



**Teaching Guide**

Identifying Data					2015/16
<b>Subject (*)</b>	Manifestacións artísticas e literarias dos países de fala inglesa	<b>Code</b>	613505018		
<b>Study programme</b>	Mestrado Universitario en Estudos Ingleses Avanzados e as súas Aplicacións (2013)				
Descriptors					
Cycle	Period	Year	Type	Credits	
Official Master's Degree	2nd four-month period	First	Optativa	3	
<b>Language</b>	English				
<b>Teaching method</b>	Face-to-face				
<b>Prerequisites</b>					
<b>Department</b>	Filoxía Inglesa				
<b>Coordinador</b>	Cabarcos Traseira, Maria Jesus	<b>E-mail</b>	maria.jesus.cabarcos@udc.es		
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<b>Web</b>	www.imaes.eu/?page_id=31				
<b>General description</b>	<p>Study of the connections between literatures written in English and other forms of artistic expression (such as painting, theatre, television, cinema, etc) in Anglophone contexts. Analysis of the differences and thematic and aesthetic similarities; study of distinguishing features, possibilities and limitations of the different languages employed; examples of cross-disciplinary influences, via context-sensitive case-studies in the English-speaking world.</p> <p>This subject wants to address with special emphasis how its contents are applied to professional fields such cultural criticism or cultural management. To do so, the subject will provide the student with specific and suitable critical terminology and will guide the student to the acquisition of good communicative skills on critically reviewing the related field.</p>				

**Study programme competences / results**

Code	Study programme competences / results
A9	E09 ? Familiarity with the main models and resources in literary/cultural research in the English-speaking domain.
A10	E10 ? Ability to use appropriate techniques for the analysis of artistic and cultural texts in the English-speaking domain.
A11	E11 ? Ability to identify and analyse the most relevant characteristics of culture and institutions in the English-speaking world through the study of different types of texts belonging to different historical periods.
A13	E13 ? Familiarity with the relationship between the main artistic and literary manifestations in the English-speaking domain.
B6	G01 ? The capacity to delve into those concepts, principles, theories or models related with the different fields of English Studies is a necessary skill, as is the ability to solve specific problems in a particular field of study via appropriate methodology.
B7	G02 ? Students must be capable of applying the knowledge acquired in the multidisciplinary and multifaceted area of English Studies
B9	G04 ? Students must be able to publicly present their ideas, reports or experiences, as well as give informed opinions based on criteria, external norms or personal reflection. All of this implies having sufficient command of both oral and written academic and scientific language
B10	G05 ? Skills related to research and the handling of new knowledge and information in the context of English Studies are to be acquired by students
B11	G06 ? Students should be able to develop a critical sense in order to assess the relevance of both existing research in the fields of English Studies, and their own research.

**Learning outcomes**

Learning outcomes	Study programme competences / results



The student will be able to relate literary with other artistic texts and the social, economic, cultural and political context within which the literary ones were written and the visual (film, tv, painting) ones were produced.	AR9 AR10 AR11 AR13	BR6 BR7	
The student will be able to read narrative, dramatic and artistic texts critically and to present his or her readings both orally and in writing.	AR9 AR10 AR11 AR13	BR6 BR7 BR9 BR10 BR11	

Contents	
Topic	Sub-topic
The contents of this program may vary depending on the students' needs and interests.	Means and opportunity will be defined for the students to express their preferences.
Painting and literature (ekphrasis).	- Poetry. - Narrative. Viewing / reading: Frans Claerhout and Zakes Mda.
Film and literature	- Film adaptation of literary classics. - "Drover's wives" and Ned Kelly in history, literature and visual arts.
TV and literature.	- Contemporary narrative TV classics. - TV Series.

Planning				
Methodologies / tests	Competencies / Results	Teaching hours (in-person & virtual)	Student?s personal work hours	Total hours
Workshop	A9 A13 B9	14	35	49
ICT practicals	A10 A11 B6 B7 B11	0	7	7
Supervised projects	A9 A10 A11 A13 B6 B7 B9 B10 B11	0	18	18
Personalized attention		1	0	1

(\*The information in the planning table is for guidance only and does not take into account the heterogeneity of the students.

Methodologies	
Methodologies	Description
Workshop	Class time will be used for the initial presentation of basic concepts and, mainly, for the analysis and debate of the previously assigned readings and viewings.
ICT practicals	Each student is responsible for familiarizing herself / himself with the assigned material--available at Moodle--and to be prepared for in-class debate and discussion.
Supervised projects	Each student will complete a project which might consist of a critical analysis or the creation of original material about some Anglophone artistic visual and written manifestation. The format of the project will be decided definitively after meeting the students and hearing their preferences.

Personalized attention	
Methodologies	Description
Supervised projects	The teacher is available to supervise each student's work throughout the entire course.

Assessment			
Methodologies	Competencies / Results	Description	Qualification



Workshop	A9 A13 B9	Active participation in every class activity, debate and discussion will be taken into account. Preparation of the material prior to class is essential.	50
Supervised projects	A9 A10 A11 A13 B6 B7 B9 B10 B11	The specific aspects of the project to be assessed will be defined once the type of project is. For instance, depth of analysis, originality of ideas, organization and delivery, as well as English proficiency, will be taken into account in an academic analytical essay.	50

#### Assessment comments

A "Non presentado" (Absent) grade will be obtained for not doing the supervised project and not completing 50% (or more) of the coursework. The second (July) opportunity of assessment will consist of two parts: 1) the supervised project (with identical format and criteria as in the first opportunity), which will be worth 50% of the grade; 2) the assignments that will be specified at the end of the course to compensate for missed or failed classwork, and which will be worth 50% of the grade. Both will be due by 14.00 h. on the official final exam date. Students enrolled part-time and who have been granted an official academic dispensation from attending classes will be assessed in both opportunities as specified above for the second (July) opportunity. Plagiarism will mean a grade of "zero" in the plagiarized assignment. Every assignment must be turned in in time and in the specified format in order to avoid being penalized 25% of the grade in the assignment.

#### Sources of information

<b>Basic</b>	Cartmell, Deborah & Imelda Whelehan (eds). The Cambridge Companion to Literature on Screen. Cambridge: Cambridge University Press, 2007. Cascajosa Virino, Concepción. El espejo deformado: versiones, secuelas y adaptaciones en Hollywood. Sevilla: U. de Sevilla, 2006. Cahir, Linda Costanzo. Literature into Film: Theory and Practical Approaches. Jefferson, N.C.: McFarland & Co. 2006. Giddings, Robert, Keith Selby and Chris Wensley. Screening the Novel: The Theory and Practice of Literary Dramatization. London: MacMillan, 1990. McFarlane, Brian. Novel to Film: An Introduction to the Theory of Adaptation. Oxford: Clarendon Press, 1996. Sanders, Julie. Adaptation and Appropriation. New York: Routledge, 2005.
<b>Complementary</b>	

#### Recommendations

Subjects that it is recommended to have taken before

Subjects that are recommended to be taken simultaneously

Subjects that continue the syllabus

Other comments

(\*)The teaching guide is the document in which the URV publishes the information about all its courses. It is a public document and cannot be modified. Only in exceptional cases can it be revised by the competent agent or duly revised so that it is in line with current legislation.