PROFESORES DE ENSEÑANZA SECUNDARIA · INGLÉS · JUNTA DE EXTREMADURA

TEMA

61

The Impact of Cinema on the Dissemination of Literary Production in English

La incidencia del cine en la difusión de la producción literaria en lengua inglesa.

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Material de elaboración propia a partir de las fuentes oficiales que se citan al final del tema. No es un temario oficial ni sustituye a la normativa publicada.

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1. INTRODUCTION

"O, for a muse of fire that would ascend / The brightest heaven of invention! / A kingdom for a stage, princes to act, / And monarchs to behold the swelling scene!" With these lines the Chorus of Shakespeare's Henry V apologises for the limits of the Elizabethan stage and begs the audience to imagine what the theatre cannot show. Centuries later, cinema offered literature exactly what the Chorus longed for: a kingdom for a stage, and an audience of millions. Welcome to Topic 61: The Impact of Cinema on the Dissemination of Literary Production in English.

In order to address it, I will divide this topic into six main sections. Firstly, I will look at the birth of cinema and its early encounter with literature, from the Lumière brothers to the first Shakespeare film and the unexpected debt that film technique owes to Dickens. Secondly, I will examine Shakespeare on screen, one of the most filmed authors in English. Thirdly, I will study the novel on screen, from the British classics to the Hollywood bestseller and the Gothic tradition. Fourthly, I will turn to television, franchises and the adaptations of our own century, including those of 2025 and 2026. Fifthly, I will review the main critical approaches to adaptation, asking whether cinema serves literature or replaces it. Finally, I will reflect on the pedagogical and didactic implications of this content within our current educational framework.

Before moving on, I would like to mention the sources consulted for the preparation of this topic. These include: Linda Hutcheon's A Theory of Adaptation, George Bluestone's Novels into Film, Robert Stam and Alessandra Raengo's Literature and Film: A Guide to the Theory and Practice of Film Adaptation, and Deborah Cartmell and Imelda Whelehan's The Cambridge Companion to Literature on Screen, as well as online sources such as Encyclopaedia Britannica, the British Film Institute, the Folger Shakespeare Library and the BBC. I have also drawn on the LOMLOE (Organic Law 3/2020, of 29 December), Real Decreto 217/2022 and 243/2022, and Decreto 110/2022 and 109/2022 of the Autonomous Community of Extremadura.