



## Teaching Guide

Teaching Guide				
Identifying Data			2020/21	
Subject (*)	Artistic and Literary Manifestations in English-Speaking Countries		Code	613505118
Study programme	Mestrado Universitario en Estudos Ingleses Avanzados e as súas Aplicacións (2019)			
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>			
Contingency plan	<p>1. Modifications to the contents</p> <p>Although the intention is to fulfill all the teaching objectives, pending required readings will be reconsidered, shortened and/or substituted.</p> <p>2. Methodologies</p> <p>*Teaching methodologies that are maintained</p> <p>ICT Practicals</p> <p>*Teaching methodologies that are modified</p> <p>Workshops and Supervised Projects will be adapted to an exclusively distant-learning format, via Moodle / Teams. Thus, self-explicative powerpoint presentations and other teaching / learning material, with a guide to fulfill progressive goals will be uploaded. Other assignments will be adapted to these media as well: debates will take place in forums via Moodle/Teams and oral tasks will have the option of becoming written.</p> <p>3. Mechanisms for personalized attention to students</p> <p>Moodle/Teams/Email/Phone</p> <p>4. Modifications in the evaluation</p> <p>What is indicated by the Teaching guide will still be valid, although it will take place online exclusively.</p> <p>*Evaluation observations:</p> <p>5. Modifications to the bibliography or webgraphy</p> <p>None</p>			



Study programme competences	
Code	Study programme competences
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.
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
B5	CB10 ? Students should have the necessary learning skills to allow them to continue studying in a largely autonomous manner.
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
B8	G03 ? An efficient use of new information technology and communication in English Studies is a necessary skill.
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.
B12	G07 ?Linguistic competence (C2 level) in oral and written English must be developed and consolidated.
B13	G08 ? Students should become progressively autonomous in the learning process, and in the search for appropriate resources and information, via the use of bibliographic and documentary sources related to English Studies.
B14	G09 ? Students are expected to be able to carry out research projects of an academic nature in the different fields of English Studies
B15	G10 ? The ability to present and defend a research project using adequate terminology and resources appropriate to the field of study is a skill which should be acquired.

Learning outcomes			
Learning outcomes		Study programme competences	
The student will be able to relate literary with other artistic texts, as well as with the social, economic, cultural and political context within which the literary ones were written and the visual ones were produced.		AR12	BR5
		AR13	BR7
			BR10
			BR12
			BR13
			BR14



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.	AR10	BR1
	AR12	BR3
	AR13	BR4
		BR5
		BR6
		BR7
		BR8
		BR9
		BR10
		BR11
		BR12
		BR13
		BR14
		BR15

Contents	
Topic	Sub-topic
Ekphrasis: the verbal representation of visual representation.	<ul style="list-style-type: none"> <li>- The (im)possibility of ekphrasis;</li> <li>- from classic Greek examples to Romantic reconceptualizations and contemporary inspirations.</li> </ul> <p>Selected viewings / readings from Homer to Keats to 21st-century authors.</p>
Interrogating ekphrasis: whose gaze? Which object?	<ul style="list-style-type: none"> <li>- ekphrasis and postcolonialism;</li> <li>- ekphrasis and gender studies;</li> <li>- ekphrasis and ecocriticism.</li> </ul>

Planning				
Methodologies / tests	Competencies	Ordinary class hours	Student's personal work hours	Total hours
Workshop	A12 A13 B4 B6 B9 B11 B12	14	35	49
ICT practicals	B3 B5 B6 B8 B10 B12 B13	0	7	7
Supervised projects	A10 A12 A13 B1 B3 B4 B5 B6 B7 B9 B10 B11 B12 B13 B14 B15	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 final project which might consist of a critical analysis or a literature review.

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	A10 A12 A13 B1 B3 B4 B5 B6 B7 B9 B10 B11 B12 B13 B14 B15	Two different options are available for this final, individual project:  1. Writing a literature review on the field / genre / analytical tool of ekphrasis. 2. Writing a conference paper on the ekphrastic connection between, for example, a novel and a painting, or using ekphrasis as an analytical tool to promote a critical analysis of a specific text.  Either option should be 8-10 pages long and double-spaced, use 12 Times New Roman and conform to the MLA style of citation.  This project is due on the official date set for the final exam.	50
Workshop	A12 A13 B4 B6 B9 B11 B12	Active participation in and contribution to every class discussion, debate or activity will be taken into account. Hence, preparation of the material assigned prior to class is essential.  Students can also expect to be asked to guide class discussion on previously selected literary texts and visual art, as well as to present to the class on critical articles. The dates of both these activities will be decided with the students at the beginning of this subject.	50

Assessment comments
<p>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.</p>

Sources of information
------------------------



<b>Basic</b>	<p>Fraser, Hilary. <i>Women Writing Art History in the Nineteenth Century: Looking Like a Woman.</i> Cambridge: Cambridge University Press, 2014. Giddings, Robert, Keith Selby and Chris Wensley. <i>Screening the Novel: The Theory and Practice of Literary Dramatization</i>. London: MacMillan, 1990. Gronlund, Melissa. "A Short History of Ekphrasis and its Demanding Audience," in Rike Frank (ed.), <i>Sketches of Universal History Compiled from Several Authors by Sarah Pierce</i>, Book Works (2013): 31-38.</p> <p><a href="https://www.academia.edu/34879546/Sketches_of_Universal_History_Compiled_from_Several_Authors_by_Sarah_Pierce">https://www.academia.edu/34879546/Sketches_of_Universal_History_Compiled_from_Several_Authors_by_Sarah_Pierce</a> Heffernan, James A. W. "Ekphrasis and Representation." <i>New Literary History</i>, 22.2 (1991): 297-316. Heffernan, James A. W. <i>Museum of Words: The Poetics of Ekphrasis from Homer to Ashbery</i>. Chicago: The University of Chicago Press, 1993. Messenger, Cynthia. "But How Do You Write a Chagall?": Ekphrasis and the Brazilian Poetry of P.K. Page and Elizabeth Bishop. <i>Canadian Literature: A Quarterly of Criticism and Review</i>, Vol. 142/143 (Fall/Winter 1994): 102-117. <a href="https://canlit.ca/article/but-how-do-you-write-a-chagall/Mitchell">https://canlit.ca/article/but-how-do-you-write-a-chagall/Mitchell</a>, W.J.T. "Ekphrasis and the Other." <i>Picture Theory</i>. Chicago: University of Chicago Press, 1994, pp. 151-181. <a href="https://romantic-circles.org/editions/shelley/medusa/mitchell.html">https://romantic-circles.org/editions/shelley/medusa/mitchell.html</a></p> <p>Fraser, Hilary. <i>Women Writing Art History in the Nineteenth Century: Looking Like a Woman.</i> Cambridge: Cambridge University Press, 2014. Giddings, Robert, Keith Selby and Chris Wensley. <i>Screening the Novel: The Theory and Practice of Literary Dramatization.</i> London: MacMillan, 1990. Gronlund, Melissa. "A Short History of Ekphrasis and its Demanding Audience," in Rike Frank (ed.), <i>Sketches of Universal History Compiled from Several Authors by Sarah Pierce</i>, Book Works (2013): 31-38.</p> <p><a href="https://www.academia.edu/34879546/Sketches_of_Universal_History_Compiled_from_Several_Authors_by_Sarah_Pierce">https://www.academia.edu/34879546/Sketches_of_Universal_History_Compiled_from_Several_Authors_by_Sarah_Pierce</a> Heffernan, James A. W. "Ekphrasis and Representation." <i>New Literary History</i>, 22.2 (1991): 297-316. Heffernan, James A. W. <i>Museum of Words: The Poetics of Ekphrasis from Homer to Ashbery.</i> Chicago: The University of Chicago Press, 1993. Messenger, Cynthia. "But How Do You Write a Chagall?": Ekphrasis and the Brazilian Poetry of P.K. Page and Elizabeth Bishop. <i>Canadian Literature: A Quarterly of Criticism and Review</i>, Vol. 142/143 (Fall/Winter 1994): 102-117. <a href="https://canlit.ca/article/but-how-do-you-write-a-chagall/Mitchell">https://canlit.ca/article/but-how-do-you-write-a-chagall/Mitchell</a>, W.J.T. "Ekphrasis and the Other." <i>Picture Theory.</i> Chicago: University of Chicago Press, 1994, pp. 151-181. <a href="https://romantic-circles.org/editions/shelley/medusa/mitchell.html">https://romantic-circles.org/editions/shelley/medusa/mitchell.html</a></p>
<b>Complementary</b>	<p>Cahir, Linda Costanzo. <i>Literature into Film: Theory and Practical Approaches</i>. Jefferson, N.C.: McFarland &amp; Co. 2006. Cartmell, Deborah &amp; Imelda Whelehan (eds). <i>The Cambridge Companion to Literature on Screen</i>. Cambridge: Cambridge University Press, 2007. McFarlane, Brian. <i>Novel to Film: An Introduction to the Theory of Adaptation</i>. Oxford: Clarendon Press, 1996. Sanders, Julie. <i>Adaptation and Appropriation</i>. New York: Routledge, 2005. Cahir, Linda Costanzo. <i>Literature into Film: Theory and Practical Approaches.</i> Jefferson, N.C.: McFarland &amp; Co. 2006. Cartmell, Deborah &amp; Imelda Whelehan (eds). <i>The Cambridge Companion to Literature on Screen.</i> Cambridge: Cambridge University Press, 2007. McFarlane, Brian. <i>Novel to Film: An Introduction to the Theory of Adaptation.</i> Oxford: Clarendon Press, 1996. Sanders, Julie. <i>Adaptation and Appropriation.</i> New York: Routledge, 2005.</p>

## 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.