



**Universitat de les  
Illes Balears**

Facultat de Filosofia  
i Lletres

**CURS 2009-2010**

**LITERATURA ANGLESA II (CODI 4891)**

<b>ESTUDIS:</b> Filologia Anglesa
<b>DURADA:</b> Anual
<b>NOMBRE DE CRÈDITS:</b> 6 de teòrics / 3 de pràctics
<b>PREREQUISITS PER CURSAR L'ASSIGNATURA:</b> Ningú
<b>PARTICIPACIÓ DE L'ASSIGNATURA EN ELS ESQUEMES DE:</b> <input checked="" type="checkbox"/> Avaluació contínua <input type="checkbox"/> Projecte pilot d'implantació del sistema de crèdits europeus <input checked="" type="checkbox"/> Campus Extens
<b>IDIOMA EN QUÈ S'IMPARTEIX L'ASSIGNATURA:</b> ANGLÈS
<b>IDENTIFICACIÓ DEL PROFESSOR</b> <b>Professora:</b> Patricia Bastida Rodríguez <b>Edifici:</b> Ramon Llull <b>Despatx:</b> 333 <b>Telèfon:</b> 971 25 97 69 <b>E-mail:</b> <a href="mailto:pbastida@uib.es">pbastida@uib.es</a> (tutories electròniques) <b>Tutories:</b> Dimecres 11.00-14.00, Divendres 10.00-11.00 <b>(1r quadrimestre)</b> Dilluns 11.00-13.00, Dimecres 11.00-13.00 <b>(2n quadrimestre)</b>

## 1. GENERAL INTRODUCTION

*Literatura Anglesa II* is taught in the second year of English Philology and it continues the overview of English literature initiated in *Literatura Anglesa I*. Therefore it examines the literary contribution of the British Isles in the different literary genres during the periods which follow those already seen the previous year, that is, the 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> centuries. Although the course represents a first approach to the literary periods it covers, it is highly recommended for students to revise the contents and literary skills acquired in *Literatura Anglesa I*, particularly those regarding seventeenth-century literature, since this will be our starting point.

## 2. OBJECTIVES

The main purpose of the course is to guide students in their understanding of the literary history of the British Isles, as well as to provide some background knowledge that will enable them to follow the contents of the more specific literature courses in the degree. Thus, it will offer primarily a theoretical approach to the most relevant movements, authors and works in English literature, which will be selected according to criteria of

diversity and influence. However, the course will also have a practical dimension, since it will entail a close reading of some of the most significant texts in the periods covered, analysed in their entirety through seminars or through extracts in practical sessions. This will allow students to develop strategies for the understanding and interpretation of literary texts.

At the end of the course students are expected to have acquired the following skills:

#### GENERAL

- The ability to learn and work autonomously.
- Abilities for critical, analytical and synthetic thinking.
- The ability to connect ideas and knowledge coming from different sources and disciplines and to apply them in practice.
- The ability to appreciate and respect cultural diversity.
- The ability to develop a self-critical attitude to one's work.

#### SPECIFIC

- The ability to identify the main features of literary production in the British Isles from the 18<sup>th</sup> century to the present (movements, genres, authors, themes, styles).
- The ability to analyse representative literary texts in English from the periods covered in the course.
- The ability to identify the main contributions of English Literary Studies to the periods under study.
- The ability to find and organise information related to the field of Literary Studies and the periods covered using library and internet resources.
- The ability to write short essays and literary commentaries in English on texts and topics related to the periods under study, using accurate terminology.
- The ability to communicate in English with the complexity required by the context of the course.

### 3. CONTENTS

#### **PART I: Eighteenth-century literature**

1. The early 18<sup>th</sup> century: cultural background and new genres. The periodical essay. Samuel Johnson and literary criticism.
2. The eighteenth-century satire. Poetry: Alexander Pope. Satiric prose: Jonathan Swift.
3. The emergence of the English novel: the contribution of Daniel Defoe.
4. The mid-century novel: the consolidation of the genre. Samuel Richardson, Henry Fielding and Laurence Sterne.
5. Towards Romanticism: Graveyard poetry and the Gothic tradition. Eighteenth-century drama. Writing and the French Revolution.

#### **PART II: Nineteenth-century literature**

6. The early 19<sup>th</sup> century: the Age of Revolution. Romantic poetry: first and second romantics. Female romantic poets.

7. Prose in the Romantic period. Romantic prose: Mary Shelley. The novel of manners: Jane Austen.
8. High Victorian literature: the novel. Charlotte Brontë's *Jane Eyre*. Charles Dickens and the social novel.
9. High Victorian literature: poetry. Alfred Tennyson and Elizabeth Barrett Browning.
10. The late Victorian period: Oscar Wilde's *The Importance of Being Earnest*.

### **PART III: Twentieth-century and present-day literature**

11. The 20<sup>th</sup> century: cultural background and new trends. Modernism. Poetry in the early years: War Poetry. Modernist poetry: T. S. Eliot.
12. Modernist prose: Virginia Woolf and James Joyce. James Joyce's *Dubliners*.
13. Literature after Modernism: from the 1930s to the 1960s. Twentieth-century drama: Samuel Beckett's *Waiting for Godot*.
14. New trends in the 1960s and beyond: Postmodernism and feminist writing. John Fowles and Angela Carter.
15. British literature today: Carol Ann Duffy. Postcolonial and multiethnic writing: Zadie Smith.

## **4. METHODOLOGY**

Most sessions will alternate between a focus on theoretical aspects and the performance of practical activities such as text analyses, group discussions and debates. Students' participation in class will be, therefore, strongly encouraged. Students will be expected to **read the texts in advance** before they are approached in the sessions, since their knowledge of the text will be essential for their understanding of the contents. Apart from the reading of selected texts from the coursebook (see *Bibliography section*) or given by the lecturer, the course requires the **reading of the following works**:

Charlotte Brontë's *Jane Eyre*

Oscar Wilde's *The Importance of Being Earnest*

Samuel Beckett's *Waiting for Godot*

For those students following mixed assessment (see below) it is also compulsory to attend **at least three private tutorials** during the year, so that their progress can be assessed and corrected before the end of the course, and **to participate in the three discussion forums** that will be opened on the course website (*Campus Extens*, [www.uib.es](http://www.uib.es)). More information and tools regarding the organisation and contents of the course will be available there. English will be the language used in classes, assignments and exams.

## **5. ASSESSMENT**

Students will choose one of these two options:

- **EXAM-ONLY ASSESSMENT: 100% exam (either two partials or a final one).** The exam will consist of two main sections in which students must identify and comment on an extract (40%), write a short essay on the topic proposed (40%), as well as answer briefly a number of questions (20%).

Students following this scheme must pass both sections in the exam and both partial exams (if that is the case) in order to pass the course.

- **MIXED ASSESSMENT: 50% continuous assessment + 50% exam** (partials or final). This implies **handing in four assignments** during the year (mainly literary commentaries and critical essays) on the dates specified on the course website, as well as **attending three private tutorials and participating in the three discussion forums on the website**. Students following this scheme do not need to pass both sections in the exam(s) as long as the result after adding all the marks is a pass, but the exam(s) must always be passed. If a student fails to deliver an assignment on the date stipulated by the lecturer, to attend tutorials or to participate in the forums, this will automatically imply his/her exclusion from the mixed-assessment scheme.

Students must bear in mind that English mistakes and an inappropriate use of Internet sources (plagiarism) will be penalised and can lower the mark of assignments and exams.

There is the possibility of **writing a project which can raise the final mark up to 2 points**, depending on its quality and relevance. This optional project, which must be carried out in pairs or groups of three, will deal with a specific aspect of a particular work or works included in the periods covered in the course (not necessarily those seen in class). It must be between 12 and 15 pages long and will entail an oral presentation whose date will be arranged with the lecturer. More details will be given in class.

## 6. BIBLIOGRAPHY

### 6.1. Basic bibliography

**COURSEBOOK:** BASTIDA RODRIGUEZ, PATRICIA & PALOMA FRESNO CALLEJA (eds.) 2005: *English Literature: An Anthology*. Palma de Mallorca: Servei de Publicacions UIB.

CULLEN, JONATHAN 1997: *Literary Theory. A Very Short Introduction*. Oxford: Oxford University Press.

GILL, RICHARD 1996: *Mastering English Literature*. Third Edition. Basingstoke and New York Palgrave Macmillan.

PECK, JOHN & MARTIN COYLE 2002: *A Brief History of English Literature*. Basingstoke and London: Palgrave Macmillan.

WIDDOWSON, PETER 2004: *The Palgrave Guide to English Literature and Its Contexts 1500-2000*. Basingstoke and London: Palgrave Macmillan.

### 6.2. Recommended general bibliography

#### Reference books

ALEXANDER, MICHAEL 2007: *A History of English Literature*. Second Edition. Basingstoke and London: Palgrave Macmillan.

CARTER, RONALD & JOHN McRAE 1997: *The Routledge History of Literature in English: Britain & Ireland*. London: Routledge.

HEAD, DOMINIC (ed.) 2006: *The Cambridge Guide to Literature in English*. Third Edition. Cambridge: Cambridge University Press.

ROGERS, PAT (ed.) 2001: *The Oxford Illustrated History of English Literature*. Oxford: Oxford University Press.

SAGE, LORNA (ed.) 1999: *The Cambridge Guide to Women's Writing in English*. Cambridge: Cambridge University Press.

SANDERS, ANDREW 2000: *The Short Oxford History of English Literature*. Oxford: Oxford University Press.

### **Handbooks for text analysis and written assignments**

COCHRANE, RICHARD 2003: *Studying Poetry. The Secret Gems of Poetry Revealed*. Bishops Lydeard: Studymates.

GREETHAM, BRYAN 2001: *How to Write Better Essays*. Basingstoke and London: Palgrave Macmillan.

LENNARD, JOHN 1996: *The Poetry Handbook. A Guide to Reading Poetry for Pleasure and Practical Criticism*. Oxford and New York: Oxford University Press.

MAGGRAF TURLEY, RICHARD 2000: *Writing Essays: a Guide for Students in English and the Humanities*. London: Routledge.

MARSH, NICHOLAS 2002: *How to Begin Studying English Literature*. Third Edition. Basingstoke and New York: Palgrave Macmillan.

PECK, JOHN & MARTIN COYLE 1995 (1985): *Practical Criticism*. Basingstoke and London: Palgrave Macmillan.

### **General websites on literary study**

<http://www.english-literature.org/resources>

<http://www.online-literature.com>

<http://www.victorianweb.org/>

<http://www.wwnorton.com/nael>

[http://web.cn.edu/kwheeler/lit\\_terms.html](http://web.cn.edu/kwheeler/lit_terms.html)

**NOTE:** Recommended bibliography for each unit will be provided on the course website at <http://www.uib.es/ca/infosobre/serveis/complementaris/campusextens/>.