

e- Syllabus

1	Course title	Literature and Cinema
2	Course number	2201947
3	Credit hours	3
	Contact hours (theory, practical)	3
4	Prerequisites/corequisites	--
5	Program title	PhD degree in English Literature
6	Program code	2209
7	Awarding institution	University of Jordan
8	School	School of Foreign Languages
9	Department	Department of English Language and Literature
10	Level of course	--
11	Year of study and semester (s)	2023/2024, First Semester
12	Final Qualification	PhD
13	Other department (s) involved in teaching the course	--
14	Language of Instruction	English
15	Teaching methodology	<input type="checkbox"/> Face to Face <input type="checkbox"/> Blended <input type="checkbox"/> Online
16	Electronic platform(s)	<input type="checkbox"/> E-learning <input type="checkbox"/> Microsoft Teams <input type="checkbox"/> Skype <input type="checkbox"/> Zoom <input type="checkbox"/> Others.....
17	Date of production/revision	December, 2023

18 Course Instructor:

Name:

Office number:

Phone number:

Email:

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Office Hours:

19 Other instructors:

Name:

Office number:-

Phone number:

Email:

Name:

Office number:

Phone number:

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Name:

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Name:

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20 Course Description:

This seminar examines the connection between literature and filmmaking: how literary concepts are interpreted through films. Featured authors are rotated and are selected by the instructors. One prominent example for the seminar would be how the film industry has reworked and reconceived Shakespeare's plays. By using the tools for literary criticism, together with the terminology and the methodology used in the critical viewing of films, this seminar examines the interpretive value of both the "straightforward" and the "unconventional" adaptations of Shakespeare or any other literary figure. The seminar also examines the way films interpret literary texts as a means for gauging the social, cultural, economic, and aesthetic values presented.

21 Course aims and outcomes:

A- Aims: (PLOs)

1. Providing in-depth study of a wide range of literary topics and genres across the field of English literature.
2. Offering high-quality education that enables students to attain the highest level of professional and personal development.
3. Ensuring that students acquire full understanding of their professional and ethical responsibilities as future academics and researchers.
4. Responding through the graduate programs to the needs of the public and private sectors
5. Equipping students with the advanced knowledge as well as general transferable skills that enable them to play leading and effective roles in a wide range of occupations.
6. Preparing students to pursue their PhD education in different disciplines within the humanities and social sciences.
7. Exposing students to the impact of cross-cultural exchange on the national and global levels.
8. Enabling faculty members to upgrade the teaching materials and methods by providing them with up-to-date technology, training, and resources.
9. Providing further opportunities for faculty members to pursue personal development, research, and professional consultancy in accordance with the agreed procedures of the University.

B- Intended Learning Outcomes (ILOs):

Upon successful completion of this course, students will be able to:

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No.	Course Learning Outcomes	Program Outcomes									Assessment Tools										
		1	2	3	4	5	6	7	8	9	1	2	3	4	5	6	7	8	9	10	
1	Offer a critical analysis of the interpretation and transformation of literary concepts in cinematic adaptations, with a focus on works by prominent authors.	X	X	X		X	X				X	X	X						X		X
2	Integrate knowledge from literature and film studies, showcasing the capability to synthesize information and establish connections, particularly focusing on the adaptations of Shakespeare's plays.	X	X			X	X	X		X	X	X	X						X		X
3	Apply the terminology and methodology used in the critical viewing of films to develop an awareness of cinematic techniques and their impact on the interpretation of literary works.	X	X	X		X			X	X	X	X	X		X				X		X
4	Conduct comparative analyses of straightforward and unconventional adaptations, showcasing a deep understanding of the differences and similarities between literary texts and their cinematic counterparts.	X	X	X		X		X	X			X	X			X			X		X
5	Evaluate how films interpret literary texts as a means to gauge social, cultural, economic, and aesthetic values presented in both the source material and its cinematic adaptation.	X	X	X		X		X				X				X			X		X
6	Analyze adaptations using structuralist, poststructuralist and postcolonial perspectives to gain insights into the	X	X	X	X		X				X	X							X		X

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		the evolution of literature-to-film.				
	1.3	Theoretical frameworks: semiotics, intertextuality, and cultural studies.	1,3,5,6	Face-to-face meeting	In-class tasks	Main textbook
2	2.1	Shakespeare's Plays and Cinematic Transformations: prominent Shakespearean adaptations.	1,2,5,7	Face-to-face meeting	In-class tasks	Main textbook
	2.2	Cinematic techniques in Shakespearean films: mise-en-scène, cinematography, and editing.	1,2,3,8	Face-to-face meeting	In-class tasks	Main textbook
	2.3	Comparative Analysis of Adaptations: straightforward vs. unconventional adaptations	1,4,5,8	Face-to-face meeting	In-class tasks + Assignments	Main textbook
3	3.1	Exploring the interplay of literary and cinematic narratives: similarities and differences	1,4,5,8	Face-to-face meeting	In-class tasks	Main textbook
	3.2	Unconventional Adaptations: exploration of avant-garde adaptations.	4,8	Face-to-face meeting	In-class tasks	Main textbook

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	3.3	Unconventional Adaptations: exploration of experimental and non-linear adaptations.	4,8	Face-to-face meeting	In-class tasks	Main textbook
4	4.1	Case studies of unconventional approaches: avant-grade adaptation	4,6,8	Face-to-face meeting	In-class tasks	Main textbook
	4.2	Case studies of unconventional approaches: experimental.	4,6,8	Face-to-face meeting	In-class tasks	Main textbook
	4.3	Case studies of unconventional approaches: non-linear	4,6,8	Face-to-face meeting	In-class tasks	Main textbook
5	5.1	Assessing the influence of cinematic techniques on the interpretive value of literary works.	3,5,8	Face-to-face meeting	In-class tasks	Main textbook
	5.2	Assessing the influence of cinematic techniques on the interpretive value of literary works.	3,5,8	Face-to-face meeting	In-class tasks	Main textbook
	5.3	Case Study: illustrating interpretive value in adaptations.	1,4,5,8	Face-to-face meeting	In-class tasks	Main textbook
6	6.1	Films as social and cultural reflections	5, 6, 7	Face-to-face meeting	In-class tasks	Main textbook
	6.2	Social and Cultural Layers through Cinematic Adaptations: explore how films	5, 6, 7	Face-to-face meeting	In-class tasks	Main textbook

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		interpret literary texts.				
	6.3	Evaluating the representation of social, cultural, economic, and aesthetic values in cinematic recreations.	5, 6, 7,8	Face-to-face meeting	In-class tasks	Main textbook
7	7.1	Economic narratives on screen: the economic aspects portrayed in literary texts and their cinematic adaptations.	5, 6, 7, 8	Face-to-face meeting	In-class tasks	Main textbook
	7.2	Critical analysis of the impact of cinematic interpretation on the representation of economic values within the broader context of the selected texts.	5, 6, 7,8	Face-to-face meeting	Group Discussion on the selected literary texts.	Main textbook
	7.3	Tracing visual transformations in cinematic renditions of literary works: the aesthetic dimensions of cinematic adaptations.	3,4,7	Face-to-face meeting	Group Discussion: the role of visual storytelling, cinematography, and artistic choices.	Main textbook
8	8.1	Case Study: the aesthetic dimensions of the cinematic adaptation of a selected work	1,3,5,8	Face-to-face meeting	In-class tasks	Main textbook
	8.2	Midterm Exam				

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	8.3	Structuralist threads: literary adaptations through structural analysis.	1,6,7,8	Face-to-face meeting	In-class tasks	Main textbook
9	9.1	Case Study: analyzing the underlying cultural dynamics and power structures present in both the source material and its cinematic counterpart.	5,6,7,8	Face-to-face meeting	In-class tasks	Main textbook
	9.2	Deconstructing Narratives: poststructuralist critique of literary adaptations.	5,6,7,8	Face-to-face meeting	In-class tasks	Main textbook
	9.3	Deconstructive analysis: examination of fragmented identities in literary and cinematic narratives.	5,6,7,8	Face-to-face meeting	In-class tasks	Main textbook
10	10.1	Deconstructive analysis: examination of intertextuality, and the fluidity of meaning in literary and cinematic narratives.	5,6,7,8	Face-to-face meeting	In-class tasks	Main textbook
	10.2	Postcolonial lenses on literary adaptations: how literary adaptations navigate and	1,5,6,8	Face-to-face meeting	In-class tasks	Main textbook

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		challenge colonial legacies.				
	10.3	The portrayal of cultural identities, power relations, and colonial histories in both the original texts and their cinematic renditions.	1,5,6,8	Face-to-face meeting		Main textbook In-class tasks
11	11.1	Feminist critique across mediums: intersecting literature and film.	2, 7, 8	Face-to-face meeting		Main textbook In-class tasks
	11.2	The impact of feminist perspectives on character development, narrative choices, and visual storytelling.	2, 7, 8	Face-to-face meeting		Main textbook In-class tasks
	11.3	Reframing narratives: gender dynamics in literary and cinematic adaptations.	1,5,7,8	Face-to-face meeting		Main textbook In-class tasks
12	12.1	Intersectionality in adaptation: exploring Feminist perspectives.	1,6,8	Face-to-face meeting	Group Discussion	Main textbook
	12.2	Literature and film: the intersection between gender representation in relation to other identity markers such as race and class.	5,6,7	Face-to-face meeting		Main textbook In-class tasks

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	12.3	Navigating Ethical Terrain: Responsibilities in Literary Adaptations	1,4,8	Face-to-face meeting	In-class tasks	Main textbook
13	13.1	Building ethical awareness in the adaptation process: the ethical considerations involved in translating literary works into films.	3,5,8	Face-to-face meeting	Task: Analysis of ethical codes from prominent film organizations	Main textbook
	13.2	The intersection of artistic freedom and ethical obligations in the adaptation process.	2,7,8	Face-to-face meeting	Group discussion: Investigating how filmmakers can maintain artistic authenticity while upholding ethical standards.	Main textbook
	13.3	Case studies: analysis of successful and controversial adaptations.	1,4,8	Face-to-face meeting	In-class tasks	Main textbook
14	14.1	Review of Key Concepts: Comprehensive review.	1-8	Face-to-face meeting	In-class tasks	Main textbook
	14.2	Final Projects and Reflections	1-8	Face-to-face meeting	Presentations	Main textbook
	14.3	Final Projects and Reflections	1-8	Face-to-face meeting	Presentations	Main textbook
15	15.1	Revision	1-8	Face-to-face meeting	Discussion	Main textbook

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	15.2	Revision	1-8	Face-to-face meeting	Discussion	Main textbook	
	15.3	Revision	1-8	Face-to-face meeting	Discussion	Main textbook	

- **Teaching methods include:** Synchronous lecturing/meeting; Asynchronous lecturing/meeting; discussion
- **Assessment methods include:** 1. quizzes 2. assignments 3. Midterm 4. Project 5. case studies 6. presentation 7. filed study 8. term papers 9. student portfolio 10. final exam

23 Evaluation Methods:

Opportunities to demonstrate achievement of the ILOs are provided through the following assessment methods and requirements:

Evaluation Activity	Mark	Topic(s)	Intended Learning outcome	Period (Week)	Platform
Assignments + Participation+ Presentation+ Project	30	1. Critical analysis of key issues and controversies within literary and cinematic narratives. 2. The impact of feminist perspectives on cinematic recreations. 3. Application of ethical awareness in the adaptation process.	1-8	1-14	Microsoft Team+ E-Learning + On Campus
Midterm Exam	30	1. Literary concepts in film adaptations and key terminology. 2. Historical development of literary adaptations 3. Cinematic Transformations of Shakespeare's Plays	1-5	1-7	On campus

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		4. Comparative Analysis of Adaptations: straightforward vs. unconventional adaptations			
Final Exam	40	1. Key concepts and terminology. 2. Critical Analysis of a cinematic adaptation. 3. Ethical dilemmas in literary adaptations. 4. Comparative analysis of adaptations.	1-8	1-14	On campus

24 Course Requirements

Students should have the required resource. They may also need a computer, internet connection, and account on a Microsoft Teams.

25 Course Policies:

A- Attendance policies:

As per the University Regulations.

B- Absences from exams and submitting assignments on time:

As per the University Regulations.

C- Health and safety procedures:

Please attend all exercise and follow the safety instructions on the walls and the student's booklet.

D- Honesty policy regarding cheating, plagiarism, misbehavior:

As per the University Regulations

E- Grading policy:

As explained above in 23.

F- Available university services that support achievement in the course:

Please ask me or your academic advisor for any help or support.

26 References:

A- Required book(s), assigned reading and audio-visuals:

1. Bordwell, D., & Thompson, K. (2010). *Film Art: An Introduction*. McGraw-Hill Education
2. Eisenstein, S. (1949). *Film Form: Essays in Film Theory*. Harcourt Brace Jovanovich
3. Eco, U. (1986). *The Role of the Reader: Explorations in the Semiotics of Texts*. Indiana University Press
4. Wollen, P. (1969). *Signs and Meaning in the Cinema*. Indiana University Press
5. Mulvey, L. (1975). *Visual Pleasure and Narrative Cinema*. Macmillan
6. Genette, G. (1997). *Paratexts: Thresholds of Interpretation*. Cambridge University Press
7. Kracauer, S. (1960). *Theory of Film: The Redemption of Physical Reality*. Princeton University Press
8. Kristeva, J. (1980). *Desire in Language: A Semiotic Approach to Literature and Art*. Columbia University Press
9. Mitchell, W. J. T. (1994). *Picture Theory: Essays on Verbal and Visual Representation*. University of Chicago Press
10. McFarlane, B. (1996). *Novel to Film: An Introduction to the Theory of Adaptation*. Clarendon Press

27 Additional information:

Name of Course Coordinator: ----- Signature: ----- Date: -----

Head of Curriculum Committee/Department: ----- Signature: -----

Head of Department: ----- Signature: -----

Head of Curriculum Committee/Faculty: ----- Signature: -----

Dean: ----- Signature: -----