

**WORDS INTO FILM. THE PRACTICE OF ADAPTATION  
(DE LA PALABRA A LA IMAGEN. LA PRÁCTICA DE LA ADAPTACIÓN FÍLMICA)**

(Fecha última actualización: 16/07/2020)

(Fecha de aprobación en Comisión Académica del Máster: 20/07/2020)

SEMESTRE	CRÉDITOS	CARÁCTER	TIPO DE ENSEÑANZA	IDIOMA DE IMPARTICIÓN
1º	5	Optativa/Elective	Presencial	Inglés/English
<b>MÓDULO</b>		Master's Programme in English Literature and Linguistics		
<b>MATERIA</b>		De la palabra a la imagen. La práctica de la adaptación fílmica		
<b>CENTRO RESPONSABLE DEL TÍTULO</b>		Escuela Internacional de Posgrado		
<b>MÁSTER EN EL QUE SE IMPARTE</b>		<b>Máster en Literatura y Lingüística Inglesas / Master in English Literature and Linguistics</b>		
<b>CENTRO EN EL QUE SE IMPARTE LA DOCENCIA</b>		Facultad de Filosofía y Letras		
<b>PROFESORES<sup>(1)</sup></b>				
<b>Miguel Ángel Martínez-Cabeza</b>				
<b>DIRECCIÓN</b>		Dpto. Filologías Inglesa y Alemana, Facultad de Filosofía y Letras. Despacho/Office: F9. Correo electrónico: mcabeza@ugr.es		
<b>TUTORÍAS</b>		<a href="http://www.diaugr.es">http://www.diaugr.es</a> <a href="https://oficinavirtual.ugr.es/ordenacion/GestorInicial">https://oficinavirtual.ugr.es/ordenacion/GestorInicial</a>		
<b>María Elena Rodríguez Martín</b>				
<b>DIRECCIÓN</b>		Dpto. Filologías Inglesa y Alemana, Facultad de Filosofía y Letras. Despacho/Office: F4. Correo electrónico: merodrig@ugr.es		
<b>TUTORÍAS</b>		<a href="http://www.diaugr.es">http://www.diaugr.es</a> <a href="https://oficinavirtual.ugr.es/ordenacion/GestorInicial">https://oficinavirtual.ugr.es/ordenacion/GestorInicial</a>		
<b>GENERAL AND SPECIFIC COMPETENCES/ COMPETENCIAS GENERALES Y ESPECÍFICAS</b>				
<b>BASIC AND GENERAL COMPETENCES/ COMPETENCIAS BÁSICAS Y GENERALES</b>				
<p>CG1. To develop communicative interpersonal and interlinguistic mediation skills</p> <p>CG2. To acquire the learning skills that will allow the student to continue her / his studies in a proactive, autonomous way.</p> <p>CG3. To search for information (in any sort of format) and turn it into knowledge.</p> <p>CG4: Use new technologies as a learning tool and a resource for research. Use it also as a means of communication</p>				

<sup>1</sup> Consulte posible actualización en Acceso Identificado > Aplicaciones > Ordenación Docente

(∞) Esta guía docente debe ser cumplimentada siguiendo la "Normativa de Evaluación y de Calificación de los estudiantes de la Universidad de Granada" (<http://secretariageneral.ugr.es/pages/normativa/fichasugr/ngc7121/>!)



and dissemination.

CG5. To understand long and complex texts of any sort (technical, narrative, or literary)

CG6. To present in a variety of formats (oral presentations, written essays, and any sort of digital format) clear and detailed descriptions of complex subjects, unfolding a specific narrative argument, and reaching relevant conclusions.

CB6. To acquire and understand the sort of skills and knowledge that will turn their output into original ideas, through class participation, or in the form of essays or any other sort of output.

CB7. To acquire and apply knowledge and skills to new contexts, and be able to engage in problem-solving strategies within interdisciplinary contexts related to their field of study.

CB8. To integrate skills and knowledge in a way that empowers them to reach relevant conclusions based upon the general principles of social and ethic responsibility.

CB9. To communicate their knowledge, ideas and arguments in a meaningful and clear way for both specialized and non-specialized audiences.

CB10 - To have the learning skills that allow students to keep studying in a way that will be largely autonomous

### **SPECIFIC COMPETENCES/ COMPETENCIAS ESPECÍFICAS**

CE1. To know and critically evaluate current theories, methods and current results of research in the field of English literature and English linguistics.

CE2. To identify case studies and the different epistemological approaches available so as to elaborate and defend arguments, as well as to solve problems within the area of English literature and linguistics.

CE3 – To design and carry out research projects, and translate their results into critical essays following the formal conventions of the MLA system, with a clear, rigorous and well structured epistemological framework, with an introduction, analysis development and final conclusions.

CE4 – To explain and defend clearly the objectives, methodology and results of a research work in the field of literatures in English.

CE5 - To understand the secondary bibliography in the different domains and in the different periods of the history of the literatures in English as concretion of cultural and political practices in a determined historical context.

CE6 – To develop interest and intellectual curiosity to analyze and understand texts, critical theories, and different epistemological approaches to specific case studies in the field of English literature.

CE7 - To know the different interdisciplinary approaches to the study of literatures in English language, with special emphasis on gender studies, identity politics, political discourse, or postcolonial studies and translation.

CE8. To know the different theoretical approaches as well as the principles of research (planning, sampling, collection, processing and data analysis) in areas of English linguistics such as lexicography, sociolinguistics and historical linguistics, among others.

CE9 – To know the principles of corpus linguistics and its different applications in various interdisciplinary fields.

CE10. To develop the ability to apply the principles of linguistics beyond theoretical linguistics, such as to pragmatics and discourse analysis, language philosophy, gender studies, literary analysis, film language, or acquisition and bilingual teaching.

### **TRANSVERSAL COMPETENCES/ COMPETENCIAS TRANSVERSALES**

CT1 - Training in the respect of fundamental rights and equality between men and women, of Human Rights and the principles of universal accessibility, and the values of a culture of peace and democratic values, as established by the Royal Decree 1393/2007, of October 29, Article 3.5.

### **OBJECTIVES/ OBJETIVOS O RESULTADOS DE APRENDIZAJE (SEGÚN LA MEMORIA DE VERIFICACIÓN DEL TÍTULO)**

- To acquire the necessary skills to develop a thorough comparative analysis between written and filmed texts within the framework of adaptation studies.
- To learn about the main theories and approaches to adaptation, and apply such knowledge critically to the analysis of specific texts.
- To examine critically a variety of adapted texts from classics to popular culture texts including novels, short stories, graphic novels and non-fiction.



BRIEF DESCRIPTION OF COURSE CONTENTS/ BREVE DESCRIPCIÓN DE CONTENIDOS (SEGÚN LA MEMORIA DE VERIFICACIÓN DEL TÍTULO)

The course sessions deal with the problems posed by film adaptation and the solutions adopted by filmmakers focusing on:

- (a) The concept of film adaptation: origins, types and theories.
- (b) Narrative categories: narrator, point of view, space, time, narrative comprehension.
- (c) The context of film adaptation: culture, the film industry, audiences, genres and entertainment.
- (d) Problems and solutions.

COURSE CONTENTS/ TEMARIO DETALLADO DE LA ASIGNATURA

**COURSE DESCRIPTION**

This course addresses the comparison between written and filmed narratives considering the convergences and divergences in the modes of storytelling. After establishing a framework for the study of literature and film, a survey will be made of the various approaches to the study of adaptation ranging from classics such as *Bluestone* (1956) and *McFarlane* (1996) to recent developments such as *Stam* (2000) and *Hutcheon* (2006). A wide range of source texts including literary and popular narratives, short stories, graphic novels and comics will provide the testing ground for theories and approaches with a focus on the problem-solving nature of film adaptation. The course sessions will cover: (a) The phenomenon of film adaptation: origins, types and theories; (b) Narrative categories: narrator, point of view, space and time, narrative comprehension; (c) Background: culture and film industry, audiences, genres and spectacles; (d) Problems and solutions: analysis of adaptations of classic novels, comics and graphic novels, short fiction, non-fiction, bestsellers, etc.

**Sessions 1, 2, 3, 4, 5, 6 and 7 (Dr. María Elena Rodríguez Martín):**

- NARRATIVE DISCOURSE: the universality of storytelling; the origins of film; literary and film narratives; written and audiovisual narratives; narrative and multimodality; transmedia narratives. Analysis of film scenes: *E.T. The Extra-Terrestrial* (Dir. Steven Spielberg, 1982) and *A.I. Artificial Intelligence* (Dir. Steven Spielberg, 2001), *The Lord of The Rings: The Fellowship of the Ring* (Dir. Peter Jackson, 2001), *Sleepy Hollow* (Dir. Tim Burton, 1999), *Memento* (Dir. Christopher Nolan, 2000), *Bridget Jones's Diary* (Dir. Sharon Maguire, 2001), *Clueless* (Dir. Amy Heckerling, 1995).
- FILM ADAPTATION: origins and reasons for adaptations; theories of adaptation. Analysis of film scenes: *Atonement* (Dir. Joe Wright, 2007)
- ADAPTING CLASSICS: ADAPTATIONS OF JANE AUSTEN'S LIFE AND WORKS. Analysis of the film *Mansfield Park* (Dir. Patricia Rozema, 1999).
- ANALYSING NARRATIVE DISCOURSE IN NOVEL AND FILM. Analysis of the film *The Hours* (Dir. Stephen Daldry, 2002)

**Sessions 8, 9, 10, 11, 12 and 13 (Dr. Miguel Ángel Martínez-Cabeza):**

- ADAPTATION AND FILM GENRES. Films: *Adaptation* (Dir. Spike Jonze, 2002), *Paris, When it Sizzles* (Dir. Richard Quine, 1964)
- ADAPTING COMICS. Films: *American Splendor* (Dir. Robert Pulcini/Shari Springer Berman, 2003), *A History of Violence* (Dir. David Cronenberg, 2005), *Sin City* (Dir. Robert Rodríguez/Frank Miller, 2005)
- ADAPTING SHORTER FICTION. Films: *Memento* (Dir. Christopher Nolan, 2000), *Million \$\$\$ Baby* (Dir. Clint Eastwood, 2004), *Secret Window* (Dir. David Koepp, 2004).
- ADAPTING NON-FICTION. Films: *Invictus* (Dir. Clint Eastwood, 2009), *District 9* (Dir. Neill Blomkamp, 2009).
- ADAPTING BESTSELLING FICTION. Films: *Inferno* (Dir. Ron Howard, 2016), *The Girl on the Train* (Dir. Tate Taylor, 2016)
- ADAPTING AS (DE)CONSTRUCTING. TV series: *Sleepy Hollow* (Season 1), *Sherlock* (The Abominable Bride, special 2016), *Once upon a Time* (Season 7)

It is recommended that students watch the films before the sessions since only selected clippings will be shown during the sessions.



**SESSIONS DR. RODRÍGUEZ MARTÍN (SESSIONS 1-7):**

## NARRATIVE DISCOURSE (WRITTEN AND AUDIOVISUAL NARRATIVES):

- Bordwell, D. and K. Thompson (1979). *Film Art. An Introduction*. The McGraw-Hill Companies, Inc.
- Bordwell, D. (1985). *Narration in the Fiction Film*. Routledge.
- Branigan, E. (1992). *Narrative Comprehension and Film*. London, New York: Routledge.
- Chatman, S. (1978). *Story and Discourse. Narrative Structure in Fiction and Film*. USA: Cornell University Press.
- Chatman, S. (1990). *Coming to Terms. The Rhetoric of Narrative in Fiction and Film*. Ithaca and London: Cornell University Press.
- Deleyto, C. (1991), "Focalisation in Film Narrative", *ATLANTIS*, vol. XIII, november 1991, 1-2: 159-177.
- Giannetti, L. (1995). *Understanding Movies*. Englewood Cliffs, N.J.: Prentice Hall.
- Page, R. (2010). *New Perspectives on Narrative and Multimodality*. New York and London: Routledge.
- Scolari, C. A. (2009). "Transmedia Storytelling: Implicit Consumers, Narrative Worlds, and Branding in Contemporary Media Production". *International Journal of Communication* 3: 586-606.

## FILM ADAPTATION:

- Aragay, M. (ed.) (2005). *Books in Motion: Adaptation, Intertextuality, Authorship*. Series: Contemporary Cinema. Amsterdam, New York: Rodopi.
- Bluestone, G. (1957). *Novels into Film*. Berkeley and Los Angeles: University of California Press, London: Cambridge University Press.
- Cardwell, S. (2002). *Adaptation Revisited: Television and the Classic Novel*. Manchester University Press.
- Cartmell, D. and I. Whelehan (eds) (2007). *The Cambridge Companion to Literature on Screen*. Cambridge: Cambridge University Press.
- Cartmell, D. and I. Whelehan (2010). *Screen Adaptation: Impure Cinema*. New York : Palgrave Macmillan.
- Hutcheon, L. (2006). *A Theory of Adaptation*. Routledge.
- Leitch, T. (2007). *Film Adaptation and its Discontents*. Johns Hopkins University Press.
- Leitch, T. (2008). "Adaptation Studies at a Crossroads". *Adaptation* 1 (1): 63-77.
- Leitch, T. (2017) (ed.). *The Oxford Handbook of Adaptation Studies*. Oxford: Oxford University Press.
- Naremore, J. (ed.) (2000). *Film Adaptation*. London: The Athlone Press.
- McFarlane, B. (1996). *Novel to Film. An Introduction to the Theory of Adaptation*. Oxford: Clarendon Press.
- Rodríguez Martín, M.E. (2005). "Teorías sobre adaptación cinematográfica". *El Cuento en Red. Revista Electrónica de Teoría de la Ficción Breve*, nº 12.
- Rodríguez Martín, M.E. (2013). "Film adaptations as failed texts or why 'the adapter, it seems, can never win'". In J.L. Martínez-Dueñas Espejo y R. G. Sumillera (eds.). *The Failed Text. Literature and Failure*. Newcastle upon Tyne: Cambridge Scholars Publishing, pp. 161-173.
- Rodríguez Martín, M.E. (2019), "De la fidelidad al original a las narrativas transmedia: Desarrollo y evolución de las teorías de adaptación". In Pollarolo, G. (ed.), *Nuevas aproximaciones a viejas polémicas: cine/literatura*. Lima, Perú: Fondo Editorial PUCP, pp. 39-61.
- Stam, R. (2000). "Beyond Fidelity: The Dialogics of Adaptation". In Naremore, J. (ed.) (2000), *Film Adaptation*. London: The Athlone Press, pp. 54-76.
- Stam, R. and A. Raengo (eds) (2004). *Literature and Film: A guide to the theory and practice of film adaptation*. Oxford: Blackwell.
- Voights. E. and P. Nicklas (2013). "Introduction: Adaptation, Transmedia Storytelling and Participatory Culture". *Adaptation* 6 (2): 139-142.

## ADAPTING CLASSICS: ADAPTATIONS OF JANE AUSTEN'S LIFE AND WORKS

- Carretero González, M. and M.E. Rodríguez Martín (2010). "Becoming Jane Austen on screen: Narrative discourses in the biopic genre". In M. Falces Sierra, E. Hidalgo Tenorio, J. Santana Lario and S. Valera Hernández (eds). *Para, por y sobre Luis Quereda*. Granada: Editorial Universidad de Granada, pp. 595-604.
- Deleyto, C. (2004). "Return to Austen: Film heroines of the Nineties". In C. Gutleben and S. Onega (eds.). *Refracting the Canon in Contemporary British Literature and Film*. Amsterdam and New York: Rodopi, pp. 95-110.



- MacDonald, G. and A. Macdonald (eds) (2003). *Jane Austen on Screen*. Cambridge University Press.
- Rodríguez Martín, M.E. (2002). “La adaptación al cine de Mansfield Park: un “collage” de Austen y su obra”, *A Life in Words*, M. Carretero, E. Hidalgo, N. McLaren y G. Porte (eds.). Granada: Editorial Universidad de Granada, 131-141.
- Rodríguez Martín, M.E. (2004). “La influencia de la ficción breve de Jane Austen en su obra posterior y en la adaptación al cine de su novela Mansfield Park”. *El Cuento en Red. Revista Electrónica de Teoría de la Ficción Breve*, nº 10.
- Rodríguez Martín, M.E. (2005). “Unfaithfulness” to Jane Austen? Communicating readings and interpretations of her novels through their film adaptations”. *ES- English Studies* 26: 189-200.
- Rodríguez Martín, M.E. (2006). “Lecturas filmicas de las obras de Jane Austen”. In Carretero González, M., Rodríguez Martín, M. E. and G. Rodríguez Salas (eds). *De habitaciones propias y otros espacios conquistados. Estudios sobre mujeres y literatura en lengua inglesa en homenaje a Blanca López Román*. Granada: Editorial Universidad de Granada.
- Rodríguez Martín, M.E. (2019), “Love & Friendship: The film adaptation of Jane Austen’s epistolary novella Lady Susan”. In Martínez-Cabeza, M.A, Pascual, R.J., Soria, B. and R.G. Sumillera (eds.). *The study of style. Essays in English Language and Literature in honour of José Luis Martínez-Dueñas*. Granada: Editorial Universidad de Granada, pp. 75-91.
- Troost, L. y S. Greenfield (eds.) (1998). *Jane Austen in Hollywood*. Kentucky: The University Press of Kentucky

#### ANALYSING NARRATIVE DISCOURSE IN NOVEL AND FILM: ANALYSIS OF *THE HOURS*

- Carretero González, M. and M.E. Rodríguez Martín (2007). “Fragmented women, fragmented discourses: The Hours and its film adaptation”. In Martínez-Cabeza M.A., McLaren, N. and Quereda Rodríguez-Navarro, L. (eds). *Estudios en Honor de Rafael Fente Gómez*. Granada: Editorial Universidad de Granada.
- Rodríguez Martín, M.E. and Rodríguez Salas, G. (2004). “Las Horas: intertextualidad, narración y tiempo cíclico”. *Quimera* 251 (December 2004): 41-45.
- Rodríguez Martín, M.E. and Rodríguez Salas, G. (2008). “Introducing temporal relations through novel and film: Michael Cunningham’s The Hours and its film adaptation”. In A. Linde López, J. Santana Lario and C. Wallhead Galway (eds.), *Studies in Honour of Neil McLaren. A man for all seasons*. Granada: Editorial Universidad de Granada, 339-349.
- Rodríguez Salas, G. and Rodríguez Martín, M.E. (2004). “Introducing narrative techniques through novel and film: Michael Cunningham’s The Hours and its film adaptation”. *GRETA* 12/1: 25-30.

#### SESSIONS DR. MARTÍNEZ-CABEZA (SESSIONS 8-13):

##### ADAPTATION AND FILM GENRES:

- Leitch (2008). “Adaptation, the Genre”. *Adaptation* 1(2): 106-120.
- Martínez-Cabeza, M.A. (2007). “How not to adapt a book to the screen successfully”, in M.A. Martínez-Cabeza, N. McLaren, L. Quereda (eds.) (2007) *Estudios en honor de Rafael Fente Gómez*. Granada: Editorial Universidad de Granada, pp. 499-506.

##### ADAPTING COMICS:

- S. McCloud (1994). *Understanding Comics*. New York: Harper Perennial.
- Burke, L. (2015). *The comic book film adaptation: exploring modern Hollywood's leading genre*. Jackson: University Press of Mississippi.
- Leitch, T. (2007). *Film Adaptation and its Discontents*. Baltimore: The John Hopkins University Press. [Ch. 8. Streaming Pictures, pp. 179-206]
- Martínez-Cabeza, M.A. (2007). “V de violencia”. *El fingidor*. Enero-junio 2007 pp.58-60.

##### ADAPTING SHORTER FICTION:

- Desmond, J. & P. Hawkes (2006). *Adaptation: studying film and literature*. McGraw-Hill (ch. 6 The short story)
- Martínez-Cabeza, M. A. (2005). “Million \$\$\$ Baby”. *El Cuento en Red* 12, Págs. 131-136.
- Martínez-Cabeza, M. A. (2004). “Cuento, cine y plagios”. *El Cuento en Red* 10, Págs. 91-98

##### ADAPTING NON-FICTION NON-FICTION:

- T. Leitch (2007). *Film Adaptation and its Discontents*. Baltimore: The John Hopkins University Press. [Ch. 12 Based



on a true story, pp. 280-304]  
Andrew, Dudley (2004). "Adapting Cinema to History". In Stam, R. and A. Raengo (eds.) *A Companion to Literature and Film*. Oxford: Blackwell, pp. 189-204

#### ADAPTING BESTSELLING FICTION BESTSELLERS:

Weedon, A. (2010). "The Numbers Game. Quantifying the audience". In D. Cutchins, *Redefining Adaptation Studies*. Plymouth: Scarecrow Press, pp.111-132

Joshi, A. and H. Mao (2011). "Adapting to succeed? Leveraging the brand equity of bestsellers to succeed at the box office". *Journal of the Academy of Marketing Sciences*, 40(4):1-14

#### ADAPTING AS (DE)CONSTRUCTING DECONSTRUCTING:

T. Leitch (2008). "Adaptation studies at a crossroads". *Adaptation* 1(1) 63-77

Leitch, T. (2007). *Film Adaptation and its Discontents*. Baltimore: The John Hopkins University Press. [Ch. 11. Postliterary adaptation, pp. 257-279]

#### USEFUL LINKS/ ENLACES RECOMENDADOS (OPCIONAL)

##### - Journals:

###### *Literature Film Quarterly:*

Journal website: <http://www.salisbury.edu/lfq/>; available on the Library website, University of Granada: <http://biblioteca.ugr.es/>

###### *Adaptation: The Journal of Literature on Screen Studies:*

Journal website: <http://adaptation.oxfordjournals.org/content/current>; available on the Library website, University of Granada: <http://biblioteca.ugr.es/>

###### *Journal of adaptation in film and performance:*

<http://www.intellectbooks.co.uk/journals/view-Journal,id=153/>

###### *Screen:*

Journal website: <http://screen.oxfordjournals.org/>; available on the Library website, University of Granada: <http://biblioteca.ugr.es/>

###### *Sight and Sound:*

Available on the Library website, University of Granada: <http://biblioteca.ugr.es/>

- Association of Adaptation Studies: <https://www.adaptation.uk.com/>

- Cinema, Culture and Society website: <http://ccs.filmculture.net/>

- David Bordwell's website on cinema: <http://www.davidbordwell.net/books/>

- The Living Handbook of Narratology: <https://www.lhn.uni-hamburg.de/>

- Internet Movie Database (IMDb): <http://www.imdb.com/>

- Film Index International: Available on the Library website, University of Granada: <http://biblioteca.ugr.es/>; [http://biblioteca.ugr.es/pages/biblioteca\\_electronica/bases\\_datos/filmindex](http://biblioteca.ugr.es/pages/biblioteca_electronica/bases_datos/filmindex)

- Biblioteca Universidad de Granada: <http://biblioteca.ugr.es>

- DIGIBUG: Repositorio Institucional de la Universidad de Granada: <http://digibug.ugr.es/>



## EDUCATIONAL METHODS/ METODOLOGÍA DOCENTE

Introductory lectures  
Presentations, discussions, debates  
Autonomous work

Additional information: All sessions and activities will be conducted in English. The course materials will be available in the learning platforms SWAD or PRADO.

## ASSESSMENT/ EVALUACIÓN (INSTRUMENTOS DE EVALUACIÓN, CRITERIOS DE EVALUACIÓN Y PORCENTAJE SOBRE LA CALIFICACIÓN FINAL, ETC.)

### CONVOCATORIA ORDINARIA

#### Tools

- Attendance and participation.
- Individual essays.
- Project/Abstract.

#### Criteria

- Knowledge of course contents.
- Critical application of theories and approaches.
- Capacity to draw up and develop a practical analysis.

#### Porcentaje sobre la calificación final

- Final essay: 60%
- Project/Abstract: 20%
- Attendance and participation in course sessions: 20%

Both in the written and spoken activities, students are expected to show an advance level of English (C1). Failing to do so will be negatively assessed.

**In cases where serious plagiarism is found, the matter will be dealt with under University Regulation**  
[https://www.ugr.es/~plagio\\_hum/0501EUniversitarios.htm](https://www.ugr.es/~plagio_hum/0501EUniversitarios.htm)

### CONVOCATORIA EXTRAORDINARIA

#### Tools

- Individual essays.

#### Criteria

- Knowledge of course contents.
- Critical application of theories and approaches.
- Capacity to draw up and develop a practical analysis.

#### Porcentaje sobre la calificación final

- Final essay: 100%

Both in the written and spoken activities, students are expected to show an advance level of English (C1). Failing to do so will be negatively assessed.

**In cases where serious plagiarism is found, the matter will be dealt with under University Regulation**  
[https://www.ugr.es/~plagio\\_hum/0501EUniversitarios.htm](https://www.ugr.es/~plagio_hum/0501EUniversitarios.htm)

## DESCRIPCIÓN DE LAS PRUEBAS QUE FORMARÁN PARTE DE LA EVALUACIÓN ÚNICA FINAL ESTABLECIDA



EN LA NORMATIVA DE EVALUACIÓN Y DE CALIFICACIÓN DE LOS ESTUDIANTES DE LA UNIVERSIDAD DE GRANADA

**Tools**

- Individual essays.

**Criteria**

- Knowledge of course contents.
- Critical application of theories and approaches.
- Capacity to draw up and develop a practical analysis.

**Porcentaje sobre la calificación final**

- Final essay: 100%

Both in the written and spoken activities, students are expected to show an advance level of English (C1). Failing to do so will be negatively assessed.

**In cases where serious plagiarism is found, the matter will be dealt with under University Regulation**  
[https://www.ugr.es/~plagio\\_hum/0501EUniversitarios.htm](https://www.ugr.es/~plagio_hum/0501EUniversitarios.htm)

ESCENARIO A (ENSEÑANZA-APRENDIZAJE PRESENCIAL Y NO PRESENCIAL)

ATENCIÓN TUTORIAL

HORARIO (Según lo establecido en el POD)	HERRAMIENTAS PARA LA ATENCIÓN TUTORIAL (Indicar medios telemáticos para la atención tutorial)
<a href="https://oficinavirtual.ugr.es/ordenacion/GestorInicial">https://oficinavirtual.ugr.es/ordenacion/GestorInicial</a> <a href="http://www.diaugr.es/">http://www.diaugr.es/</a>	GOOGLE MEET, ZOOM, SWAD, PRADO, CORREO ELECTRÓNICO

MEDIDAS DE ADAPTACIÓN DE LA METODOLOGÍA DOCENTE

Cambio de enseñanza presencial a enseñanza semi-presencial según la aplicación a la Facultad de Filosofía y Letras del «Plan de la Universidad de Granada de adaptación de la enseñanza en el curso académico 2020-2021 a las medidas sanitarias derivadas de la pandemia de la Covid-19».

MEDIDAS DE ADAPTACIÓN DE LA EVALUACIÓN (Instrumentos, criterios y porcentajes sobre la calificación final)

Convocatoria Ordinaria

**Tools**

- Attendance and participation.
- Individual essays.
- Project/Abstract.

**Criteria**

- Knowledge of course contents.
- Critical application of theories and approaches.
- Capacity to draw up and develop a practical analysis.

**Porcentaje sobre la calificación final**

- Final essay: 60%
- Project/Abstract: 20%
- Attendance and participation in course sessions: 20%





Both in the written and spoken activities, students are expected to show an advance level of English (C1). Failing to do so will be negatively assessed.

**In cases where serious plagiarism is found, the matter will be dealt with under University Regulation**  
[https://www.ugr.es/~plagio\\_hum/0501EUniversitarios.htm](https://www.ugr.es/~plagio_hum/0501EUniversitarios.htm)

#### Convocatoria Extraordinaria

##### Tools

- Individual essays.

##### Criteria

- Knowledge of course contents.
- Critical application of theories and approaches.
- Capacity to draw up and develop a practical analysis.

##### Porcentaje sobre la calificación final

- Final essay: 100%

Both in the written and spoken activities, students are expected to show an advance level of English (C1). Failing to do so will be negatively assessed.

**In cases where serious plagiarism is found, the matter will be dealt with under University Regulation**  
[https://www.ugr.es/~plagio\\_hum/0501EUniversitarios.htm](https://www.ugr.es/~plagio_hum/0501EUniversitarios.htm)

#### Evaluación Única Final

##### Tools

- Individual essays.

##### Criteria

- Knowledge of course contents.
- Critical application of theories and approaches.
- Capacity to draw up and develop a practical analysis.

##### Porcentaje sobre la calificación final

- Final essay: 100%

Both in the written and spoken activities, students are expected to show an advance level of English (C1). Failing to do so will be negatively assessed.

**In cases where serious plagiarism is found, the matter will be dealt with under University Regulation**  
[https://www.ugr.es/~plagio\\_hum/0501EUniversitarios.htm](https://www.ugr.es/~plagio_hum/0501EUniversitarios.htm)

### ESCENARIO B (SUSPENSIÓN DE LA ACTIVIDAD PRESENCIAL)

#### ATENCIÓN TUTORIAL

**HORARIO**  
(Según lo establecido en el POD)

**HERRAMIENTAS PARA LA ATENCIÓN TUTORIAL**  
(Indicar medios telemáticos para la atención tutorial)



<a href="https://oficinavirtual.ugr.es/ordenacion/GestorInicial">https://oficinavirtual.ugr.es/ordenacion/GestorInicial</a> <a href="http://www.diaugr.es/">http://www.diaugr.es/</a>	GOOGLE MEET, ZOOM, SWAD, PRADO, CORREO ELECTRÓNICO
<b>MEDIDAS DE ADAPTACIÓN DE LA METODOLOGÍA DOCENTE</b>	
Cambio de enseñanza presencial a enseñanza virtual según la aplicación a la Facultad de Filosofía y Letras del «Plan de la Universidad de Granada de adaptación de la enseñanza en el curso académico 2020-2021 a las medidas sanitarias derivadas de la pandemia de la Covid-19».	
<b>MEDIDAS DE ADAPTACIÓN DE LA EVALUACIÓN (Instrumentos, criterios y porcentajes sobre la calificación final)</b>	
<b>Convocatoria Ordinaria</b>	
<p><b>Tools</b></p> <ul style="list-style-type: none"> <li>- Attendance and participation.</li> <li>- Individual essays.</li> <li>- Project/Abstract.</li> </ul> <p><b>Criteria</b></p> <ul style="list-style-type: none"> <li>- Knowledge of course contents.</li> <li>- Critical application of theories and approaches.</li> <li>- Capacity to draw up and develop a practical analysis.</li> </ul> <p><b>Porcentaje sobre la calificación final</b></p> <ul style="list-style-type: none"> <li>- Final essay: 60%</li> <li>- Project/Abstract: 20%</li> <li>- Attendance and participation in course sessions: 20%</li> </ul> <p>Both in the written and spoken activities, students are expected to show an advance level of English (C1). Failing to do so will be negatively assessed.</p> <p><b>In cases where serious plagiarism is found, the matter will be dealt with under University Regulation</b>  <a href="https://www.ugr.es/~plagio_hum/0501EUniversitarios.htm">https://www.ugr.es/~plagio_hum/0501EUniversitarios.htm</a></p>	
<b>Convocatoria Extraordinaria</b>	
<p><b>Tools</b></p> <ul style="list-style-type: none"> <li>- Individual essays.</li> </ul> <p><b>Criteria</b></p> <ul style="list-style-type: none"> <li>- Knowledge of course contents.</li> <li>- Critical application of theories and approaches.</li> <li>- Capacity to draw up and develop a practical analysis.</li> </ul> <p><b>Porcentaje sobre la calificación final</b></p> <ul style="list-style-type: none"> <li>- Final essay: 100%</li> </ul> <p>Both in the written and spoken activities, students are expected to show an advance level of English (C1). Failing to do so will be negatively assessed.</p> <p><b>In cases where serious plagiarism is found, the matter will be dealt with under University Regulation</b>  <a href="https://www.ugr.es/~plagio_hum/0501EUniversitarios.htm">https://www.ugr.es/~plagio_hum/0501EUniversitarios.htm</a></p>	
<b>Evaluación Única Final</b>	



### **Tools**

- Individual essays.

### **Criteria**

- Knowledge of course contents.
- Critical application of theories and approaches.
- Capacity to draw up and develop a practical analysis.

### **Porcentaje sobre la calificación final**

- Final essay: 100%

Both in the written and spoken activities, students are expected to show an advance level of English (C1). Failing to do so will be negatively assessed.

**In cases where serious plagiarism is found, the matter will be dealt with under University Regulation**  
[https://www.ugr.es/~plagio\\_hum/0501EUniversitarios.htm](https://www.ugr.es/~plagio_hum/0501EUniversitarios.htm)

