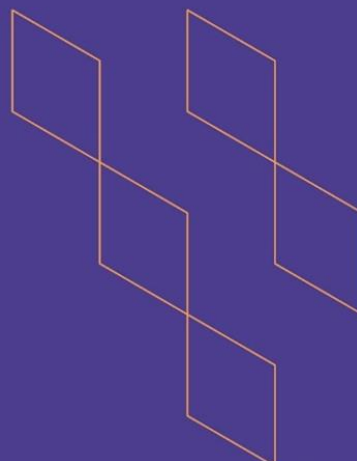




T-104  
2022

## Course Specification



Course Title: Literature and Cinema

Course Code: ENG26495

Program: BA, English

Department: Department of English

College: College of Arts

Institution: University of Bisha

Version: 1444

Last Revision Date: 05-08-1444



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## A. General information about the course:

### Course Identification

1. Credit hours: 2

#### 2. Course type

a. University  College  Department  Track  Others

b. Required  Elective

3. Level/year at which this course is offered: Year (4), Level (7)

#### 4. Course general Description

This course will explore issues emanating from a comparative study of cinema and literature. It will also shed light on questions associated with a consideration of the continuities and discontinuities between the two discourses, including:

- the cultural, historical, ideological contexts of literary and cinematic narratives;
- authorship, auteurist criticism, and aesthetic authority / authorship;
- adaptation and intertextuality;
- form and meaning in literature and cinema;
- the figurative styles of literature and cinema;
- narrative and narration in literature and cinema;
- genre study across the two disciplines

5. Pre-requirements for this course (if any): ENG6261

INTRODUCTION TO LITERATURE

6. Co- requirements for this course (if any): NA

#### 7. Course Main Objective(s)

1. Grasp the contrasting textual nature of literature and cinema and how this weighs on productions in each domain.
2. Identify cinematic and literary genres, styles, forms, contexts, and periods.
3. Describe a number of filmic and literary texts from a number of perspectives—textual, theoretical, and critical.
4. Outline and engage critically with a historically wide and generically diverse array of literature and current theories of cinema as text, image, and mediated process.
5. Develop an enhanced understanding of issues emanating from comparative analysis of texts and adaptations.
6. Demonstrate a historical and contextual sense of the place of literary and cinematic movement.



### 1. Teaching mode (mark all that apply)

| No | Mode of Instruction   | Contact Hours | Percentage |
|----|-----------------------|---------------|------------|
| 1. | Traditional classroom | 25.5          | 85%        |
| 2. | E-learning            | 4.5           | 15%        |

### 2. Contact Hours (based on the academic semester)

| No | Activity     | Contact Hours |
|----|--------------|---------------|
| 1. | Lectures     | 30            |
|    | <b>Total</b> | <b>30</b>     |





## B. Course Learning Outcomes (CLOs), Teaching Strategies and Assessment Methods

| Code | Course Learning Outcomes   | Code of CLOs aligned with program | Teaching Strategies   | Assessment Methods   |
|------|--|-----------------------------------|---|--|
| 1.0  | Knowledge and understanding  |                                   |   |  |
| 1.1  | Recognize textual nature of literature and cinema and how this weighs on productions in each domain.   | K1                                | Discussion<br>Lecturing<br>Relate content to students' previous knowledge<br>Constant review<br>Detailed explanations<br>Presentation.<br>Corrective feedback.<br>Pair/Group Work.<br>Demos | Classroom Assignments<br>Quizzes<br>Midterm Tests<br>Both online and classroom Activities<br>Oral tests<br>Online Tests and Assignments<br>Final Exam  |
| 1.2  | Describe a number of filmic and literary texts from a number of perspectives—textual, theoretical, and critical.                             | K2                                |   |  |
| 1.3  | Identify cinematic and literary genres, styles, forms, contexts, and periods.  | K1                                |   |  |
| 2.0  | Skills   |                                   |   |  |
| 2.1  | Analyze a historically wide and generically diverse array of literature and current theories of cinema as text, image, and mediated process. | S2                                | Discussions<br>Lectures<br>Explaining<br>Presentation<br>Corrective feedback<br>Pair/Group Work<br>Demos  | Classroom Assignments<br>Quizzes<br>Midterm Tests<br>Both online and classroom Activities<br>Oral tests.<br>Online Tests and Assignments<br>Final Exam |
| 2.2  | Critique comparative analysis of texts and adaptations.  | S3                                |   |  |





| Code | Course Learning Outcomes  | Code of CLOs aligned with program | Teaching Strategies   | Assessment Methods   |
|------|---|-----------------------------------|---|--|
| 2.3  | Appraise key concepts of aesthetic authority, intertextuality, form, adaptation, and genre. | S3                                |   |  |
| 3.0  | Values, autonomy, and responsibility  |                                   |   |  |
| 3.1  | To become independent and initiative in learning the English language.                      | V1                                | Online Learning<br>Lecturing<br>Debate, group discussions both in classroom and online<br>Presentation<br>Corrective feedback<br>Pair/Group Work<br>Demos | Classroom activities and participation, Observing students' performance in pair and group activities and |
| 3.2  | To exhibit teamwork skills and responsibility.  | V2                                |   |  |
| 3.3  | To show interculturality and flexibility in dealing with foreign culture aspects.           | V3                                |   |  |

## C. Course Content

| No | List of Topics   | Contact Hours |
|----|--|---------------|
| 1. | <b>Introduction</b><br>Auteurist criticism. Introduction to film authorship.<br>Gerstner, David A. "The Practices of Authorship." In <i>Authorship and Film</i> . Edited by David A. Gerstner and Janet Staiger, 3–26. New York: Routledge, 2003.  | 2             |
| 2. | <b>Adaptation and Artistic Production</b><br>The director as an artist with his own distinctive and very recognizable vision: e.g., Stanley Kubrick, Orson Welles, Tim Burton. Excerpts from films like <i>Barry Lyndon</i> , <i>The Shining</i> , <i>2001: A Space Odyssey</i> , <i>Sweeney Todd</i> and <i>Alice</i> | 4             |





|              |   |           |
|--------------|---|-----------|
|              | <i>in Wonderland</i> will demonstrate how they stamped their own mark on adaptations of existing works.   |           |
| 3.           | <b>Adaptation and Interpretation</b><br>Film adaptation and the question of fidelity.<br>Novel: Robinson Crusoe (Daniel Defoe)<br>Screening: Robinson Crusoe (Rod Hardy and George T. Miller, 1997)   | 4         |
| 4.           | <b>Cinema and Drama</b><br>Play: Hamlet (William Shakespeare)<br>Screening: Hamlet (Franco Zeffirelli, 1990)<br>Zeffirelli's cinematography and the celebration of the sensual rather than the cerebral. The influence of the action film genre upon Zeffirelli's Hamlet. | 4         |
| 5.           | <b>Cinema and the Novel</b><br>The Great Gatsby, (F. Scott Fitzgerald) and film (Baz Luhrmann, 2013)  | 4         |
| 6.           | <b>Reimagining Cinema</b><br>Paradigmatic shifts in cinema: new ways of looking at film making from a design perspective. No screening  | 4         |
| 7.           | <b>Form, Style, and Genre</b><br>The evolution of film form, style, and genre.<br>Screening: <i>Casablanca</i> (Curtiz, 1942)   | 4         |
| 8.           | <b>Cinema and Tragedy</b><br>Hitchcock and the tragic muse.<br>Screening: <i>Rope</i> (Hitchcock, 1948)   | 2         |
| 9.           | <b>Cinema and Comedy</b><br>A Modest Proposal (Jonathan Swift)<br>Screening: A Modest Proposal (Jason Oshman, 2009)   | 2         |
| <b>Total</b> |   | <b>30</b> |

## D. Students Assessment Activities

| No | Assessment Activities *   | Assessment timing (in week no) | Percentage of Total Assessment Score |
|----|---------------------------|--------------------------------|--------------------------------------|
| 1  | Quizzes                   | 4-6                            | 10%                                  |
| 2  | Midterm                   | 5-7                            | 20%                                  |
| 3  | Activities (class-online) | 7                              | 5%                                   |
| 4  | Assignments               | 7-9                            | 10%                                  |
| 5  | Participation             | ....                           | 5%                                   |
| 6  | Final Exam                | 11                             | 50%                                  |

\*Assessment Activities (i.e., Written test, oral test, oral presentation, group project, essay, etc.)





## E. Learning Resources and Facilities

### 1. References and Learning Resources

|                          |   |
|--------------------------|---|
| Essential References     | <ol style="list-style-type: none"> <li>1. Bluestone, George. Novel into Films. California: University of California Press, 1968. Print.</li> <li>2. Mcfarlane, Brian. Novel to Film: an Introduction to the Theory of Adaptation. Oxford: Clarendon, 2005. Print.</li> </ol>  |
| Supportive References    |   |
| Electronic Materials     | <p><a href="http://www.oxfordreference.com/view/10.1093/acref/9780199587261.001.0001/acref-9780199587261-e-0002?rskey=6DPfYH&amp;result=2">http://www.oxfordreference.com/view/10.1093/acref/9780199587261.001.0001/acref-9780199587261-e-0002?rskey=6DPfYH&amp;result=2</a></p> <p><a href="https://search.credoreference.com/content/title/chambfilm">https://search.credoreference.com/content/title/chambfilm</a></p> <p><a href="http://www.openculture.com/freemoviesonline">http://www.openculture.com/freemoviesonline</a></p> <p><a href="https://www.criterion.com">https://www.criterion.com</a></p> |
| Other Learning Materials | Gerstner, David A., and Janet Staiger. Authorship and Film. New York: Routledge, 2003. Print.   |

### 2. Required Facilities and equipment

| Items  | Resources  |
|--|--|
| facilities<br>(Classrooms, laboratories, exhibition rooms, simulation rooms, etc.) | classroom  |
| Technology equipment<br>(projector, smart board, software)                         | Electronic whiteboards, movable whiteboards, projector, and educational software, cables to connect laptops to projectors and either speakers or CD players for audio educational materials. |
| Other equipment<br>(depending on the nature of the specialty)                      | High-speed internet and intranet connections.  |

## F. Assessment of Course Quality

| Assessment Areas/Issues              | Assessor   | Assessment Methods  |
|--------------------------------------|--|---|
| Effectiveness of teaching            | <ul style="list-style-type: none"> <li>● Students</li> <li>● Teacher</li> <li>● Program Coordinator</li> <li>● Peer Reviewers</li> </ul> | <ul style="list-style-type: none"> <li>● Questionnaires.</li> <li>● Direct feedback.</li> <li>● Peer reviews reports.</li> <li>● Annual staff reports.</li> <li>● Course and program reports</li> </ul> |
| Effectiveness of students assessment | <ul style="list-style-type: none"> <li>● Teacher</li> </ul>  | <ul style="list-style-type: none"> <li>● Questionnaires</li> </ul>  |





| Assessment Areas/Issues                     | Assessor   | Assessment Methods   |
|---|--|--|
|   | <ul style="list-style-type: none"> <li>Program Coordinator</li> </ul>                  | <ul style="list-style-type: none"> <li>Direct feedback.</li> <li>Peer reviews reports</li> </ul>             |
| Quality of learning resources               | <ul style="list-style-type: none"> <li>Teacher</li> <li>Program Coordinator</li> </ul> | <ul style="list-style-type: none"> <li>Questionnaire.</li> <li>Course and program reports</li> </ul>         |
| The extent to which CLOs have been achieved | <ul style="list-style-type: none"> <li>Teacher</li> <li>Program Coordinator</li> </ul> | <ul style="list-style-type: none"> <li>Exam results analysis.</li> <li>Course and program reports</li> </ul> |
| Other                                       |  |  |

**Assessor** (Students, Faculty, Program Leaders, Peer Reviewer, Others (specify))

**Assessment Methods** (Direct, Indirect)

## G. Specification Approval Data

|                    |  |
|--------------------|--|
| COUNCIL /COMMITTEE |  |
| REFERENCE NO.      |  |
| DATE               |  |

