

Universidad de Puerto Rico
COLEGIO UNIVERSITARIO DE CAYEY
Cayey, Puerto Rico

Secretaría

JUNTA COLEGIAL


1982-83
Certificación Número 45

Yo, Marcos José Laborde Maristany, Secretario Ejecutivo de la Junta Colegial del Colegio Universitario de Cayey, CERTIFICO que:

La Junta Colegial en su reunión del lunes, 13 de diciembre de 1982, acordó endosar favorablemente el curso presentado por el Departamento de Inglés - "ENGLISH 2 _ _ _ _ - FILM AND LITERATURE".

Este acuerdo constituye una recomendación de la Junta Colegial sujeto a las disposiciones reglamentarias y de ley y se traslada a la consideración y disposición del Presidente de la Universidad de Puerto Rico para la determinación final.

Y para que así conste, y para remitir a las autoridades universitarias correspondientes, expido la presente Certificación en Cayey, Puerto Rico, el día trece de diciembre de mil novecientos ochenta y dos.


Marcos José Laborde Maristany
Secretario Ejecutivo

13 de diciembre de 1982

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UNIVERSIDAD DE PUERTO RICO
COLEGIO UNIVERSITARIO DE CAYEY
CAYEY, PUERTO RICO 00633

DEPARTAMENTO DE INGLES

1. Course Description

1.1 Catalog Description

1.1.1 English 2__

1.1.2 Film and Literature

1.1.3 Pre-requisite: Department approval.

1.1.4 Offered whenever possible at the discretion of the Department.

1.1.5 3 credits

1.1.6. The course considers what makes cinema a literary art form taking into consideration the similarities and differences in techniques, styles, and genres of literary and cinematic narrative. The cinema will be studied as an independent art form. Written fictional works will be compared to their filmed versions.

1.2 Syllabus

1.2.1 General Objectives

1.2.1.1 Student will learn to examine film from literary and artistic perspectives of literature

1.2.2 Specific Objectives

1.2.2.1 Students will know and evaluate some of the cinematic art.

1.2.2.2 Students will recognize the distinct techniques of story-telling in literature and cinema.

1.2.2.3 Students will be able to distinguish between the interpretation of life in film and in works.

1.2.3 Texts and other materials.

1.2.3.1 Selected film and corresponding novels, short stories, plays and original screen plays, such as the following:

Mourning Becomes Electra - Film by D. Nichols based on Eugene O'Neill's play.

Great Expectations - Film by D. Lean based on Dicken's novel.

The Grapes of Wrath - Film by J. Ford based on Steinback's novel.

A Farewell to Arms - Film by K. Vidor based on Hemingway's novel.

Blow-up - Film by Antonioni based on Julio Cortazar's short story Las Babas del Diablo.

The Rocking-Horse Winner - Film by Pelissier based on the D.H. Lawrence short story.

Citizen Kane - Film by Orson Welles from an original screen play.

1.2.3.2 Text books

Suggestions: G. Mast, Gildstein, and Andrew in Bibliography.

1.2.4 Analytical content divided by weeks:

1.2.4.1 Week 1

Introduction: The Art of Story-Telling (narrative) its history and relation to film.

Week 2

The Myth Orpheus -- Film: Black Orpheus

Weeks 3 and 4

Drama and Film -- Play & Film: Mourning Becomes Electra

Weeks 5 through 12

The Novel and Film

Novel and Films: Great Expectations; The Grapes of Wrath; A Farewell to Arms; Lolita or The Magus or The Fixer or 2001: Space Odyssey or Psycho.

Weeks 13 and 14

The Short Story and Film

Possibilities: "Las Babas del Diablo"; "The Jilting of Granny Weatherhill"; "Girls in Summer Dresses"; "Rocking Horse Winner"; "The Man who Corrupted Hadleyville."

Week 15

The Original Screenplay

Citizen Kane

1.2.5 Evaluation

1.2.5.1	Partial Exams	30%
1.2.5.2	Midterm Examination	25%
1.2.5.3	Comprehensive Final Examination	35%
1.2.5.4	Class Participation, Projects	10%

1.2.6 Bibliography

Andrew, J. Dudley. THE MAJOR FILM THEORIES: AN INTRODUCTION. N.Y. Oxford Univ. Press, 1976.

Bazin, Andre. WHAT IS DRAMA? Berkeley: Univ. of Cal. Press, 1967.

Bluestone, George. NOVELS INTO FILM. Berkely: Univ. of Cal. Press, 1957.

Bryan, Margaret B., and Boyd H. Davis. WRITING ABOUT LITERATURE AND FILM. New York: Brace Jovanovich Harcourt 1975.

Goldstein, Laurence. "Script Extract from OF MICE AND MEN," THE MOVING IMAGE. New York: Dutton, 1968.

Jacobs, Lewis, ed. THE EMERGENCE OF FILM ART. New York: Hopkinson and Blake, 1969.

Jacobs, Lewis. THE RISE OF THE AMERICAN FILM: A CRITICAL HISTORY. New York: Harcourt Brace Havanonich, 1939.

Kauffmann, Stanley. A WORLD ON FILM: CRITICISM AND COMMENT. New York: Delta, 1966.

Lennig Arthur. THE SILENT VOICE. Troy, N.Y.: W. Snyder, 1969.

Lindgren, Ernest. THE ART OF FILM. New York: MacMillan, 1969.

McLuhan, Marshall. UNDERSTANDING MEDIA. New York: McGraw Hill, 1964.

- Monaco, E. James. HOW TO READ A FILM: THE ART TECHNOLOGY, LANGUAGE, AND THEORY OF FILM AND MEDIA. New York: Oxford, 1977.
- Murray, Edward. THE CINEMATIC IMAGINATION: WRITERS AND THE MOTION PICTURES. New York: Oxford, 1976.
- Peary, Gerald, and Roger Shatzen, eds. THE CLASSIC AMERICAN NOVEL AND THE MOVIES. New York: Ungar, 1977.
- Richardson, Robert. LITERATURE AND FILM. Bloomington, Indiana Univ. Press, 1969.
- Schickel, Robert, and Robert Kellogg. THE NATURE OF NARRATIVE. New York: Oxford Univ. Press, 1966.
- Spiegel, Alan. FICTION AND THE CAMERA EYE: VISUAL CONCIIOUSNESS IN FILM AND THE MODERN NOVEL. Charlottesville, Univ. Press, of Virginia, 1976.
- Taylor, John Russel. CINEMA EYE, CINEMA EAR. New York, Hill and Want, 1964.
- Thompson, David. BIOGRAPHICAL DICTIONARY OF FILM.
- Wagner, Geoffrey. THE NOVEL AND THE CINEMA. Rutherford, N.J. Fairleigh Dickenson Univ. Press, 1975.

2. Analytical Inforamtion

2.1 Types of Sessions

<u>Type of Session</u>	<u>Size of Class</u>	<u>Personnel</u>	<u>Hours</u>	<u>Credits</u>
Lecture	15-35	1	1	3
Discussion		2		
Film				
Oral Reading				

*Films will be seen outside of class.

2.2 Personnel and Special or Additional Resources Needed.

2.2.1 Requisites for Instructor - M.A. in Literature, with special work in Drama, particular preparation in film. (Class or Intensive Study).

OR M.F.A. in Film or other narrative art, with some preparation in film (Class or Intensive Study).

Ability to handle fluid, non-traditional class.

2.2.2 Carefully chosen film and videotapes available to dates required, skilled projectionaist, proper equipment suitable conditions for showing.

2.3 Relationship to other courses.

2.3.1 In the department - Some of the films cover literature read in other courses (i.e. 121-122, 221-222, 253-254, 374). However, the approach is entirely different and gives an entirely new dimension to the work being discussed.

2.3.2 Not offered by other departments.

2.3.3 Courses for which this is a pre-requisite: None

2.3.4 This course is offered in the University of Puerto Rico.

2.4 Size and source of matriculation - Twenty to twenty-five per section. This course can be one of the guided electives needed by English majors both Secondary Education and Arts. It is also available to any student who meets the requirements as a free elective.

2.5 Estimated cost of initiating the course:

Salaries - included in Professor's regular program.

Materials and services - The Audio-Visual center currently has video tapes of most of the films to be covered. New cassettes will be added as part of their general library.

Equipment - N/A

Remodeling - N/A