



**Teaching Guide**

Identifying Data					2017/18
<b>Subject (*)</b>	Artistic and Literary Manifestations in English-Speaking Countries		<b>Code</b>	613505018	
<b>Study programme</b>	Mestrado Universitario en Estudos Ingleses Avanzados e as súas Aplicacións (2013)				
Descriptors					
<b>Cycle</b>	<b>Period</b>	<b>Year</b>	<b>Type</b>	<b>Credits</b>	
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>	Letras				
<b>Coordinador</b>	Alonso Giraldez, Jose Miguel	<b>E-mail</b>	miguel.giraldez@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**

Code	Study programme competences
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		
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	BR6	
	AR10	BR7	
	AR11		
	AR13		



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	BR6
	AR10	BR7
	AR11	BR9
	AR13	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.
Performance. Introduction.	<ul style="list-style-type: none"> <li>- Visual interpretation of texts.</li> <li>- Performance.</li> <li>- Theatrical scenery</li> <li>- Music and literature.</li> <li>- Natural environment and literature.</li> </ul>
Film and literature	<ul style="list-style-type: none"> <li>- Adaptation studies: literary classics into film.</li> <li>- Shakespeare's cinematographic appropriations.</li> <li>- The cinematographic language and its relation with the original literary texts.</li> </ul>
TV and literature.	<ul style="list-style-type: none"> <li>- Classics in TV narratives</li> <li>- Classics adapted to TV series.</li> <li>- TV Series: new and contemporary narratives</li> <li>- 'Crime fiction' into TV series.</li> </ul>

Planning				
Methodologies / tests	Competencies	Ordinary class hours	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, or group of students, 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 definitely 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. The programme combines presential and online supervision.

Assessment
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Methodologies	Competencies	Description	Qualification
Workshop	A9 A13 B9	Active participation and performance in every in-class and out-of-class debate, discussion and activity (summary, literary analysis, readings, oral presentation preparation, etc.) will be taken into account. Preparation of the material prior to class is essential.	20
ICT practicals	A10 A11 B6 B7 B11	Control of mandatory readings/viewings	20
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.	60

**Assessment comments**

A "Non presentado" (Absent) grade will be obtained for not doing the supervised project and/or 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 compensate for missed or failed classwork, and which will be worth 50% of the grade. Depending on which assignments need to be made up, specific instructions on topics and assignments will be given. Students who must make up for all of this section (i.e., 50% of their grade) will turn in a review and a literary analysis. Both will be due by 14.00 h. on the official final exam. Given that this is a blended learning course, attendance is mandatory, except when the student has been granted exemption by the master's Academic University Committee. Nonetheless, attendance regulations from the three participating universities must be observed, as well as the assessment regulations stated in the courses' Teaching Guides, and notwithstanding the consequences that absence from specific sessions might have for final assessment. Students who have been granted exemption, as specified in the university regulations, will be assessed according to the criteria applied in the July opportunity. Students sitting the December exam (final exam brought forward) will be assessed according to the criteria specified for the 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. Students are encouraged to use recycled paper and sustainable methods.

**Sources of information**

<b>Basic</b>	<p>Branigan, Edward. Narrative Comprehension and Film. London &amp; New York: Routledge, 1992. Cartmell, Deborah and Imelda Whelehan (eds.) Adaptations: from text to screen, screen to text. London: Routledge, 1999. Cartmell, Deborah &amp; 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 &amp; Co. 2006. Giddings, Robert, Keith Selby and Chris Wensley Screening the Novel: The Theory and Practice of Literary Dramatization. London: MacMillan, 1990 Giddings, Robert &amp; Erica Sheen (Eds) The Classic Novel: From Page to Screen Manchester: Manchester University Press, 2000 McFarlane, Brian. Novel to Film: An Introduction to the Theory of Adaptation. Oxford: Clarendon Press, 1996 Morrissette, Bruce. Novel and film. Essays in two genres. Chicago &amp; London: The University of Chicago Press, 1985 Pérez Bowie, José Antonio (ed.) La Adaptación cinematográfica de textos literarios : teoría y práctica Salamanca: Plaza Universitaria Ediciones, 2003 Peña-Ardid, Carmen (1992) Literatura y cine: una aproximación comparativa. Madrid: Cátedra Sanders, Julie Adaptation and Appropriation New York: Routledge, 2005 Sánchez Noriega, José Luis. De la literatura al cine : teoría y análisis de la adaptación. Barcelona : Paidós, D.L. 2000 Stam, Robert 2005. Literature through film: realism, magic and the art of adaptation. Malden, MA: Blackwell. &amp; Alessandra RAENGO (eds., 2005) Literature and film: a guide to the theory and practice of film adaptation Malden, MA: Blackwell Pub ??A companion to literature and film Malden, MA: Blackwell Pub.</p>
<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.