



Teaching Guide

| Identifying Data | | | | | 2016/17 |
|----------------------------|---|---------------|-----------------------|-----------|---------|
| Subject (*) | Discurso literario e sociedade nos países de fala inglesa | | Code | 613505004 | |
| Study programme | Mestrado Universitario en Estudos Ingleses Avanzados e as súas Aplicacións (2013) | | | | |
| Descriptors | | | | | |
| Cycle | Period | Year | Type | Credits | |
| Official Master's Degree | 1st four-month period | First | Obligatoria | 3 | |
| Language | English | | | | |
| Teaching method | Face-to-face | | | | |
| Prerequisites | | | | | |
| Department | Filoloxía Inglesa | | | | |
| Coordinador | Barros Grela, Eduardo | E-mail | eduardo.barros@udc.es | | |
| Lecturers | Barros Grela, Eduardo | E-mail | eduardo.barros@udc.es | | |
| Web | www.imaes.eu/?page_id=31 | | | | |
| General description | Please check the web site above for further information about this and any other subject from this Masters. | | | | |

Study programme competences

| Code | Study programme competences |
|------|--|
| A7 | E07 ? Ability to analyse different types of discourse and discursive genres, both oral and written, in the English language |
| 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. |
| A12 | E12 ? Understanding of different theoretical and critical approaches, as well as their application to the analysis of literary and cultural texts in the English-speaking domain. |
| A13 | E13 ? Familiarity with the relationship between the main artistic and literary manifestations in the English-speaking domain. |
| B1 | CB6 ? Students should have the knowledge and understanding necessary to provide a basis or opportunity for originality in the development and/or application of ideas, often in a research context. |
| B2 | CB7 - Students should be able to apply the knowledge acquired and a problem-solving capacity to new or lesser known areas within wider contexts (or multidisciplinary contexts) related to the study area. |
| B3 | CB8 - Students must be able to integrate knowledge and to deal with the complexity of judgement formulation starting with information, which might be incomplete or limited, and which includes reflections on social and ethical responsibilities linked to the application of their knowledge and judgement. |
| B4 | CB9 ? Students must be able to communicate their conclusions, as well as the knowledge and reasoning behind them, to both specialized and general audiences in a clear and unambiguous way |
| 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 | | |
|---|-----------------------------|-----|--|
| Recoñecer as características particulares de textos de tipo diverso e resolver as dificultades de interpretación crítica e análise que son pertinentes en cada caso | AR7 | BR1 | |
| | AR9 | | |
| | AR10 | | |



| | | |
|--|-------------|-------------------|
| Ser capaz de situar a relevancia dos discursos literarios dentro do ámbito da sociedade contemporánea | AR7 | BR2 BR3 BR4 |
| Ser capaz de situar a relevancia dos discursos filmicos dentro do ámbito da sociedade contemporánea | AR7 | BR2 BR3 BR4 |
| Coñecer as diferentes correntes críticas relacionadas coa teoría cultural contemporánea. | AR7 AR12 | BR7 BR10 |
| Participar activamente nas explicacións presentadas polo profesorado | AR12 | BR9 BR11 |
| Producir liñas de pensamento crítico sobre a sociedade contemporánea a partir de lecturas de discursos filmicos e literarios | AR7 AR13 | BR11 |

| Contents | |
|------------------------------|--|
| Topic | Sub-topic |
| ?American Stories X? | ? Chuck Palahniuk: ?Guts? ? Coco Fusco: Only Skin Deep. Changing Visions of the American Self ? Coco Fusco: English Is Broken Here ? Fredric Jameson: The Cultures of Globalization |
| ?The Matrix: Simulated City? | ? Jessica Abel: La Perdida ? Howard Zinn: A People's History of the US ? Jean Baudrillard: Simulacra and Simulation |
| ?Metapolis? | ? Kathy Acker: Great Expectations ? Julia Kristeva: Powers of Horror ? John Cameron Mitchell: Shortbus ? Judith Butler: Bodies That Matter |
| ?Cannibal City? | ? Chuck Palahniuk: Invisible Monsters ? Donna Haraway: A Cyborg Manifesto ? David Cronenberg: Crash ? Hannah Arendt: On Violence |
| ?Nomadic City? | ? Cornel West: Race Matters ? Alice Walker: You Can't Keep a Good Woman Down ? Quentin Tarantino: Django Unchained |
| ?Non City? | ? Paul Auster: Travels in the Scriptorium ? David Harvey: Rebel Cities ? Chan-wook Park: Oldboy |
| ?Terrain Vague? | ? Charles Bukowski: Tales of Ordinary Madness ? Mike Davis: City of Quartz ? David Lynch: Lost Highway ? Leslie Benzies: Grand Theft Auto V |

| Planning | | | | |
|-----------------------|------------------------------|----------------------|-------------------------------|-------------|
| Methodologies / tests | Competencies | Ordinary class hours | Student's personal work hours | Total hours |
| Seminar | A7 A9 A10 A12 A13 B10 | 7 | 24 | 31 |
| Oral presentation | B1 B3 B4 B7 B9 B11 | 5 | 10 | 15 |
| Workshop | A7 A12 B2 | 2 | 5 | 7 |
| Supervised projects | A7 B1 B2 B3 B4 B7 B10 B11 | 0 | 20 | 20 |



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|---|--|---|---|---|
| Personalized attention | | 2 | 0 | 2 |
| (*)The information in the planning table is for guidance only and does not take into account the heterogeneity of the students. | | | | |

| Methodologies | |
|---------------------|---|
| Methodologies | Description |
| Seminar | Students should--critically--read the corresponding texts for each class session. Class dynamics will be based on an active critical debate between professor and students. |
| Oral presentation | Students will open each class session by delivering a brief presentation on a topic related to one or more of the texts planned for each session. |
| Workshop | Students will watch and discuss several clips from different films related to the topics planned for each class session. |
| Supervised projects | Under the professor's supervision, students will be expected to produce a research paper. |

| Personalized attention | |
|------------------------|---|
| Methodologies | Description |
| Seminar | Discussion with professor to establish the topic(s) and the research approach preferred for the production of final paper. |
| Supervised projects | Guidance throughout the different sessions. |
| Oral presentation | Professor will assess presentations and papers during the semester. Students should consider the comments made for future papers and presentations. |
| Workshop | Students should make use of the professor's office hours for individual advising and monitoring of progress. |

| Assessment | | | |
|---------------------|------------------------------|--|---------------|
| Methodologies | Competencies | Description | Qualification |
| Seminar | A7 A9 A10 A12 A13 B10 | Active participation in the class and active collaborative work in the class discussions. | 15 |
| Supervised projects | A7 B1 B2 B3 B4 B7 B10 B11 | Critical research paper on--at least--one of the texts discussed in class. Students who wish to articulate texts from class with other texts not discussed in this subject should ask the professor for permission. | 45 |
| Oral presentation | B1 B3 B4 B7 B9 B11 | Critical presentation on a topic related to one (or several) of the texts planned for each session. Presentations should not be descriptive in nature; they should instead provide students' personal and subjective readings of selected texts. | 30 |
| Workshop | A7 A12 B2 | Critical participation in debates related to selected films. | 10 |

| Assessment comments |
|---------------------|
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Given that this degree programme is part distance learning, part actual attendance, students are required to attend the compulsory sessions, unless they have applied for exemption within the time period specified by the Academic Commission of the degree, and this exemption has been granted. This exemption will be valid provided students comply with the rules on attendance in force in the three universities participating in the programme, and provided they comply with the assessment systems which are specified in the teaching guides for each module. Students should be aware, however, that not attending certain classroom sessions may affect their final grades.

Students

who have been granted exemption, as specified in the university regulations, will be assessed according to the criteria applied to the July opportunity.

Students

who do not submit a supervised project, or who fail to submit at least 50% of the other tasks for assessment, will be graded as absent from assessment (NP: no presentado).

Students

who do not pass in the first opportunity will be able to re-sit in July, when they will be required to demonstrate that they have acquired the skills for each module via two types of assessment: a supervised project with the same percentage value and characteristics as in the first opportunity, plus the exercises agreed upon with the lecturer(s) as a substitute for the other activities of the module.

Sources of information

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|----------------------|---|
| Basic | <p>Chuck Palahniuk: ?Guts?Coco Fusco: Only Skin Deep. Changing Visions of the American SelfFredric Jameson: The Cultures of Globalization Jessica Abel: La Perdida (3-61) Patricia Ticineto Clough, ed.: The Affective Turn Kathy Acker: Great ExpectationsJulia Kristeva: Powers of Horror Junot Díaz: This is how you lose herMichèle Barrett: The Politics of Truth Cornel West: Race Matters Alice Walker: You Can?t Keep a Good Woman Down (selection) Paul Auster: Travels in the Scriptorium David Harvey: Rebel Cities Charles Bukowski: Tales of Ordinary Madness (selection) Mike Davis: City of Quartz</p> |
| Complementary | |

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.