UNIVERSIDADE DA CORUÑA

Teaching Guide					
Identifying Data					2019/20
Subject (*)	English Literature and Literary Criticism			Code	613G03032
Study programme	Grao en Inglés: Estudos Lingüísticos e Literarios				
Descriptors					
Cycle	Period	Year		Type	Credits
Graduate	2nd four-month period	Third		Optional	4.5
Language	English				
Teaching method	Face-to-face				
Prerequisites					
Department	Letras				
Coordinador	Gomez Blanco, Carlos Juan		E-mail	carlos.gomezb@udc.es	
Lecturers	Gomez Blanco, Carlos Juan Simal Gonzalez, Begoña		E-mail	carlos.gomezb@udc.es begona.simal@udc.es	
Web					
General description	Study of the most important schools of literary theory in relation with English literary texts.				

Study programme competences	
Code	Study programme competences
A1	Coñecer e aplicar os métodos e as técnicas de análise lingüística e literaria.
A2	Saber analizar e comentar textos e discursos literarios e non literarios utilizando apropiadamente as técnicas de análise textual.
A3	Coñecer as correntes teóricas da lingüística e da ciencia literaria.
A10	Ter capacidade para avaliar criticamente o estilo dun texto e para formular propostas alternativas e correccións.
A11	Ter capacidade para avaliar, analizar e sintetizar criticamente información especializada.
A14	Ser capaz para identificar problemas e temas de investigación no ámbito dos estudos lingüísticos e literarios e interrelacionar os distintos aspectos destes estudos.
A15	Ser capaz de aplicar os coñecementos lingüísticos e literarios á práctica.
A16	Ter un coñecemento avanzado das literaturas en lingua inglesa.
B1	Utilizar os recursos bibliográficos, as bases de datos e as ferramentas de busca de información.
B3	Adquirir capacidade de autoformación.
B5	Relacionar os coñecementos cos doutras áreas e disciplinas.
B7	Ter capacidade de análise e síntese, de valorar criticamente o coñecemento e de exercer o pensamento crítico.
B8	Apreciar a diversidade.
B9	Valorar a importancia que ten a investigación, a innovación e o desenvolvemento tecnolóxico no avance socioeconómico e cultural da sociedade.
B10	Comportarse con ética e responsabilidade social como cidadán/á e profesional.

Learning outcomes			
Learning outcomes	Study programme competences		
Be acquainted with the basic schools of literary theory	A1 A2 A3	B8	C6
Be aware of the importance of behaving fairly and correctly.		B8 B9 B10	C6 C7 C8
Improve Spoken and Written English skills	A6		
Be aware of the importance of research			C6 C7 C8

Learn to relate sources of different kinds	A1 A2 A3 A10 A11		
Improve selfteaching skills.	A15	B3	
Value diversity	A15		
Be more critical and aware concerning discourse.	A2 A10 A11 A15 A16		
Learn to use literary competence skills with texts.		B1 B2 B3 B7	
Learn more about English Literature.	A16	B5 B8	
Learn to analyse and comment on literary and nonliterary discourse using literary analysis techniques properly.	A1 A2 A15	B7	
To know and apply the methods and techniques of linguistic and literary analysis	A1 A2 A15		
Be aware of the importance of behaving fairly and correctly.		B10	
use of information assets with this subject.	A14	B1 B3 B7 B9	

Contents	
Topic	**Sub-topic**
1. Concepts	1.1 What is literature? And English literature? 1.2 What is Literary Theory? What is it for?1.3 Writers and critics: who does the text belong to? 1.4 Validation: the literary canon. 1.5 Mediation agents (audiences, publicity, translators, critics, scholars, etc). 1.6 Centre and periphery: standards y alternatives. 1.7 A brief view of the history of literary theory: from Matthew Arnold, the Cambridge critics and the New Critics up to ecocriticism.
2. Text, author and reader	2.1 "Meaning" and "significance" (Hirsch) 2.2 Objectivity: authorial intention and reception. Is the author dead? 2.3 Open / closed (Eco). 2.4 Related sources: I. A Richards, Hirsch, Roland Barthes, Umberto Eco, W. Iser, Wayne C. Booth, Estructuralismo, Stanley Fish.

3. The authorial persona	3.1 Implied authors and narrators. A study of the processes of communication. Tellability. Identity. Narrators and narratees. Voice and point of view. 3.2 Poetic voice and alter ego. 3.3 Playwrights and their characters (the problem of satire in the theatre) 3.4 Drama and the theatre: performance texts. 3. 5 Sources: E. M. Forster and E. Muir on the novel; Wayne C. Booth and the Chicago School; Speech Act theories (Grice and M- L- Pratt in particular); Chatman's and Genette's studies on narratology.
4. Form and content. The literary language	4.1 Does a literary language exist? 4.2 Does form mean? Is literature useful? Fiction/Non fiction. 4.3 Semiotics: Saussure and Peirce. 4.4 Metaphor, metonymy: a structuralist explanation of modernism and realism. 4.5 Phonocentrism: from Structuralism to Poststructuralism. Text as communication or pleasure. 4.6 Sources: Liberal humanists, Formalists and Marxists, Fowler, Lodge, Deconstruction, Barthes.
5. Text, history, culture and nature	5.1 Historiography and the historical novel. 5.2 The universal versus the contextual. 5.3 The concepts of culture and ideology. 5.4 Gender: theories and evolution. Gay studies. 5.6 Power and subversion: Foucault and the discursive surveillance of the State. Historicism and Cultural Materialism. 5.7 National/linguistic identity. Postcolonialism versus Eurocentrism. 5.8 Nature: ecocriticism. 5.9 Hayden White, Eagleton, Dollimore, Bakhtin, Said.
6. Literary analysis from different perspectives.	6.1 Reading Aphra Behn's The Rover 6.2 Reading Conrad's Heart of Dakness 6.3 Various extracts from a few sources (photocopies or pdfs)

Planning				
Methodologies / tests	Competencies	Ordinary class hours	Student?s personal work hours	Total hours
Guest lecture / keynote speech	A1 A2 A3 A15 A1 A2 A3 A10 A11 A14 A15 A16 B8 B9 B10 B1 B3 B5 B7 B8 B9 B10 C6 C8	12	11	23
Workbook	A1 A2 A3 B3 B5 B7 C6 C7 C8	0	35	35
Supervised projects	A1 A2 A3 A6 A15 A1 A2 A3 B1 B2 B3 B7 B8 B9 C6 C7 C8	1	11	12
Oral presentation	A1 A2 A3 A6 A7 A15 B1 B2 B3 B5 B7 B8 B9 B10	4	10	14
Mixed objective/subjective test	A1 A2 A3 A6 A7	0	4	4
Document analysis	A1 A2 A3 A6 A7 A15	10	7	17
Directed discussion	A1 A2 A3 A6 A7 A15 B5 B7	2.5	3	5.5
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**
Guest lecture / keynote speech	The teacher will introduce basic concepts, and data about Schools and authors.
Workbook	Reading primary sources through photocopies, website pages and books from the library. As far as the two literary texts (Behn e Conrad), there exist copies in the library.
Supervised projects	An academic essay in between 6 and 8 pages long (double spaced, works cited list included). The subjects will be indicated during the course.
Oral presentation	A a brief oral presentation done by one-three students concerning a) the two main literary texts, b) a literary theory question or source
Mixed objective/subjective test	An evaluatory test that may include two or three different kinds of exam such as a multiple choice test, a textual commentary and a brief essay on one of the two literary texts.
Document analysis	The students work with sources of different kinds.
Directed discussion	Debate in class. Always after an oral presentation. Often done when analysing texts in class.

Personalized attention	
Methodologies	**Description**
Oral presentation Supervised projects	The students will be guided in order to write or present orally an essay. They'll be in touch by EMail or UDC Moodle when necessary.

Assessment			
Methodologies	**Competencies**	**Description**	**Qualification**
Oral presentation	A1 A2 A3 A6 A7 A15 B1 B2 B3 B5 B7 B8 B9 B10	Oral presentation done alone or in a small group (2 or three people). 1 point. Should it be impractical or impossible to do (too many students, for example), the written essay will be worth 3 points instead of 2.	10
Mixed objective/subjective test	A1 A2 A3 A6 A7	Evaluation at the end of the course. 50 per cent (5 points). Students must obtain a minimum of two points in the exam to pass (and the average must be 5).	50
Document analysis	A1 A2 A3 A6 A7 A15	Commentaries done in class (2 points)	20
Supervised projects	A1 A2 A3 A6 A15 A1 A2 A3 B1 B2 B3 B7 B8 B9 C6 C7 C8	An essay done individually. It must be original and personal, and any borrowings quoted correctly. 2 points From 6 to 8 double-spaced pages. The essay must be delivered before the classes are over.	20

Assessment comments

In this subject, what is evaluated is the student´s literary competence at analysing texts using various literary perspectives. A general knowledge of the literary schools is also valued, but to a lesser degree. The final mark must be 5 or more to pass . Also 2 out of 5 in the exam, and 2 out of 5 in the continuous evaluation are required.Essays must be original, not copied. We can use "Turnitin" to check them for wrong citations, plagiarism or any other type of fraud. Should this occur, the rules for plagiarism will be applied. (Normas de avaliación, revisión e reclamación das cualificacións dos estudos de grao e mestrado universitario). "Turnitin"recognises papers previously turned in by other people (or the student him/herself) at this university or other universities, as well as other material found on Internet. Those students that do not do commentaries in class, essays etc, have no continuous evaluation marks, so they will have to recover at least two out of 5 points in the second opportunity examination. They may obtain 5 out of 5 in the first opportunity exam (not easy to do), but they would not pass the subject yet. English is the only language used in class and exams. Mistakes must be avoided. Plagiarism is also forbidden. Borrowing ideas from the teacher and books is understandable, but students must try to do their own research. Their input is essential. When a student for whatever justified reason (illness, exemption, etc) cannot do the continuous evaluation pratices he or she must tell the teacher in advance, otherwise he or she will have to wait for the second opportunity evaluation to make up for such parts. He/she may submit a second piece of written work before the first opportunity exam so that the activity can count as 2 points out of 10. Those students who attend and participate in the continuous assessment activities will be eventually considered "No Presentados" (absent from examination) only if they have done less than 25% of the required activities.

Those students that have been officially given a dispensation (exemption), in accordance with the regulations of this university, must tell the teacher in advance, during the first two weeks of the course. Such students will be assessed in either of the opportunities according to the criteria for the July opportunity. In July the second opportunity evaluation takes place. Those students that have not done or passed the continuous evaluation parts will be given the chance to do so by doing the essays or commentaries necessary. A second 5 point exam is also done at that time for those that failed it earlier or did not take it. That is, the second (July) opportunity will consist of a 50% final exam and 50% activities repeating or replacing the continuous assessment work. Those students sitting the December exam (final exam brought forward) will be assessed according to the criteria for the July opportunity.

Sources of information	
Basic	Esta bibliografía é de fontes teóricas de consulta. Se facilitarán fotocopias varias durante o curso para traballar con elas.Ademáis, se deben ler varios textos literarios para explorar as aproximacións críticas explicadas:Aphra Behn, The Rover.Joseph Conrad, Heart of Darkness.POSTCOLONIAL STUDIES, CRITICAL RACE STUDIES, ECOCRITICISM:Helena María Viramontes, "The Cariboo Cafe" (relato)Selección de poemas (Kipling, Divakaruni, Hong...)Extractos de Aravind Adiga's The White TigerExtractos de Karen Tei Yamashita's Through the Arc of the Rainforest

Complementary	Guerin, Wilfred L., et al. (1992). A Handbook of Critical Approaches to Literature. 3rd ed. New York: Oxford University Press Barry, Peter (2002). Beginning Theory: An Introduction to Literary and Cultural Theory. Manchester: Manchester University Press, 1995 (2002). Culler, Jonathan (2000). Breve introducción a la teoría literaria. Barcelona: Crítica. (Literary Theory: A Very Short Introduction).Elam, Keir. The Semiotics of Theatre and Drama. London: Routledge. Tyson, Lois (2006). Critical Theory Today: A User-Friendly Guide. London: Routledge Ryan, Michael (2010). Cultural Studies: A Practical Introduction. UK: Wiley-Blackwell, 2010. Eagleton, Terry (1996). Literary Theory. Oxford: Blackwell Bertens, Hans (2014). Literary Theory: The Basics. . London: Routledge. Third edition. Lodge David, ed. (2000). Modern Criticism and Theory: A Reader . London: Longman Belsey, Catherine (2002). Post-Structuralism: A Very Short Introduction.. Oxford: OUP, 2002. Peck, John, and Martin Coyle, eds (1995). Practical Criticism. (How to Study Literature series). Basingstoke: Macmillan Selden, Raman, Peter Brooker and Peter Widdowson (1997). Practising Theory and Reading Literature. Hempstead: Prentice Hall Europe Pearce, Lynne (1994). Reading Dialogics . London: Edward Arnold Eagleton, Terry (1998). The Eagleton Reader . Oxford: Blackwell Glotfelty, Cheryll and Harold Fromm (1996). The Ecocriticism Reader: Landmarks in Literary Ecology.. Athens: The U of Georgia P. Leich, Vincent B. ed., et al (). The Norton Anthology of Theory and Criticism. New York: Norton Kermode, Frank & John Hollander eds. (1973). The Oxford Anthology of English Literature. London: OUP. Said, Edward W (1983). The World, the Text, and the Critic. Cambridge (MA): Harvard UP Gates, Henry Louis, ed. (1986). ?Race,? Writing and Difference. Chicago: The U of Chicago P

Recommendations
Subjects that it is recommended to have taken before
Introdución aos Estudos Literarios/613G03005 Literatura Inglesa 1/613G03010 Literatura Inglesa 2/613G03017 English Literature (16th and 17th Centuries)/613G03021
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.