

**GUÍA PARA EL ESTUDIANTE**  
**Plan experimental ECTS**  
**FACULTAD DE LETRAS**  
**UCLM**  
**CURSO 2009-2010**

**I. DATA**

Subject: ENGLISH LITERATURE III	
Code:	
Type of course: COMPULSORY	
Year: 3º	
Group: ONLY ONE	
Duration: ANNUAL	
Departamento: FILOLOGÍA MODERNA	
Área de conocimiento: FILOLOGÍA INGLESA	
Profesor: BEATRIZ GONZÁLEZ MORENO	
Office: 3127	Phone number: 217
e-mail: Beatriz.Gonzalez@uclm.es	

**II. NUMBER OF CREDITS ALLOCATED**

ECTS CREDITS: 9
HOURS: 225

**III. SCHEDULE**

Lectures: Wednesday 12,30-13,30; Thursday 13:30 – 14:30; Friday 11:30-12:30
Office Hours: W 10:30-11:30; 13,30 – 14,30; 16:30-17:30 / F 9:30-11:30;13:30-14:30

**IV. PREREQUISITES**

Students should be able to read with understanding and fluency.

## **V. AIMS**

The aim of the course is to acquaint students with basic developments in the history of English literature from the Romantic period to the Twentieth Century. The course will look at a variety of literary texts and examine their formal features as well as the cultural, social, historical and political contexts in which they appeared.

## **VI. COMPETENCIES**

Students who successfully complete this course will be able to demonstrate the following on appropriate testing/evaluation instruments:

1. An ability to analyze a piece of literature from the assigned period and effectively write about it using appropriate critical strategies and other materials required by the instructor.
2. An ability to appreciate literature in its broader social context and thereby garner insights into the human condition through examination of such fundamental relationships as those between man and self, man and society, and man and Nature.
3. An appreciation for the historical context of literature, how it affects and reflects the age in which it was written, and how it is linked to broader historical currents in politics, philosophy, psychology, science, art, and music as well as how it resonates within contemporary culture.
4. An ability to produce clear, correct, and coherent prose adapted to purpose, occasion and audience (eg. Didactic unit / temario de oposiciones)
5. An ability to communicate orally in clear, coherent, and persuasive language appropriate to purpose, occasion, and audience (eg. Didactic unit / temario de oposiciones)

## **VII. CONTENTS:**

### **A) CONCEPTS**

#### PART I *The Romantic Period*

- To introduce students to Romantic poetry
- To comment on the notion of nature, imagery, imagination and vision
- To review the birth of the gothic novel and fully understand in context Mary Shelley's *Frankenstein*
- To analyse the development of the novel

## PART II: *The Victorian Age*

- To review the poetic genre and analyse the Victorian poetry – an overview of the ballad
- To introduce the student to the Victorian novel
- To comment on the Victorian scene:
  - The “Two Nations”
  - The novel and the middle class
  - The industrial scene
  - Religion and the Empire and politics
  - The Woman Question
  - Aestheticism

## PART III: *The Twentieth Century*

- To introduce the student to the main literary productions and movements of the 20th century (Modernism and the Bloomsbury Group)
- To review the development of the different genres
- To review and comment on the main literary concepts analysed so far (*Bildungsroman*, stream of consciousness, epiphany, utopia/ dystopia)

### **B) PROCEDURES**

At the end of the course, the student should have demonstrated through tests, quizzes, reading assignments, research assignments, class discussions, and writing assignments all of the following knowledge:

1. The ability to write clearly and analytically about British literature.
2. Knowledge of the connections between different pieces of literature in terms of theme, subject, form, style, and motif.
3. Knowledge of various ways of approaching works of literature, which may include formalism, structuralism, gender studies, psychoanalytical, etc.
4. Knowledge of appropriate literary terms.

### **C) ATTITUDES**

At the end of the course, the student should be aware of the following:

1. Awareness of continuing influence of literary works in popular culture.
2. Awareness of influences of culture on literature and the literature on the culture.
3. Awareness of the humanistic aspects of British literature.

4. Awareness that literature offers many possible interpretations and that its viability depends on making personal connections.
5. Awareness of the emotional richness of language in literature.

At the end of the course, the student should have demonstrated an ability to do the following:

1. Ability to make connections between different pieces of literature in terms of theme, subject, form, style, and motif.
2. Ability to analyze and discuss literature and to contribute to class discussion.
3. Ability to write clearly and effectively about British literature.
4. Ability to define and correctly use literary terms appropriate for the material.

## VIII. BIBLIOGRAPHY AND OTHER RESOURCES

- ÁLVAREZ AMORÓS, José Antonio (1986). *En torno al discurso narrativo de Dubliners*. Alicante: Universidad de Alicante.
- BALDICK, Chris (1987). *In Frankenstein's Shadow: Myth, Monstrosity, and Nineteenth-Century Writing*. Oxford: Clarendon Press.
- BALLESTEROS, Antonio (1998). *Narciso y el doble en la literatura fantástica victoriana*. Cuenca: Servicio de Publicaciones de la UCLM.
- BARLOW, Adrian (2000). *The Great War in British Literature*. CUP.
- BOTTING, Fred (1996). *Gothic*. London: Routledge.
- BUTLER, Marilyn (1981). *Romantics, Rebels and Reactionaries: English Literature and Its Background, 1760–1830*. Oxford: Oxford University Press.
- CRONIN, Richard, Anthony Harrison y Alison CHAPMAN, eds. (2002). *A Companion to Victorian Poetry*. Oxford: Basil Blackwell.
- DENNIS, Barbara (2000). *The Victorian Novel*. CUP.
- GALVÁN REULA, Fernando (1988). *Formas nuevas en la ficción británica contemporánea: David Lodge, Ian McEwan y Salman Rushdie*. Tenerife: Universidad de La Laguna.
- GALVÁN REULA, Fernando (1998). “De la Segunda Guerra Mundial al presente, 1945–1995: Entre el realismo y la metaficción.” En José Antonio Álvarez Amorós, ed., *Historia crítica de la novela inglesa*, 255–307. Salamanca: Colegio de España.
- , ed (2000). *Márgenes y centros en la literatura británica actual*. Alcalá de Henares: Universidad de Alcalá de Henares.
- GONZÁLEZ, Beatriz (2007). *Lo sublime, lo gótico y lo romántico: la experiencia estética en el Romanticismo inglés*. Cuenca: Servicio de publicaciones UCLM.
- HIDALGO ANDREU, Pilar (1998). “La novela victoriana, 1840–1880.” En José Antonio Álvarez Amorós, ed., *Historia crítica de la novela inglesa*, 107–46. Salamanca: Colegio de España.
- HIDALGO, Pilar (1987). *La crisis del realismo en la novela inglesa contemporánea*. Málaga: Universidad de Málaga, 1987.

LÁZARO, Alberto (2005). *El modernismo en la novela inglesa*. Madrid: Editorial Síntesis

MYSZOR, Frank (2001). *The Modern Short Story*. CUP.

SMART, John (2001). *Twentieth Century British Drama*. CUP.

STEVENS, David (2000). *The Gothic Tradition*. CUP. (Cambridge Contexts in Literature)

STEVENS, David y Adrian BARLOW (2004). *Romanticism*. CUP (Contexts in Literature)

## IX. COURSE CONTENTS:

### A. Set Readings

#### PART I

WILLIAM BLAKE: From *Songs of Innocence and Experience*: ‘Infant Joy’, ‘Infant Sorrow’, ‘The Sick Rose’, ‘The Lamb’, ‘The Tyger’.

WILLIAM WORDSWORTH: “She dwelt among the untrodden ways”, ‘I Wandered Lonely as a Cloud’, “Lines composed a few miles above Tintern Abbey”.

SAMUEL TAYLOR COLERIDGE: ‘The Rime of the Ancient Mariner’, ‘Kubla Khan’.

PERCY BYSSHE SHELLEY: ‘Ozymandias’, ‘Ode to the West Wind’.

JOHN KEATS: ‘La Belle Dame sans Merci’, ‘Ode on a Grecian Urn’.

MARY W. SHELLEY: *Frankenstein*

JANE AUSTEN: *Sense and Sensibility*

#### PART II

ALFRED, LORD TENNYSON: ‘The Lady of Shalott’

CHARLOTTE BRONTË: *Jane Eyre* (Oxford World Classics).

CHARLES DICKENS, *Great Expectations*

#### PART III

##### Modernist fiction.

JOSEPH CONRAD: *Heart of Darkness*.

JAMES JOYCE: ‘The Dead’.

VIRGINIA WOOLF: *Orlando* (Penguin)

JEAN RHYS: *Wide Sargasso Sea* (Norton Critical Editions).

##### Poetry.

RUPERT BROOKE: ‘The Soldier’.

WILFRED OWEN: ‘Dulce et Decorum Est’.

SIEGFRIED SASSOON : ‘They’.

WILLIAM BUTLER YEATS: ‘The Second Coming’.

T. S. ELIOT: ‘The Love Song of J. Alfred Prufrock’.

DYLAN THOMAS: ‘Do Not Go Gentle into that Good Night’.

##### Drama and the ‘theatre of the absurd’.

SAMUEL BECKETT: *Waiting for Godot* (Faber).

JOHN OSBORNE: *Look Back in Anger* (Faber).

HAROLD PINTER: *The Dumb Waiter*.

\*\* Most of the above readings can be found in *The Norton Anthology of English Literature*, volume II.

**B. In-class activities:**

- Lectures: presentation and analysis of topics and units
- Practical commentaries: discussion of specific questions and problems related to the set readings

**C. Teacher-guided activities:**

- Advice concerning written essays and oral presentations
- Problem-solving sessions related to both contents and the evaluation process.

**D. Students' work**

Students should be aware of the fact that they are obliged to bring to the classroom the texts that are going to be discussed on that definite session. They are also expected to actively engage in class discussions. Please, make sure that you keep up with the readings. It is essential for the accurate development and advancement of the course, for most classes will be devoted to definite discussions of literary works. The methodology of the course is not based on taking vacuous notes, but on developing a serious critical approach to literary works of any kind. Do not count on catching up with your readings in the last two weeks: it simply would not work.

**Methodological description**

Activities	Type	Work Hours	Assessment	Percentage
Lectures	In-class	28	Final exam	12'4 %
Practical Sessions	In-class	28	Final exam	12'4 %
Tutorials	Teacher-guided	16	Essay	7'2 %
Self-Work (estimated workload for the student)	Preparing class work, set readings, etc	153	Final exam	68%
<b>TOTAL</b>		<b>225</b>		<b>100 %</b>

## X. WORKPLAN

WEEK	ACTIVITY
1	Lecture: Introduction to the Romantic Period
2	Practice: Blake
3	Practice: Wordsworth
4	Practice: Coleridge
5	Practice: P.B.Shelley
6	Practice: Keats
7	Practice: <i>Frankenstein</i>
8	Practice: <i>Sense and Sensibility</i>
9	Revision
10	Lecture: The Victorian Age
11	Practice: “The Lady of Shalott”
12	Practice: <i>Jane Eyre</i>
13	Practice: <i>Jane Eyre</i>
14	Practice: <i>Great Expectations</i>
15	Practice: <i>Great Expectations</i>
16	Lecture: Introduction to the Twentieth Century
17	Practice: <i>Heart of Darkness</i>
18	Practice: <i>Heart of Darkness</i>
19	Practice: ‘The Dead’
20	Practice: <i>Orlando</i>
21	Practice: <i>Orlando</i>
22	Practice: <i>Wide Sargasso Sea</i>
23	Practice: <i>Wide Sargasso Sea</i>
24	Practice: Oral presentations /poetry
25	Practice: Oral presentations / poetry
26	Practice: Oral presentations / drama
27	Practice: Oral presentations / drama
28	Revision

## XI- ASSESSMENT CRITERIA

The assessment criteria involve a combination of continuous assessment, practical work, assignments and a final exam. The overall mark at the end of the year comprises 30% continuous assessment and 70% final exam.

For those students who have failed to achieve the practical works required or who haven't attended classes regularly the overall mark will be exclusively that of the final exam.

## ✦ **Written Assignment.**

Write ONE essay, subject of your ORAL PRESENTATION, on any topic chosen from the Twentieth century. You might want to explore:  
<http://www.wwnorton.com/college/english/nael/20century/welcome.htm>

Essays are to be submitted in paper (typed written), **not** by email. Email submission will be ignored and will amount to a non-submission. The same will happen if a written assignment is submitted after the deadline. Due date: final exam

The following web pages could be of great help to get you started:

- <http://www1.aucegypt.edu/academic/writers/>
- <http://owl.english.purdue.edu/owl/resource/557/01/>
- <http://www.theory.org.uk/david/essaywriting.pdf>
- <http://www.lc.unsw.edu.au/onlib/pdf/essay.pdf>

- ✦ **Class Participation:** Regular and active class participation—including, of course, doing the readings—is essential, and amounts to an important part of your grade. Class participation obviously includes class attendance (if you're not there, you're not participating).
- ✦ **Final Exam:** A compulsory final examination consisting mainly of a text commentary and two questions about the compulsory readings of the course. Students will have to answer these questions in coherent **essay** form.

### **Grading:**

- Written assignment 10 %
- Oral presentations 10 %
- Class participation and tutorial 10 %
- Final exam 70 %

### **Plagiarism Policy**

All homework assignments, projects, papers and examinations submitted to a course are expected to be the student's own work. Students should always take great care to distinguish their own ideas and knowledge from information derived from sources. The term "sources" includes not only published primary and secondary material, but also information and opinions gained directly from other people. The responsibility for learning the proper forms of citation lies with the individual student. Quotations must be placed properly within quotation marks and must be cited fully. In addition, all paraphrased material must be acknowledged completely. Whenever ideas or facts are derived from a student's reading and research or from a student's own writings, the sources must be indicated.

Students who, for whatever reason, submit work either not their own or without clear attribution to its sources, will be allocated a FAIL grade in that subject (this document is based on the Harvard University Policy).

**FICHA DE EVALUACIÓN ECTS  
PLAN EXPERIMENTAL ECTS**

**Fotografía**

**FACULTAD DE LETRAS  
UCLM  
CURSO 2008-2009**

APELLIDOS		Nombre	
TELÉFONO		e-mail	
ASIGNATURA			
TITULACIÓN		CURSO	GRUPO
PROFESOR/ES			
<b>Actividades desarrolladas</b>	<b>Observación</b>	<b>Valoración</b>	
<p><b>Actividades en el aula:</b></p> <ul style="list-style-type: none"> <li>- Clases teóricas: explicación del temario</li> <li>- Actividades prácticas como aplicación de los contenidos teóricos</li> <li>- Pruebas de evaluación</li> </ul> <p><b>Actividades guiadas:</b></p> <ul style="list-style-type: none"> <li>- Seminario: actividad sobre un tema monográfico</li> <li>- Orientación de trabajos: explicación y revisión de trabajos individuales y en grupo</li> <li>- Tutorías de grupo: aclaración de dudas y actividades previas a la evaluación, instrucciones sobre búsqueda bibliográfica y manejo de la Biblioteca universitaria, laboratorio de idiomas, etc.</li> <li>- Debates</li> <li>- Salidas de campo y prácticas, visitas a museos...</li> <li>- Prácticas de laboratorio</li> </ul> <p><b>Trabajo autónomo del alumno:</b></p> <ul style="list-style-type: none"> <li>- Consulta bibliográfica y de otros materiales multimedia</li> <li>- Estudio de contenidos del temario</li> <li>- Elaboración de trabajos</li> <li>- Preparación de pruebas de evaluación</li> </ul>			
<b>CALIFICACIÓN FINAL</b>			