hours: 48 Student managed learning hours: 152
Pre-requisite learning	
Co-requisites	
Excluded combinations	
Module Coordinator [Name + e mail address]	Alex McSweeney/Leon Betsworth mcsweena@lsbu.ac.uk
Parent Department	Arts and Creative Industries
Parent Course	BA English with Creative Writing
Description [100 words max]	This module gives students the opportunity to examine the transition from the written to the visual text, and includes a range of literary and filmic periods and genres. The module focuses on the ways in which written and visual texts share a background in narrative theory. Students learn how to apply narrative and film theory, as well as theorizing the relationship between the written and the visual.
Aims	The aim of this module is to: <ul style="list-style-type: none"> • To develop students' ability to read and view critically • To enable students to produce close, critical readings of written and visual texts • To develop students' ability to investigate the relationships between written and visual texts • To enable students to apply elements of narrative theory to written and visual texts
	On successful completion of this unit students will be able to: Knowledge and Understanding: <ul style="list-style-type: none"> • Show a familiarity with a number of narrative theories • Produce close, critical readings of written and visual texts • Recognise complex relationships between literary and filmic production • Intellectual Skills: <ul style="list-style-type: none"> • Understand and interrogate a variety of theoretical positions and perspectives • Apply theoretical positions and perspectives to a range of written and visual texts Transferable Skills: <ul style="list-style-type: none"> • Experience in presenting material to colleagues • Experience of working in a team • Increased competence in research and information retrieval skills • Employment of appropriate ICT skills to produce visual presentation
Employability	Teaching, publishing and bookselling, journalism and other media related professions, research related professions, administration. This degree also

	equips students to enter employment as librarians and archivists and curators. Transferable skills include analytical skills, confidence in presentation, and working within a research group.
Teaching & Learning Pattern	The module is delivered over 12 weeks. 1x 2hour lectures 1x 2hour student-led workshops Film Screenings 10 hours per week (x15 weeks) student self-managed study time
Indicative content	Students study 8-10 verbal and visual narratives across a variety of periods and genres. The course provides an overview of critical movements such as structuralism and poststructuralism and their influence in developing shared interpretive models for the analysis of fiction and film.
Assessment method [Please give details – elements and weightings]	The assessment will consist of two components. CW2 1 x 3000 word essay, (75%) CW1 Group Presentations (ORALLY ASSESSED) (25%). The pass mark for each component is 40%
Indicative Reading	CORE READING and VIEWING: (indicative list) Cain, James M. <i>Mildred Pierce</i> Hardy, Thomas <i>Jude The Obscure</i> Conrad, Joseph <i>Heart of Darkness</i> Ondaajte, Michael <i>The English Patient</i> Burroughs, William <i>Naked Lunch</i> McCarthy, Cormac <i>No Country For Old Men</i> Films: <i>Mildred Pierce, Apocalypse Now, Hearts of Darkness, Jude, Naked Lunch, The English Patient, No Country For Old Men</i> SECONDARY READING: Baudrillard, J. (1994). 'Apocalypse Now' in Simulcra and Simulation trans. by Sheila Faria Glaser Ann Arbor: University of Michigan Press. Bordwell, David and Kristin Thompson, ed.s, Film Art: An Introduction. London: McGraw-Hill. Bordwell, D. (1997). <i>Narration in the Fiction Film</i> London: Routledge, Branigan, e. (1992). <i>Narrative Comprehension and Film</i> (London: Routledge. Bordwell, David and Kristin Thompson, Film Art: An Introduction 'Classical Hollywood Narration' pp. 108-110, and 'Continuity Editing' pp.284-300. London: McGraw-Hill, Cartmell, D. (1999). 'The Shakespeare on Screen Industry' in <i>Adaptations: From Text to Screen, Screen to Text</i> , ed. by Deborah Cartmell and Imelda Whelehan London: Routledge, 1999, pp.29-38 Church Gibson, P. (2000). 'Fewer Weddings and More Funerals' in <i>British Cinema of the 90s</i> , ed. by Robert Murphy, London: British Film Institute Publishing, pp.115-124 Lothe, J. (2000). <i>Narrative in Fiction and Film</i> , Oxford: Oxford University Press, pp.157-196 <i>Tomasulo, F. (2008). 'Adaptation as Adaptation: From Susan Orlean's The Orchid Thief to Charlie (and "Donald") Kaufman's Screenplay to Spike Jonze's Film' in Authorship in Film Adaptation</i> , ed. Jack Boozer, Texas: Texas UP pp. 161

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Other Learning Resources

VLE: interactive, on-line Moodle quizzes

Contemporary Cinema screenings

In-class screenings