



**Teaching Guide**

Identifying Data					2017/18
<b>Subject (*)</b>	Textual and Cultural Negotiations in English-Speaking Countries	<b>Code</b>	613505020		
<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>	Letras				
<b>Coordinador</b>	Clark Mitchell, David Mitchell	<b>E-mail</b>	david.clark@udc.es		
<b>Lecturers</b>	Clark Mitchell, David Mitchell	<b>E-mail</b>	david.clark@udc.es		
<b>Web</b>					
<b>General description</b>					

**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		
Type A: Understanding the historical and cultural context of literary works.	AR9	BR6	
	AR10	BR7	
	AR11	BR9	
	AR13	BR10	
		BR11	
Coñecer e practicar técnicas de análise literaria	AR9	BR6	
	AR10	BR7	
	AR11	BR9	
	AR13	BR10	
		BR11	



Coñecer a evolución da literatura inglesa	AR9	BR6	
	AR10	BR7	
	AR11	BR9	
	AR13	BR10	
		BR11	
Coñecer a evolución da cultura inglesa	AR9	BR6	
	AR10	BR7	
	AR11	BR9	
	AR13	BR10	

Contents		
Topic	Sub-topic	



<p>1. A novela no século XVIII. The Novel in the 18th Century.</p>	<p>1.1. The Birth of the Novel in the English Language. 1.2. Swift, Defoe and Sterne. Readings: Passages from Gulliver's Travels, Moll Flanders and A Sentimental Journey.</p>
<p>2. A poesía romántica.</p>	<p>2.1. Romanticism in the British Isles. 2.2. Early Romanticism. 2.3. Romanticism and the Novel. 2.4. Later Romantic Poets. Readings: Poems by Blake, Wordsworth, Coleridge, Burns, Keats, Shelley, Byron; Extracts from Frankenstein and Ivanhoe.</p>
<p>3. A novela no século XIX.</p>	<p>3.1. Jane Austen 3.2. The Brontës. 3.3. George Eliot. 3.4. Charles Dickens and the rise of popular literature.</p>
<p>4. Literatura inglesa 1901-1939.</p>	<p>3.5. Thomas Hardy. Reading: Extracts from Emma, Wuthering Heights, Middlemarch, Hard Times and Jude the Obscure. Students will be expected to read at least one of these novels in its entirety.</p>
<p>5. Literatura inglesa 1940-1979.</p>	<p>4.1. Literature in the English Language at the beginning of the 20th century. 4.2. Lawrence. 4.3. Modernism in Prose. 4.4. Modernism in Poetry.</p>
<p>6. A literatura inglesa 1980-2010.</p>	<p>Readings. Poems by Owen and Sassoon. Extracts from Women in Love, Mrs Dalloway and Dubliners. Extracts from Selected Poetry of TS Eliot.</p>
	<p>5.1. Orwell 5.2. From post-war transition to consumer society: literature and the changing world. 5.3. Poetry: Dylan Thomas, D. Dunn, P. Larkin, S. Smith 5.4. Stoppard and the English Theatre.</p>
	<p>Readings: Extracts from 1984, Look Back in Anger, Rosenkratz and Guildenstern Are Dead, The French Lieutenant's Woman. Extracts from poetry and prose works from the period.  6.1. Contemporary prose. 6.2. Contemporary Verse. Readings: Selected extracts from The Trick is to Stop Breathing, London Fields, Trainspotting, Atonement.</p>

Planning

Methodologies / tests	Competencies	Ordinary class hours	Student's personal work hours	Total hours
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Directed discussion	A9 A10 A11 A13 B6 B7 B9 B10 B11	18	18	36
Supervised projects	A9 A10 A11 A13 B6 B7 B9 B11	0	30	30
Guest lecture / keynote speech	A9 A10	10	10	20
Seminar	A11 A13 B6 B11	10	5	15
Workbook	A9 A10 B9 B10	0	45	45
Personalized attention		4	0	4

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

Methodologies	
Methodologies	Description
Directed discussion	Debate na clase. Require lecturas previas.
Supervised projects	Traballos individuais ou en grupo pequeno.
Guest lecture / keynote speech	Explicación de temas.
Seminar	Discusión en máis profundidade de temas. Realizaráanse en grupo reducido para favorecer a participación de todas/os.
Workbook	Leer os textos do corpus (obras ou fragmentos)

Personalized attention	
Methodologies	Description
Supervised projects	O alumnado deberá preparar traballos individuais e por grupos sobre textos e temas do corpus para a súa presentación escrita ou oral.

Assessment			
Methodologies	Competencies	Description	Qualification
Seminar	A11 A13 B6 B11	Ver sesión maxistral	30
Guest lecture / keynote speech	A9 A10	Duas probas (unha hacia metade do curso; outra na data asignada para o exame final) nas que o alumnado deberá amosar o seu dominio nos contidos e destrezas traballados nas sesión maxistras e tamén nos grupos reducidos e semanarios. Deberase acadar unha cualificación mínima de 4 sobre 10 en cada unha das dúas probas para que a nota resultante poida ser sumida á obtida no resto das actividades avaliadas	30
Workbook	A9 A10 B9 B10	Haberá &quot;tests&quot; de lectura para incentivar o esforzo cotiá da lectura.	10
Supervised projects	A9 A10 A11 A13 B6 B7 B9 B11	Traballos puntuables de diverso tipo.	20
Directed discussion	A9 A10 A11 A13 B6 B7 B9 B10 B11	O profesor valorará o traballo dos estudantes a diario e o seu compromiso. Teráse en conta a participación activa e a atención prestada.	10

Assessment comments

Sources of information



Basic

- (). .
  - Hidalgo Andreu, Pilar (1978). La ira y la palabra. Teatro inglés actual . Madrid. Cupsa
  - Hayman, David (1987). Re-Forming the Narrative: Toward a Mechanics of Modernist Fiction . Ithaca y Londres. Cornell UP
  - Greenblatt, Stephen, et al (eds) (2006). The Norton Anthology of English Literature: The Romantic Period through the Twentieth Century . Nueva York: Norton
  - Greenblatt, Stephen, et al (eds) (2005). The Norton Anthology of English Literature: The Victorian Age . Nueva York. Norton
  - Galván Reula, Juan F. (1988). Formas nuevas en la ficción británica: David Lodge, Ian McEwan y Salman Rushdie. La Laguna: Univ. de La Laguna
  - Novak, Hunter, McKeon, Zimmerman y Todd (2000). Eighteenth-Century Fiction 12, 2-3 (2000), Monográfico ?Reconsidering the Rise of the Novel?. . USA
  - Damrosch , D y Dettmar, K (eds) (2009). The Longman Anthology of British Literature, Volume 2C: The Twentieth Century and Beyond (4th Edition). Londres: Longman
  - Butler, Marilyn (1981). Rebels and Revolutionaries: English Literature and its Background, 1760-1830 . Londres y Oxford. O.U.P.
  - Brantlinger, P. y Thesing, W. (eds) (2005). A Companion to the Victorian Novel . Oxford. Blackwell
  - Álvarez Amorós et al (1998). Historia crítica de la novela inglesa . Salamanca. Ediciones Colegio de España
  - Day, G. y Keegan, B. (eds) (2009). The Eighteenth-Century Literature Handbook . Londres. Continuum
  - Marcus, L. and Nicholls, P. (eds). (2005). The Cambridge History of Twentieth-Century English Literature . Cambridge. Cambridge Univ Press
  - Spencer, Jane (1986). The Rise of the Woman Novelist: From Aphra Behn to Jane Austen . Oxford. Blackwell
  - Yolton, John, et al (eds.) (1991). The Blackwell Companion to the Enlightenment . Oxford. Blackwell
  - Warwick, A. &&&& Willis, M. (eds) (2005). The Victorian Literature Handbook . Londres. Continuum
  - Probyn, Clive T. (1987). English Fiction of the Eighteenth Century, 1700-1789 . Londres y Nueva York: Longman
  - Probyn, Clive T., (1984). English Poetry. Londres. Longman
  - Bobes Naves, Carmen (1987). Semiología de la obra dramática . Madrid. Cátedra
  - Onega, S. &&&& J. A. García Landa (eds) (1996). Narratology: An Introduction. Londres: Longman
- Readings: Passages from Gulliver's Travels, Moll Flanders and A Sentimental Journey. Poems by Blake, Wordsworth, Coleridge, Burns, Keats, Shelley, Byron; Extracts from Frankenstein and Ivanhoe. Extracts from Emma, Wuthering Heights, Middlemarch, Hard Times and Jude the Obscure. Students will be expected to read at least one of these novels in its entirety. Poems by Owen and Sassoon. Extracts from Women in Love, Mrs Dalloway and Dubliners. Extracts from Selected Poetry of TS Eliot. Extracts from 1984, Look Back in Anger, Rosencratz and Guildenstern Are Dead, The French Lieutenant's Woman. Extracts from poetry and prose works from the period. Selected extracts from The Trick is to Stop Breathing, London Fields, Trainspotting, Atonement. Students will be expected to read at least one of these novels in its entirety. Students will be provided with all extracts at the beginning of the course. The novels to be read in their entirety must be acquired by students. Details will be given at the beginning of the course.
- Readings: Passages from Gulliver's Travels, Moll Flanders and A Sentimental Journey. Poems by Blake, Wordsworth, Coleridge, Burns, Keats, Shelley, Byron; Extracts from Frankenstein and Ivanhoe. Extracts from Emma, Wuthering Heights, Middlemarch, Hard Times and Jude the Obscure. Students will be expected to read at least one of these novels in its entirety. Poems by Owen and Sassoon. Extracts from Women in Love, Mrs Dalloway and Dubliners. Extracts from Selected Poetry of TS Eliot. Extracts from 1984, Look Back in Anger, Rosencratz and Guildenstern Are Dead, The French Lieutenant's Woman. Extracts from poetry and prose works from the period. Selected extracts from The Trick is to Stop Breathing, London Fields, Trainspotting, Atonement. Students will be expected to read at least one of these novels in its entirety. Students will be provided with all extracts at the beginning of the course. The novels to be read in their entirety must be acquired by students. Details will be given at the beginning of the course.



Complementary	
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## Recommendations

Subjects that it is recommended to have taken before

Subjects that are recommended to be taken simultaneously

Subjects that continue the syllabus

Introdución aos Estudos Literarios/613G03005

Literatura Inglesa 1/613G03010

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.