

COURSE DESCRIPTION

COURSE DETAILS

Title (of the course): **CÓMO LEER UN TEXTO LITERARIO**

Code: 100572

Degree/Master: **GRADO DE ESTUDIOS INGLESES**

Year: 2

Name of the module to which it belongs: MÓDULO OPTATIVO DE LITERATURA Y CULTURA DE LOS PAÍSES DE HABLA

Field: LITERATURA EN LENGUA INGLESA

Character: OPTATIVA

Duration: SECOND TERM

ECTS Credits: 6.0

Classroom hours: 60

Face-to-face classroom percentage: 40.0%

Study hours: 90

Online platform: <https://moodle.uco.es/m2122/>

LECTURER INFORMATION

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PREREQUISITES AND RECOMMENDATIONS

Prerequisites established in the study plan

None.

Recommendations

None.

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INTENDED LEARNING OUTCOMES

	Ability for analysis and synthesis.
CB2	Ability for organization and scheduling of work.
CB3	Knowledge of the foreign language (English).
CB4	Knowledge of ICT for study and research.
CB5	Students must possess the capacity to gather and interpret relevant information (usually in their field of study) in order to give opinions which include a reflection about relevant topics which are social, scientific or ethic in nature.
CB6	Students must transmit information, ideas, problems and answers to both specialised and not specialised publics.
CB7	Decision making.
CB8	Students must know how to apply their knowledge to their job or vocation in a professional manner and they must possess the competencies which are usually demonstrated by means of the elaboration and defense of arguments and the solution of problems in their field of study.
CB9	Ability for teamwork.
CB10	Ability to work in a team with interdisciplinary character.
CB11	Ability to work in an international context.
CB12	The acknowledgement of diversity and interculturality.
CB13	Ability to self-assessment.
CB14	Adaptation to new situations.
CB15	Creativity.
CB16	Knowledge of other cultures and habits.
CB17	Motivation for quality, professional ambition and entrepreneurship.
CB18	Students must demonstrate to possess and understand knowledge in a field of study which takes place from the base of the general secondary school, and it is common to find a level that, albeit it relies on advanced text books, also includes some aspects which imply knowledge from the forefront of its field of study.
CB19	Students must develop those necessary learning abilities to undertake subsequent studies with a high degree of autonomy.
CU1	To accredit the use and proficiency of a foreign language.
CU2	To know and improve the user level in the field of ICT.
CU3	To increase the habits of an active searching for employment and the capacity of entrepreneurship.
CE12	Analysis, commentary and explanation of the texts in English from different registers, types, genres and historical periods.
CE13	Command of oral and written academic English as well as the development of techniques of academic work. Ability to argue and express abstract concepts, assumptions and relationships in academic essays.
CE17	Ability for the search and analysis of documentary and textual information in relation to literature and other cultural manifestations in English language; use of bibliographical databases.
CE18	Ability to apply necessary analytic techniques for comprehension and critical readings of literary texts in English language.
CE20	Ability for writing literary analysis works and critical reviews, in relation to literary texts written in English language.

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CE23	Knowledge of techniques and methods to practise textual critique and editing of texts in relation to texts written in English language.
CE27	Participation in group learning activities: assignments, studies.
CE28	Participation in learning forums and transfer of acquired knowledge: news groups, blogs.
CE29	Analysis of the conditionings related to the use of language in situation that affect the final shape adopted by the text, in its oral and written aspect.
CE33	Ability to develop critical and autonomous thought through reading and analysis of literary texts and other cultural demonstrations in English language.
CE34	Ability to evaluate critically a consulted bibliography and frame it in a theoretical perspective.
CE35	Ability to design and elaborate formative and self learning material in relationship with disciplinary contents of the module.
CE36	Ability to find a new expressive form in literature in its amplest aspects.
CE37	Ability to relate the different literary manifestations in English language with cultural facts.
CE38	Ability for literary discussion and oral presentaiton, in English language.
CE44	Ability to summarize, organise, manipulate and transmit efficiently the knowledge acquired in the different modules.
CE45	Acceptance of other critical thought differing from the one adopted by the students.
CE51	Ability to distinguish between different theoretical/critical approaches of the same problem.
CE52	Ability to identify problems and research themes and evaluate their relevance.

OBJECTIVES

The aim of this course is to equip students with knowledge of a number of critical approaches to the study of literary texts, ranging from the so-called Formalisms, through Post-structuralism and Deconstruction, Marxist Criticism, New Historicism and Cultural Materialism, to Psychoanalytic Criticism, Feminist Criticism, Postcolonial Criticism, Ecocriticism and Intertextuality. Thus, the ultimate goal is to provide students with theoretical tools and practical skills to carry out a rigorous reading of literary texts pertaining to different genres (poetry, fiction and drama). In this regard, students will become familiar with a general overview of critical approaches with a view to acquiring analytical tools and methods that they can apply to a close reading of selected literary texts. Hence the predominant focus of the course is eminently practical.

The specific objectives of this course are:

1. To offer students a chronological overview of critical approaches to the study of literary texts.
2. To equip students with the essentials of a variety of critical and theoretical approaches in the field of literary studies.
3. To provide students with critical thinking skills for the study of literary texts from different theoretical vantage points.
4. To instill in students a sense of curiosity and interest in reading literary texts (poetry, fiction and drama) for pleasure and personal self-fulfilment.
5. To cultivate students' creativity by giving them opportunities to carefully read and respond to literary texts in multiple formats.



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CONTENT

1. Theory contents

1. What is a literary text: critical approaches.
2. Formalisms: New Criticism, Russian Formalism, Structuralism, Stylistics and Narratology.
3. Post-structuralism and Deconstruction.
4. Ecocriticism.
5. Cultural Materialism.
6. Marxist Criticism, New Historicism.
7. Psychoanalytic Criticism.
8. Feminist Criticism.
9. Postcolonial Criticism.
10. Intertextuality.

2. Practical contents

How to read a novel, a short story, a play, a poem?

1. Novel: Emily Brontë's *Wuthering Heights*.
2. Two short stories: James Joyce's "The Dead"; C.N. Adichie's "The Thing Around your Neck".
3. Play: Wole Soyinka's *Death and the King's Horseman*.
4. Poetry (selections): Margaret Atwood, Sylvia Plath, Mark Strand, Seamus Heaney, Susan Howe, Louise Glück, Anne Carson, Gary Snyder.

SUSTAINABLE DEVELOPMENT GOALS RELATED TO THE CONTENT

Quality education
Gender equality

METHODOLOGY

Methodological adaptations for part-time students and students with disabilities and special educational needs

Part-time students must read the mandatory primary sources (literary texts) and secondary sources (basic readings) to get familiarised with fundamental critical notions and analytical tools. Like full-time students, part-time students will have to write an essay, make an oral presentation and hand-in a final creative project via Moodle. Students with special educational needs are encouraged to email the teachers at the beginning of the term to ensure the prompt provision of the most suitable methodological tools that may facilitate optimal learning opportunities.

Face-to-face activities

Activity	Large group	Medium group	Total
<i>Case study</i>	9	3	12
<i>Lectures</i>	5	5	10

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Activity	Large group	Medium group	Total
<i>Presentation</i>	5	3	8
<i>Seminar</i>	3	-	3
<i>Text analysis</i>	15	4	19
<i>Text commentary</i>	8	-	8
Total hours:	45	15	60

Off-site activities

Activity	Total
<i>Analysis</i>	30
<i>Reference search</i>	30
<i>Self-study</i>	30
Total hours	90

WORK MATERIALS FOR STUDENTS

Dossier
Oral presentations

Clarifications

Students will be provided with presentations, dossiers and extra resources in a variety of formats on the course Moodle.

EVALUATION

Intended learning	Essay	Oral Presentation	Project
<i>CB1</i>	X	X	
<i>CB10</i>			X
<i>CB11</i>			X
<i>CB12</i>		X	X
<i>CB13</i>		X	X
<i>CB14</i>			X
<i>CB15</i>	X	X	X

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Intended learning	Essay	Oral Presentation	Project
CB16			X
CB17	X	X	X
CB18	X	X	
CB19	X	X	X
CB2		X	X
CB3	X	X	
CB4		X	X
CB5	X	X	
CB6		X	
CB7			X
CB8	X	X	
CB9		X	X
CE12	X	X	
CE13	X	X	
CE17	X	X	
CE18	X	X	
CE20	X	X	
CE23	X	X	X
CE27		X	X
CE28			X
CE29	X		
CE33	X	X	
CE34	X	X	X
CE35	X	X	X
CE36			X
CE37	X	X	X
CE38		X	
CE44	X	X	X
CE45	X		

COURSE DESCRIPTION

Intended learning	Essay	Oral Presentation	Project
CE51	X	X	
CE52	X	X	
CU1	X	X	X
CU2	X	X	X
CU3	X	X	X
Total (100%)	30%	40%	30%
Minimum grade	5	5	5

(*)Minimum mark (out of 10) needed for the assessment tool to be weighted in the course final mark. In any case, final mark must be 5,0 or higher to pass the course.

Attendance will be assessed?:

No

General clarifications on instruments for evaluation:

Course assessment will be based on three compulsory tasks:

1. Essay. Students will have to write an essay (2,000-3,000 words) on any of the texts/authors covered in the course contents, which will account for 30% of the final grade.
2. Oral presentation. Students will have to prepare and deliver an oral presentation (15-20 minutes) on any of the texts/authors covered in the course contents, which will account for 40% of the final grade.
3. Creative project. Students will have to respond to any of the literary texts analysed in class in a creative way, by coming up with an original piece of work in different formats (textual, visual, musical, multimedia, etc.), which will account for 30% of the final grade.

Class attendance is mandatory to at least 80% of tuition hours for students to be able to be assessed by the lecturers. In ordinary calls, students are expected to comply with all three compulsory tasks. In extraordinary calls, the students will be assessed through a written exam which will account for 100% of the final grade.

Clarifications on the methodology for part-time students and students with disabilities and special educational needs:

Part-time students must read the mandatory primary sources (literary texts) and secondary sources (basic readings) to get familiarised with fundamental critical notions and analytical tools. Like full-time students, part-time students will have to write an essay, make an oral presentation and hand-in a final creative project via Moodle. Students with special educational needs are encouraged to email the teachers at the beginning of the term to ensure the prompt provision of the most suitable methodological tools that may facilitate optimal learning opportunities.

Clarifications on the evaluation of the first extraordinary call and extra-ordinary call for completion studies:

The same assessment criteria will be applicable in ordinary exam calls. In extraordinary exam calls, students will have to take an exam.

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Qualifying criteria for obtaining honors:

Perfect analysis; perfect essay and perfect presentation (10)

BIBLIOGRAPHY

1. Basic Bibliography

Primary sources: literary texts for analysis

Adichie, Chimamanda Ngozi. *The Thing Around Your Neck*. Golden Books, 2010.

Atwood, Margaret. *Power Politics*. Introduction by Jan Zwicky. Toronto: House of Anansi Press, [1971] 2018.

Brontë, Emily. *Wuthering Heights*, edited by Patsy Stoneman. Oxford: Oxford University Press, 1998.

Carson, Anne. *Plain Water: Essays and Poetry*. Vintage, 2015.

Glück, Louise. *Poems 1962-2012*. New York: Farrar, Strauss & Giroux, 2013.

Heaney, Seamus. *New Selected Poems 1988-2013*. London: Faber and Faber, 2014.

Howe, Susan. *That This*. New York: New Directions, 2010.

Joyce, James. "The Dead." *Dubliners*. Edited with an Introduction and Notes by Jeri Johnson. Oxford World's Classics. Oxford: Oxford University Press, 2008, pp. 138-176.

Plath, Sylvia. *The Collected Poems of Sylvia Plath*. Edited and with an Introduction by Ted Hughes. London: Harper, 2018.

Snyder, Gary. *No Nature: New and Selected Poems*. Pantheon, 1993.

Soyinka, Wole, & J. Plastow. *Death and the King's Horseman*. London: Methuen Drama, 2006.

Strand, Mark. *Collected Poems*. New York: Knopf, 2016.

Secondary sources: basic readings

Allen, Graham. *Intertextuality*. 2000. London: Routledge, 2006.

Attridge, Derek. *The Singularity of Literature*. London: Routledge, 2004.

Barry, Peter. *Beginning Theory. An Introduction to Literary and Cultural Theory*. Manchester: Manchester University Press, 2002.

Eagleton, Terry. *Literary Theory: An Introduction*. London: Blackwell, 2008.

Geoffrey Leech, *A Linguistic Guide to English Poetry*. London: Longman, 1969.

Gómez Lara, Manuel J. & Juan A. Prieto Pablos, *The Ways of the Word. An Advance Course on Reading and the Analysis of Literary Texts*. Huelva: Servicio de Publicaciones de la Universidad de Huelva, 1994.

Miller, Joseph H. *On Literature*. New York: Routledge, 2008.

Secondary sources: additional readings

Bibliography on Emily Brontë and *Wuthering Heights*

Bataille, Georges. "Emily Brontë." In *Literature and Evil*. 1957. Translated by Alastair Hamilton. London: Marion Boyars, 2006, 21-32.

Eagleton, Terry. *Myths of Power: A Marxist Study of the Brontës*. 1975. London: Palgrave Macmillan, 2005a.

Gilbert, Sandra, and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. 1979. New Haven, CT: Yale University Press, 1984.

Hammond, Brean, and Shaun Regan. *Making the Novel: Fiction and Society in Britain, 1600-1789*. London: Palgrave Macmillan, 2006.

Hoeveler, Diane Long, and Deborah Denenholz Morse. *A Companion to the Brontës*. London: John Wiley & Sons, 2016.

Kermode, Frank. *The Classic: Literary Images of Permanence and Change*. New York: The Viking Press, 1975.

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Miller, Joseph Hillis. *Fiction and Repetition: Seven English Novels*. Cambridge: Harvard University Press, 1982.
 ———. *The Disappearance of God: Five Nineteenth Century Writers*. 1965. Chicago: University of Illinois, 2000.
 Nussbaum, Martha. "Wuthering Heights: The Romantic Ascent." *Philosophy and Literature* 20, no. 2 (1996): 362-382.
 Pykett, Lyn. *Women Writers: Emily Brontë*. Maryland: Barnes and Noble, 1989.
 Robbins, Bruce. *The Servant's Hand: English Fiction from Below*. 1986. Durham: Duke University Press, 1993.
 Staten, Henry. *Spirit Becomes Matter*. Edinburgh: Edinburgh University Press, 2014.
 Thormählen, Marianne, ed. *The Brontës in Context*. Cambridge: Cambridge University Press, 2012.

Bibliography on Chimamanda Adichie's *The Thing Around Your Neck*

Dawson, Emma. "The Thing Around Your Neck." *World Literature Today* 83.5 (2009): 61.
 Denkyi-Manieson, Gladys Agyeiwaa. "Purple Hibiscus, Half of a Yellow Sun and The Thing Around Your Neck by Chimamanda Ngozi Adichie: A Thematic Study." *Journal of Pan African Studies* 11.1 (2017): 52-66.
 Jackson, Elizabeth. "Transcending the Limitations of Diaspora as a Category of Cultural Identity in Chimamanda Ngozi Adichie's *The Thing Around Your Neck*." *Diasporic Choices*. Brill, 2013. 47-56.
 Mami, Fouad. "Circumventing Cultural Reification: A Study of Chimamanda Ngozi Adichie's *The Thing Around Your Neck*." *Romanian Journal of English Studies* 11.1 (2014): 215-225.
 Ngongkum, Eunice. "Transnationalism, home and identity in Chimamanda Ngozi Adichie's *The Thing Around Your Neck*." *Contemporary Journal of African Studies* 2.1 (2014): 77-95.
 Pereira, Irina Cruz. "Deconstructing the single story of Nigeria: Diasporic identities in Chimamanda Ngozi Adichie's *The Thing Around Your Neck*." *Blue Gum* 3 (2016): 50-55.
 Sharobeem, Heba M. "Space as the Representation of Cultural Conflict and Gender Relations in Chimamanda Ngozi Adichie's 'The Thing Around Your Neck'." *The Rocky Mountain Review* (2015): 18-36.

Bibliography on James Joyce and "The Dead"

Attridge, Derek, ed. *The Cambridge Companion to James Joyce*. Cambridge: Cambridge University Press, 2006, second edition.
 Free, Melissa. "'Who is G.C.?': Misprizing Gabriel Conroy in Joyce's 'The Dead'." *Joyce Studies Annual* (2009): pp. 277-303.
 Bowker, Gordon. *James Joyce: A Biography*. Phoenix, 2012.
 Ellmann, Richard. *James Joyce*. Oxford: Oxford University Press, 1982.
 Jones, Alice. Bringing "The Dead" to Life: Reading James Joyce." *Journal of Applied Psychoanalytic Studies*, volume 2, (April 2000): 109-115.
 Kelleher, John V. "Irish History and Mythology in James Joyce's 'The Dead'." *The Review of Politics*, Volume 27, Issue 3 (July 1965): 414-433.
 Kiberd, Declan. *The Irish Writer and the World*. Cambridge: Cambridge University Press, 2005.
 Levin, Harry ed. *The Essential James Joyce*. London: Penguin, 1967
 Monterrey, Tomás. "Framed Images as Counterpoints in James Joyce's 'The Dead'." *Atlantis. Journal of the Spanish Association of Anglo-American Studies*. 33.2 (December 2011): 61-74.
 Schwarz, Daniel R., ed. *The Dead. James Joyce*. Case Studies in Contemporary Criticism. Bedford Books, 1994.

Bibliography on Wole Soyinka and *Death and the King's Horseman*

Booth, James. "Self-Sacrifice and Human Sacrifice in Soyinka's 'Death and the King's Horseman'." *Research in African Literatures* 19.4 (1988): 529-550.
 Birbalsingh, E. M. "Soyinka's «Death and The King's Horseman»." *Presence Africaine* 124 (1982): 202-219.
 George, Olakunle. "Cultural Criticism in Wole Soyinka's *Death and the King's Horseman*." *Representations* 67 (1999): 67-91.



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Hakeem Bello. (2014). *The Interpreters: Ritual, Violence, and Social Regeneration in the Writing of Wole Soyinka*. African Books Collective.

Jain, Jasbir. "The Unfolding of a Text: Soyinka's *Death and the King's Horseman*." *Research in African Literatures* (1986): 252-260.

Jeyifo, B. (2004). *Wole Soyinka: Politics, Poetics and Postcolonialism*. Cambridge: Cambridge University Press.

Losambe, Lokangaka. "Death, Power and Cultural Translation in Wole Soyinka's *Death and the King's Horseman*." *The Journal of Commonwealth Literature* 42.1 (2007): 21-30.

Ogundele, Wole. "Death and the King's Horseman: A Poet's Quarrel with His Culture." *Research in African literatures* 25.1 (1994): 47-60.

Ralph-Bowman, Mark. "'Leaders and Left-Overs': A Reading of Soyinka's *Death and the King's Horseman*." *Research in African Literatures* 14.1 (1983): 81-97.

Soyinka, W. (2005). *Myth, Literature, and the African World*. Cambridge: Cambridge University Press.

Topper, Ryan. "The Sacrificial Foundation of Modernity in Wole Soyinka's *Death and the King's Horseman*." *Research in African Literatures* 50.1 (2019): 53-79.

Williams, Adebayo. "Ritual and the Political Unconscious: The Case of *Death and the King's Horseman*." *Research in African Literatures* 24.1 (1993): 67-79.

Bibliography on selected poets

Back, Rachel Tzvia. *Led by Language: The Poetry and Poetics of Susan Howe*. Tuscaloosa Alabama; London: University of Alabama, 2002.

Bassnett, Susan. *Sylvia Plath: An Introduction to the Poetry*. New York: Palgrave Macmillan, 2005.

Bloom, Harold, ed. *Mark Strand*. Philadelphia: Chelsea House, 2003.

Constantine, Peter. "Ancient Words, Modern Words: A Conversation with Anne Carson." *World Literature Today* (2014), Vol. 88 (1): 36-37.

Gill, Jo, ed. *The Cambridge Companion to Sylvia Plath*. Cambridge: Cambridge University Press, 2006.

Gray, Timothy. *Gary Snyder and the Pacific Rim: Creating Countercultural Community*. Iowa City: University of Iowa Press, 2006.

Howells, Coral Ann, ed. *The Cambridge Companion to Margaret Atwood*. Cambridge: Cambridge University Press, 2021.

Kalaidjian, Walter B., ed. *The Cambridge Companion to Modern American Poetry*. Cambridge: Cambridge University Press, 2015.

Morris, Daniel. *The Poetry of Louise Glück: A Thematic Introduction*. Columbia: University of Missouri Press, 2006.

Nicosia, James F. *Reading Mark Strand: His Collected Works, Career, and The Poetics of the Privative*. New York: Palgrave Macmillan, 2007.

O'Donoghue, Bernard. *The Cambridge Companion to Seamus Heaney*. Cambridge: Cambridge University Press, 2009.

Scigaj, Leonard M. *Sustainable Poetry: Four American Ecopoets*. Lexington: University Press of Kentucky, 1999.

Wagner, Linda W., ed. *Sylvia Plath: The Critical Heritage*. London: Routledge, 1988.

2. Further reading

None

COORDINATION CRITERIA

Common evaluation criteria

Common learning outcomes

Readings that are not repeated in other subjects on literature in the Degree of English Studies



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SCHEDULE

Period	Case study	Lectures	Presentation	Seminar	Text analysis	Text commentary
1# Fortnight	2,0	2,0	0,0	1,0	4,0	1,0
2# Fortnight	2,0	2,0	0,0	1,0	4,0	1,0
3# Fortnight	2,0	2,0	0,0	1,0	4,0	2,0
4# Fortnight	2,0	2,0	2,0	0,0	1,0	1,0
5# Fortnight	2,0	1,0	2,0	0,0	2,0	1,0
6# Fortnight	1,0	1,0	2,0	0,0	2,0	1,0
7# Fortnight	1,0	0,0	2,0	0,0	2,0	1,0
Total hours:	12,0	10,0	8,0	3,0	19,0	8,0

The methodological strategies and the evaluation system contemplated in this Course Description will be adapted according to the needs presented by students with disabilities and special educational needs in the cases that are required.

CONTINGENCY PLAN: CASE SCENARIO A

Case scenario A will correspond to a diminished on-site academic activity due to social distancing measures affecting the permitted capacity of classrooms.

METHODOLOGY

General clarifications on the methodology on case scenario A

A multimodal (hybrid) teaching system will be adopted, combining both on-site and remote classes via videoconference (synchronous) that will be held in the timetable approved by the corresponding Faculty or School. The time distribution of teaching activities (both on-site and remote) will be decided by the aforementioned Faculties and Schools bearing in mind the permitted capacity of classrooms and social distancing measures as established at that time.

In Case Scenario A, this course will follow a continuous assessment process. Regular attendance is required. The requirement of regular attendance means that the student must be present for at least 80% of class time. Active participation in class (especially in on-site classes) is an essential element of the course assessment.

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EVALUATION

Intended learnig	Essay	Oral Presentation	Project
CB1	X	X	
CB10			X
CB11			X
CB12		X	X
CB13		X	X
CB14			X
CB15	X	X	X
CB16			X
CB17	X	X	X
CB18	X	X	
CB19	X	X	X
CB2		X	X
CB3	X	X	
CB4		X	X
CB5	X	X	
CB6		X	
CB7			X
CB8	X	X	
CB9		X	
CE12	X	X	
CE13	X	X	
CE17	X	X	
CE18	X	X	
CE20	X	X	
CE23	X	X	X
CE27		X	X
CE28			X
CE29	X		

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Intended learning	Essay	Oral Presentation	Project
CE33	X	X	X
CE34	X	X	X
CE35	X	X	X
CE36			X
CE37	X	X	
CE38		X	X
CE44	X	X	
CE45	X		
CE51	X	X	
CE52	X	X	
CU1	X	X	X
CU2	X	X	X
CU3	X	X	X
Total (100%)	30%	40%	30%
Minimum grade	4	4	4

(*)Minimum mark (out of 10) needed for the assessment tool to be weighted in the course final mark. In any case, final mark must be 5,0 or higher to pass the course.

Attendance will be assessed (Scenario A)?:

No

General clarifications on instruments for evaluation (Scenario A):

Course assessment will be based on three compulsory tasks:

1. Essay. Students will have to write an essay (2,000-3,000 words) on any of the texts/authors covered in the course contents, which will account for 30% of the final grade.
2. Oral presentation. Students will have to prepare, deliver and videorecord an oral presentation (15-20 minutes) on any of the texts/authors covered in the course contents, which will account for 40% of the final grade.
3. Creative project. Students will have to respond to any of the literary texts analysed in class in a creative way, by coming up with an original piece of work in different formats (textual, visual, musical, multimedia, etc.), which will account for 30% of the final grade.

Class attendance is mandatory to at least 80% of tuition hours for students to be able to be assessed by the lecturers. In ordinary calls, students are expected to comply with all three compulsory tasks. In extraordinary calls, the students will be assessed through a written exam which will account for 100% of the final grade.

COURSE DESCRIPTION

Clarifications on the methodology for part-time students and students with disabilities and special educational needs (Scenario A):

Part-time students must read the mandatory primary sources (literary texts) and secondary sources (basic readings) to get familiarised with fundamental critical notions and analytical tools. Like full-time students, part-time students will have to write an essay, make an oral presentation and hand-in a final creative project via Moodle. Students with special educational needs are encouraged to email the teachers at the beginning of the term to ensure the prompt provision of the most suitable methodological tools that may facilitate optimal learning opportunities.

CONTINGENCY PLAN: CASE SCENARIO B

Case scenario B will bring about a suspension of all on-site academic activities as a consequence of health measures.

METHODOLOGY

General clarifications on the methodology on case scenario B

On-site teaching activities will be held via videoconference (synchronous) in the timetable approved by the corresponding Faculty or School. Alternative activities will be proposed for reduced groups in order to guarantee the acquisition of course competences.

In Case Scenario B, this course will still follow a continuous assessment process, where regular attendance is required. The requirement of regular attendance means that the student must be present for at least 80% of class time. Active participation in class (especially in synchronous activities for reduced groups) is an essential element of the course assessment.

COURSE DESCRIPTION

EVALUATION

Intended learnig	Essay	Oral Presentation	Project
CB1	X	X	
CB10			X
CB11			X
CB12		X	X
CB13		X	X
CB14			X
CB15	X	X	X
CB16			X
CB17	X	X	X
CB18	X	X	
CB19	X	X	X
CB2		X	X
CB3	X	X	
CB4		X	X
CB5	X	X	
CB6		X	
CB7			X
CB8	X	X	
CB9		X	X
CE12	X	X	
CE13	X	X	
CE17	X	X	
CE18	X	X	
CE20	X	X	
CE23	X	X	X
CE27		X	X
CE28			X
CE29	X		

COURSE DESCRIPTION

Intended learnig	Essay	Oral Presentation	Project
CE33	X	X	
CE34	X	X	X
CE35	X	X	X
CE36			X
CE37	X	X	X
CE38		X	
CE44	X	X	X
CE45	X		
CE51	X	X	
CE52	X	X	X
CU1	X	X	X
CU2	X	X	X
CU3	X	X	X
Total (100%)	30%	40%	30%
Minimum grade	4	4	4

(*)Minimum mark (out of 10) needed for the assessment tool to be weighted in the course final mark. In any case, final mark must be 5,0 or higher to pass the course.

Moodle Tools	Ensayo	Exposición oral	Proyecto
Tarea	X	X	X
Videoconferencia		X	

Attendance will be assessed (Scenario B)?:

No

General clarifications on instruments for evaluation (Scenario B):

Course assessment will be based on three compulsory tasks:

1. Essay. Students will have to write an essay (2,000-3,000 words) on any of the texts/authors covered in the course contents, which will account for 30% of the final grade.
2. Oral presentation. Students will have to prepare and deliver an oral presentation (15-20 minutes) on any of the

COURSE DESCRIPTION

texts/authors covered in the course contents, which will account for 40% of the final grade.

3. Creative project. Students will have to respond to any of the literary texts analysed in class in a creative way, by coming up with an original piece of work in different formats (textual, visual, musical, multimedia, etc.), which will account for 30% of the final grade.

Class attendance is mandatory to at least 80% of tuition hours for students to be able to be assessed by the lecturers. In ordinary calls, students are expected to comply with all three compulsory tasks. In extraordinary calls, the students will be assessed through a written exam which will account for 100% of the final grade.

Clarifications on the methodology for part-time students and students with disabilities and special educational needs (Scenario B):

Part-time students must read the mandatory primary sources (literary texts) and secondary sources (basic readings) to get familiarised with fundamental critical notions and analytical tools. Like full-time students, part-time students will have to write an essay, make an oral presentation and hand-in a final creative project via Moodle. Students with special educational needs are encouraged to email the teachers at the beginning of the term to ensure the prompt provision of the most suitable methodological tools that may facilitate optimal learning opportunities.