1. **Title of the module**

CPLT5180 (CP518) – The Book and the Film: Adaptation and Interpretation

1. **Division or partner institution which will be responsible for management of the module**

Division of Arts & Humanities

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 6

1. **The number of credits and the ECTS value which the module represents**

30 Credits (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn and Spring

1. **Prerequisite and co-requisite modules**

None

1. **The course(s) of study to which the module contributes**

Optional for BA Comparative Literature (Single and Joint Honours); BA World Literature (Single Honours)

Also available as a elective module choice

1. **The intended subject specific learning outcomes.
On successfully completing the module students will be able to:**

8.1 Demonstrate understanding of the principal tools of film criticism and apply these tools in a systematic manner to a range of films in order to achieve a detailed critical understanding of the ways in which the selected films achieve their aesthetic aims;

8.2 Demonstrate a systematic and critically informed understanding of visual media alongside written media and develop the relevant modes of comparison;

8.3 Distinguish, from a critically informed perspective, why certain texts lend themselves to multiple interpretations, and demonstrate understanding of established critical methodologies and the ability to apply them appropriately;

8.4 Interrogate, in a critically informed and systematic manner, the power of the cinema to influence our appreciation of literary works;

8.5 Undertake independent research with a view to writing in extenso in both mono-disciplinary and comparative veins;

8.6 Show appreciation of both the potential and the limitations of current critical methodologies, especially in the field of adaptation studies;

8.7 Take an original and critically informed approach to comparative contexts not widely covered by secondary sources, and display knowledge and critical understanding of these contexts.

1. **The intended generic learning outcomes.
On successfully completing the module students will be able to:**

9.1 Demonstrate understanding of contemporary culture to include a nuanced appreciation of visual media;

9.2 Extend comparative analytic skills across media;

9.3 communicate effectively to a variety of audiences and/or using a variety of methods’

9.4 Demonstrate refined collaborative work skills;

9.5 Demonstrate the ability to work within a team and alone;

9.6 Demonstrate the ability to make effective use of library resources to view fims.

1. **A synopsis of the curriculum**

The module seeks to explore how novels and plays are adapted and interpreted for the screen. We will analyse how certain texts lend themselves to multiple reshaping, such as Laclos’ *Dangerous Liaisons*. We will also analyse lesser-known works that have gone on to become feature films, such as Arthur Schnitzler’s *Dream Story*, filmed as *Eyes Wide Shut*. Adaptations directed by internationally recognized filmmakers such as Roman Polanski, Vittorio De Sica, Francis Ford Coppola, Stanley Kubrick, and Pier Paolo Pasolini will be examined with a view to eliciting and understanding their particular approach to, and filmic vision of, written texts.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Texts

Conrad, J. (1992). *Heart of Darkness*, Oxford: Oxford University Press.

Fitzgerald, F.S. (2000). *The Great Gatsby*, London: Penguin.

Parsipour, S. (2011). *Women Without Men*, New York: The Feminist Press.

Schnitzler, A. (2005). *Dream Story*, London: Penguin.

Films:

*Eyes Wide Shut.* (1999). [Film]. Directed by Stanley Kubrick. USA. Stanley Kubrick Productions.

*Apocalypse Now.* (1979). [Film]. Directed by Francis Ford Coppola. USA. Omni Zoetrope.

*Women Without Men.* (2009). [Film]. Directed by Shirin Neshat. USA. IndiePix Films.

*The Great Gatsby.* (1974). [Film]. Directed by Jack Clayton. USA. Newdon Productions.

*The Great Gatsby.* (2013). [Film]. Directed by Baz Luhrmann. USA. Village Roadshow Pictures & Bazmark Productions.

1. **Learning and teaching methods**

Total Contact Hours: 40

Total Private Study Hours: 260

Total Study Hours: 300

1. **Assessment methods**
	1. Main assessment methods

Presentation (15 minutes) – 20%

Essay 1 (3,000 words) – 40%

Essay 2 (3,000 words) – 40%

13.2 Reassessment methods

* 100% Coursework (3,000 words)
1. ***Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)***

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | 8.1 | 8.2 | 8.3 | 8.4 | 8.5 | 8.6 | 8.7 | 9.1 | 9.2 | 9.3 | 9.4 | 9.5 | 9.6 |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Seminar | **x** | **x** | **x** |  | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Presentation | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Essay 1 | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Essay 2 | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |

1. **Inclusive module design**

The Division recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

This module traces the development of the figure of the vampire through a range of different media and in works from an international group of writers and directors. The comparative dimension of the module emphasises close attention to diverse cultural backgrounds and the ways in which they shape aesthetic productions. By comparing and contrasting works from different cultural and linguistic contexts, students are sensitized to the ways in which cultural differences can be manifest in subtle aesthetic choices.

**DIVISION USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 09/12/20 | Minor | September 2020 | 13 | No |
|  | Minor | September 2021 | 9,13 | No |

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| Revised FSO Feb 2020 |