

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

I. DATA

Subject: ENGLISH LANGUAGE III AND LITERATURE
Code: 65510
Characteristics: COMPULSORY
Year: 3º
Group: ONLY ONE
Time: ANNUAL
Department: MODERN PHILOLOGY
Degree: HUMANITIES
Professor: Amaya Fernández Menicucci and Lucía Mora González
Office: Lucía Mora González: 202; Amaya Fdez. Menicucci: 207.
Phone number: Lucía Mora González: 3110; Amaya Fdez. Menicucci: 3116.
E-mail: lucia.mora@uclm.es ; Amaya.Fernandez@uclm.es .
Web: Virtual Campus

II. NUMBER OF CREDITS ALLOCATED

ECTS: 9
Hours: 225

III. SCHEDULE

Lectures: Wednesdays: 12:30-13:30; Thursdays: 10:30-11:30; Fridays: 13:30-14:30.
Tutorials: Lucía Mora González: Wednesdays 10:30-11:30, 16:00-17:00; Thursdays: 10:30-11:30; Fridays: 10:30-11:30. Amaya Fernández Menicucci: Wednesdays: 11:30-13:30, 16:00-17:00; Thursdays: 11:30-12:30, 13:30-14:30, Fridays: 11:30-12:30.

IV. PREREQUISITES

- This subject is a follow-up to the compulsory previous course, and it is focused on Fiction.
- It is strongly recommended to have a B2-Level on English Language.

V. AIMS

- Students will have to acquire and have a good command of vocabulary and grammatical patterns in order to communicate in different situations.
- Cognitive fluency on English language as well as reading comprehension.
- Learners should be able to demonstrate their knowledge (main structures of the language, distinguish and write text of different types).
- Students should be capable of going further in the use of online tools.
- To provide students with the necessary bibliographical sources.

VI. COMPETENCE

- Students should be able to prepare and produce coherently any topic or presentation related to its contents.

VII. CONTENTS

A) CONCEPTS: **English Language III**

1. Reading Comprehension Activities
2. Composition: Writing narratives.
3. Use of English.
4. Listening Comprehension.

B) CONCEPTS: **English Literature III.**

PART I: *Prose Genre: Modernism*

1. To review the prose genre and the birth of Modernism or Modernity.
2. A brief approach to the so-called “Lost Generation”: defining such term.
3. To comment on Ernest Hemingway’s Paris: early period.

PART II– *Post-War Era to the Present*

1. To introduce students to Southern fiction.
2. *In Cold Blood*: A True Account of a Multiple Murder.
3. Women Voices.

Set Readings

PART I

- ERNEST HEMINGWAY: From *A Moveable Feast* (Epigraph. Chapters: 6, 11, 12, 17).

PART II

- TRUMAN CAPOTE: From *In Cold Blood*
- SYLVIA TOWNSEND WARNER: From *Lolly Willowers*
- MARILYN FRENCH: From *The Women’s Room*
- CAROL SHIELDS: From *Unless*

VIII. BIBLIOGRAPHY AND OTHER RESOURCES

A) English Language: Basic Bibliography

- Daves, P et al. 1998. *Ways of Doing*. Cambridge: CUP
- Ellis, R. 1989. *Learning to Learn English*. Cambridge: CUP
- Gairns, R. and S. Redman. 1986. *Working with Words*. Cambridge: CUP
- Geddes, J. et al. 1991. *Advanced Conversation*. London: Macmillan.
- Keller, E. 1993. *Conversation Gambits*. London: LTP
- McCarthy, M. 1999. *Background to English-Speaking Countries*. London: Macmillan
- Seidl, J. and K. McMordie. 1990. *English Idioms*. Oxford: OUP
- Wallace, C. 1992. *Reading*. Oxford: OUP
- Widdowson, H. G. 1983. *Language Purpose and Language Use*. Oxford: OUP

B) English Literature: Basic Bibliography

- BAYM, Nina et al. (eds.) *The Norton Anthology of American Literature*. New York: Norton Co., 1994 (2 vols.) 5th ed.
- CARTER, R., R. HUGHES and M. McCARTHY. *Exploring Grammar in Context*. Cambridge: Cambridge University Press, 2000.
- COLLINS COULD. *Collins English Grammar*. London: Collins, 1990.
- CUNLIFFE, Marcus (ed.) *American Literature to 1900 and American Literature Since 1900*. Great Britain: Sphere Books Ltd., 1973 (2 vols.)
- DENNIS, Barbara. *The Victorian Novel*. CUP, 2000.
- ELLIOTT, Emory et al. *American Literature. A Prentice Hall Anthology*. Englewood Cliffs: Prentice Hall, 1990-1991 (2 vols.)
- McMICHAEL, G. (ed.) *Anthology of American Literature*. New York: MacMillan, 1980 (2 vols.)
- MILLER, James E. *Heritage of American Literature*. New York: Harcourt, 1991 (2 vols.)
- WALKER, Marshall. *The Literature of the United States of America*. London: Macmillan, 1983.
- ANNESLEY, James. *Blank Fictions*. New York: Pluto Press, 1998.
- CARTLEDGE, Sue, and Ryan, Joanna. *Sex and Love*. London: Women's Press, 1983.
- CHERNIN, Kim Womansize. *The Tyranny of Slenderness*. London: Women's Press, 1983.
- GRANT, Linda. *Sexing the Millennium: A Political History of the Sexual Revolution*. London: Harper Collins, 1993.

C) Internet Resources for English Language and Literature:

- Online dictionary: <http://www.wordreference.com>
- <http://www.usingenglish.com>
- <http://www.bbc.co.uk/worldservice/learningenglish>
- <http://www.abroadlanguages.com/al/english>
- http://assets.cambridge.org/97805214/30104/toc/9780521430104_toc.pdf
- http://www.jfki.fu-berlin.de/faculty/culture/persons/brandt/Bibliography_American_Short_Story.pdf
- <http://www.philsp.com/homeville/anth/t17.htm>

Participation

- Student participation is both essential and mandatory. As much of this class is discussion and workshop oriented, your presence, careful preparation, and active participation are crucial to your success.
- Students should come to class prepared ready to contribute to class discussion, listen attentively and critically to others' comments and questions, respond collegially to others' views, and generally conduct themselves in a professional manner.
- I expect you to take your work very seriously, preparing for each class by carefully reading each assignment, reflecting upon that reading, and thinking about the implications of the reading.
- **Please, do not come to class without the texts and materials assigned for that day.**

Plagiarism and Academic Honesty

All work you turn in for this class must be your own original work, with all outside reference sources properly cited and acknowledged.

IX. ACTIVITIES AND ORGANIZATION OF THE SUBJECT

In-class activities:

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

Teacher-guided activities:

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

Students' work:

- Students are required **to read the texts before in-class lectures**. Please remember that this is a requisite, not a suggestion, since class participation accounts for a part of the final mark. They are also expected to actively engage in class discussions. 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.
- Students should also discuss the texts among them, especially before making presentations, whether in class or in seminars.

X. METHODOLOGICAL DESCRIPTION

Lectures	Activities	Student's work	Assessments criteria	Percentage ECTS
First Part Themes	Reading Works Theory and Practice	10 + 30	Test	40%
Second Part Practical Exercises	Language Laboratory Groups	10 + 10	Individual Work	15%
Researching and Writing	Team Work Guidelines	3 + 10	Team Work	20%
Portfolio	Teacher - Guided Reading List	2 + 10	Hand in and Oral Presentation	20%
Tutorial Guidance Essays and Exams		10 + 17.5		
Attendance	(80% Attendance) = 90 hours			10%
TOTAL	135 + 90	(2) 225		100%

X. WORKPLAN

WEEK	ACTIVITY ENGLISH LANGUAGE III
------	-------------------------------

1	Lecture: Introduction
2	Reading Comprehension Activities
3	Composition: Writing narratives
4	Use of English
5	Listening Comprehension

WEEK	ACTIVITY ENGLISH LITERATURE III
------	---------------------------------

1	Lecture: Introduction to prose genre and the Modern Period
2	Practice: Modern changes
3	Lecture: The “Lost Generation”
4	Practice: Hemingway’s <i>A Moveable Feast</i>
5	Lecture: Southern “Non-fiction novel”
6	Practice: <i>In Cold Blood</i>
7	Lecture: Women’s Voices
8	Practice: <i>Lolly Willowers</i>
9	Practice: <i>The Women’s Room</i>
10	Practice: <i>Unless</i>

XI. ASSESSMENT CRITERIA

Themes and other assessments	Activities	Compulsory YES/NO	Reports
Themes 1-7 (Literature)	Theory	YES	Sept/October
Practice	Definitions and Concepts	YES	October (3 rd week 22/23)
Test	Theory applied to Practice (Readings)	YES	November (3 rd week 19)
TeamWork Researching	Writing and Group Presentations	YES	February (17/18/19/24/25/26)
Individual Work	Oral Presentations	YES	March (17/18/24/25)
Presentations and Portfolio	Oral Review from set Readings and Activities	YES	April (21/22/23) May(hand in Portfolio)

Essays and reports: Both essays and reports are to be submitted in paper, **not** by email. Email submission will be silently ignored and will amount to a non-submission. The same will happen if a report or an essay is submitted after the deadline.

Essays and reports: Both essays and reports are to be submitted in paper, **not** by email. Email submission will be silently ignored and will amount to a non-submission. The same will happen if a report or an essay is submitted after the deadline

Essays and reports: Both essays and reports are to be submitted in paper, **not** by email. Email submission will be silently ignored and will amount to a non-submission. The same will happen if a report or an essay is submitted after the deadline

- **Those students who do not follow the ECTS system will have to sit a:**

<p><u>Final Exam: A compulsory final examination that will include two text commentaries from the readings and some questions.</u></p>
