



Teaching Guide

| Teaching Guide | | | | |
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| Identifying Data | | | | 2018/19 |
| Subject (*) | Artistic and Literary Manifestations in English-Speaking Countries | | Code | 613505018 |
| Study programme | 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 | Optional | 3 |
| Language | English | | | |
| Teaching method | Face-to-face | | | |
| Prerequisites | | | | |
| Department | Filoloxía InglesaLetras | | | |
| Coordinador | Cabarcos Traseira, Maria Jesus | E-mail | maria.jesus.cabarcos@udc.es | |
| Lecturers | Cabarcos Traseira, Maria Jesus | E-mail | maria.jesus.cabarcos@udc.es | |
| Web | www.imaes.eu/?page_id=31 | | | |
| General description | <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 |
|------|-----------------------------|
|------|-----------------------------|

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. | A1 | B1 | C1 |
| | A1 | B1 | C1 |
| | A1 | B1 | C1 |
| | A1 | B1 | C1 |
| | | B1 | |
| | | B1 | |
| | | B1 | |
| | | B1 | |
| 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. | A1 | B1 | C1 |
| | A1 | B1 | C1 |
| | A1 | B1 | C1 |
| | A1 | B1 | C1 |
| | A1 | B1 | |
| | A1 | B1 | |
| | A1 | B1 | |
| | | B1 | |

Contents

| Topic | Sub-topic |
|-------|-----------|
|-------|-----------|



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|---------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 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). | <ul style="list-style-type: none"> - Ekphrasis: from classic Greek examples to Romantic reconceptualizations and contemporary inspirations. - Various examples in poetry and narrative form. <p>Viewing / reading: Frans Claerhout and Zakes Mda.</p> |
| Film and literature | <ul style="list-style-type: none"> - Film adaptation of literary classics. - "Drover's wives" and Ned Kelly in history, literature and visual arts. |
| TV and literature. | <ul style="list-style-type: none"> - Contemporary narrative TV classics. - TV Series. <p>Viewing / reading: Sherlock Holmes and /or The Handmaid's Tale.</p> |

| Planning | | | | |
|---------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------|----------------------|-------------------------------|-------------|
| Methodologies / tests | Competencies | Ordinary class hours | Student's personal work hours | Total hours |
| Workshop | A1 A2 A3 A6 A10 A15 B4 B5 B7 B8 B10 C2 C4 | 14 | 35 | 49 |
| ICT practicals | A6 B1 B2 B3 B6 B7 B8 B9 B10 C3 C2 | 0 | 7 | 7 |
| Supervised projects | A1 A2 A3 A6 A9 A10 A14 A15 B1 B2 B3 B4 B5 B6 B7 B8 B10 C2 C3 C7 C8 | 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 for being 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 | Description | Qualification |
| Supervised projects | A1 A2 A3 A6 A9 A10 A14 A15 B1 B2 B3 B4 B5 B6 B7 B8 B10 C2 C3 C7 C8 | 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 |



| | | | |
|----------|-------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| Workshop | A1 A2 A3 A6 A10 A15 B4 B5 B7 B8 B10 C2 C4 | 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. | 50 |
|----------|-------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|

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 date. 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 assesment regulations stated in the courses' Teaching Guides, and notwithstanding the consequences that absence from specific sessions might have for final assesment. 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. Instructors may use the plagiarism-detection service "Turnitin" to check students' work. 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

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| Basic | 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. |
| 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.