

UNIVERSIDAD  
DE SALAMANCA

CAMPUS OF INTERNATIONAL EXCELLENCE

## *Metafiction in Literature and Film*

**3 creds.**

**1<sup>st</sup> semester**

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### **Aims and Objectives**

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This course aims to offer an overview of the narrative mode usually called *metafiction* –that is to say, fiction about fiction–, which has become a powerful trend of postmodern poetics but is rooted in former authors and works, by examining its most outstanding features and its most representative examples both in literature and film. This necessarily implies providing the theoretical grounds and the tools –both conceptual and terminological– for critical analysis, particularly of film; and exploring the borderland of literary and film studies by mapping different possibilities for the relations of film and literature. On completion of the course students should be familiar with the meaning, forms and purposes of literary/film metafiction, and be able to identify, understand and discuss metafictional works in literature and film.

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### **Course Program**

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i. FROM REFLEXIVITY TO LITERARY METAFICTION

1. What: Definitions
2. How: Modes
3. Why: Trends

ii. METAFICTION FROM LITERATURE TO FILM

4. Film Adaptations of Literary Metafiction
5. (Literary) Metafiction in Film
6. Film Metafiction

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<http://masterenglishstudies.eu>

### Required Readings and Films

1. John Barth, *Lost in the Funhouse*
2. Laurence Sterne, *Tristram Shandy*
3. John Fowles, *The French Lieutenant's Woman*
4. Michael Winterbottom, *A Cock and Bull Story*
5. Marc Foster, *Stranger than Fiction*
6. Robert Altman, *The Player*

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### Methodology

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Course work will consist of lectures (6 hours), class discussions or seminars (8 hours), oral presentation (1 hour), on-line activities in the e-learning platform *Studium* (10 hours), film viewing (10 hours), critical reading of texts (30 hours), and writing of a final paper (10 hours). Lectures will provide broad surveys of the theoretical contents of the course, namely, (i) the definitions, modes and trends of literary metafiction and (ii) the different routes of metafiction into film. Seminars will illustrate these topics through the analysis and discussion of selected works and will require the regular participation of the students, which implies having read or watched the assigned works. Students will also prepare an oral presentation of any primary or secondary sources they may have used, including at least either one novel or two films of their choice (from a list of recommended books and films). This presentation will be delivered and discussed in a tutorial with the lecturer, will be prepared through the collaborative elaboration of an on-line glossary and/or database in *Studium*, and will be the means to orient and test the approach and methodology for the final paper. This will consist in the application of the concepts and tools provided by the course to the analysis of either one novel or one film (initially from those chosen by the student for the presentations). All course activities will be carried out in English.

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### Assessment

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The students will be evaluated on a combination of oral (40%) and written activities (60%).

The first group will include class participation (20%) and oral presentation (20%); the second one the on-line assignments (20%) and the final paper (40%).

## Bibliography and Resources

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