



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23400 Lengua española.

Spanish Language

Curso: 1 Créditos: 12 Carácter: Troncal

PROGRAMA:

I. CONCEPTOS LINGÜÍSTICOS FUNDAMENTALES

1. El lenguaje, las lenguas y la lingüística. 2. El concepto de lengua como un sistema de signos articulado en distintos niveles. 3. Lengua histórica y lengua funcional. La lengua española: La variación histórica; la variación geográfica; la variación diastrática y diafásica. El español estándar.

II. FONÉTICA, FONOLOGÍA Y REPRESENTACIÓN GRÁFICA DEL ESPAÑOL.

4. El plano de la expresión. Fonética y Fonología. Sonidos y fonemas. Alfabeto fonético y alfabeto gráfico. 5. Las vocales (estudio fonético y aspectos fonológicos). 6. Las consonantes (estudio fonético y aspectos fonológicos).

7. El acento y la entonación: los resgos suprasegmentales del español.

8. Problemas de representación fonémica en la ortografía actual. Representación gráfica del acento, la entonación y las pausas en el español actual. Otros aspectos ortográficos.

III. MORFOLOGÍA Y SINTAXIS DE ESPAÑOL ACTUAL.

9. El nivel de análisis morfológico. La morfología: definición y delimitación. Morfemas, morfos y alomorfos. El concepto de palabra en español. El nivel de análisis sintáctico: unidades y relaciones sintácticas 10. El nombre y sus morfemas flexivos. El adjetivo y sus morfemas flexivos. Aspectos descriptivos y normativos. 11. La deixis. Determinación y entorno. El artículo en español. El pronombre y clases de pronombres en español. Aspectos descriptivos y normativos. 12. El verbo y sus morfemas. Aspectos descriptivos y normativos.

13. El adverbio, la preposición, la conjunción y la interjección en español. Aspectos descriptivos y normativos. 14. La estructura de la oración simple en español. Sujeto y predicado. La estructura del predicado: núcleo y adyacentes. Problemas en torno a la determinación de los complementos: complemento directo, indirecto y circunstancial. Implemento, suplemento, complemento y aditamento. Atributo. Aspectos descriptivos y normativos. Clasificación de la llamada oración simple. Tipología. 15. Clasificación de la llamada oración compuesta (I). Yuxtaposición y coordinación. Aspectos descriptivos y normativos. 16. Clasificación de la llamada oración compuesta (II). Subordinación (sustantiva, adjetiva y adverbial). Problemas en la llamada subordinación adverbial. Aspectos descriptivos y normativos.

IV. EL LÉXICO. LEXICOLOGÍA Y LEXICOGRAFÍA.

17. Semántica y lexicología. Unidades y relaciones semánticas. El estudio del léxico. 18. La formación de palabras en español (I). La prefijación y la sufijación apreciativa. 19. La formación de palabras en español (II). La sufijación no apreciativa. 20. La formación de palabras en español (III). Los interfijos. Los compuestos. Los parasintéticos. Problemas en la delimitación de locuciones y frases hechas. 21. Léxico y diccionario. La lexicografía. Clases de diccionarios. 22. Elementos constitutivos del léxico español (I). Voces cultas y voces populares. La etimología. Préstamos de las lenguas y dialectos peninsulares. Préstamos de otras lenguas romances. 23. Elementos constitutivos del léxico español (II). Germanismos. Arabismos. Indoamericanismos. Gitanismos. 24. Los anglicismos. El problema del tecnicismo. Las lenguas especiales.

I. BASIC LINGUISTIC CONCEPTS

1. Language, languages and linguistics. 2. The concept of a language as an articulated system of signs at different levels. 3. Historical language and functional language. The Spanish language: Historical variation; geographical variation; diastratic and diaphasic variation. Standard Spanish.

II. PHONETICS, PHONOLOGY AND GRAPHIC REPRESENTATION IN SPANISH.

4. The level of expression. Phonetics and phonology. Sounds and phonemes. Phonetic alphabet and graphic alphabet. 5. The vowels (phonetic study and phonological aspects). 6. The consonants (phonetic study and phonological aspects). 7. Stress and intonation: suprasegmental features of Spanish.

8. Problems of phonemic representation in current spelling. Graphic representation of stress, intonation and pauses in current Spanish. Other spelling aspects.

III. CURRENT SPANISH MORPHOLOGY AND SYNTAX.



9. The level of morphological analysis. Morphology: definition and scope. Morphemes, morphs and allomorphs. The concept of the word in Spanish. The level of syntactic analysis: syntactic units and relationships. 10. The noun and its inflection morphemes. The adjective and its inflection morphemes. Description and rules. 11. Deixis. Determination and setting. The article in Spanish. The pronoun and types of pronoun in Spanish. Description and rules. 12. The verb and its morphemes. Description and rules. 13. The adverb, preposition, conjunction and interjection in Spanish. Description and rules. 14. The structure of the simple sentence in Spanish. Subject and predicate. The structure of the predicate: nucleus and adjuncts. Problems regarding the determination of complements: direct, indirect and circumstantial complements. Implement, supplement, complement and additament. Attribute. Description and rules. Classification of what is known as the simple sentence. Types. 15. Classification of what is known as the compound sentence (I). Juxtaposition and coordination. Description and rules. 16. Classification of what is known as the compound sentence (II). Subordination (substantival, adjectival and adverbial). Problems with adverbial subordination. Description and rules. IV. THE LEXICON. LEXICOLOGY AND LEXICOGRAPHY. 17. Semantics and lexicology. Semantic units and relationships. The study of the lexicon. 18. The formation of words in Spanish (I). Appreciative prefixation and suffixation. 19. The formation of words in Spanish (II). Non-appreciative suffixation. 20. The formation of words in Spanish (III). Interfixes. Compounds. Parasyntheses. Problems with regard to the defining of expressions and set phrases. 21. Lexicon and dictionary. Lexicography. Types of dictionary. 22. Constituent elements of the Spanish lexicon (I). Learned words and colloquial words. Etymology. Loan-words from peninsular languages and dialects. Loan-words from other Romance languages. 23. Constituent elements of the Spanish lexicon (II). Germanisms. Arabisms. Indo-Americanisms. Gypsy loan-words. 24. Anglicisms. The problem of technical terms. Special languages.





Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23401 Lengua inglesa I.

English Language I

Curso: 1 Créditos: 12 Carácter: Troncal

PROGRAMA:

PROGRAMA DE TEORÍA:

- [1] What is grammar? Elements of grammar. Functions & forms. Sentence elements: clause, phrase, word & their classes.
- [2] Words and word classes: lexical word classes; function word classes.
- [3] Phrases and clauses. Structure and function of NPs, VPs, AdjPs, AdvPs and PrepPs. Major clause patterns: intransitive, monotransitive, copular, ditransitive, complex transitive. Major clause elements: S, V, O, P, A.
- [4] Nouns: types; determiners; number & case in nouns; gender & noun formation; types of pronouns.
- [5] Verbs: functions & classes; single-word lexical verbs; structures & patterns of lexical verbs; multi-word lexical verbs; primary verbs; copular verbs.
- [6] Verbs: tense; aspect; voice; modals & semi-modals.
- [7] Adjectives & adverbs: characteristics; roles & meanings of adjectives; roles & meanings of adverbs; comparative & superlative forms
- [8] The grammar of the clause: subordination, coordination, ellipsis; subject-verb concord; negation; independent clauses (declarative, interrogative, imperative, exclamative); dependent clauses.
- [9] Noun phrases: premodification of nouns; postmodification of nouns by PrepPs, by appositive NPs
- [10]. The grammar of conversation. A functional overview of conversational grammar. How conversational grammar is structurally adapted to real-time production. Key aspects of this adaptation: Dysfluencies, the add-on strategy, non-clausal units, and ellipsis. Spoken grammar, lexis, and discourse.

METODOLOGÍA:

Clases magistrales, prácticas presenciales basadas en aprendizaje colaborativo y aprendizaje basado en tareas y en proyectos, así como trabajos dirigidos de carácter no presencial.

PROGRAMA DE PRÁCTICAS PRESENCIALES

Practical work to be carried out either individually, in pairs or in groups will be integrated into the teaching of theory and will be set on a regular basis. This work will be based on task-based and collaborative methodologies.

PROGRAMA DE PRÁCTICAS NO PRESENCIALES

Off-site practical assignments to be carried out individually or in groups will also be set on a regular basis.

PROGRAMA DE TRABAJOS DIRIGIDOS

This will consist of a project to be done in groups on one of the topics (or sub-topics) in the syllabus. The objectives, requirements and parameters of the project will be explained at the beginning of the year, and the felicity with which these have been achieved will determine the mark.

THEORY SYLLABUS:

- 1] What is grammar? Elements of grammar. Functions & forms. Sentence elements: clause, phrase, words & their classes.
- [2] Words and word classes: lexical word classes; functional word classes.
- [3] Phrases and clauses. Structure and function of NPs, VPs, AdjPs, AdvPs and PrepPs. Major clause patterns: intransitive, monotransitive, copular, ditransitive, complex transitive. Major clause elements: S, V, O, P, A.
- [4] Nouns: types; determiners; number & case in nouns; gender & noun formation; types of pronouns.
- [5] Verbs: functions & classes; single-word lexical verbs; structures & patterns of lexical verbs; multi-word lexical verbs; primary verbs; copular verbs.
- [6] Verbs: tense; aspect; voice; modals & semi-modals.
- [7] Adjectives & adverbs: characteristics; roles & meanings of adjectives; roles & meanings of adverbs; comparative & superlative forms



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GUIA DOCENTE ASIGNATURAS

[8] The grammar of the clause: subordination, coordination, ellipsis; subject-verb concord; negation; independent clauses (declarative, interrogative, imperative, exclamative); dependent clauses.

[9] Noun phrases: premodification of nouns; postmodification of nouns by PrepPs, by appositive NPs

IN-CLASS PRACTICAL WORK:

Practical work will be integrated into the teaching of theory and will be set from time to time.





Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23402 Lingüística.

Linguistics

Curso: 1 Créditos: 12 Carácter: Troncal

PROGRAMA:

1. Formas y objetos de la explicación lingüística. 1.1. Materia y objeto de la lingüística. 1.2. Tipos de explicación lingüística.
2. Naturaleza y constitución del lenguaje humano. 2.1. Lenguaje y cerebro. 2.2. Sobre la especificidad del lenguaje humano. 2.3. Funciones del lenguaje.
3. Unidad y diversidad de las lenguas. 3.1. Tipología y universales lingüísticos. 3.2. Las lenguas del mundo: clasificaciones.
4. El cambio lingüístico. 4.1. Naturaleza y mecanismos del cambio lingüístico. 4.2. El problema de la reconstrucción de lenguas.
5. La dimensión fónica de las lenguas: 5.1. Fonética: los sonidos del lenguaje. 5.2. Fonología: la función y estructuración de los sonidos.
6. Morfología: la estructura de la palabra. 6.1. Unidades y procesos morfológicos. 6.2. Morfología flexiva y morfología derivativa.
7. Sintaxis: el análisis de la estructura de la oración. 7.1. Linealidad y estructura. Categorías y funciones. 7.2. Tipos de estructuras y de relaciones sintácticas.
8. Semántica: el análisis del significado. 8.1. La dimensión semántica del léxico. 8.2. La dimensión semántica de la oración.

1. Forms and objects of linguistic explanation. 1.1. Substance and object of linguistics. 1.2. Types of linguistic explanation.
2. Nature and substance of human language. 2.1. Language and the brain. 2.2. The specific nature of human language. 2.3. Functions of language.
3. Unity and diversity of languages. 3.1. The languages of the world: classification.
4. Linguistic change. 4.1. Nature and mechanisms of linguistic change. 4.2. The problem of the reconstruction of languages.
5. The phonic dimension of languages: 5.1. Phonetics: the sounds of a language. 5.2. Phonology: the function and structuring of sounds.
6. Morphology: the structure of the word. 6.1. Morphological units and processes. 6.2. Inflective morphology and derivative morphology.
7. Syntax: the analysis of sentence structure. 7.1. Linearity and structure. Categories and functions. 7.2. Types of structure and syntactic relationships.
8. Semantics: the analysis of meaning. 8.1. The semantic dimension of vocabulary. 8.2. The semantic dimension of the sentence.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23403 Segunda lengua I (alemán)

Second Language I (German)

Curso: 1 Créditos: 12 Carácter: Troncal

PROGRAMA:

Comprensión, expresión e interacción oral: El estudiante es capaz de presentarse, saludar y despedirse. Es capaz de indicar los datos personales más relevantes. Es capaz de explicar los idiomas que habla y su nivel aproximado. Es capaz de comenzar y terminar, si bien de forma rudimentaria, una conversación. Es capaz de pedir aclaraciones, repeticiones, etc. Es capaz de disculparse. Es capaz de entender y ofrecer, de forma limitada, información relevante para orientarse en una ciudad. Es capaz de describir algunas de los puntos de interés en una ciudad. Es capaz de informar de fechas y horarios y preguntar por ellos. Es capaz de hablar de sus preferencias musicales. Es capaz de explicar con frases sencillas sus actividades cotidianas, así como de forma general sus estudios o actividad laboral. Es capaz, si bien de forma rudimentaria, de concertar una cita. Es capaz de indicar sus preferencias de actividades de tiempo libre. Es capaz de explicar qué ha hecho y qué hará durante las vacaciones. Es capaz de indicar sus preferencias gastronómicas. Es capaz de pedir y pagar en un bar o en un restaurante. Es capaz, si bien de forma rudimentaria, de pedir y pagar algo en una tienda. Es capaz de hablar, de forma limitada, de distintos estilos de moda. Es capaz de informar, de modo limitado, de su estado de salud. Es capaz de describir diferentes tipos de vivienda, así como, con detalle, la suya propia. Es capaz de entender y realizar preguntas, siempre que sean sencillas, sobre las cuestiones de los puntos anteriores. Es capaz de manifestar opiniones y aducir argumentos, si bien de forma muy rudimentaria, sobre temas conocidos. Es capaz de identificar de forma limitada el tema principal en diferentes tipos de textos orales: Canciones, diálogos, exposiciones. Es capaz de dar y entender órdenes, instrucciones y consejos, siempre que sean sencillos, en algunos contextos (orientación en la ciudad, actividades de clase, consejos de salud, etc.). En general, es capaz de intervenir en conversaciones sobre los temas indicados, siempre que el discurso sea claro y lento y se produzcan, cuando lo precise, repeticiones, reformulaciones y otras ayudas para la comprensión.

Comprensión y expresión escrita: El estudiante es capaz de entender y completar diferentes tipos de formularios elementales. Es capaz de realizar anotaciones breves sintetizando la información de textos orales y escritos más extensos. Es capaz de completar una agenda con actividades, lugares, horarios, etc. Es capaz de escribir breves correos electrónicos para informar de hechos puntuales, concertar una cita, invitar a alguien, etc. Es capaz de entender, parcialmente, la carta de un restaurante o de la Mensa. Es capaz de buscar informaciones preestablecidas en diferentes tipos de texto sobre temas conocidos de interés general: lenguas extranjeras, trabajo y ocio, viajes y vacaciones, actividades culturales, comidas y bebidas, música y moda, vivienda, salud y enfermedad. Es capaz de escribir breves textos informativos sobre algunos de los temas indicados. Es capaz de identificar el tema principal de diferentes tipos de texto. Es capaz de reconocer argumentos en un texto sobre un tema conocido. Es capaz de reconocer de forma limitada diferentes registros: culto, coloquial, oral, escrito, literario. Es capaz, si bien de forma muy rudimentaria, de cambiar de registro (coloquial a culto, oral a escrito) frases y elementos aislados de un texto.

Estrategias de aprendizaje: El estudiante es capaz de inferir significados de palabras que no conoce por el contexto, por su semejanza a otros idiomas, por su pertenencia a una misma familia de palabras, etc. Es capaz de anticipar contenidos de textos orales y escritos a partir de sus conocimientos generales sobre el mundo, sobre el contexto comunicativo, así como sobre algunas características del tipo de texto. Conoce y es capaz de utilizar diferentes técnicas para reconocer las relaciones textuales: identificar y marcar elementos de cohesión (gramatical), señalar elementos referidos. Conoce diferentes estilos de lectura y es capaz de utilizarlos en función de sus objetivos en textos breves. Es capaz de utilizar un diccionario bilingüe para localizar el significado de términos sueltos de un texto. Es capaz de utilizar un diccionario monolingüe para localizar informaciones gramaticales de una palabra. Es capaz de inferir reglas gramaticales sencillas a partir de ejemplos y modelos. Conoce y es capaz de aplicar diferentes estrategias para el aprendizaje del vocabulario: fichas, campos semánticos, redes, contextualización, asociaciones visuales o sonoras, etc. Es capaz de compensar parcialmente sus carencias expresivas, fundamentalmente por medios no lingüísticos alternativos: gestos, mímica, onomatopeyas, dibujos.

Comprehension, expression and oral interaction:
The student will reach a basic level in the following areas:



Introductions, greetings and goodbyes. Giving personal information. Explanation of languages spoken and at what level. Beginning and ending a simple conversation. Asking for clarification and repetition etc. Understanding simple instructions in class.

Apologising. Asking for information from timetables. General explanation of daily activities such as study or work. Arranging to meet. Preferred free-time activities. Explanation of holiday activities. past and future. Preferred food. Ordering and paying in a restaurant. Ordering and paying in a shop. Describing the family. Simple explanation of social/sentimental situation. Describing the house. Responding to and asking questions related to all the previous points. Giving opinions and putting forward simple arguments on known subjects. Limited expression of emotional states (anger, reproach). Giving and receiving orders in simple situations. Intervention in conversations on specific themes, given that the conversations are clear and simple with repetitions and clarification. Identification of predetermined information in different oral texts on familiar subjects: Songs dialogues, exposition. Identification main themes in different oral texts: songs, dialogues, expositions.

Comprehension and written expression: The student will reach a basic level in the following areas: Understanding and completing simple forms/applications.

Keeping a diary with various weekly activities. Drawing up and explaining a family tree. Writing a holiday postcard. General understanding of a restaurant menu. Distinguishing different types of text: dictionary, poetry, newspaper articles, statistics, information guides etc. Finding information on predetermined, familiar subjects and texts: foreign languages, work and leisure, food and drink, the family, housing etc. Identifying the main themes of different types of text. Recognising arguments in a text on a familiar subject. Limited recognition of different registers: cultured, colloquial, oral written, literary. Changing registers (cultured to colloquial or oral to written), unconnected sentences. Simple reproduction of some types of text eg. short, uncomplicated poems. Finding and understanding university subjects and courses (in the specialist area) in a university guide. Identifying literary genres in an encyclopedia entry.

Learning strategies: The student will reach a basic level in the following areas: Inference of meaning of new words from context, from similarity in other languages, from other word families etc. Anticipation of contents of oral and written texts from general knowledge, from the communicative context and from some typical text characteristics. Use of different techniques to recognise textual relationships: Identifying and marking cohesive elements (grammar), signaling the elements referred to.

Knowledge of different styles of writing and use of them in terms of their function in short texts. Use of a bilingual dictionary to find the meanings of words in a text. Use of a monolingual dictionary to find grammatical information about a word. Inference of simple grammatic rules from examples and models. Application of different strategies for learning vocabulary: files, semantic fields, networks, contexts, visual or sound association etc. Compensation for limited expression, fundamentally through non-verbal alternatives, gestures, mime, onomatopoeia, drawings.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23404 Segunda lengua I (árabe)

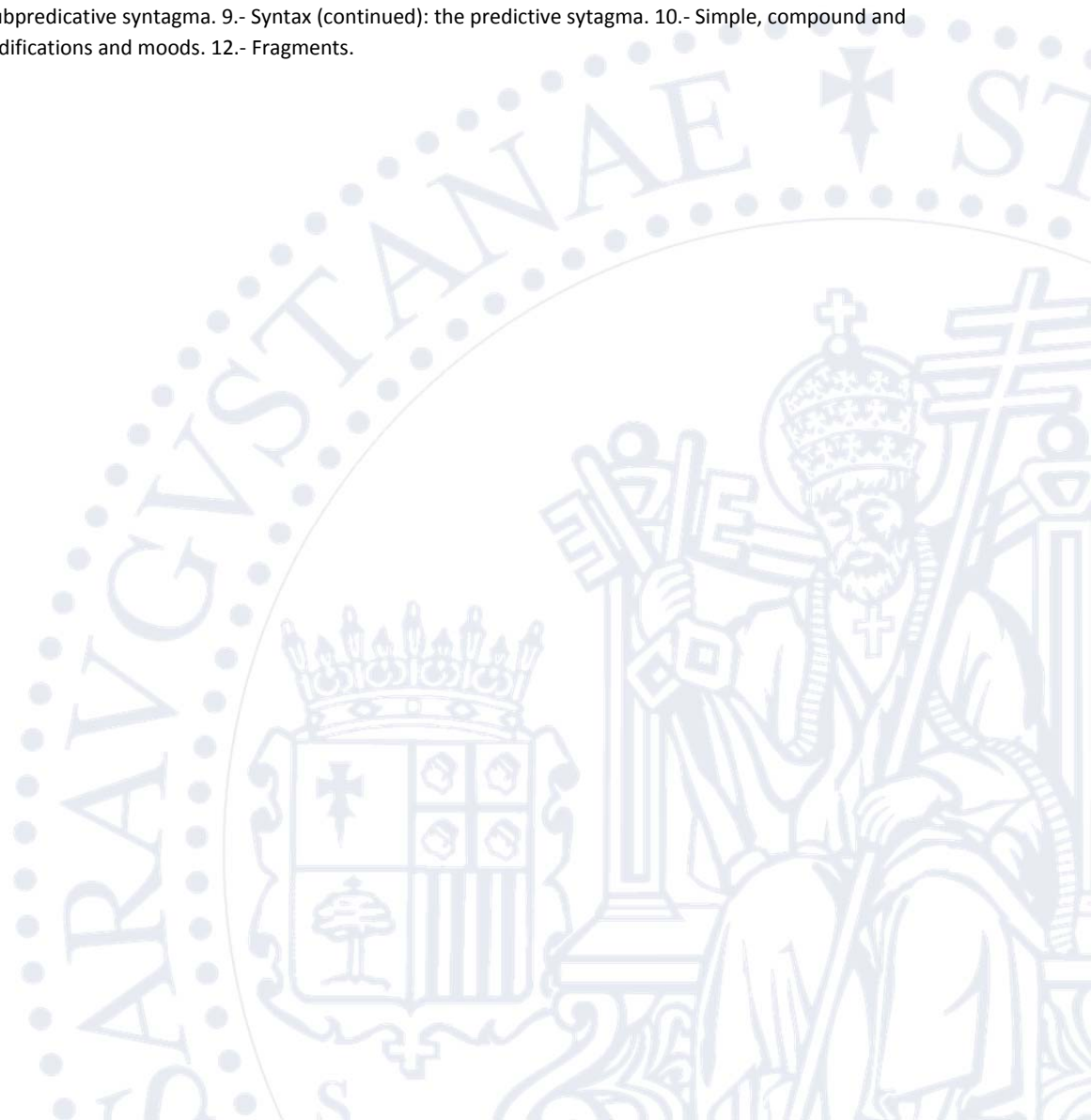
Second Language I (Arabic)

Curso: 1 Créditos: 12 Carácter: Troncal

PROGRAMA:

1. Fonemas árabes: consonánticos, vocálicos y suprasegmentales. 2. Grafemas habituales, opcionales y cifras. 3. Sistema general interdigital de morfología árabe. 4. Morfología nominal: determinación, caso, género y número. 5. Morfología pronominal: personales, demostrativos y relativos. 6. Morfología verbal: derivación morfoléxica, voz, aspecto, modo, persona, género y número. 7. Anomalías de interdigitación. 8. Sintaxis: el sintagma subpredicativo. 9. Sintaxis (continuación): el sintagma predicativo. 10. Oraciones simples, compuestas y complejas. 11. Modificaciones y modalidades. 12. Fragmentos.

1.- Arabic phonemes: consonants, vowels and supersegments. 2.- Normal, optional graphemes and figures. 3.- General interdigital system of Arabic morphology. 4.- Noun morphology: determination, case, gender and number. 5.- Pronoun morphology: personal, demonstrative and relative. 6.- Verb morphology: morpholexical derivation, aspect, mood, person and number. 7.- Interdigitation anomalies. 8.- Syntax: the subpredicative syntagma. 9.- Syntax (continued): the predictive syntagma. 10.- Simple, compound and complex sentences. 11.- Modifications and moods. 12.- Fragments.





Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23405 Segunda lengua I (catalán)

Second Language I (Catalan)

Curso: 1 Créditos: 12 Carácter: Troncal

PROGRAMA:

Introducción. El catalán y las lenguas románicas. Dominio lingüístico del catalán. Dialectos del catalán.

Contenidos gramaticales: 1. Signos ortográficos. Apóstrofo. "Guionet". 2. Fonética. El sistema vocálico átono: las neutralizaciones a/e, o/u. El sistema vocálico tónico: distinción entre e abierta- e cerrada, o abierta - o cerrada. Prosodia silábica: diéresis; acento: tónico y gráfico. El sistema consonántico: sonidos alveolares y palatales. 3. Morfología y Sintaxis. Sustantivo y adjetivo: género y número. El artículo. Los pronombres personales: tónicos y átonos. Los pronombres adverbiales hi, en. Los demostrativos y posesivos. Los numerales, indefinidos y cuantitativos. Los relativos e interrogativos. La flexión verbal. Usos de ser y estar. Perífrasis verbales. La negación con pas. Las preposiciones (per - per a, a - en - amb, de partitivo).

Contenidos comunicativos: Información personal. Vivienda y lugares de residencia. Actividad cotidiana, experiencias, tiempo libre. Actividades y relaciones profesionales. Compras y gastronomía. Traducción y cultura.

Introduction. Catalan and Romance languages. The linguistic dominion of Catalan. Dialects of Catalan.

Grammatical content: 1. Spelling and signs, the apostrophe, the "guionet". 2. Phonetics. the atonic vowel system, the neutral vowels a/e, o/u. The tonic vowel system: the difference in pronunciation between the open and closed e and the open and closed o. Prosody syllabics: diacresis; tonic and graphic accents. The system of consonants: Palatal and alveolar sounds. 3. Morphology and syntax. Substantive and adjective, gender and number. The article. Personal pronouns: tonic and atonic. Adverbial pronouns hi, en. Demonstrative and possessive. Numerals, indefinite and quantative. Relatives and interrogatives. verbal inflection. Uses of ser and estar. Verbal periphesis. Negation with pas. Prepositions (per - per a, a-n-amb, de partative).

Communicative contents: Personal information. Housing and place of residence. Daily activity, experiences, free-time. Professional and related activities. Shopping and food. Translation and culture.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23406 Segunda lengua I (francés)

Second Language I (French)

Curso: 1 Créditos: 12 Carácter: Troncal

PROGRAMA:

1 El artículo. 2 El sustantivo : género y número. 3 El adjetivo calificativo. 4 Adjetivos posesivos, demostrativos, interrogativos e indefinidos. 5 Pronombres personales, adverbiales, indefinidos, interrogativos y demostrativos. 6 El verbo: indicativo, imperativo. Passé récent. Futur proche. 7 La preposición. 8 Adverbios de lugar, tiempo, cantidad y comparación

1. The article. 2. The substantive: Gender and number. 3. The qualifying adjective. 4. Possesive, demonstrative, interrogative and indefinite adjectives. 5. Personal, adverbial, indefinite, interrogative and demonstrative pronouns. 6. The verb: indicative, imperative. Passé récent. Futur proche. 7. Prepositions. 8. Adverbs of time, place, quantity and comparison.





Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23407 Segunda lengua I (italiano)

Second Language I (Italian)

Curso: 1 Créditos: 12 Carácter: Troncal

PROGRAMA:

Al principio las clases serán impartidas tanto en español como en italiano hasta alcanzar el nivel que permita que se desarrollen solamente en italiano. El contacto con la lengua se producirá a través de materiales escritos y orales de distinto tipo (libro de texto, artículos de prensa, prácticas de laboratorio lingüístico, canciones, vídeo, actividades de gramática y léxico, etc.).

Cada clase estará organizada de manera que se combinen adecuadamente teoría y práctica.

Se trabajará teniendo siempre en cuenta los aspectos que hacen el español y el italiano tan parecidos y a la vez tan distintos: la reflexión gramatical se orienta a la resolución de los problemas concretos que se encuentren a lo largo del curso.

Se complementarán los contactos con los textos y con la gramática de la lengua a través de la presentación de las funciones comunicativas fundamentales.

Los contenidos gramaticales, léxicos, comunicativos y culturales son los siguientes:

contenidos gramaticales:

Alfabeto y pronunciación. Artículos determinados e indeterminados. Presente indicativo. Género y número. Preposiciones simples y articuladas. Passato prossimo. Imperfecto indicativo. Futuro simple. Posesivos. Partitivo. Pronombres (personales, OD, OI, reflexivos)

léxicos: saludos y despedidas, nacionalidades, la casa, comidas y bebidas, tiendas, ropa, el cuerpo humano, los colores, espacio y movimiento, tiempo cronológico, tiempo atmosférico, animales, numerales, ocio y deporte

comunicativos: presentarse, hablar por teléfono, solicitar información, dar información, quedar con alguien, orientarse en ciudad, describir personas, cosas o situaciones, hablar del pasado, escribir una carta, hacer proyectos para el futuro

culturales: geografía de Italia, fiestas, recetas de cocina, canciones, películas, nociones de literatura

At first, the lessons will be given in Spanish and Italian until students reach a level in which lessons can be given in Italian only.

Contact with the language will be through original material from the press, literature, essays and audiovisual material.

Each class will be organised so that the theory explanation is complemented and combines with practical and oral exercises on the material.

Throughout, we shall be taking into account the aspects that make Spanish and Italian so alike and yet so different: the grammar element is oriented towards the solution of any problems that arise during the course. Firstly, students will be introduced to the language and then we shall examine grammar forms, the vocabulary to be found in the material, with new words related to the area of meaning under consideration.

The study of the materials and the grammar will be complemented with the presentation of basic communicative functions.

There now follows an ordered list of the grammar elements and functions that will be taught during the course:

- The phonetics of the vowels and consonants.
- The morphology of the noun, article, adjective and pronoun: singular, plural, masculine and feminine forms.
- The verb and adverb.
- The preposition and conjunction.
- The syntax of the simple and complex sentence.
- Requesting and giving information.
- Borrowing, thanking and rejecting.
- Maintaining social relationships, requesting and giving opinions.
- Speaking about oneself, apologising, exchanging information on physical and psychological states.
- Describing a place, giving information about an event, using measurements, sizes and quantities.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23408 Teoría de la literatura.

Theory of Literature

Curso: 1 Créditos: 12 Carácter: Troncal

PROGRAMA:

1. La literatura y los estudios literarios. 1.1. La obra literaria. Concepto y su historia. 1.2. Los estudios literarios: Teoría, Historia, Crítica, Literatura comparada. 1.3. Partes fundamentales de la Teoría literaria. 1.4. Conceptos de periodización de la Teoría de la literatura.
2. Literatura y Realidad. 2.1. La noción de mimesis. Poesía e historia. 2.2. La ficcionalidad. 2.3. Realismo y Naturalismo.
3. Literatura y literatura. 3.1. Horacio y la norma literaria. T.S. Eliot y la tradición. 3.2. Tradición y autoridad en la poética clasicista. 3.3. Ruptura e innovación. 3.4. La intertextualidad.
4. Teorías expresivas de la literatura. 4.1. Platón y la poética platónica. 4.2. El Romanticismo. 4.3. La poética idealista. 4.4. La Estilística. 4.5. La Psicocrítica.
5. La Literatura como Lenguaje: Teorías del lenguaje literario. 5.1. Desvío y automatización. 5.2. La teoría de la función poética. 5.3. Lengua literaria y connotación. 5.4. De las poéticas textuales a la Pragmática literaria.
6. Funciones de la literatura. 6.1. La recepción literaria y la teoría de la experiencia estética. 6.2. Literatura y sociedad. La literatura en la sociedad, la sociedad en la literatura.
7. Los géneros literarios. 7.1. El concepto de género literario y su historia. 7.2. Los géneros líricos. 7.3. Los géneros dramáticos. 7.4. Los géneros narrativos. 7.5. Otros géneros.
8. Retórica y métrica. 8.1. Retórica y literatura. Tropos y figuras. 8.2. Poesía y prosa. Ritmo y versificación.

1. Literature and literary studies. 1.1 The literary work. Concept and its history. 1.2 Literary studies: Theory, History, Criticism, Comparative literature. 1.3 The fundamental blocks of literary theory. 1.4 Concepts of period classification of literature theory.
2. Literature and reality. 2.1 The notion of mimesis. Poetry and history. 2.2 Fiction 2.3 Realism and naturalism.
3. Literature and literature. 3.1 Horace and the literary norm. T.S. Eliot and tradition. 3.2 Tradition and authority in classicist poetics. 3.3 Rupture and innovation. 3.4 Intertextuality.
4. Expressive theories of literature. 4.1 Plato and platonic poetics. 4.2 Romanticism. 4.3 Idealist poetics. 4.4 Stylistics. 4.5 Psychocriticism.
5. Literature as language: Theories of literary language. 5.1 Diversion and automatization. 5.2 The theory of poetic function. 5.3 Literary language and connotation. 5.4 From textual poetics to literary pragmatism.
6. Functions of literature. 6.1 Literary reception and the theory of aesthetic experience. 6.2 Literature and society. Literature in society, society in literature.
7. Literary genres. 7.1 The concept of literary genre and its history. 7.2 Lyrical genres. 7.3 Dramatic genres. 7.4 Narrative genres. 7.5 Other genres.
8. Rhetoric and metric. 8.1 Rhetoric and literature. Figures of speech. 8.2 Poetry and prose. Rhythm and versification.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23409 Lengua inglesa II.

English Language II

Curso: 2 Créditos: 12 Carácter: Troncal

PROGRAMA:

PROGRAMA DE TEORÍA:

PART I

1. Coordination

- Introduction

- Types of coordination

- Coordinators: Semantic implications

2. Verb and adjective complementation

- Verb complementation: intransitive, copular, monotransitive, ditransitive and complex transitive.

- Adjective complementation.

3. The complex sentence I

- Subordination vs. coordination

- Finite, non-finite, and verbless clauses

- Indicators of subordination

- Verb tenses in subordinate clauses. Areas of conflict.

- Reported speech (backshift and other changes). Areas of conflict.

PART II

4. The complex sentence II: functional classes of subordinate clauses:

- Nominal clauses: Classes and functions. Finite and non-finite constructions.

- Relative clauses: restrictive and non-restrictive relative clauses

- Adverbial clauses.

- Comparative clauses.

5. Information structure of the clause: Theme and Focus

- Theme and Focus

- Given and New information

- Focus assignment devices

6. Text and discourse. The creation of texture: Cohesion and coherence

- Reference.

- Ellipsis and substitution. Pro-forms

- Conjunction

- Lexical cohesion.

7. Word formation

- Inflectional morphology: nouns (plural formation), verbs (regular and irregular forms), adjectives and adverbs (comparatives and superlatives).

- Lexical morphology: derivational and non-derivational processes: affixation (prefixation and suffixation), conversion and compounding. Minor processes: clipping, blending and acronyms.

PROGRAMA DE PRÁCTICAS ASISTENCIALES:

Practice will be combined with theoretical input. Practice in class will be based mainly on the analysis of authentic texts, which will cover the grammatical aspects included in the programme.

ACTIVIDADES ACADÉMICAS DIRIGIDAS

Practice outside the class will consist of the analysis of two texts (i.e. two separate essays). More information will be provided at the beginning of the course (see addendum)

THEORY SYLLABUS:



1. Coordination

- Types of coordination
- Coordinators. Semantic implications

2. Verb and adjective complementation

- Verb complementation: intransitive, copular, monotransitive, ditransitive and complex transitive.
- Adjective complementation by finite and non-finite clauses.

3. The complex sentence I

- Subordination and coordination
- Finite, non-finite, and verbless clauses
- Indicators of subordination
- Verb tenses in subordinate clauses. Areas of conflict.
- Reported speech (backshift and other changes). Areas of conflict

4. The complex sentence II: syntactic and semantic functions of subordinate clauses:

- Nominal clauses: Classes and functions. Infinitive constructions.
- Relative clauses: restrictive and non-restrictive relative clauses
- Adverbial clauses. Types.
- Comparative clauses.

5. Information structure of the clause: Theme and Focus

- Theme and Focus
- Given and New information
- Focus assignment devices

6. Text and discourse. The creation of texture: Cohesion and coherence

- Reference.
- Ellipsis and substitution. Pro-forms
- Conjunction
- Lexical cohesion.

7. Word formation

- Inflectional morphology: nouns (plural formation), verbs (regular and irregular forms), adjectives and adverbs (comparatives and superlatives). General spelling alternatives.
- Lexical morphology: derivational and non-derivational processes: affixation (prefixation and suffixation), conversion and compounding. Minor processes: clipping, blending and acronyms.

IN-CLASS PRACTICAL WORK:

Practice will be combined with theoretical input. In class work will be based on the analysis of authentic texts, which will cover the grammatical aspects included in the syllabus.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23410 Literatura inglesa I.

English Literature I

Curso: 2 Créditos: 12 Carácter: Troncal

PROGRAMA:

The course will be divided into two parts, corresponding to the two terms of the academic year.

PART ONE: FROM THE ANGLO-SAXON PERIOD TO THE RENAISSANCE.

1. Old-English Literature. Historical background. Anglo-Saxon Literature. Compulsory reading: Beowulf (in the Norton Anthology).
2. Middle-English Literature I. The Norman Conquest. Language and Literature. The Romances and the Arthurian Legend. The Alliterative Revival. Compulsory reading: Sir Gawain and the Green Knight (in the N. A.). Compulsory viewing: Excalibur.
3. Middle-English Literature II. The fourteenth century and its background. Geoffrey Chaucer and his contemporaries. Compulsory reading: "General Prologue" and "The Pardoner's Tale", both from The Canterbury Tales (in the N. A.).
4. Middle-English Literature III. The origins of English drama. Liturgy and drama. Mysteries. Miracles and interludes.
5. The English Renaissance I. General characteristics: Humanism and the Reformation. Elizabethan Poetry. The English Sonnet: Sir Thomas Wyatt, Henry Howard, Sir Philip Sidney, Edmund Spenser and William Shakespeare. Compulsory reading: selection of poems from the Norton Anthology.
6. The English Renaissance II. Elizabethan prose fiction. Nashe, Lyly and Sidney.
7. The English Renaissance III. Elizabethan drama. The University Wits: concept, comedies and tragedies.
8. The English Renaissance IV. William Shakespeare and his dramatic production: comedies, tragedies and historical plays. Compulsory reading: King Lear.
9. Early Seventeenth-Century Drama. Ben Jonson. Jacobean and Caroline Drama. The closing of the theatres.

PART TWO: SEVENTEENTH- AND EIGHTEENTH-CENTURY LITERATURE.

1. Early Seventeenth Century and Commonwealth: -John Donne and the development of the metaphysical tradition. -The "Sons of Ben": main features of the Cavalier School of poetry. -Non-fictional prose: Thomas Hobbes and his contribution to the philosophical and political debates of the period. -From Commonwealth to Restoration: John Milton's narrative poetry.
2. The Restoration Period: -Restoration comedy: the re-opening of English theatres after the Puritan rule; the French influence on the theatrical production of the period and its subsequent evolution throughout the century. -Satirical and argumentative verse: the fruitful alliance of satire, irony and wit in the poetry of Samuel Butler, John Wilmot (Earl of Rochester) and John Dryden. -Major prose genres of the period: religious allegory in John Bunyan's The Pilgrim's Progress; Samuel Pepys and autobiographical writing; Aphra Behn and fictional prose.
3. Entering the Age of Reason: -Major and minor poetic trends: Alexander Pope and the development of satiric poetry. James Thomson and the poetry of nature and landscape. -Prose satire: Jonathan Swift's Gulliver's Travels. -Bourgeois culture, journals and magazines: Joseph Addison and Richard Steele. -The rise of the novel and the works of Daniel Defoe.
4. The Core of the Eighteenth Century -From reason to sensibility: the pre-romantic poetry of Young, Gray, Goldsmith and Cowper. -The development of the novel: Samuel Richardson's epistolary novels. Comedy, irony and satire in Henry Fielding and Tobias Smollett. The parody and experimental prose of Laurence Sterne's Tristram Shandy. -Samuel Johnson.
5. From Neoclassicism to Romanticism -The romantic awakening: William Blake and Robert Burns. -Unrestrained feelings and the subtle delights of terror: Sentimental novels and Gothic fiction. -The next step in the evolution of the novel: Fanny Burney and the realist novel of social life.

PRÁCTICAS ASISTENCIALES:

Compulsory readings, poems and prose excerpts will be read and discussed in class.
Documentaries and films connected with the subjects and authors included in the syllabus.

The course will be divided into two parts, corresponding to the two terms of the academic year.

PART ONE: FROM THE ANGLO-SAXON PERIOD TO THE RENAISSANCE.

1. Old-English Literature. Historical background. Anglo-Saxon Literature. Compulsory reading: Beowulf (in the Norton Anthology).
2. Middle-English Literature I. The Norman Conquest. Language and Literature. The Romances and the Arthurian Legend. The Alliterative Revival. Compulsory reading: Sir Gawain and the Green Knight (in the N. A.). Compulsory viewing: Excalibur.



3. Middle-English Literature II. The fourteenth century and its background. Geoffrey Chaucer and his contemporaries. Compulsory reading: "General Prologue" and "The Pardoner's Tale", both from *The Canterbury Tales* (in the N. A.).
4. Middle-English Literature III. The origins of English drama. Liturgy and drama. Mysteries. Miracles and interludes.
5. The English Renaissance I. General characteristics: Humanism and the Reformation. Elizabethan Poetry. The English Sonnet: Sir Thomas Wyatt, Henry Howard, Sir Philip Sidney, Edmund Spenser and William Shakespeare. Compulsory reading: selection of poems from the Norton Anthology.
6. The English Renaissance II. Elizabethan prose fiction. Nashe, Lyly and Sidney.
7. The English Renaissance III. Elizabethan drama. The University Wits: concept, comedies and tragedies.
8. The English Renaissance IV. William Shakespeare and his dramatic production: comedies, tragedies and historical plays. Compulsory reading: *King Lear*.

9. Early Seventeenth-Century Drama. Ben Jonson. Jacobean and Caroline Drama. The closing of the theatres.

PART TWO: SEVENTEENTH- AND EIGHTEENTH-CENTURY LITERATURE.

1. Early Seventeenth Century and Commonwealth: -John Donne and the development of the metaphysical tradition. -The "Sons of Ben": main features of the Cavalier School of poetry. -Non-fictional prose: Thomas Hobbes and his contribution to the philosophical and political debates of the period. -From Commonwealth to Restoration: John Milton's narrative poetry.
2. The Restoration Period: -Restoration comedy: the re-opening of English theatres after the Puritan rule; the French influence on the theatrical production of the period and its subsequent evolution throughout the century. -Satirical and argumentative verse: the fruitful alliance of satire, irony and wit in the poetry of Samuel Butler, John Wilmot (Earl of Rochester) and John Dryden. -Major prose genres of the period: religious allegory in John Bunyan's *The Pilgrim's Progress*; Samuel Pepys and autobiographical writing; Aphra Behn and fictional prose.
3. Entering the Age of Reason: -Major and minor poetic trends: Alexander Pope and the development of satiric poetry. James Thomson and the poetry of nature and landscape. -Prose satire: Jonathan Swift's *Gulliver's Travels*. -Bourgeois culture, journals and magazines: Joseph Addison and Richard Steele. -The rise of the novel and the works of Daniel Defoe.
4. The Core of the Eighteenth Century -From reason to sensibility: the pre-romantic poetry of Young, Gray, Goldsmith and Cowper. -The development of the novel: Samuel Richardson's epistolary novels. Comedy, irony and satire in Henry Fielding and Tobias Smollett. The parody and experimental prose of Laurence Sterne's *Tristram Shandy*. -Samuel Johnson.
5. From Neoclassicism to Romanticism -The romantic awakening: William Blake and Robert Burns. -Unrestrained feelings and the subtle delights of terror: Sentimental novels and Gothic fiction. -The next step in the evolution of the novel: Fanny Burney and the realist novel of social life.

IN CLASS PRACTICAL WORK:

Compulsory readings, poems and prose excerpts will be read and discussed in class.

Documentaries and films connected with the subjects and authors included in the syllabus.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23411 Introducción a la pronunciación del inglés.

Introduction to English Pronunciation

Curso: 2 Créditos: 12 Carácter: Obligatoria

PROGRAMA:

PROGRAMA DE TEORÍA.

INTRODUCTION

1. Phonemes, allophones and other basic concepts.
2. Establishing the phonemes of English: a process of commutation.
3. An introduction to the rhythm of English (stress-timing).

PART I: VOCALIC PHONEMES

4. The RP English Vowel System and the Vowel Quadrilateral.
5. The 'five rules': useful generalisations about spelling and pronunciation.
6. Individual vocalic phonemes:
 - classification (four-fold),
 - special difficulties for Spanish speakers,
 - spelling regularities and pronunciation 'rules' based on spelling,
 - specific topics (influence of /w/ on following vowels, levelling and smoothing, incidence of /j/ before /u:/ and other phonemes, rmes,
 - pronunciation of vowel-letter + R, etc.).

PART II: CONSONANTAL PHONEMES

7. Individual consonantal phonemes:
 - classification (three-fold),
 - special difficulties for Spanish speakers,
 - spelling regularities and pronunciation 'rules' based on spelling,
 - specific topics:
 - Fortis/lenis, voiceless/voiced distinction, aspiration, devoicing.
 - Pronunciation of past and past participle endings in -ED, and of inflectional -(E)S.
 - T-glottalling.
 - Coalescence within words resulting in affricates and palato-alveolar fricatives ('historical coalescence').
 - The grammatical function of the fortis/lenis distinction.
 - Pronunciation of -NG-, -GN(-), and other digraphs.
 - Nasal and lateral release.
 - Syllabic consonants.
 - Clear and dark /l/.
 - Linking and intrusive /r/ ('liaison'), etc.
8. Possible phonemic variations at word boundaries in connected speech: assimilation, coalescence, elision

SPECIAL TOPICS

- A. Weak and strong forms of non-lexical words ('gradation').
- B. Stress placement rules, secondary stress and stress shift.
- C. Basic forms and functions of intonation.

PROGRAMA DE PRÁCTICAS ASISTENCIALES:

Practical work will be divided into classroom and language laboratory activities. Specific exercises will be done in the classroom and the language laboratory, with active student participation, based on the following activities:

CLASSROOM WORK

- Phonemic transcription of a written text or a set of related words.
- Phonemic transcription of a text or a set of related words while it is being read out.
- Listening to words being read out and deciding whether they belong to one group, class, column, etc. or another.
- Identifying a certain phoneme in a list of words being read out.



- Marking/deciding on the pronunciation that corresponds to the vowel/consonant letter that has been underlined in a word.
- Marking words for a series of phonemes or stress patterns.
- Determine whether the words in a pair read aloud are the same or not.
- Reading out a phonemic transcription.

LANGUAGE LABORATORY WORK

A selection of materials and exercises from Pronunciation Tasks (1993,CUP) by Martin Hewings, and from Elements of Pronunciation (1985, CUP) by Colin Mortimer, which will be provided by the teacher.

THEORY SYLLABUS.

INTRODUCTION: SEGMENTAL ANALYSIS

1. Phonemes, allophones and other basic concepts.
2. The Vowel Quadrilateral.
3. Pre-fortis clipping: an introduction to the rhythm of English (stress-timing).
4. Establishing the phonemes of English: a process of commutation.

PART I: VOCALIC PHONEMES

5. The 'five rules': useful generalisations about spelling and pronunciation.
6. Individual vocalic phonemes:
 - classification (four-fold),
 - special difficulties for Spanish speakers,
 - spelling regularities and pronunciation 'rules' based on spelling.
7. Influence of /w/ on following vowels.
8. Levelling; smoothing of triphthongs.
9. Incidence of /j/ before /u:/ and other phonemes.
10. Pronunciation of vowel-letter + R.
11. Weak and strong forms of non-lexical words.

PART II: CONSONANTAL PHONEMES

12. Individual consonantal phonemes:
 - classification (three-fold),
 - special difficulties for Spanish speakers,
 - spelling regularities and pronunciation 'rules' based on spelling.
13. Fortis/lenis, voiceless/voiced distinction, aspiration, devoicing.
14. Pronunciation of past and past participle endings in -ED.
15. Pronunciation of inflectional -(E)S.
16. Pronunciation of adjectives ending in -ED.
17. T-glottalling.
18. Coalescence within words resulting in affricates and palato-alveolar fricatives.
19. The grammatical function of the fortis/lenis distinction.
20. Pronunciation of -NG-, -GN(-), and other digraphs.
21. Nasal and lateral plosion.
22. Syllabic and silent consonants.
23. Clear and dark /l/.
24. Linking and intrusive /r/
25. Possible phonemic variations at word boundaries in connected speech:
assimilation, coalescence, elision

PART III: AN INTRODUCTION TO PROSODIC FEATURES

26. Stress and Accent: basic concepts and placement rules.
27. Basic forms and functions of intonation.

IN CLASS PRACTICAL WORK:

In class time (one hour a week), will alternate, each week, between the lecture theatre and the language laboratory. The excersises in both situations will require the active participation of the student and will be based on the following:

IN THE LECTURE THEATRE

- Phonetic transcription of a written text or of a written collection of related words.
- Phonetic transcription of an oral text or a collection of related words spoken aloud.



- Listening to words read aloud to decide if they belong to one or other group, class, column etc.
- Identifying a determined phoneme from a list of words read aloud.
- Indicating/determining that corresponds to the underlined letter/s in a word.
- Marking words in a list according to one phoneme or paronal accent or another.
- Deciding if words read aloud in pairs are the same or not.
- Reading aloud for phonetic transcription.

Note: The practical in-class sessions are compulsory because they are designed to prepare the student for the written exercises of the theory part of the final exam. This is especially the case in terms of phonetic transcription of written and spoken texts.

IN THE LANGUAGE LABORATORY

- From the end of September to April the student will work with a selection of materials and exercises from the following books: Pronunciation Tasks (1993, CUP) by Martin Hewings, Elements of Pronunciation (1985, CUP) by Colin Mortimer, that the lecturer will provide.
- In May, there will be individual reading aloud tests, based on two texts, one selected by the student, the other selected by the lecturer.

Note: The practical laboratory sessions are compulsory because they are designed to prepare the student for the practical (auditory) part of the final exam.

In addition, if the student actively participates in the classes, He/she can obtain extra points (between 0.1 and 0.5 out of 10) towards the final exam mark; these points are only applicable if the exam mark is 4.5 or above.





Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23412 Segunda lengua II (alemán)

Second Language II (German)

Curso: 2 Créditos: 12 Carácter: Obligatoria

PROGRAMA:

Comprensión, expresión e interacción oral: El estudiante es capaz de entender informaciones sobre una ciudad y describir la suya de forma breve. Es capaz de entender y proporcionar, si bien de forma limitada, información relevante de tipo turístico. Es capaz de explicar la situación de elementos geográficos en un mapa. Es capaz de entender y proporcionar, si bien de forma limitada, información relevante de tipo cultural sobre los países de habla alemana. Es capaz de explicar con cierto detalle sus circunstancias personales (cómo vive, a qué se dedica, qué idiomas habla, etc.). Es capaz de interactuar en conversaciones y entrevistas sobre formación y trabajo. Es capaz de describir su familia y explicar, de forma limitada, sus relaciones con otras personas. Es capaz, de forma limitada, de describir aspecto y carácter de las personas. Es capaz de expresar, de forma limitada, algunos estados emocionales. Es capaz de interactuar con cierta eficacia en conversaciones breves, tanto informales como formales, en una fiesta. Es capaz de solicitar y responder a informaciones sobre medios de comunicación. Es capaz, si bien de forma limitada, de plantear y responder cuestiones sobre las condiciones de estudio en una universidad alemana. Es capaz de explicar la situación espacial de objetos. Es capaz de entender informaciones de diferentes tipos de texto orales (relatos, anuncios por megafonía, entrevistas y noticias radiofónicas, llamadas telefónicas, etc.). Es capaz de expresar, de forma limitada, planes de futuro, deseos e hipótesis. Es capaz de expresar ventajas y desventajas de determinadas alternativas. Es capaz de reconocer argumentos sobre un tema conocido, así como de expresarlos, aceptarlos y rechazarlos, aunque con limitaciones. Es capaz de concertar una cita, aceptando y rechazando propuestas y ofreciendo alternativas. Es capaz de solicitar y proporcionar aclaraciones o repeticiones, y de impartir y entender órdenes y ruegos sencillos en el contexto de la clase.

Comprensión y expresión escrita: El estudiante es capaz de entender informaciones generales y concretas y escribir textos informativos sencillos sobre algunos temas conocidos (una ciudad, un trabajo, una empresa, un viaje, etc.). Es capaz de ordenar cronológicamente informaciones de un texto de cierta complejidad. Es capaz de escribir un curriculum vitae sencillo. Es capaz de explicar, de forma limitada, algún acontecimiento de índole personal o de interés general. Es capaz, de forma limitada, de entender y narrar una historia breve. Es capaz de entender informaciones generales sobre la cultura y sociedad de los países de lengua alemana en textos informativos sencillos. Es capaz de describir, de forma limitada, una foto relacionada con su país. Es capaz de diferenciar, de forma limitada, entre informaciones y opiniones en un texto sobre un tema conocido. Es capaz de reconocer y estructurar argumentos en un texto sobre un tema conocido. Es capaz de seleccionar preguntas para una entrevista periodística. Es capaz de entender y redactar una biografía breve de personas relevantes de la vida cultural. Es capaz de entender textos y gráficos sobre el sistema educativo alemán, así como de explicarlo de forma limitada. Es capaz de entender informaciones concretas de algunos textos informativos de universidades alemanas. Es capaz de entender y completar los principales formularios para estudiantes Sócrates en Alemania. Es capaz de distinguir varios tipos de texto: diccionario, poema, anuncio, artículo periodístico, estadística, guía informativa, etc. Es capaz de localizar informaciones y, de forma muy limitada, adquirir algunos conocimientos de su especialidad a partir de diferentes textos de tipo académico y científico: Diccionarios, manuales, obras de consulta, etc. Es capaz, de forma limitada, de entender informaciones, pero también algunas alusiones, juegos lingüísticos, etc. en un poema.

Estrategias de aprendizaje: Es capaz de anticipar contenidos de textos orales y escritos a partir de sus conocimientos generales sobre el mundo, sobre el contexto, y sobre el tipo de texto. Es capaz de inferir el significado global de textos informativos a través de su conocimiento del mundo y los elementos contextuales, a pesar de no entender numerosas palabras e incluso frases completas. Conoce diferentes estilos de lectura y es capaz de utilizarlos en función de sus objetivos en diferentes tipos de texto: administrativos, divulgativos, literarios, académicos, etc. Es capaz de compensar parcialmente sus carencias expresivas por medios lingüísticos (y no lingüísticos) alternativos: sinónimos y antónimos, circunloquios, ejemplos, etc. Es capaz de planificar, desarrollar y evaluar su producción escrita y oral. Es capaz de inferir reglas gramaticales a partir de ejemplos y modelos. Es capaz de utilizar una gramática para consultar dudas o revisar aspectos ya tratados. Es capaz de utilizar un diccionario bilingüe para localizar el significado y de reconocer diferentes acepciones de un término.

Comprehension, expression and oral interaction:



The student will reach a communicative level in the following areas: Understanding and giving information about location and how to get to a given place in a city. Explaining spatial position of objects. asking for and responding to information about means of transport. Understanding and explaining a tourist route through a city. Buying and selling a product in a shop. Comparing objects. Expressing, accepting and rejecting arguments about a familiar subject. Expressing future plans. Arranging a date, accepting and rejecting offers and offering alternatives. Expressing desires. Expressing advantages and disadvantages on questions on familiar subjects (types of housing). Explaining location of geographical elements on a map. Asking for and giving clarification or repeating, for example, giving and understanding orders and simple requests to and from other members of class.

Comprehension and written expression: The student will reach a communicative level in the following areas: Describing character and physical appearance of people.

Understanding general and specific information about the societies of German speaking countries (work, unemployment, voluntary work, public holidays customs). Differentiate between opinions and information in a text on a familiar subject. Telling a short story. Understanding general information about culture in German speaking countries in simple informative texts. Writing brief biographies of people with cultural relevance to a country. Understanding texts and graphics on the German educational system and explaining the Spanish educational system. Finding information and acquiring knowledge in their specialist field (in principle, philology)

from different academic and scientific texts. Dictionaries, manuals, reference works etc. Understanding information, but also allusion, plays on words etc. in a poem. Understanding and completing the basic formula for students of Socrates in Germany. Writing a letter of application and a CV.

Learning strategies:

The student will reach a communicative level in the following areas: Anticipating the contents of oral and written texts, based on general knowledge, on context, and text type. Inference of general meaning from an informative text, from general knowledge and contextual elements, despite not understanding many words and even complete sentences. Knowledge of different styles of writing, and being capable of using them in terms of different objectives in different types of text: Literary, popular, scientific, bureaucratic etc. Compensating for lack of expression by linguistic (and non-linguistic) alternatives: synonyms, roundabout expressions, examples etc. Planning, developing and evaluating their written and oral work. Inference of grammatical rules from examples and models. Using a grammar book to consult doubts or to revise concepts already studied. Using a bilingual dictionary to find a meaning and recognising different senses of a term.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23413 Segunda lengua II (árabe)

Second Language II (Arabic)

Curso: 2 Créditos: 12 Carácter: Obligatoria

PROGRAMA:

1. El sistema fonológico del árabe: descripción de sus características y restricciones taxonómicas. 2. Descripción detallada de la interdigitación morfológica: el sistema de formas nominales y verbales. 3. Reglas más particulares de la morfología nominal: diptosis, aptosis, colectivos singulativos. 4. Reglas más particulares de la morfología verbal: detalle de la conjugación de los verbos de juntura especial. 5. Detalle de sintagmas subpredicativos: rectivos, calificativos, relativos, apositivos y copulativos. 6. Sintagmas predicativos simples y reglas taxonómicas y de concordancia. 7. Oraciones compuestas y sistemas de marcación conjuntiva. 8. Oraciones complejas: sistema de marcación conjuntiva. 9. Los verbos modificadores de diverso tipo. 10. Modalidades negativa, interrogativa, enfática, etc..

1.- The phonological system of Arabic: description of its characteristics and taxonomical limits. 2.- Detailed description of morphological interdigitation: the noun and verb system. 3.- More specific rules of noun morphology: diptotes, aptotes, singular collectives. 4. More specific rules of verb morphology: detail of the conjugation of special coupling verbs. 5. Detail of subpredicative syntagmas: rectives, qualificatives, appositives and copulatives. 6. Simple predicative syntagmas and rules of taxonomy and agreement. 7. Compound sentences and conjunctive marking systems. 8. Complex sentences: conjunctive marking systems 9. Modifying verbs of various types. 10. Negative, interrogative, emphatic modes, etc.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23414 Segunda lengua II (catalán)

Second Language II (Catalan)

Curso: 2 Créditos: 12 Carácter: Obligatoria

PROGRAMA:

Contenidos gramaticales: 1. Morfología y Sintaxis: Estructuras con dos pronombres personales átonos. Forma y función del relativo. La flexión verbal: los verbos irregulares. El morfema verbal de tiempo: uso de los tiempos verbales en los diferentes contextos gramaticales. Perífrasis verbales. Adverbios y locuciones adverbiales. Sintaxis de la oración simple. Sintaxis de la oración compuesta. 2. Léxico: formación de palabras.

Contenidos comunicativos: Información personal y relaciones de tipo personal. Estados físicos y anímicos. Vivienda y lugares de residencia. Actividad cotidiana, tiempo libre y entretenimientos. Viajes y traslados. Compras y gastronomía. Actividades y relaciones profesionales. La correspondencia. Tradición y cultura.

Componentes textuales: Texto conversacional (capacidad de improvisación, de réplica y de libre expresión en los argumentos presentados). Texto narrativo y descriptivo (discurso directo, discurso indirecto, marcadores de texto).

Grammatical contents: 1. Morphology and syntax: Structures with two atonic personal pronouns. Form and function of the relative. Verbal inflection: Irregular verbs. The morpheme of verbal tense: use of verbal tenses in different grammatical contexts. Verbal periphrasis. Adverbs and adverbial expressions. The syntax of the simple sentence. The syntax of the compound sentence. The lexicon: word formation.

Communicative contents: Personal information and personal relationships. Mental and physical states. Housing and places of residence. Daily life, free time and entertainment. Travel and moving. Shopping and eating. Professional activities and relationships. Correspondence. Tradition and culture.

Textual components: Conversational texts. (improvisational capacity, (replication, free expression and of arguments put forward).

Narrative and descriptive text (direct speech, indirect speech, text markers).



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23415 Segunda lengua II (francés)

Second Language II (French)

Curso: 2 Créditos: 12 Carácter: Obligatoria

PROGRAMA:

A. Comentar en directo un acontecimiento. Situar una acción en el tiempo y expresar su duración. B. Presentar las ventajas y los inconvenientes de un producto. Expresar preferencias, acuerdos y desacuerdos. c. Expresar sentimientos: duda, temor, deseo, etc. D. Relatar y expresar las causas y las consecuencias de un acontecimiento histórico.

A. Commenting on an event as it happens. Situating an action in time and expressing its duration. B. Presenting advantages and disadvantages of a product. Expressing preference, agreement and disagreement. C. Expressing feelings: doubt, fear, desire, etc. D. Relating causes and consequences of a historic event.





Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23416 Segunda lengua II (italiano)

Second Language II (Italian)

Curso: 2 Créditos: 12 Carácter: Obligatoria

PROGRAMA:

- a) Contenidos gramaticales: El sistema verbal italiano. La construcción pasiva. La construcción impersonal. Estilo directo e indirecto. Formas explícitas e implícitas. Oraciones coordinadas y subordinadas. Forma hipotética. Conectores del discurso en la lengua hablada y escrita. Pronombres. Preposiciones. Formación de palabras.
- b) Actividades: Organización de la comunicación (relaciones formales e informales). Relaciones sociales (pedir, organizar, ofrecer, mostrar acuerdo y desacuerdo, convencer, opinar, argumentar). Comunicación no directa (hablar por teléfono, redactar cartas, etc.). Relatar (contar sucesos, describir situaciones acontecimientos, etc.). Hablar del mundo del trabajo (profesiones, curriculum). Hacer planes, realizar proyectos, expresar deseos e hipótesis.
- c) Léxico de base, de uso común y específico.
- d) Contenidos culturales: Durante el curso se proporcionarán al alumno textos auténticos (artículos de periódicos, textos de narrativa italiana contemporánea, películas) con el objetivo de enriquecer los conocimientos sobre Italia y su cultura.

- a) Grammar: The Italian verb system. The passive construction. The impersonal construction. Direct and indirect forms. Explicit and implicit forms. Coordinated and subordinated sentences. Hypothetical forms. Discourse connectors in spoken and written language. Prepositions. Word formations.
- b) Activities: Organisation of communication (formal and informal relationships). Social relationships (requests, organising, offers, showing agreement and disagreement, convincing, giving opinions, arguing). Indirect communication (telephoning, letter writing etc.). Relating information (describing situations, events etc.). Speaking about the world of work (professions, CV's). Making plans, carrying out projects, expressing desires and hypothesis.
- c) Lexical base, common and specific use.
- d) Culture: During the course the student will be given authentic cultural texts (newspaper articles, contemporary Italian narrative, films) with the aim of enriching the student's knowledge of Italy and its culture.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23418 Literatura inglesa II.

English Literature II

Curso: 3 Créditos: 12 Carácter: Troncal

PROGRAMA:

PROGRAMA DE TEORÍA:

First semester: Nineteenth-century British Literature

Dra. M^a Dolores Herrero Granado

1. The Novel at the Turn of the Century: Jane Austen:

- a) From the sentimental to the drawing-room novel.
- b) Common traits in Jane Austen's fictional heroines, their capacity to "learn" and types of related characters.
- c) Point of view, narrative structure and the social and individual poles, with special reference to *Sense and Sensibility*.

2. Romantic Poetry (I): Wordsworth and Coleridge:

- a) Antecedents to Romanticism and the term 'Romantic'.
- b) The importance of English Empiricism and German Idealism.
- c) Doctrinal ideas as expressed in Lyrical Ballads and in *Biographia Literaria*.
- d) Readings from "Tintern Abbey", "The Tables Turned", "The Solitary Reaper" etc., and from "The Ancient Mariner".

3. Romantic Poetry (II): The Younger Generation:

- a) Similarities and Differences with their forefathers.
- b) Readings from Byron's "Childe Harold's Pilgrimage" and "Don Juan"; Keats's "Ode On a Grecian Urn", and from Shelley's "Ode to the West Wind."

4. Romantic Fiction: the Brontës:

- a) *Jane Eyre* and *Wuthering Heights*: structure and point of view; imagery and symbolism; style and religious intensity; class and gender issues.

5. The Early Victorian Period: Charles Dickens:

- a) General features of the period and realist fiction.
- b) The Dickens's canon: structural, thematic and stylistic characteristics of his novels.
- c) Utilitarianism and the social background as reflected in *Hard Times*.

6. The Late Victorian Period: George Eliot:

- a) The novel as microcosm: multiplot structure, dialogical form and the role of the omniscient narrator in Eliot's novels.
- b) Eliot's ethical, social and spiritual dilemmas as reflected in her moral fable *Silas Marner*.

7. The Novel at the Turn of the Century: Thomas Hardy:

- a) Hardy, the "atypical" Victorian: provincial background, his relation to Romanticism and the influence of Charles Darwin and of John Stuart Mill.

b) "The Withered Arm": form and meaning.

8. Late Nineteenth-Century Drama: Oscar Wilde.

- a) Wilde's polemical rejection of mid-Victorian values in life and art in the name of aestheticism: *The Importance of Being Earnest*.

Second semester: Twentieth-century British Literature

Grupo A: Dra. Constanza del Río Álvaro,

Grupo B: Dra. Bárbara Arizti Martín

1.- The Irish Literary Revival: socio-cultural context. Irish (cultural) nationalism and "Irishness".

- The poetry and drama of the Irish Literary Revival.
- Readings.- A selection of poems by Yeats and Synge's *Riders to the Sea*.

2.- Introduction to Modernism: the context of the fin de siècle.

- Modernist experimentation and the "stream of consciousness".
- Readings.- Virginia Woolf's "Modern Fiction" .

Extracts from Virginia Woolf's *The Waves* and from Joyce's *A Portrait of the Artist as a Young Man*.

3.- Modernist Fiction. The Modernist short story: ellipsis, symbolism, ambiguity and the Joycean "epiphany"

- Readings.- J. Joyce's "The Dead" and Katherine Mansfield's "Bliss".



4.- Modernist Poetry: Imagism, Vorticism and Symbolism.

- T. S. Eliot's conception of organic/inorganic poetry and of the "objective correlative"

- Readings.- Selection of poetry by T. S. Eliot.

5.- The Generation of the Thirties: "The Red Decade".

- Socio-political and cultural context.

- The Auden Group and the "Audenesque".

- Readings.- Selection of representative poetry (Auden, Spender, Day Lewis and MacNiece). George Orwell's "A Hanging" and "Shooting an Elephant".

6.- The Generation of the Fifties: "The Movement" and "The Angry Young Men".

- Reaction against Modernism and Romanticism.

- Class mobility and the Welfare State.

- Readings.- Selection of poetry by P. Larkin. Kingsley Amis' Lucky Jim

7.- Experimentation in post-war Britain.

- Existentialism and the "theatre of the absurd". The drama of Harold Pinter.

- Readings.- Selection of extracts from Beckett's trilogy. Pinter's The Dumb Waiter.

8.- English fiction in the Sixties and Seventies. Fabulation, fantasy, parody and metafiction.

- Readings.- Jean Rhys's Wide Sargasso Sea (see also the film Jane Eyre).

PROGRAMA DE PRÁCTICAS ASISTENCIALES: Practical work will mainly consist in the detailed analysis and commentary of compulsory texts. All students are expected to bring to class their own copies of the texts on the compulsory reading list.

THEORY SYLLABUS:

First term: Nineteenth-century British Literature

Course director :M^a Dolores Herrero Granado

1. The Novel at the Turn of the Century: Jane Austen:

a) From the sentimental to the drawing-room novel.

b) Common traits in Jane Austen's fictional heroines, their capacity to "learn" and types of related characters.

c) Point of view, narrative structure and the social and individual poles, with special reference to Sense and Sensibility.

2. Romantic Poetry (I): Wordsworth and Coleridge:

a) Antecedents to Romanticism and the term 'Romantic'.

b) The importance of English Empiricism and German Idealism.

c) Doctrinal ideas as expressed in Lyrical Ballads and in Biographia Literaria.

d) Readings from "Tintern Abbey", "The Tables Turned", "The Solitary Reaper" etc., and from "The Ancient Mariner".

3. Romantic Poetry (II): The Younger Generation:

a) Similarities and Differences with their forefathers.

b) Readings from Byron's "Childe Harold's Pilgrimage" and "Don Juan"; Keats's "Ode On a Grecian Urn", and from Shelley's "Ode to the West Wind."

4. Romantic Fiction: the Brontës:

a) Jane Eyre and Wuthering Heights: structure and point of view; imagery and symbolism; style and religious intensity; class and gender issues.

5. The Early Victorian Period: Charles Dickens:

a) General features of the period and realist fiction.

b) The Dickens's canon: structural, thematic and stylistic characteristics of his novels.

c) Utilitarianism and the social background as reflected in Hard Times.

6. The Late Victorian Period: George Eliot:

a) The novel as microcosm: multiplot structure, dialogical form and the role of the omniscient narrator in Eliot's novels.

b) Eliot's ethical, social and spiritual dilemmas as reflected in her moral fable Silas Marner.

7. The Novel at the Turn of the Century: Thomas Hardy:

a) Hardy, the "atypical" Victorian: provincial background, his relation to Romanticism and the influence of Charles Darwin and of John Stuart Mill.

b) "The Withered Arm": form and meaning.

8. Late Nineteenth-Century Drama: Oscar Wilde.

a) Wilde's polemical rejection of mid-Victorian values in life and art in the name of aestheticism: The Importance of Being Earnest.

Second term: Twentieth-century British Literature

Grupo A: Course director: Constanza del Río Álvaro,

Grupo B: copurse director: Bárbara Arizti Martín



- 1.- The Irish Literary Revival: socio-cultural context. Irish (cultural) nationalism and "Irishness".
 - The poetry and drama of the Irish Literary Revival.
 - Readings.- A selection of poems by Yeats and Synge's Riders to the Sea.
 - 2.- Introduction to Modernism: the context of the fin de siècle.
 - Modernist experimentation and the "stream of consciousness".
 - Readings.- Virginia Woolf's "Modern Fiction" .Extracts from Virginia Woolf's The Waves and from Joyce's A Portrait of the Artist as a Young Man.
 - 3.- Modernist Fiction. The Modernist short story: ellipsis, symbolism, ambiguity and the Joycean "epiphany"
 - Readings.- J. Joyce's "The Dead" and Katherine Mansfield's "Bliss".
 - 4.- Modernist Poetry: Imagism, Vorticism and Symbolism.
 - T. S. Eliot's conception of organic/inorganic poetry and of the "objective correlative"
 - Readings.- Selection of poetry by T. S. Eliot.
 - 5.- The Generation of the Thirties: "The Red Decade".
 - Socio-political and cultural context.
 - The Auden Group and the "Audenesque".
 - Readings.- Selection of representative poetry (Auden, Spender, Day Lewis and MacNiece). George Orwell's "A Hanging" and "Shooting an Elephant".
 - 6.- The Generation of the Fifties: "The Movement" and "The Angry Young Men".
 - Reaction against Modernism and Romanticism.
 - Class mobility and the Welfare State.
 - Readings.- Selection of poetry by P. Larkin. Kingsley Amis' Lucky Jim
 - 7.- Experimentation in post-war Britain.
 - Existentialism and the "theatre of the absurd". The drama of Harold Pinter.
 - Readings.- Selection of extracts from Beckett's trilogy. Pinter's The Dumb Waiter.
 - 8.- English fiction in the Sixties and Seventies. Fabulation, fantasy, parody and metafiction.
 - Readings.- Jean Rhys's Wide Sargasso Sea (see also the film Jane Eyre).
- IN CLASS PRACTICAL WORK: Practical work will mainly consist in the detailed analysis and commentary of compulsory texts. All students are expected to bring to class their own copies of the texts on the compulsory reading list.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23419 Comentario de textos literarios ingleses.

Commentary of English Literary Texts

Curso: 3 Créditos: 12 Carácter: Obligatoria

PROGRAMA:

PRIMER CUATRIMESTRE:

Cine:

1. Introduction.
2. Mise-en-scène.
3. Framing.
4. Editing.
5. Point of view, spectatorship and ideology.
6. Sound and narration.
7. Performance.
8. Stars.

Compulsory films:

Stanley Kubrick's *The Shining* (1980)

Woody Allen's *Match Point* (2005)

Martin Scorsese's *The Departed* (2006)

Alfred Hitchcock's *Rear Window* (1954)

Paul Verhoeven's *Basic Instinct* (1992)

Alexander Payne's *Election* (1999)

Monitored Academic Activities

Students will be given six short essay topics in the course of the semester, and will be encouraged to write as many of them as possible. They will also be asked to read prescribed sections from the books mentioned in the short list below.

SEGUNDO CUATRIMESTRE:

Poesía y Narrativa:

1. Introduction: definition of poetic discourse.
2. Poetic conventions.
3. Ideology of the self and the public sphere and their linguistic articulations in poetry.
4. Introduction: definition of narrative discourse.
5. Narrative conventions.
6. Ideology of the self and the public sphere and their linguistic articulations in narrative.

FIRST TERM (Four months):

Cinema:

1. Introduction.
2. Film style: mise-en-scène, framing, editing and sound.
3. Film narrative i: narrative structure.
4. Film narrative ii: focalisation, spectatorship and ideology.
5. Performance and stars.
6. The classical film text.

SECOND TERM (Four months):

Poetry and narrative:

1. Introduction: definition of poetic discourse.
2. Poetic conventions.
3. Ideology of the self and the public sphere and their linguistic articulations in poetry.



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4. Introduction: definition of narrative discourse.
5. Narrative conventions.
6. Ideology of the self and the public sphere and their linguistic articulations in narrative.





Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23420 Introducción a la diacronía del inglés.

Introduction to English Diachronic Linguistics

Curso: 3 Créditos: 6 Carácter: Obligatoria

PROGRAMA:

PROGRAMA DE TEORIA:

1. Introduction

The internal and external history of a language. The importance and diversity of English. The discovery of Sanskrit. Grimm's Law and Verner's Law. English within the Indo-European Family. Main characteristics. From Pre-Roman Britain to the Scandinavian invasions.

2. Old English

Spelling and pronunciation. Vocabulary. The noun. The personal pronoun. The demonstratives. The adjective. The verb.

3. Middle English

External History: The Norman Conquest and Settlement. The loss of Normandy. Progressive re-establishment of English and its general adoption in the 14th century.

General characteristics of Middle English. ME handwriting, alphabet and spelling. ME Phonology. ME Morphology.

4. Modern English

General characteristics. Modern English Spelling. Modern English Phonology: the Great Vowel Shift and other changes. Modern English Morphology. Syntactic changes. Late Modern English: sociolinguistic factors.

PROGRAMA DE PRACTICAS ASISTENCIALES:

Comparative analysis of texts belonging to the three different periods under study.

THEORY SYLLABUS:

1. Introduction

The internal and external history of a language. The importance and diversity of English. The discovery of Sanskrit. Grimm's Law and Verner's Law. English within the Indo-European Family. Main characteristics. From Pre-Roman Britain to the Scandinavian invasions.

2. Old English

Spelling and pronunciation. Vocabulary. The noun. The personal pronoun. The demonstratives. The adjective. The verb.

3. Middle English

External History: The Norman Conquest and Settlement. The loss of Normandy. Progressive re-establishment of English and its general adoption in the 14th century.

General characteristics of Middle English. ME handwriting, alphabet and spelling. ME Phonology. ME Morphology.

4. Modern English

General characteristics. Modern English Spelling. Modern English Phonology: the Great Vowel Shift and other changes. Modern English Morphology. Syntactic changes. Late Modern English: sociolinguistic factors.

IN CLASS PRACTICAL WORK:

Comparative analysis of texts belonging to the three different periods under study.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23421 Introducción a la literatura norteamericana.

Introduction to the Literature of the United States

Curso: 3 Créditos: 12 Carácter: Obligatoria

PROGRAMA:

PROGRAMA DE TEORIA:

1. J. F.COOPER La narrativa de frontera: The Last of the Mohicans
2. N. HAWTHORNE El problema de la culpa The Scarlet Letter
3. H. MELVILLE La novela del mar Moby Dick
4. E. A. POE El relato gótico Tales of the Grotesque and Arabesque
5. M. TWAIN El conflicto interracial Huckleberry Finn
6. STEPHEN CRANE La novela de guerra The Red Badge of Courage
7. W. WHITMAN El cantor de América Leaves of Grass
8. H. JAMES La novela psicológica Portrait of a Lady
9. J. STEINBECK La novela de California East of Eden
10. W. FAULKNER La novela del Sur Light in August
11. E. HEMINGWAY The Lost Generation For Whom the Bell Tolls
12. F.S. FITZGERALD Los años veinte The Great Gatsby
13. E. O'NEILL La tragedia norteamericana Mourning Becomes Electra
14. T. WILLIAMS El drama A Street Car Named Desire
15. A. MILLER The American Dream Death of a Salesman
16. E. ALBEE La crisis social Who's Afraid of Virginia Woolf

Adenda al tema 1: La narrativa del oeste. A Bierce; S Crane; O'Henry.

Adenda al tema 2: La literatura de New England. The Inward Journey. D. Thoreau.

Adenda al tema 3: Jack London; Richard Dana.

Adenda al tema 4: La evolución del relato. Autores a especificar.

Adenda al tema 5: Literatura multiétnica: nativoamericana; chicana; afroamericana; asiática.

Adenda al tema 6: Literatura bélica desde la Guerra de Secesión.

Adenda al tema 7: La poesía norteamericana.

Adenda al tema 8: H. James y sus seguidores. Edith Wharton.

Adenda al tema 9: La literatura californiana y las literaturas regionales.

Adenda al tema 10: El Sur como entidad literaria.

Adenda al tema 11: La obra de Hemingway.

Adenda al tema 12: Los años veinte. Los años treinta.

Adenda a los temas 13; 14; 15 y 16: El teatro norteamericano.

LECTURAS OBLIGATORIAS. Señaladas arriba en *itálica*.

PROGRAMA DE PRACTICAS. Participación de los alumnos en los análisis de texto realizados en clase y visionado y análisis práctico de películas temáticamente relacionadas con el programa teórico expuesto arriba.

Muestrario provisional:

Taxi Driver (consecuencias de la guerra);

Interiors (El drama familiar);

Bright Lights Big City (El problema de la droga);

The Wings of the Dove (Henry James y el Cine);

Dutchman (El problema interracial);

The Color Purple (la esclavitud y sus consecuencias);

East of Eden (Steinbeck y el Cine);

Home for Hollidays (la comedia americana);

They Shoot Horses Don't They? (The Great Depression).



THEORY SYLLABUS:

1. J. F. COOPER The frontier narrative: The Last of the Mohicans
2. N. HAWTHORNE The problem of blame: The Scarlet Letter
3. H. MELVILLE The sea novel: Moby Dick
4. E. A. POE The gothic tale: Tales of the Grotesque and Arabesque
5. M. TWAIN Intercacial conflict: Huckleberry Finn
6. STEPHEN CRANE The war novel: The Red Badge of Courage
7. W. WHITMAN The song of America: Leaves of Grass
8. H. JAMES The psychological novel: Portrait of a Lady
9. J. STEINBECK The Californian novel: East of Eden
10. W. FAULKNER The novel of the South: Light in August
11. E. HEMINGWAY The Lost Generation: For Whom the Bell Tolls
12. F.S. FITZGERALD The 20's: The Great Gatsby
13. E. O'NEILL The North American tragedy: Mourning Becomes Electra
14. T. WILLIAMS The drama: A Street Car Named Desire
15. A. MILLER The American Dream: Death of a Salesman
16. E. ALBEE The Social crisis: Who's Afraid of Virginia Woolf

Supplement to theme 1: The narrative of the East: A Bierce; S Crane; O'Henry.

Supplement to theme 2: The literature of New England. The Inward Journey. D. Thoreau.

Supplement to theme 3: Jack London; Richard Dana.

Supplement to theme 4: The evolution of the story. Authors to be decided.

Supplement to theme 5: Multi-ethnic literature: Native American; Chicano; Afro-American; Asian.

Supplement to theme 6: War literature from the War of Secession.

Supplement to theme 7: North American poetry.

Supplement to theme 8: H. James and his followers. Edith Wharton.

Supplement to theme 9: Californian and regional literature.

Supplement to theme 10: The South as a literary entity.

Supplement to theme 11: The work of Hemingway.

Supplement to theme 12: The 20's. The 30's.

Supplement to themes 13; 14; 15 y 16: North American theatre.

COMPULSORY READING. Marked above in italics.

PRACTICAL WORK SYLLABUS. Student participation in practical text and visual analysis thematically related to the theory syllabus seen above.

Taxi Driver (The consequences of war);

Interiors (The family drama);

Bright Lights Big City (The drug problem);

The Wings of the Dove (Henry James and the Cinema);

Dutchman (The interacial problem);

The Color Purple (Slavery and its consequences);

East of Eden (Steinbeck and the Cinema);

Home for Hollidays (The American comedy);

They Shoot Horses Don't They? (The Great Depression).



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23422 Prácticas de lengua inglesa I.

English Practical I

Curso: 3 Créditos: 12 Carácter: Obligatoria

PROGRAMA:

PROGRAMA DE PRÁCTICAS ASISTENCIALES:

The course will be divided into two parts, corresponding to the two terms of the academic year.

PART ONE: Receptive skills -listening and reading- will be the main focus in the first half of the course. Each unit will be based on a general theme involving different types of activities. Listening material will consist of texts read by the teacher and passages from authentic sources recorded at normal speaking speed in a variety of accents. Listening comprehension exercises will draw students' attention to functional language, conversational strategies, features of natural speech and pronunciation. Written texts for reading comprehension will expand on the theme, making for vocabulary development and offering opportunities for discussion and comprehension work.

PART TWO: Classes in the second half of the academic year will be specifically oriented to the development of productive skills - speaking and writing- consolidating and making use of students' existing knowledge. Individually, in groups or in pairs, students will practice a range of functional language, while also looking at the ways in which speakers interact in conversation. The stress here will be on the student's interest and involvement as well as on his/her ability to assume roles and to react personally and fluently to the subject under discussion. With regard to writing, the approach will be process-oriented. The aim of class explanations and activities will be to help students improve their writing skills and understand the expectations, conventions, and requirements of academic writing, in particular. Students will be expected to be capable of: writing clearly, having an interesting and arguable thesis, constructing an informed argument, structuring it in paragraphs, expressing

IN CLASS PRACTICAL SYLLABUS:

The course will be divided into two parts, corresponding to the two terms of the academic year.

PART ONE: Receptive skills -listening and reading- will be the main focus in the first half of the course. Each unit will be based on a general theme involving different types of activities. Listening material will consist of texts read by the teacher and passages from authentic sources recorded at normal speaking speed in a variety of accents. Listening comprehension exercises will draw students' attention to functional language, conversational strategies, features of natural speech and pronunciation. Written texts for reading comprehension will expand on the theme, making for vocabulary development and offering opportunities for discussion and comprehension work.

PART TWO: Classes in the second half of the academic year will be specifically oriented to the development of productive skills - speaking and writing- consolidating and making use of students' existing knowledge. Individually, in groups or in pairs, students will practice a range of functional language, while also looking at the ways in which speakers interact in conversation. The stress here will be on the student's interest and involvement as well as on his/her ability to assume roles and to react personally and fluently to the subject under discussion. With regard to writing, the approach will be process-oriented. The aim of class explanations and activities will be to help students improve their writing skills and understand the expectations, conventions, and requirements of academic writing, in particular. Students will be expected to be capable of: writing clearly, having an interesting and arguable thesis, constructing an informed argument, structuring it in paragraphs, expressing



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23423 Estudios de literatura norteamericana.

Studies in the Literature of the United States

Curso: 4 Créditos: 12 Carácter: Troncal

PROGRAMA:

PROGRAMA DE TEORÍA:

1. The inheritance of the 19th century in US fiction. Realism: from classical to psychological, from Howells to James. The novel as "a direct impression of life." The new "American century" and the cultivated artist.
2. Naturalism, the excesses of capitalism, and the North-American left at the beginning of the century: Theodore Dreiser, Eugene Debs.
3. The coming of Modernism. Poetry and the new aesthetics: Robert Frost, Wallace Stevens, William Carlos Williams. Self-reference and the revival of myth: the works of Ezra Pound and T. S. Eliot. The epistemological quest and the poet as "savior of the race."
4. Modernist fiction and Southern insight: literature, naturalism, and anthropology. The experimental novel of William Faulkner. Segundo cuatrimestre / Second semester:
5. The 1930s and the 1940s: Modernist narrative or the triumph of History? Literature, society and the echoes of modernism. The effects of the Great Depression: social commitment and experimentation in Steinbeck's fiction.
6. New aesthetics and African roots: The Harlem Renaissance or the New Negro Movement in the poetry of Langston Hughes and Countee Cullen.
7. US drama in the post-war period. Arthur Miller and Tennessee Williams: on cultural politics and Freudian psychoanalysis. Red or patriot? Official ideology, sexual options and the beginning of the Cold War.
8. Neorealism in the war and post-war period. Negotiating identity and the color black: Ralph Ellison. From tradition and the Torah into existentialism and parody: Saul Bellow.
9. Poetry of dissent: Adrienne Rich and the vindication of the rights of women; Amiri Baraka or the fight against political impotence.
10. Contemporary stories, postmodern metafiction. Multiculturalism and the struggle against hegemonic narratives: Leslie Marmon Silko and Tim O'Brien. Manliness and David Mamet's stories.

PROGRAMA DE PRÁCTICAS / COMPLEMENTARY ACTIVITIES PROGRAM:

A. CLASS ACTIVITIES: Together with the teachers' theoretical presentations of the different topics in the syllabus, students are requested to attend and participate in the textual commentaries of the compulsory readings and films (see also course requirements.)

B. COMPLEMENTARY ACTIVITIES: Compulsory films will be screened in practical sessions. Film copies are also available at SEMETA.

COMPULSORY READINGS:

Theodore Dreiser: *Sister Carrie* (1900, 1906)

William Faulkner: *The Sound and the Fury* (1929)

John Steinbeck: *The Pearl* (1947)

Arthur Miller: *The Crucible* (1953) (film adaptation)

Tennessee Williams, *Cat on a Hot Tin Roof* (1955) (film adaptation)

Saul Bellow: *Henderson the Rain King* (1959)

James Foley, *Glengarry Glen Ross* (1992) (film)

Shorter compulsory texts by: Henry James, Robert Frost, Wallace Stevens, Ezra Pound, T.S. Eliot, Williams Carlos Williams, Langston Hughes, Countee Cullen, Ralph Ellison, Adrienne Rich, Amiri Baraka, Leslie Marmon Silko, and Tim O'Brien are available at Reprografia.

COMPULSORY FILMS:

John Boorman, *Excalibur* (1981)

Stanley Kubrick, *Paths of Glory* (1957)

Jack Clayton, *The Great Gatsby* (1974)

John Ford, *The Grapes of Wrath* (1940)

Robert Mulligan, *To Kill a Mockingbird* (1962)

Stanley Kubrick, *Dr. Strangelove* (1963)

Milos Forman, *Hair* (1983)



THEORY SYLLABUS:

During the year the course will cover the following themes:

1. The inheritance of the 19th century in US fiction. Realism: from classical to psychological, from Howells to James. The novel as "a direct impression of life." The new "American century" and the cultivated artist.
2. Naturalism, the excesses of capitalism, and the political left at the beginning of the century: Theodore Dreiser, Eugene Debs.
3. The coming of Modernism. Poetry and the new aesthetics: Robert Frost, Wallace Stevens, William Carlos Williams. Self-reference and the revival of myth: the works of Ezra Pound and T. S. Eliot. The epistemological quest and the poet as "savior of the race."
4. Modernist fiction and Southern insight: literature, naturalism, anthropology, and the complex new woman writer. The experimental novel of William Faulkner.
5. New aesthetics and African roots: The Harlem Renaissance and the poetry of Langston Hughes and Countee Cullen.
6. The 1930s and the 1940s: Modernist narrative or the triumph of History? Literature, society and the echoes of modernism. Manliness and symbolism in Hemingway's short stories. The effects of the Great Depression: social commitment and experimentation in Steinbeck's narratives.
7. US drama in the post-war period. Arthur Miller / Tennessee Williams: on cultural politics and Freudian psychoanalysis.
8. Literatures of resistance: new versions of realism in the war and post-war period. African and Jewish narratives: Ellison, Bellow...
9. At the margins of contemporary culture: The survival of poetry in the American century. Karl Shapiro or the marriage of war and love; Gwendolyn Brooks or the complexity of a committed black woman; Amiri Baraka or the fight against political impotence.
10. The postmodern and the ideological: Broadway, Off-Broadway and Off-Off-Broadway or the ethics of capitalism in the contemporary US theatre. David Mamet / Sam Shepard.
11. Contemporary stories, postmodern metafiction, war, and minimalism: Kosinski, Barth, O'Brien, Barthelme, Carver... Fiction and the struggle against hegemonic narratives: Race, gender, borders, and class in postcolonial (?) US.

PRACTICAL ACTIVITIES SYLLABUS:

A. CLASS ACTIVITIES: Together with the teacher's theoretical presentations of the different topics in the syllabus, students are requested to attend and participate in the textual commentaries of the compulsory readings (see course requirements.)

B. COMPLEMENTARY ACTIVITIES: Film screenings will be scheduled in agreement with the students.

COMPULSORY READINGS:

Henry James, "Daisy Miller" (1878.)

Theodore Dreiser, *Sister Carrie* (1900, 1906.)

Thomas S. Eliot, *The Waste Land* (1922, Part I.)

William Faulkner, *The Sound and the Fury* (1929.)

John Steinbeck. *The Pearl* (1947.)

Arthur Miller, *The Crucible* (1953.)

Saul Bellow, *Henderson the Rainking* (1959.)

And some other shorter texts by some of the following authors: Eugene Debs, Robert Frost, Wallace Stevens, William Carlos Williams, Ezra Pound, Langston Hughes, Countee Cullen, Tennessee Williams, Ralph Ellison, Bernard Malamud, Jerzy Kosinski, Donald Barthelme, Raymond Carver, John Barth, Tim O'Brien, David Mamet, Sam Shepard, Karl Shapiro, Gwendolyn Brooks, Amiri Baraka (LeRoi Jones), Tama Janowitz, Bharati Mukherjee, José Armas...

COMPULSORY FILMS:

John Boorman, *Excalibur* (1981.)

Stanley Kubrick, *Paths of Glory* (1957.)

John Ford, *The Grapes of Wrath* (1940.)

Milos Forman, *Ragtime* (1981)

Arthur Miller, *The Crucible*. Dir. Nicholas Hytner (1996.)

Tennessee Williams, *Cat On a Hot Tin Roof*. Dir. John Hofsiss (1983)/Dir. Richard Brooks (1958.)

Martin Scorsese, *Taxi Driver* (1976.)

James Foley, *Glengarry Glen Ross* (1992.)

James Ivory, *The Slaves of New York* (1989.)



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23424 Gramática inglesa I.

English Grammar I

Curso: 4 Créditos: 6 Carácter: Troncal

PROGRAMA:

Programa de teoría:

1. Introduction. Functional Grammar: Meaning and Function. Language and meaning: communicative acts.
2. The three metafunctions of language. Three types of meaning: textual (organising the message), interpersonal (interacting with others) and ideational (expressing our experience of the world).
3. The ideational metafunction of language. The experiential metafunction- Processes, participants and circumstances.
4. The interpersonal metafunction.- Mood structure of the clause. Syntactic moods and illocutionary acts. Modality in the text.
5. The textual metafunction.- Simple and multiple Themes. Marked and unmarked Themes.
6. The clause complex: expanding and projecting the message. Groups and phrases.

Programa de prácticas asistenciales:

The theory component will be accompanied by practical exercises. Practice is oriented towards the understanding of how grammar is used for making meaning. This involves analysing authentic texts to see what is conveyed by the speaker's/writer's choice from the system, using grammatical form as a starting point leading to the unveiling of the speaker's/writer's communicative meaning. Visit our webpage for practice (<http://ice.unizar.es/anagrama/>)

THEORY SYLLABUS:

1. Introduction.- Functional Grammar: Meaning and Function. Language and meaning: communicative acts.
2. The three metafunctions of language. Three types of meaning: textual (organising the message), interpersonal (interacting with others) and ideational (expressing our experience of the world).
3. The textual metafunction.- Simple and multiple Themes. Marked and unmarked Themes.
4. The interpersonal metafunction.- Mood structure of the clause. Syntactic moods and illocutionary acts. Modality in the text.
5. The ideational metafunction of language I. The experiential metafunction- Processes, participants and circumstances.
6. The ideational metafunction of language II. The logical metafunction. The clause complex: expanding and projecting the message. Groups and phrases.

IN-CLASS PRACTICAL WORK:

The theory component will be accompanied by practical exercises. Practice is oriented towards the understanding of how grammar is used for making meaning. This involves analysing authentic texts to see what is conveyed by the speaker's/writer's choice from the system, using grammatical form as a starting point leading to the unveiling of the speaker's/writer's communicative meaning.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23425 Historia de la lengua inglesa I.

History of the English Language I

Curso: 4 Créditos: 6 Carácter: Troncal

PROGRAMA:

PROGRAMA DE TEORIA:

1. Introduction to Old English.
2. Old English Phonology.
3. Old English Morphology.
4. Old English Syntax.
5. Old English Lexicon.
6. Old English Texts.

PROGRAMA DE PRACTICAS ASISTENCIALES:

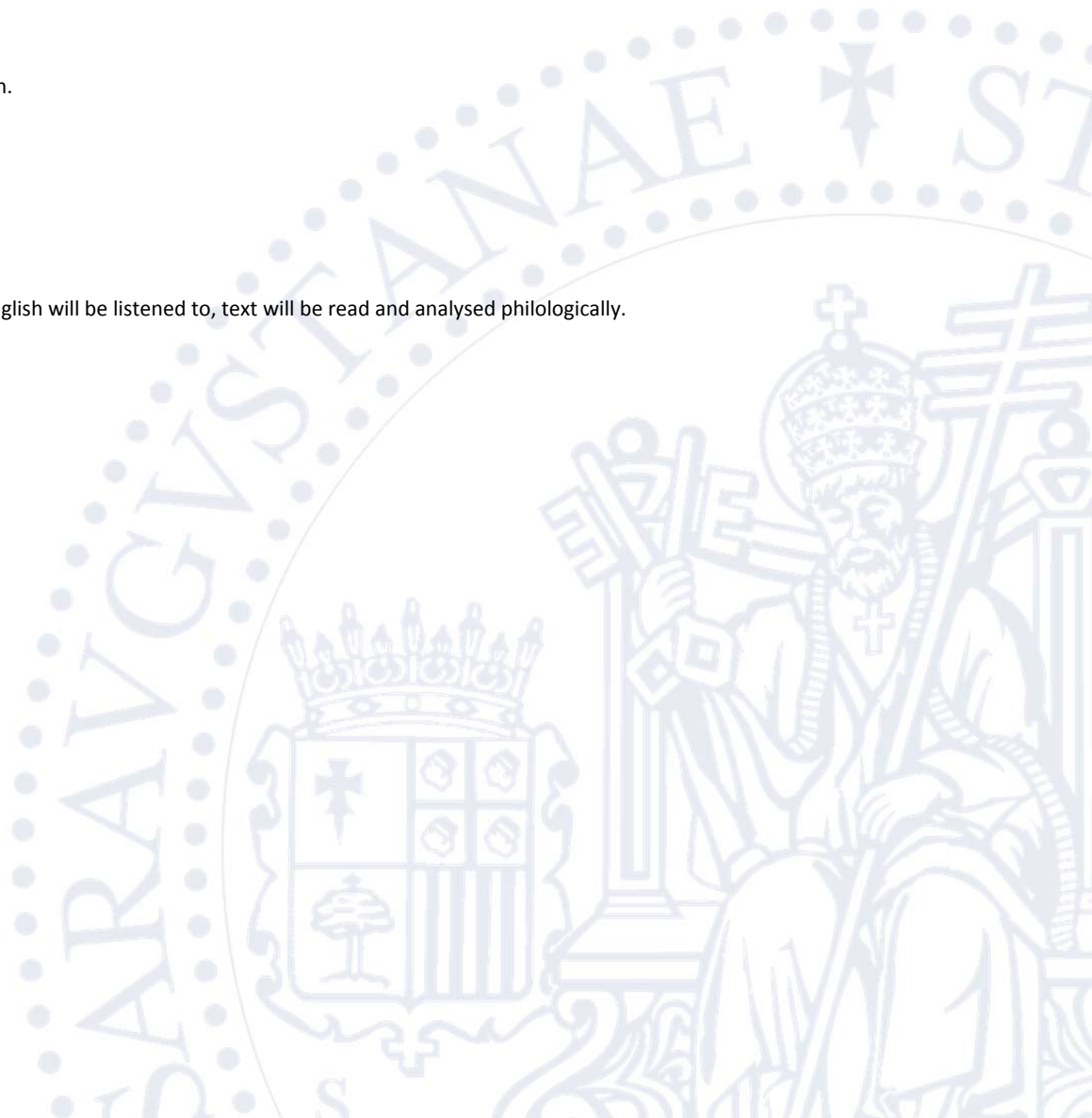
In class, recordings of Old English will be listened to, text will be read and analysed philologically.

THEORY SYLLABUS:

1. Introduction to Old English.
2. Old English Phonology.
3. Old English Morphology.
4. Old English Syntax.
5. Old English Lexicon.
6. Old English Texts.

IN CLASS PRACTICAL WORK:

In class, recordings of Old English will be listened to, text will be read and analysed philologically.





Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23426 Historia y cultura de los países de habla inglesa.

History and Culture of English-Speaking Countries

Curso: 4 Créditos: 12 Carácter: Troncal

PROGRAMA:

PROGRAMA DE TEORÍA:

Part One: Traditional Britain - National Identities - Geography - The Country and People: - Being British: the native British; the non-native British - English versus British - Political Life: - The Constitution - Government; Parliament; elections - The Monarchy - International Relations: - From Empire to Commonwealth - From Commonwealth to EC - Education.

Part Two: The invention of America - The Colonial Period and the formation of a new nation - The Age of Jefferson - Coming to terms with the New Age: the transformation of American Society - The Old South and Slavery - Industry and the North - Territorial expansion and immigration - The Civil War and reconstruction - Political Institutions.

PROGRAMA DE PRÁCTICAS ASISTENCIALES: Analysis of selected fragments from plays, novels, films, pamphlets, newspaper articles. Students will be expected to participate actively in the debates and discussions.

LECTURAS OBLIGATORIAS:

In the first part of the course, the students will be required to read David McDowall's *An Illustrated History of Britain* (1997, Harlow: Longman) as well as a set of compulsory readings which will be placed in "Reprografía".

In the second part of the course, the students will be required to read Boyer et al, 2002, *The Enduring Vision: A History of the American People* (Concise Fourth Edition). Boston: Houghton Mifflin Co., as well as a set of compulsory readings which will be placed in "Reprografía".

THEORY SYLLABUS:

Part One: Traditional Britain - National Identities - Geography - The Country and People: - Being British: the native British; the non-native British - English versus British - Political Life: - The Constitution - Government; Parliament; elections - The Monarchy - International Relations: - From Empire to Commonwealth - From Commonwealth to EC - Education.

Part Two: The invention of America - The Colonial Period and the formation of a new nation - The Age of Jefferson - Coming to terms with the New Age: the transformation of American Society - The Old South and Slavery - Industry and the North - Territorial expansion and immigration - The Civil War and reconstruction - Urban America and the Progressive Era - World War I - The Twenties - The Great Depression and the New Deal - World War II and the Cold War - Political Institutions.

IN CLASS PRACTICAL WORK: Analysis of selected fragments from plays, novels, films, pamphlets, newspaper articles. Students will be expected to participate actively in the debates and discussions.

COMPULSORY READING:

In the first part of the course, the students will be required to read David McDowall's *An Illustrated History of Britain* (1997, Harlow: Longman) as well as a set of compulsory readings which will be placed in "Reprografía".

In the second part of the course, the students will be required to read Boyer et al, 2002, *The Enduring Vision: A History of the American People* (Concise Fourth Edition). Boston: Houghton Mifflin Co., as well as a set of compulsory readings which will be placed in "Reprografía".



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23427 Gramática inglesa II.

English Grammar II

Curso: 5 Créditos: 6 Carácter: Troncal

PROGRAMA:

La clase es teórico-práctica y se estructura en varios bloques temáticos estrechamente relacionados, que incluyen tanto comentario teórico como aplicación o ilustración y actividades prácticas. Se pondrán de relieve / se llevará el foco de atención a las cuestiones más importantes (para facilitar la tarea de resumir y asimilar la información facilitada), a la ejemplificación o ilustración y el análisis o la aplicación práctica de los conceptos relacionados con dichas cuestiones importantes.

Temario / Programa.-

0. Introduction
1. Grammar, pragmatics and discourse.
2. Text linguistics.
3. Conversation Analysis.
4. Genre
5. Critical Discourse Analysis

THEORY SYLLABUS:

1. Grammar, pragmatics and discourse.
2. Differences between written and oral discourse.
3. Text linguistics.
4. Origins and methodology in conversation analysis.
5. Approaches to analysing conversation: Conversation Analysis; enacting role relations; encoding attitude; negotiating support, etc.
6. Register, genre, intentionality, speech community.
7. Genre in oral discourse.
8. Genre in written discourse.
9. Ideology in texts: Critical Discourse Analysis.

IN CLASS PRACTICAL WORK:

Analysis and discussion of different texts will follow the theoretical explanations.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23428 Historia de la lengua inglesa II.

History of the English Language II

Curso: 5 Créditos: 6 Carácter: Troncal

PROGRAMA:

PROGRAMA DE TEORIA:

1. Introduction: Chronological division of English. Sources of Information for Language History. Main characteristics of Early Middle English.
2. Spelling and sounds: The French invasion and its influence on spelling. Consonants, vowels and diphthongs
3. Morphosyntactic features: The declension of nouns. The declension of adjectives. The comparison of adjectives. The demonstratives. Relative pronouns. Impersonal verbs. The passive. Negation . Word-order.
4. ME Dialects : Northern, East Midland, West Midland, South Eastern, South Western.
5. Middle English writers and their work: from a transition period to late Middle English texts.

PROGRAMA DE PRACTICAS ASISTENCIALES:

A selection of texts of the different stages of the period will be commented and analysed. A set of recordings as well as documentaries will be given in class.

THEORY SYLLABUS:

1. Introduction: Chronological division of English. Sources of Information for Language History. Main characteristics of Early Middle English.
2. Spelling and sounds: The French invasion and its influence on spelling. Consonants, vowels and diphthongs
3. Morphosyntactic features: The declension of nouns. The declension of adjectives. The comparison of adjectives. The demonstratives. Relative pronouns. Impersonal verbs. The passive. Negation . Word-order.
4. ME Dialects : Northern, East Midland, West Midland, South Eastern, South Western.
5. Middle English writers and their work: from a transition period to late Middle English texts.

IN-CLASS PRACTICAL WORK:

A selection of texts of the different stages of the period will be commented and analysed. A set of recordings as well as documentaries will be given in class.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23429 Shakespeare.

Shakespeare

Curso: 5 Créditos: 6 Carácter: Troncal

PROGRAMA:

PROGRAMA DE TEORIA:

1. General introduction
2. The Sonnets.
3. Theatrical aesthetics and conventions
4. The History plays: Henry V
5. The Comedies: Twelfth Night
6. The Tragedies: Macbeth
7. The final plays: The Tempest

PROGRAMA DE PRACTICAS ASISTENCIALES:

Practical sessions of textual analysis on each of the works, focusing on the students' analysis of previously selected passages. Some of the main films based on those works included in the programme will also be analysed. Students are required to own their own copies of the texts and bring them to class.

THEORY SYLLABUS:

1. General introduction
2. The Sonnets.
3. Theatrical aesthetics and conventions
4. The History plays: Henry V
5. The Comedies: Twelfth Night
6. The Tragedies: Macbeth
7. The final plays: The Tempest

IN CLASS PRACTICAL WORK:

Practical sessions of textual analysis on each of the works, focusing on the students' analysis of previously selected passages. Some of the main films based on those works included in the programme will also be analysed. Students are required to own their own copies of the texts and bring them to class.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23430 Comentario lingüístico de textos ingleses

Linguistic Commentary of English Texts

Curso: Créditos: 6 Carácter: Optativa

PROGRAMA:

PROGRAMA DE TEORIA:

1. Basic techniques and problem solving: Asking questions. Using Information sources. Analysing units of structure.
2. Dimensions of language variation: Language and time. Language and place. Language and context: register. Style. Language and gender. Language and society.
3. Self-Referential uses of language form: Rhyme and sound patterning. Rhythm. Parallelism and repetition. Deviation.
4. Semantic games: Metaphor and metonymy. Irony. Yuxtaposition. Intertextuality and allusion.
5. Aspects of narrative: Mode: Speech and writing. Genre. Multivocality. Point of view.
6. Text and context: Positioning the reader or spectator. Authorship and intention. Judgement and value.

PROGRAMA DE PRACTICAS ASISTENCIALES (15 hs): Oral and written commentaries will be elaborated upon "reading" textual samples found from everyday face-to-face interaction and the mass-media, e.g. journalism and advertising, film and television, as well as the less ephemeral written media.

THEORY SYLLABUS:

1. Basic techniques and problem solving: Asking questions. Using Information sources. Analysing units of structure.
2. Dimensions of language variation: Language and time. Language and place. Language and context: register. Style. Language and gender. Language and society.
3. Self-Referential uses of language form: Rhyme and sound patterning. Rhythm. Parallelism and repetition. Deviation.
4. Semantic games: Metaphor and metonymy. Irony. Yuxtaposition. Intertextuality and allusion.
5. Aspects of narrative: Mode: Speech and writing. Genre. Multivocality. Point of view.
6. Text and context: Positioning the reader or spectator. Authorship and intention. Judgement and value.

IN-CLASS PRACTICAL WORK (15 hrs): Oral and written commentaries will be elaborated upon "reading" textual samples found from everyday face-to-face interaction and the mass-media, e.g. journalism and advertising, film and television, as well as the less ephemeral written media.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23431 Crítica literaria inglesa y norteamericana

English and U.S. Literary Criticism

Curso: Créditos: 6 Carácter: Optativa

PROGRAMA:

PROGRAMA DE TEORIA:

(30 hours). An introduction to the main theoretical issues faced by some of the main contemporary critical schools and approaches.

1. Introduction.

Reading: Aristotle. Poetics.

2. Humanism and Historicism.

Reading: Matthew Arnold, "The Function of Criticism at the Present Time."

3. Hermeneutics.

Reading: Friedrich Schleiermacher, from Hermeneutics

4. Aestheticism, symbolism, realism.

Reading: Oscar Wilde, from "The Critic as Artist"

5. Modernism and the avant-garde.

Reading: T. S. Eliot, "Tradition and the Individual Talent."

6. Formalism: the New Criticism.

Reading: Cleanth Brooks, "The Formalist Critic."

7. Psychoanalysis and myth criticism.

Reading: Northrop Frye, "The Archetypes of Literature"

8. Linguistic criticism, structuralism and semiotics.

Reading: Mikhail Bakhtin, from "Discourse in the Novel"

9. Deconstruction

Reading: Paul de Man, "Semiotics and Rhetoric"

10. Ideological and political criticism: Marxism.

Reading: Raymond Williams, from Marxism and Literature

11. Ideological and political criticism: Feminism and gender studies.

Reading: Sandra M. Gilbert y Susan Gubar, from The Madwoman in the Attic

12. Ideological and political criticism: cultural semiotics and critical discourse analysis.

Reading: Michel Foucault "What Is an Author?"

13. Postmodern and media studies.

Reading: Stuart Moulthrop, "You Say You Want a Revolution: Hypertext and the Laws of Media."

PROGRAMA DE PRACTICAS ASISTENCIALES:

Seminar sessions devoted to the commentary of literary and critical texts related with the theory programme: the above "readings" for each unit and other texts selected with the students. (15 hours).

THEORY SYLLABUS:

(30 hours). An introduction to the main theoretical issues faced by some of the main contemporary critical schools and approaches.

1. Introduction.

Reading: Aristotle. Poetics.

2. Humanism and Historicism.

Reading: Matthew Arnold, "The Function of Criticism at the Present Time."

3. Hermeneutics. Reading: Friedrich Schleiermacher, from Hermeneutics

4. Aestheticism, symbolism, realism.

Reading: Oscar Wilde, from "The Critic as Artist"

5. Modernism and the avant-garde.



Reading: T. S. Eliot, "Tradition and the Individual Talent."

6. Formalism: the New Criticism.

Reading: Cleanth Brooks, "The Formalist Critic."

7. Psychoanalysis and myth criticism.

Reading: Northrop Frye, "The Archetypes of Literature"

8. Linguistic criticism, structuralism and semiotics.

Reading: Mikhail Bakhtin, from "Discourse in the Novel"

9. Deconstruction Reading: Paul de Man, "Semiology and Rhetoric"

10. Ideological and political criticism: Marxism. Reading: Raymond Williams, from Marxism and Literature

11. Ideological and political criticism: Feminism and gender studies.

Reading: Sandra M. Gilbert y Susan Gubar, from The Madwoman in the Attic

12. Ideological and political criticism: cultural semiotics and critical discourse analysis.

Reading: Michel Foucault "What Is an Author?"

13. Postmodern and media studies.

Reading: Stuart Moulthrop, "You Say You Want a Revolution: Hypertext and the Laws of Media."

IN CLASS PRACTICAL WORK:

Seminar sessions devoted to the commentary of literary and critical texts related with the theory syllabus: the above "readings" for each unit and other texts selected with the students. (15 hours).





Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23432 El inglés en norteamérica

English in the United States

Curso: Créditos: 6 Carácter: Optativa

PROGRAMA:

PROGRAMA DE TEORIA:

1. British and American English: continuity and divergence.
2. Periods in the history of American English: The colonial, the national and the international periods.
3. Present-day Standard American. Its main distinctive linguistic features.
4. Regional variation: The major American dialects.
5. Social variation: The native legacy. The linguistic input of slavery and immigration. The major American sociolects.
6. Patterns of variation: Multilingualism and code-switching. Language attitudes: language loyalty, in-group / out-group solidarity and power. Prestige and stigma. Individual and social management of symbolic value.

PROGRAMA DE PRACTICAS ASISTENCIALES: (15 hs.): Release and commentary of updated filmic material relevant to the programmed contents. Student's oral presentations, individually or in group, on the different issues, theoretical and practical, developed in the course.

THEORY SYLLABUS:

1. British and American English: continuity and divergence.
2. Periods in the history of American English: The colonial, the national and the international periods.
3. Present-day Standard American. Its main distinctive linguistic features.
4. Regional variation: The major American dialects.
5. Social variation: The native legacy. The linguistic input of slavery and immigration. The major American sociolects.
6. Patterns of variation: Multilingualism and code-switching. Language attitudes: language loyalty, in-group / out-group solidarity and power. Prestige and stigma. Individual and social management of symbolic value.

IN CLASS PRACTICAL SYLLABUS: (15hrs):

Release and commentary of updated filmic material relevant to the programmed contents. Student's oral presentations, individually or in group, on the different issues, theoretical and practical, as developed in the course.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23433 El inglés moderno y sus variedades

Modern English and its Varieties

Curso: Créditos: 12 Carácter: Optativa

PROGRAMA:

PROGRAMA DE TEORÍA:

1. Introduction: The World of English.
2. ModE: Definition and Characterisation.
3. Early Modern English Phonology.
4. Early Modern English Grammar and Vocabulary.
5. Late Modern English: Logic and Prescription. Grammars and Dictionaries.
6. Purism and Correctness: Polite and Vulgar English.
7. The Great Divide: Reference Standards and Reference Accents.
8. Standard and Non-Standard Grammatical Variation.
9. Lexical Variation.
10. East Anglia.
11. The West Country.
12. Cockney English and Estuary English.
13. The North.

PROGRAMA DE PRACTICAS ASISTENCIALES:

A selection of texts of the different stages of the period will be commented and analysed. A set of recordings as well as documentaries will be given in class.

THEORY SYLLABUS:

1. Introduction: The World of English.
2. Mode: Definition and Characterisation.
3. Early Modern English Phonology.
4. Early Modern English Grammar and Vocabulary.
5. Late Modern English: Logic and Prescription. Grammars and Dictionaries.
6. Purism and Correctness: Polite and Vulgar English.
7. The Great Divide: Reference Standards and Reference Accents.
8. Standard and Non-Standard Grammatical Variation.
9. Lexical Variation.
10. East Anglia.
11. The West Country.
12. Cockney English and Estuary English.
13. The North.

IN-CLASS PRACTICAL WORK:

A selection of texts of the different stages of the period will be commented on and analysed. A set of recordings as well as documentaries will be given in class.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23434 Estudios de novela inglesa

Studies in the English Novel

Curso: Créditos: 6 Carácter: Optativa

PROGRAMA:

PROGRAMA DE TEORÍA:

1. The epistolary novel: Fanny Burney's *Evelina*.
2. Gothic fiction: Matthew Lewis' *The Monk*, Mary Shelley's *Frankenstein*.
3. Drawing-room fiction: Jane Austen's *Pride and Prejudice*.
4. The Victorian novel: Charles Dickens' *Great Expectations*; Thomas Hardy's *Tess of the D'Urbervilles*.

PROGRAMA DE PRÁCTICAS ASISTENCIALES:

Puesto que las clases se basan en el análisis de las novelas, es necesario que los estudiantes hayan leído con anterioridad todos los textos. Asimismo, se espera que traigan a clase sus propios ejemplares y que participen activamente en el debate.

THEORY SYLLABUS:

1. The epistolary novel: Fanny Burney's *Evelina*.
2. Gothic fiction: Matthew Lewis' *The Monk*, Mary Shelley's *Frankenstein*.
3. Drawing-room fiction: Jane Austen's *Pride and Prejudice*.
4. The Victorian novel: Charles Dickens' *Great Expectations*; Thomas Hardy's *Tess of the D'Urbervilles*.

IN-CLASS PRACTICAL WORK:

Since the classes are based on the analysis of concrete texts, the students are expected to have read all the texts in advance, to bring to class their own copies of these texts, and to actively contribute to the discussions.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23435 Fonética y fonología inglesas

English Phonetics and Phonology

Curso: Créditos: 6 Carácter: Optativa

PROGRAMA:

PROGRAMA DE TEORÍA:

1. Communication in speech and writing. Spoken language versus written language: identification of the most important differences between speaking and writing.
2. Prosody vs. Suprasegmentals. What is Prosody? Characteristics of prosodic features. The Syllable: structure, types and functions. Basic principles of syllabification.
3. Stress: articulatory and auditory dimensions. Accent as prominence. Levels of accent. Accent in isolated words, in complex words, compounds and phrases.
4. Accent and Rhythm. Stress-timed rhythm vs. Syllable-timed rhythm. Isochrony and rhythmic alternation.
5. Intonation (I): Anatomy of intonation: the forms of intonation / structure of the tone unit.
6. Intonation II: the functions of intonation: a) grammatical, b) attitudinal, c) accentual, d) discorsal. Intonation and discourse structure

PROGRAMA DE PRACTICAS ASISTENCIALES:

Practical exercises based on the following textbooks:

- Bradford, Barbara (1988): Intonation in Context. CUP.
Brazil, D. (1994): Pronunciation for Advanced Learners of English. CUP.
Gimson, A. C. (1975): A Practical Course of English Pronunciation. Arnold.

THEORY SYLLABUS:

1. Communication in speech and writing. Spoken language versus written language: identification of the most important differences between speaking and writing.
2. Prosody vs. Suprasegmentals. What is Prosody? Characteristics of prosodic features. The Syllable: structure, types and functions. Basic principles of syllabification.
3. Stress: articulatory and auditory dimensions. Accent as prominence. Levels of accent. Accent in isolated words, in complex words, compounds and phrases.
4. Accent and Rhythm. Stress-timed rhythm vs. Syllable-timed rhythm. Isochrony and rhythmic alternation.
5. Intonation (I): Anatomy of intonation: the forms of intonation / structure of the tone unit.
6. Intonation II: the functions of intonation: a) grammatical, b) attitudinal, c) accentual, d) discorsal. Intonation and discourse structure

IN CLASS PRACTICAL WORK:

Practical exercises based on the following textbooks:

- Bradford, Barbara (1988): Intonation in Context. CUP.
Brazil, D. (1994): Pronunciation for Advanced Learners of English. CUP.
Gimson, A. C. (1975): A Practical Course of English Pronunciation. Arnold.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23436 Introducción a la traducción de textos ingleses

Introduction to the Translation of English Texts

Curso: Créditos: 6 Carácter: Optativa

PROGRAMA:

Programa de teoría:

1. Text and context: space and time; sociocultural factors.
2. Textual unity and discourse diversity: text-types, registers and genres.
3. Voice and point of view: who addresses whom.
4. Grammar equivalence. Contrastive analysis of English and Spanish: interlinguistic transfer.
5. Constructing argument: discourse organizers and connectors.
6. The implicit dimension: presuppositions and knowledge of the world.
7. Translation techniques: transposition, modulation, adaptation and others.
8. The translator's tools: dictionaries, reference books and new technologies.

Programa de prácticas asistenciales

Los estudiantes deberán traducir al español textos de diferentes tipos escritos en inglés. Algunos se prepararán fuera del horario lectivo y se comentarán en clase y otros se realizarán en clase, en forma de talleres de traducción. Para otras prácticas se puede visitar la página web creada al efecto (<http://ice.unizar.es/entrad/>)

Programa de prácticas no asistenciales

Se proporcionarán textos a los estudiantes para que preparen y traduzcan fuera de clase. Se espera que los alumnos lleven a cabo un importante volumen de trabajo al margen del realizado en las clases presenciales.

THEORY SYLLABUS:

1. Text and context: space and time; sociocultural factors.
2. Textual unity and discourse diversity: text-types, registers and genres.
3. Voice and point of view: who addresses whom.
4. Grammar equivalence. Contrastive analysis of English and Spanish: interlinguistic transfer.
5. Constructing argument: discourse organizers and connectors.
6. The implicit dimension: presuppositions and knowledge of the world.
7. Translation techniques: transposition, modulation, adaptation and others.
8. The translator's tools: dictionaries, reference books and new technologies.

IN CLASS PRACTICAL WORK:

Students will be asked to translate texts of various types from English into Spanish. Some of them will be prepared out of class and then commented on in class; others will be done in class, without previous preparation.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23437 Lingüística aplicada a la enseñanza del inglés

Applied Linguistics in the Teaching of English

Curso: Créditos: 12 Carácter: Optativa

PROGRAMA:

PROGRAMA DE TEORÍA:

Part I: Second language acquisition

1. The second language. Teaching. Learning.
2. Description of learner language
3. External factors in SLA.
 - a. Social factors:
 - i. Speaking
 - ii. Communication
 - b. Input.
 - i. Listening in the classroom
 - ii. Reading in the classroom
4. Internal factors in SLA
 - a. Language transfer
 - i. Phonology
 - ii. Grammar
 - iii. Lexis
 - iv. Discourse
 - b. Cognitive accounts of SLA and SL communication
5. Individual learner differences
 - a. The good language learner
 - b. Strategies
 - c. Learner autonomy.

Basic reading:

ELLIS, R.: The Study of Second Language Acquisition. Oxford, Oxford University Press, 1994.

McLAUGHLIN, B. Theories of Second Language Learning. London, Arnold, 1987.

TOWELL, R. and HAWKINGS, R.: Approaches to Second language Acquisition, 1994.

Part II: Approaches, Methods and Syllabus Design

1. Syllabus design: definition and organising principles. Two traditions in syllabus design: propositional plans (formal and functional syllabuses) and process plans (task-based and process syllabuses).
2. The formal syllabus. Concepts of language and learning. Teaching methods: Grammar-translation, direct method, reading method, audiolingual, audiovisual. Changes in methodology: Total Physical Response. Silent Way. Suggestopedia. Community Language Learning.
3. The functional syllabus and the communicative classroom. The notional-functional syllabus: Van Ek's Threshold Level. Sources and implications. The communicative movement: moderate and radical versions.
4. Process plans. The task-based syllabus. The Bangalore Project. Other experiences. The process-syllabus (Breen and Candlin). Implementations of the process syllabus. Second Language Acquisition research and Task-based Instruction.
5. Teaching the language system: Vocabulary, Grammar. Developing the language skills. The lexical view of language. The Lexical Syllabus.
6. Planning and assessing learning: course design and classroom assessment.

Compulsory Readings:

BREEN, M.: "Contemporary Paradigms in Syllabus Design", Part I and Part II. Language Teaching 20/3, July, 1987.

HEDGE, T.: Teaching and Learning in the Classroom. Oxford University Press, 2000.

NUNAN, D.: Syllabus Design. Oxford University Press, 1988.

NUNAN, D.: The learner-centred curriculum. Cambridge, Cambridge University Press, 1988.



RICHARDS, J. and RODGERS, T.: Approaches and Methods in Language Teaching. Cambridge University Press, 1986.

STERN, H.H.: Fundamental concepts of language teaching. Longman, 1983.

VAN ELS, T. et al. : Applied Linguistics and the learning and teaching of foreign languages. E. Arnold, 1984.

WIDDOWSON, H.G.: Aspects of language teaching. Oxford University Press, 1990.

WILLIS, J. And ELLIS, D.: Challenge and Change in Language Teaching. Heinemann, 1996.

PROGRAMA DE PRÁCTICAS ASISTENCIALES:

Las prácticas asistenciales consistirán en la realización de un ensayo de 2000 palabras aproximadamente por parte de los alumnos en relación con algún tema del programa.

THEORY SYLLABUS:

Part I: Second language acquisition

1. Second language acquisition research (SLAR): a scientific method. A framework for the study of SLA.
2. Linguistic Approaches to Second Language Acquisition. Acquisition vs. learning (Krashen). Interlanguage theory.
3. Sociolinguistic approaches to Second Language Acquisition: models of variable competence. (E. Tarone/Rod Ellis). Learner factors. External factors.
4. Cognitive Approaches to Second Language Acquisition: strengths and weaknesses. Instructed Second Language Acquisition.
5. Interlanguage Pragmatics and its influence on Instructed Second Language Acquisition.

Basic reading:

ELLIS, R.: The Study of Second Language Acquisition. Oxford, Oxford University Press, 1994.

McLAUGHLIN, B. Theories of Second Language Learning. London, Arnold, 1987.

TOWELL, R. and HAWKINGS, R.: Approaches to Second language Acquisition, 1994.

Part II: Approaches, Methods and Syllabus Design

1. Syllabus design: definition and organising principles. Two traditions in syllabus design: propositional plans (formal and functional syllabuses) and process plans (task-based and process syllabuses).
2. The formal syllabus. Concepts of language and learning. Teaching methods: Grammar-translation, direct method, reading method, audiolingual, audiovisual. Changes in methodology: Total Physical Response. Silent Way. Suggestopedia. Community Language Learning.
3. The functional syllabus and the communicative classroom. The notional-functional syllabus: Van Ek's Threshold Level. Sources and implications. The communicative movement: moderate and radical versions.
4. Process plans. The task-based syllabus. The Bangalore Project. Other experiences. The process-syllabus (Breen and Candlin). Implementations of the process syllabus. Second Language Acquisition research and Task-based Instruction.
5. Teaching the language system: Vocabulary, Grammar. Developing the language skills. The lexical view of language. The Lexical Syllabus.
6. Planning and assessing learning: course design and classroom assessment.

Compulsory Readings:

BREEN, M.: "Contemporary Paradigms in Syllabus Design", Part I and Part II. Language Teaching 20/3, July, 1987.

HEDGE, T.: Teaching and Learning in the Classroom. Oxford University Press, 2000.

NUNAN, D.: Syllabus Design. Oxford University Press, 1988.

NUNAN, D.: The learner-centred curriculum. Cambridge, Cambridge University Press, 1988.

RICHARDS, J. and RODGERS, T.: Approaches and Methods in Language Teaching. Cambridge University Press, 1986.

STERN, H.H.: Fundamental concepts of language teaching. Longman, 1983.

VAN ELS, T. et al. : Applied Linguistics and the learning and teaching of foreign languages. E. Arnold, 1984.

WIDDOWSON, H.G.: Aspects of language teaching. Oxford University Press, 1990.

WILLIS, J. And ELLIS, D.: Challenge and Change in Language Teaching. Heinemann, 1996.

IN CLASS PRACTICAL WORK:

An essay of 2000 words, related to a syllabus theme.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23438 Literatura española para filología inglesa

Spanish Literature for English Philology

Curso: Créditos: 6 Carácter: Optativa

PROGRAMA:

La literatura castellana del XV: el amor cortés como telón de fondo. Los libros de aventuras sentimentales. Diego de San Pedro y la Cárcel de amor. La Celestina: entre la Edad Media y el Renacimiento. Los libros de caballerías en el XVI: del Amadís al Espejo de príncipes y caballeros de Diego Ortúñez de Calahorra. Cervantes, creador de la novela moderna. Las novelas ejemplares. La ficción autobiográfica en la narrativa española actual: Todas las almas de Javier Marías.

1. The Romancero.- Old Romancero. The transmission of Romancero: From oral to written. 2. - The poetry of the Golden Century: Poetic currents of the Golden Century. Garcilasco, Gongora. 3.- Cervantes and Quixote. Life and literature. Cervantes' works. Quixote. 4.- Narrative forms: The story. Brief narrative and short stories. History. The story from the second half of the 14th century: Clarín, Aldecoa, present narratives.

IN-CLASS PRACTICAL WORK: Text commentaries on works taken from the syllabus.

OUT-OF-CLASS PRACTICAL WORK: Introduction to philological research; an individual course work assignment on one aspect of the syllabus, decided in agreement with the lecturer.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23439 Literatura inglesa contemporánea

Contemporary English Literature

Curso: Créditos: 12 Carácter: Optativa

PROGRAMA:

PROGRAMA DE TEORÍA:

I: Transition to Modernism: D. H. Lawrence's Sons and Lovers.

II: The Modernist novel: James Joyce's A Portrait of the Artist as a Young Man and Ulysses; Virginia Woolf's The Waves.

III: High Modernist poetry: T. S. Eliot.

IV: The Theatre of the Absurd: Samuel Beckett's Waiting for Godot and Happy Days. V: Transition to postmodernism: John Fowles's The French Lieutenant's Woman. From the poetry of Philip Larkin to the poetry of Ted Hughes.

VI: Postmodernist Fiction: Julian Barnes' "The Stowaway," in A History of The World in 101/2 Chapters; Peter Ackroyd's Hawksmoor, Jeanette Winterson's Oranges Are Not the Only Fruit, Angela Carter's "The Bloody Chamber," in The Bloody Chamber and Other Stories.

PROGRAMA DE PRÁCTICAS ASISTENCIALES: Since the classes are based on the analysis of concrete texts, the students are expected to have read all texts in advance, to bring to class their own copies of these texts, and to contribute to the discussions actively.

THEORY SYLLABUS:

I: Transition to Modernism: D. H. Lawrence's Sons and Lovers.

II: The Modernist novel: James Joyce's A Portrait of the Artist as a Young Man and Ulysses; Virginia Woolf's The Waves.

III: High Modernist poetry: T. S. Eliot.

IV: The Theatre of the Absurd: Samuel Beckett's Waiting for Godot and Happy Days. V: Transition to postmodernism: John Fowles's The French Lieutenant's Woman. From the poetry of Philip Larkin to the poetry of Ted Hughes.

VI: Postmodernist Fiction: Julian Barnes' "The Stowaway," in A History of The World in 101/2 Chapters; Peter Ackroyd's Hawksmoor, Jeanette Winterson's Sexing the Cherry, Angela Carter's "The Bloody Chamber," in The Bloody Chamber and Other Stories.

IN CLASS PRACTICAL WORK: Since the classes are based on the analysis of concrete texts, the students are expected to have read all texts in advance, to bring to class their own copies of these texts, and to contribute to the discussions actively.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23440 Literatura inglesa renacentista

English Renaissance Literature

Curso: Créditos: 6 Carácter: Optativa

PROGRAMA:

PROGRAMA DE TEORÍA:

- 1.- The Elizabethan Age. Elizabethan tragedy and comedy. Origins and development.
- 2.- The first Elizabethan tragedies. T. Norton & T. Sackville's *Gorboduc* and Seneca's *Thyestes*. (Photocopies)
- 3.- The University Wits:
 - Pastoral drama: From Lyly's *Galathea* to Fletcher's *The Faithful Shepherdess*.
 - Thomas Kyd.
 - Ch. Marlowe and Shakespeare: historical drama. Reading: *Edward II* and *Richard II*. *Dr Faustus* (NORTON)
- 4.- Elizabethan and Jacobean comedy. Shakespeare and Jonson. Reading: Jonson's *Volpone*. (NORTON)
- 5.- Jacobean tragedy. Reading: Webster's *The Duchess of Malfi*. (NORTON).

PRÁCTICAS ASISTENCIALES:

Documentales y películas:

- *Edward II* (film)
- *Richard II* (film)
- Will Shakespeare (series)
- *The World is a Stage* (series)

THEORY SYLLABUS:

- 1.- The Elizabethan Age. Elizabethan tragedy and comedy. Origins and development.
- 2.- The first Elizabethan tragedies. T. Norton & T. Sackville's *Gorboduc* and Seneca's *Thyestes*. (Photocopies)
- 3.- The University Wits:
 - Pastoral drama: From Lyly's *Galathea* to Fletcher's *The Faithful Shepherdess*.
 - Thomas Kyd.
 - Ch. Marlowe and Shakespeare: historical drama. Reading: *Edward II* and *Richard II*. *Dr Faustus* (NORTON)
- 4.- Elizabethan and Jacobean comedy. Shakespeare and Jonson. Reading: Jonson's *Volpone*. (NORTON)
- 5.- Jacobean tragedy. Reading: Webster's *The Duchess of Malfi*. (NORTON).

IN CLASS PRACTICAL WORK:

Documentaries and films:

- *Edward II* (film)
- *Richard II* (film)
- Will Shakespeare (series)
- *The World is a Stage* (series)



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23441 Literatura norteamericana contemporánea I

Contemporary U.S. Literature I

Curso: Créditos: 6 Carácter: Optativa

PROGRAMA:

PROGRAMA DE TEORÍA:

1. The contemporary US novel and the textualization of relativity and quantum analysis: Newton, Einstein, Heisenberg, and Borg or the perceptual difficulties of the new science. Time and luck in Kurt Vonnegut's fiction.
2. The literary anticipation of scientific fashion: From the second law of thermodynamics to contemporary chaotics, or the limits between myth and discriminating language. Thomas Pynchon as Luddite prophet.
3. Postmodern reality and its representation in a postmodern realism: Science, common sense, nostalgia, and metafiction in Eric Kraft's literary world.
4. Science Fiction re-writes it again: cyberpunk looping narratives as dystopia and the construction of the simulated post-human. William Gibson rides the Matrix.
5. Looping upon loops: or the novel about "the novel about the novel." Bharati Mukherjee rewrites cyberpunk which rewrites Pynchon. The (lack of) limits between historiography and metafiction, man and woman, chaos and order, or how postmodern can you be?
6. Techno-ideology and contemporary US film: human or post-human? Artificial Intelligence vs. human power or the creation of the cyborg: From movie "classics" to Star Trek, horror remakes, and the ultimate intertextual mix. A bleak future for the Age of Aquarius?

PROGRAMA DE PRÁCTICAS:

A. CLASS ACTIVITIES: Together with the teacher's theoretical presentations of the different topics in the syllabus, students are requested to attend and participate in the textual commentaries of the compulsory readings.

B. COMPLEMENTARY ACTIVITIES: Film screenings will be scheduled in agreement with the students.

COMPULSORY READINGS:

Kurt Vonnegut, *Slaughterhouse-5* (1969.)

Thomas Pynchon, *The Crying of Lot 49* (1966.)

Eric Kraft, *Where Do You Stop?* (1992.)

William Gibson, Selected stories from *Burning Chrome* (1986): "Johnny Mnemonic," "The Gernsback Continuum," and "The Belonging Kind."

Bharati Mukherjee, *The Holder of the World* (1993.)

COMPULSORY FILMS:

Stanley Kubrick, *2001, A Space Odyssey* (1968.)

Ridley Scott, *Blade Runner (The Director's Cut)* (1982, 1999.)

Jonathan Frakes, *Star Trek: First Contact* (1997.)

David Cronenberg, *The Fly* (1986.)

The Wachowski Brothers, *The Matrix* (1999.)

THEORY SYLLABUS:

1. The contemporary US novel and the textualization of relativity and quantum analysis: Newton, Einstein, Heisenberg, and Borg or the perceptual difficulties of the new science. Time and luck in Kurt Vonnegut's fiction.
2. The literary anticipation of scientific fashion: From the second law of thermodynamics to contemporary chaotics, or the limits between myth and discriminating language. Thomas Pynchon as Luddite prophet.
3. Postmodern reality and its representation in a postmodern realism: Science, common sense, nostalgia, and metafiction in Eric Kraft's literary world.
4. Science Fiction re-writes it again: cyberpunk looping narratives as dystopia and the construction of the simulated post-human. William Gibson rides the Matrix.



5. Looping upon loops: or the novel about "the novel about the novel." Bharati Mukherjee rewrites cyberpunk which rewrites Pynchon. The (lack of) limits between historiography and metafiction, man and woman, chaos and order, or how postmodern can you be?

6. Techno-ideology and contemporary US film: human or post-human? Artificial Intelligence vs. human power or the creation of the cyborg: From movie "classics" to Star Trek, horror remakes, and the ultimate intertextual mix. A bleak future for the Age of Aquarius?

PRACTICAL SYLLABUS:

A. CLASS ACTIVITIES: Together with the teacher's theoretical presentations of the different topics in the syllabus, students are requested to attend and participate in the textual commentaries of the compulsory readings.

B. COMPLEMENTARY ACTIVITIES: Film screenings will be scheduled in agreement with the students.

COMPULSORY READING:

Kurt Vonnegut, Slaughterhouse-5 (1969.)

Thomas Pynchon, The Crying of Lot 49 (1966.)

Eric Kraft, Where Do You Stop? (1992.)

William Gibson, Selected stories from Burning Chrome (1986): "Johnny Mnemonic," "The Gernsback Continuum," and "The Belonging Kind."

Bharati Mukherjee, The Holder of the World (1993.)

COMPULSORY FILMS:

Stanley Kubrick, 2001, A Space Odyssey (1968.)

Ridley Scott, Blade Runner (The Director's Cut) (1982, 1999.)

Jonathan Frakes, Star Trek: First Contact (1997.)

David Cronenberg, The Fly (1986.)

The Wachowski Brothers, The Matrix (1999.)





Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23442 Literatura norteamericana contemporánea II

Contemporary U.S. Literature II

Curso: Créditos: 6 Carácter: Optativa

PROGRAMA:

PROGRAMA DE TEORIA:

Introduction. Women's writing in the US: chronological evolution and critical perspectives.

I The Rise of Modern America: 1865-1914: New Forms of Realism and the Rise of Early Modernism

Influence of psychological writings on Literature: the development of psychological realism

1. The irrational as part of everyday life; sanity as a social construct and the discourse of madness: Charlotte Perkins Gilman and the First Wave of Feminism

2. The emergence of the New Woman: Post-impressionist methods and the reaction against patriarchy and decorum: Kate Chopin and Edith Wharton.

II USA between World Wars: 1914-1945: Imagism, Southern writing and the Harlem Renaissance

1. Imagist Poetry: social and cultural situation; the expatriate movement. Imagist objectives: Amy Lowell's Imagist Manifesto. The poetry of Hilda Doolittle, Amy Lowell, Marianne Moore.

2. Southern Writers: the institutionalization of Southern writing. Sense of place, humour and the grotesque in Eudora Welty and Carson McCullers.

3. Harlem Renaissance: cultural and political background. The concepts of the "New Negro" and "double consciousness". The lyricism and political incorrectness of Zora Neale Hurston.

III 1945-The Present: Neorealism, Postmodernism and Multiculturalism

1. Prose: diversity and experimentation

oAnglo-American writing: divergent approaches to violence and the real in Flannery O'Connor and Joyce Carol Oates.

oMulticultural perspectives: transculturation versus assimilation. Magic realism and the blurring of generic boundaries in Maxine Hong Kingston, Toni Morrison, Louise Erdrich and Sandra Cisneros.

2. Poetry: the pluralistic scene of contemporary verse: confessionalism, surrealism, autobiographical lyric. The poetry of Anne Sexton, Sylvia Plath, Adrienne Rich, Audre Lorde, Lorna Dee Cervantes.

PROGRAMA DE PRACTICAS:

CLASS ACTIVITIES: Students are requested to participate in the analysis of the compulsory readings.

COMPLEMENTARY ACTIVITIES: reading of the compulsory texts. Film screenings will be scheduled in agreement with the students.

COMPULSORY READINGS:

oCharlotte Perkins Gilman: "The Yellow Wallpaper": "Why I Wrote 'The Yellow Wallpaper' "

oKate Chopin: The Awakening

oEdith Wharton: "The Other Two"; "The Eyes".

oPoems by Hilda Doolittle, Amy Lowell, Marianne Moore.

oEudora Welty: "Why I Live at the P.O."

oCarson McCullers: The Ballad of the Sad Café

oZora Neale Hurston: "How It Feels To Be Colored Me"; Their Eyes Were Watching God (Chapter II).

oFlannery O'Connor: "A Good Man is Hard to Find"; "Good Country People".

oJoyce Carol Oates: "Where Are You Going, Where Have You Been".

oMaxine Hong Kingston: "No Name Woman"; "White Tigers" (from The Woman Warrior)

oToni Morrison: Beloved

oLouise Erdrich: "The Red Convertible" (from Love Medicine)

oSandra Cisneros: "Woman Hollering Creek"

oPoems by Anne Sexton, Adrienne Rich, Sylvia Plath, Audre Lorde, Lorna Dee Cervantes.

THEORY SYLLABUS:

Introduction. Women's writing in the US: chronological evolution and critical perspectives.



I The Rise of Modern America: 1865-1914: New Forms of Realism and the Rise of Early Modernism

Influence of psychological writings on Literature: the development of psychological realism

1. The irrational as part of everyday life; sanity as a social construct and the discourse of madness: Charlotte Perkins Gilman and the First Wave of Feminism

2. The emergence of the New Woman: Post-impressionist methods and the reaction against patriarchy and decorum: Kate Chopin and Edith Wharton.

II USA between World Wars: 1914-1945: Imagism, Southern writing and the Harlem Renaissance

1. Imagist Poetry: social and cultural situation; the expatriate movement. Imagist objectives: Amy Lowell's Imagist Manifesto. The poetry of Hilda Doolittle, Amy Lowell, Marianne Moore.

2. Southern Writers: the institutionalization of Southern writing. Sense of place, humour and the grotesque in Eudora Welty and Carson McCullers.

3. Harlem Renaissance: cultural and political background. The concepts of the "New Negro" and "double consciousness". The lyricism and political incorrectness of Zora Neale Hurston.

III 1945-The Present: Neorealism, Postmodernism and Multiculturalism

1. Prose: diversity and experimentation

oAnglo-American writing: divergent approaches to violence and the real in Flannery O'Connor and Joyce Carol Oates.

oMulticultural perspectives: transculturation versus assimilation. Magic realism and the blurring of generic boundaries in Maxine Hong Kingston, Toni Morrison, Louise Erdrich and Sandra Cisneros.

2. Poetry: the pluralistic scene of contemporary verse: confessionalism, surrealism, autobiographical lyric. The poetry of Anne Sexton, Sylvia Plath, Adrienne Rich, Audre Lorde, Lorna Dee Cervantes.

PRACTICAL SYLLABUS:

CLASS ACTIVITIES: Students are requested to participate in the analysis of the compulsory readings.

COMPLEMENTARY ACTIVITIES: reading of the compulsory texts. Film screenings will be scheduled in agreement with the students.

COMPULSORY READING:

oCharlotte Perkins Gilman: "The Yellow Wallpaper": "Why I Wrote 'The Yellow Wallpaper' "

oKate Chopin: The Awakening

oEdith Wharton: "The Other Two"; "The Eyes".

oPoems by Hilda Doolittle, Amy Lowell, Marianne Moore.

oEudora Welty: "Why I Live at the P.O."

oCarson McCullers: The Ballad of the Sad Café

oZora Neale Hurston: "How It Feels To Be Colored Me"; Their Eyes Were Watching God (Chapter II).

oFlannery O'Connor: "A Good Man is Hard to Find"; "Good Country People".

oJoyce Carol Oates: "Where Are You Going, Where Have You Been".

oMaxine Hong Kingston: "No Name Woman"; "White Tigers" (from The Woman Warrior)

oToni Morrison: Beloved

oLouise Erdrich: "The Red Convertible" (from Love Medicine)

oSandra Cisneros: "Woman Hollering Creek"

oPoems by Anne Sexton, Adrienne Rich, Sylvia Plath, Audre Lorde, Lorna Dee Cervantes.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23443 Literatura y cine en los países de habla inglesa I

Literature and Film in English-Speaking Countries I

Curso: Créditos: 6 Carácter: Optativa

PROGRAMA:

PROGRAMA DE TEORÍA:

1. Introduction: Reading a film text.
2. Comedy: From Screwball to Sex Comedy.
3. Musical Utopia: The Hollywood Musical.
4. Hollywood darkens: Film Noir
5. Between men: Howard Hawks.
6. The Hitchcock thriller.

PROGRAMA DE PRÁCTICAS ASISTENCIALES.

Al principio de curso se facilitará a los alumnos la lista de textos concretos para el análisis de clase. Las sesiones de análisis de textos se alternarán, a partes iguales, con las de explicación teórica y estarán estructuradas siguiendo el programa de las clases teóricas.

THEORY SYLLABUS:

1. Introduction: Reading a film text.
2. Comedy: From Screwball to Sex Comedy.
3. Musical Utopia: The Hollywood Musical.
4. Hollywood darkens: Film Noir
5. Between men: Howard Hawks.
6. The Hitchcock thriller.

IN CLASS PRACTICAL SYLLABUS.

At the beginning of the course the students will be given a list of texts for analysis in class. The text analysis sessions will alternate with theoretical explanation and will be structured according to the in class theory syllabus.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23444 Literatura y cine en los países de habla inglesa II

Literature and Film in English-Speaking Countries II

Curso: Créditos: 6 Carácter: Optativa

PROGRAMA:

PROGRAMA DE TEORIA:

- 1- Art-cinema, Post-classical cinema and the New Hollywood.
- 2- Poststructuralism and the subject.
- 3- The 1980s: parody and nostalgia.
- 4- Gender and genre in the 1990s.
- 5- The contemporary auteur.

PROGRAMA DE PRACTICAS ASISTENCIALES: Al principio del curso se facilitará a los alumnos la lista de textos concretos para el análisis de clase. Las sesiones de análisis de textos se alternarán, a partes iguales, con las de explicación teórica y estarán estructuradas siguiendo el programa de las clases teóricas.

THEORY SYLLABUS:

- 1- Art-cinema, Post-classical cinema and the New Hollywood.
- 2- Poststructuralism and the subject.
- 3- The 1980s: parody and nostalgia.
- 4- Gender and genre in the 1990s.
- 5- The contemporary auteur.

IN CLASS PRACTICAL SYLLABUS: At the beginning of the course the students will be given a list of texts for analysis in class. The text analysis sessions will alternate with theoretical explanation and will be structured according to the in class theory syllabus.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23445 Literatura, cultura y sociedad en los países de habla inglesa

Literature, Culture and Society in English-Speaking Countries

Curso: Créditos: 12 Carácter: Optativa

PROGRAMA:

PROGRAMA DE TEORÍA:

Primer Cuatrimestre; The aim of this course is to develop a sense of the richness and diversity of British culture through the analysis of a variety of texts (written, spoken, musical, visual) that reflect some of the major issues in cultural studies, mainly, class, gender and race.-

1. Introduction:- Cultural Studies as a field of study.

2.- Culture as site or focus for analytical positions and practical approaches: How to see through texts; Language, Literature, Culture; Marxism, Cultural Materialism; Feminism and Gender Studies; Race, "Orientalism", Colonialism, Multiculturalism:

3.- GENDER:

a) Women's emancipation as seen through Punch cartoons.

b) Ibsen's *The Doll's House*.

c) Angela Carter's "The Bloody Chamber."

d) Madonna: the multifaceted woman.-

4. - CLASS: a

a) Charles Dickens's *Oliver Twist*.

b) George Orwell's *The Road to Wigan Pier*.

c) Shelagh Delaney's *A Taste of Honey*.

d) Ken Loach's *Ladybird, Ladybird..*

5.- RACE:

a) Aphra Benn's *Oroonoko or The Royal Slave*.

b) Jean Rhys: "I Used to live here Once."

c) Samuel Selvon's "Brackley and the Bed".

d) Mike Leigh's *Secrets and Lies*.

Segundo Cuatrimestre:

Popular Culture and Popular Genres.

1) Towards a definition of popular culture. Popular culture, femininity and consumerism.

2) Towards a definition of the concept of genre. Ideology and the ideological investment of popular genres.

3) Melodrama: definition of the genre. The Hollywood family melodrama of the 1950s. Excess, hysteria and mise-en-scène. Analysis of D. W. Griffith's *Way Down East* and of Douglas Sirk's *Written on the Wind*.

4) The Gothic Romance: definition of the genre. Motherhood, feminine desire and paranoia. Analysis of Daphne du Maurier's *Rebecca*.

5) The Hollywood Horror genre: definition of the genre. Pleasure and fear. Spectatorship and gender. Analysis of David Carpenter's *Halloween* and of Jonathan Demme's *Silence of the Lambs*.

6) Detective Fiction: definition of the genre. Sherlock Holmes and Englishness at the fin de siècle. Analysis of E. A. Poe's "The Murders of the Rue Morgue" and of Sir Arthur Conan Doyle's *The Hound of the Baskervilles*.

PROGRAMA DE PRÁCTICAS ASISTENCIALES: Durante las horas destinadas a prácticas, las/os alumnas/os deberán participar activamente en el análisis y discusión colectivos de los textos incluidos en el programa. Todas/os las/os alumnas/os deberán estar en posesión de su propio ejemplar de cada una de las obras, dado que este material es imprescindible para la asistencia a clase.

THEORY SYLLABUS:

First term; The aim of this course is to develop a sense of the richness and diversity of British culture through the analysis of a variety of texts (written, spoken, musical, visual) that reflect some of the major issues in cultural studies, mainly, class, gender and race.-

1. Introduction:- Cultural Studies as a field of study.



2.- Culture as site or focus for analytical positions and practical approaches: How to see through texts; Language, Literature, Culture; Marxism, Cultural Materialism; Feminism and Gender Studies; Race, "Orientalism", Colonialism, Multiculturalism:

3.- GENDER:

- a) Women's emancipation as seen through Punch cartoons.
- b) Ibsen's *The Doll's House*.
- c) Angela Carter's "The Bloody Chamber."
- d) Madonna: the multifaceted woman.-

4. - CLASS:

- a) Charles Dickens's *Oliver Twist*.
- b) George Orwell's *The Road to Wigan Pier*.
- c) Shelagh Delaney's *A Taste of Honey*.
- d) Ken Loach's *Ladybird, Ladybird..*

5.- RACE:

- a) Aphra Benn's *Oroonoko or The Royal Slave*.
- b) Jean Rhys: "I Used to live here Once."
- c) Samuel Selvon's "Brackley and the Bed".
- d) Mike Leigh's *Secrets and Lies*.

Second term:

Popular Culture and Popular Genres.

- 1) Towards a definition of popular culture. Popular culture, femininity and consumerism.
- 2) Towards a definition of the concept of genre. Ideology and the ideological investment of popular genres.
- 3) Melodrama: definition of the genre. The Hollywood family melodrama of the 1950s. Excess, hysteria and mise-en-scène. Analysis of D. W. Griffith's *Way Down East* and of Douglas Sirk's *Written on the Wind*.
- 4) The Gothic Romance: definition of the genre. Motherhood, feminine desire and paranoia. Analysis of Daphne du Maurier's *Rebecca*.
- 5) The Hollywood Horror genre: definition of the genre. Pleasure and fear. Spectatorship and gender. Analysis of David Carpenter's *Halloween* and of Jonathan Demme's *Silence of the Lambs*.
- 6) Detective Fiction: definition of the genre. Sherlock Holmes and Englishness at the fin de siècle. Analysis of E. A. Poe's "The Murders of the Rue Morgue" and of Sir Arthur Conan Doyle's *The Hound of the Baskervilles*.

IN CLASS PRACTICAL SYLLABUS: The students will participate in collective analysis and discussion of the texts included in the syllabus. All the students must have their own personal copies of the books/works as they will be absolutely necessary for work in class.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23446 Otras literaturas en lengua inglesa

Other Literatures in the English Language

Curso: Créditos: 6 Carácter: Optativa

PROGRAMA:

PROGRAMA DE TEORÍA:

1.- Introduction:

- a) The Making and the Disintegration of Empire: A Brief Historical Introduction.
- b) Coming to Terms with Terminology: Colonial vs. Colonialist Literature; Postcolonial Literature; Commonwealth Literature; New Writing in English; World Literature in English, etc. Advantages and disadvantages of each of those denominations.
- c) Re-defining Contemporary English Literature: Questioning the Anglo-Centric Cultural Tradition.

2.- India and Pakistan:

Rudyard Kipling, "Lispeth" and "Baa Baa, Black Sheep".
Extracts from E.M.Forster, A Passage to India (+ D. Lean's film)
Salman Rushdie, Midnight's Children

3.- Australia and New Zealand:

Katherine Mansfield, "Prelude"
Mudrooroo, Dr. Wooreddy's Prescription for Enduring the Ending of the World

4.- Africa:

J.M.Coetzee, Foe
Nadine Gordimer, "A City of the Dead, a City of the Living"

5.- Caribbean:

Jean Rhys, "Mannequin"
Jamaica Kincaid, "What I Have Been Doing Lately"

PROGRAMA DE PRÁCTICAS ASISTENCIALES:

Las horas destinadas a prácticas se alternarán con las de discusión teórica. Durante dichas sesiones de análisis de textos, las/os alumnas/os deberán participar activamente en la interpretación y discusión colectivas de los textos incluidos en el programa. Todas/os las/os alumnas/os deberán estar en posesión de su propio ejemplar de cada una de las obras, dado que este material es imprescindible para la asistencia a clase.

THEORY SYLLABUS:

1.- Introduction:

- a) The Making and the Disintegration of Empire: A Brief Historical Introduction.
- b) Coming to Terms with Terminology: Colonial vs. Colonialist Literature; Postcolonial Literature; Commonwealth Literature; New Writing in English; World Literature in English, etc. Advantages and disadvantages of each of those denominations.
- c) Re-defining Contemporary English Literature: Questioning the Anglo-Centric Cultural Tradition.

2.- India and Pakistan:

Rudyard Kipling, "Lispeth" and "Baa Baa, Black Sheep".
Extracts from E.M.Forster, A Passage to India (+ D. Lean's film)
Salman Rushdie, Midnight's Children

3.- Australia and New Zealand:

Katherine Mansfield, "Prelude"
Mudrooroo, Dr. Wooreddy's Prescription for Enduring the Ending of the World

4.- Africa:

J.M.Coetzee, Foe
Nadine Gordimer, "A City of the Dead, a City of the Living"



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5.- Caribbean:

Jean Rhys, "Mannequin"

Jamaica Kincaid, "What I Have Been Doing Lately"

IN CLASS PRACTICAL WORK:

Practical work will be alternated with theoretical discussion. The students will participate in collective analysis, discussion and interpretation of the texts included in the syllabus. All the students must have their own personal copies of the books/works as they will be absolutely necessary for work in class.





Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23447 Prácticas de lengua inglesa II

English Practical II

Curso: Créditos: 6 Carácter: Optativa

PROGRAMA:

PROGRAMA DE TEORIA:

The course involves the study and practice of the type of language required for specific language functions and the skills needed to attain listening and speaking proficiency.

PROGRAMA DE PRACTICAS ASISTENCIALES:

Class time will be divided between activities designed to develop the student's oral communicative ability and listening skills, focusing on the needs of the learner at the advanced level. With regard to speaking skills, the emphasis will be on language functions, going beyond mere grammatical accuracy, to enable the student to express him/herself in the kind of English appropriate to the situation. Material will include samples of different kinds of written English, language presentation exercises, controlled situational practice, role simulation and extensive listening with cassettes. The student will also listen to talks in English with a view to developing the listening skills involved (recognition of signal markers, signal decoding, message decoding and message recoding in the form of notes). The student will thus be required to take an active part in debates and seminars, take notes from lectures and to give talks on subjects related to literature, the cinema, the theatre and cultural issues.

THEORY SYLLABUS:

The course involves the study and practice of the type of language required for specific language functions and the skills needed to attain listening and speaking proficiency.

IN CLASS PRACTICAL WORK:

Class time will be divided between activities designed to develop the student's oral communicative ability and listening skills, focusing on the needs of the learner at the advanced level. With regard to speaking skills, the emphasis will be on language functions, going beyond mere grammatical accuracy, to enable the student to express him/herself in the kind of English appropriate to the situation. Material will include samples of different kinds of written English, language presentation exercises, controlled situational practice, role simulation and extensive listening with cassettes. The student will also listen to talks in English with a view to developing the listening skills involved (recognition of signal markers, signal decoding, message decoding and message recoding in the form of notes). The student will thus be required to take an active part in debates and seminars, take notes from lectures and to give talks on subjects related to literature, the cinema, the theatre and cultural issues.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23448 Teorías gramaticales y lengua inglesa

Grammatical Theories and the English Language

Curso: Créditos: 6 Carácter: Optativa

PROGRAMA:

PROGRAMA DE TEORÍA:

1. Structuralism and Generative Grammar: European and American structuralism. Chomsky's transformational models. Generative semantics. Chomsky's Government and Binding theory. The minimalist program.
2. Functional Grammar I: Halliday's Systemic Functional Linguistics.
3. Functional Grammar II: Dik's Functional Grammar and its most recent developments.
4. Cognitive Linguistics and grammar: Lakoff's metaphor theory. Cognitive studies on lexical categorization. Langacker's Cognitive Grammar.

PROGRAMA DE PRÁCTICAS ASISTENCIALES:

Analysis and discussion of the semantics and the lexicogrammar of a selection of short texts in English (phrases, clauses, sentences, paragraphs) with the aim of illustrating the similarities and differences between linguistic models as regards the description and explanation of particular structures and functions.

THEORY SYLLABUS:

1. Structuralism and Generative Grammar: European and American structuralism. Chomsky's transformational models. Generative semantics. Chomsky's Government and Binding theory. The minimalist program.
2. Functional Grammar I: Halliday's Systemic Functional Linguistics.
3. Functional Grammar II: Dik's Functional Grammar and its most recent developments.
4. Cognitive Linguistics and grammar: Lakoff's metaphor theory. Cognitive studies on lexical categorization. Langacker's Cognitive Grammar.

IN CLASS PRACTICAL WORK:

Analysis and discussion of the semantics and the lexicogrammar of a selection of short texts in English (phrases, clauses, sentences, paragraphs) with the aim of illustrating the similarities and differences between linguistic models as regards the description and explanation of particular structures and functions.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23449 Traducción de textos administrativos y legales en/al inglés

Translation of Administrative and Legal Texts to/from English

Curso: Créditos: 6 Carácter: Optativa

PROGRAMA:

THEORETICAL ASPECTS :

1. Introduction: Legal English and the rise of English for professional purposes
2. Main features of Legal English (I): general aspects. "The Plain English Campaign"
3. Features of legal English (II): The classification of legal vocabulary: technical terms, semi-technical terms, words of everyday use found in legal texts.
4. Features of the morphology and syntax of legal English
5. Main aspects of lexical vagueness to be found in legal texts
6. Practical Problems in Translation Explained

PRACTICE: ORIENTATIVE LIST OF TEXT TYPES TO BE TRANSLATED

1. "Changes proposed regarding the training of solicitors (...)" in the UK.
- I. DOCUMENTS CONNECTED WITH CIVIL LAW:
 2. A claim form
 3. Notes for claimant on completing a claim form
 4. Notes for defendant on replying to the claim form
- II. DOCUMENTS CONNECTED WITH CRIMINAL LAW:
 5. Fragments from the "Criminal Justice Act 1988"
- III. CONTRACTS:
 6. Fragment of the United Nations Convention on Contracts for the International Sale of Goods.
 7. A Lease agreement
 8. Fragment of a training contract
- IV. LABOUR LAW:
 9. Fragment of a law report: "Dismissed director cannot claim damages for lost share option"
 10. Fragment of a Memorandum of Association
- V. DOCUMENTS REGARDING CREDIT:
 11. Authorization to release credit information
 12. Credit information request
 13. Demand for payment
 14. Disputed account settlement
 15. Line of credit promissory note
 16. Letter requesting authorization to release credit information
- VI. PROBATE LAW
 17. A Last Will and Testament
- VII. 18. A power of attorney
- VIII: 19. ADR: Fragments of the ARBITRATION ACT, 1996.
- IX: 20. COMMERCIAL LAW: Fragment of an insurance policy
- X: 21. EUROPEAN UNION LAW: Fragment of a Council directive

THEORY SYLLABUS:

1. Text and context in the translation of administrative and legal texts.
2. Constructing argument: discourse organizers and connectors
3. The implicit dimension in the translation of legal texts



4. Translation techniques: transposition, modulation, adaptation and others.

5. Translation of legal documents. Legal requirements under Spanish and English Law

IN CLASS PRACTICAL WORK. Students will be asked to translate texts of the following types from English into Spanish or from Spanish into English:

1. Academic certificates (Eng- Sp, Sp-Eng)
2. Birth, marriage and death certificates (Eng- Sp, Sp-Eng)
3. Medical certificates and reports (Eng-Sp)
4. Wills and testaments (Eng-Sp)
5. Contracts: Conveyancing (Sp-Eng)
6. Contracts: Power of Attorney (Eng-Sp)

GUIDED ACADEMIC ACTIVITIES: 5 texts will be provided for students to translate out of class. Students are expected to do a substantial amount of personal work outside the class.





Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23450 Traducción de textos literarios en/al inglés

Translation of Literary Texts to/from English

Curso: Créditos: 6 Carácter: Optativa

PROGRAMA:

Programa de teoría:

1. Features of literary translation.
2. Text and Context.
3. Translation techniques
3. Lexical Equivalence.
4. Functional Equivalence.
5. Genre and register.
6. Questions of Style

Programa de prácticas asistenciales:

Los estudiantes deberán traducir al español fragmentos de obras literarias originales en lengua inglesa. Algunos se prepararán fuera del horario lectivo y se comentarán en clase y otros se realizarán en clase, en forma de talleres de traducción.

Programa de prácticas no asistenciales

Se proporcionarán textos a los estudiantes para que preparen y traduzcan fuera de clase. Se espera que los alumnos lleven a cabo un importante volumen de trabajo al margen del realizado en las clases presenciales.

THEORY SYLLABUS:

- 1 Features of Literary translation.
2. Text and Context.
3. Lexical Equivalence.
4. Functional Equivalence.
5. Genre and register.
6. Style.

IN CLASS PRACTICAL WORK:

Translations done in advance will be analysed in class. Occasionally, the students will also be asked to do some translation in class.



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Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23451 Literatura alemana

German Literature

Curso: 3 Créditos: 6 Carácter: Troncal

PROGRAMA:

0. Los orígenes de la literatura alemana: primeros testimonios escritos

1. La época de Carlomagno
2. La época de los Otones: literatura en latín
1. La época de los Stauffer: literatura cortesana
2. La Edad Media Tardía
3. La Reforma en la literatura
4. El Barroco y la Contrarreforma
5. La Ilustración
6. Sturm und Drang y Sentimentalismo
7. La segunda época Clásica y el Romanticismo

THEORY SYLLABUS:

- I. German literature: concept and method.
- II. German literature from the Middle Ages to the Baroque.
- III. German literature of the Enlightenment (and Sturm und Drang).
- IV. Classicism and Romanticism.
- V. German literature and the Restoration (Vormärz and Biedermeier).
- VI. Realism.
- VII. German literature at the end of the century (Naturalism, Impressionism, Expressionism).
- VIII. German literature in the Weimar Republic and National Socialism.
- IX. German literature from 1945 to 1990 (Austria Switzerland (GDR and GFR).
- X. German literature since 1990.

COMPULSORY READING (In German and/or Spanish): Depending on the student's interests, this reading list can be modified at the beginning of the course.

1. F. Schiller: Balladen (selection)
2. J. W. Goethe: Werther (selection)
3. E. T. A. Hoffmann: Der Sandmann
4. G. Büchner: Woyzeck
5. Th. Mann: Tonio Kröger
6. F. Kafka: Das Urteil
7. Brecht: Furcht und Elend des Dritten Reiches (selection)
8. H. Böll: Dr. Murkes gesammeltes Schweigen
9. G. Grass: Mein Jahrhundert (selection)



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23452 Literatura árabe

Arabic Literature

Curso: 3 Créditos: 6 Carácter: Troncal

PROGRAMA:

Programa: Poesía preislámica. El Corán y ciencias coránicas. Periodo omeya. Primer periodo abasí, poetas beduinos, urbanos y de la shi'ah, modernos y clásicos; Gramática y lexicografía; historiadores. Segundo periodo abasí: poetas y prosistas; ciencias islámicas, Tercer periodo abasí: poesía neoclásica, enciclopedias, lingüistas, historiadores, geógrafos, ciencias islámicas. Periodo selyúcida: poesía y prosa; las maqamaat; historiadores, filósofos, políticos; ciencias religiosas. Periodo mameluco: historiadores, geografos, enciclopedias. Periodo otomano. Literatura de la Nahda.

Syllabus: Pre-islamic poetry. The Koran and the science of the Koran. The Omeya period. The first Abasi period Bedouin poets, urban and the Shi'ah, modern and classic;

Grammar and lexicography; historians. The second Abasi period: poets and prose writers; Islamic science, The third Abasi period: neo-classic poetry, encyclopedias, linguistics, historians, geographers, Islamic science. The Selyucida period: poetry and prose; The Maquamaat; historians, philosophers, politicians; religious science. The Mameluco period: historians, geographers, encyclopedias. The Ottoman period. Nahda literature.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23453 Literatura catalana

Catalan Literature

Curso: 3 Créditos: 6 Carácter: Troncal

PROGRAMA:

1. Introducción a la literatura medieval: Ramon Llull; Tirant lo Blanc; Ausiàs March. 2. Del Renacimiento al Romanticismo. 3. El siglo XIX. La Renaixença. 4. El siglo XX. El Modernismo. 5. El Noucentisme. 6. Las vanguardias. 7. La narrativa de preguerra. 8. La poesía postsimbolista (1915-1936) 9. La literatura de postguerra (hasta los sesenta). 10. La literatura a partir de 1970.

1. Introduction to medieval literature: Ramon Llull; Tirant lo Blanc; Ausiàs March. 2. From Renaissance to romanticism. 3. The 14th century. La Renaixença. 4. The 20th century. Modernism. 5. The Noucentisme. 6. The vanguards. 7. The pre-war narrative. 8. Post-symbolist poetry (1915-1936). Post-war literature (until the sixties) 10. Literature from the 1970's to present.





Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23454 Literatura francesa

French Literature

Curso: 3 Créditos: 6 Carácter: Troncal

PROGRAMA:

1. La literatura en la Edad media. La novela medieval en verso y en prosa. Lectura: Tristan e Iseo. 2. Los géneros en prosa en el s. XVI Rabelais. Lectura: Gargantúa. 3. El teatro en el s. XVII. Molière. Lecturas: Don Juan, Tartufo. 4. La renovación novelesca en el siglo XIX: Flaubert. Lectura: Madame Bovary. 5. La novela a principios del siglo XX: Proust. Lectura: Por el camino de Swann.

1. The medieval novel and the legend of Tristan and Isolt. 2. Tradition and innovation in François Rabelais. 3. Theatre art in the 17th century. Corneille. 4. Flaubert and "bovarysme".





Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23455 Literatura italiana

Italian Literature

Curso: 3 Créditos: 6 Carácter: Troncal

PROGRAMA:

Después de haber descrito y contextualizado la etapa, el movimiento, el autor y la obra objeto en cada caso de estudio, se pasará a un análisis más específico del texto literario, haciendo referencia en esta fase del trabajo a varios métodos de análisis, sin privilegiar ninguno en especial, con tal de lograr el acercamiento más próximo al sentido del texto mismo.

SINTESI DI STORIA DELLA LETTERATURA ITALIANA. Le ORIGINI: DANTE ALIGHIERI: Il padre della lingua italiana: una summa poetica; GIOVANNI BOCCACCIO: Il padre della prosa italiana: una summa letteraria; FRANCESCO PETRARCA: La malinconica presenza dell'io poetico; IL RINASCIMENTO: NICCOLÒ MACHIAVELLI: La costruzione della politica moderna: l'impegno dell'intellettuale.

L'ILLUMINISMO: CARLO GOLDONI: La prima riforma del teatro: la scrittura del teatro: la rappresentazione del Mondo.

L'OTTOCENTO: GIACOMO LEOPARDI: La coraggiosa disperazione dell'io poetico: le lontane origini dell'esistenzialismo del '900;

GIOVANNI VERGA: La Sicilia: analisi di una condizione sociale; la riforma del romanzo: la rappresentazione esperita dell'io. IL XX

SECOLO: LUIGI PIRANDELLO: La Sicilia: analisi di una condizione individuale; la seconda riforma del teatro: il gioco del Teatro: la

rappresentazione dell'irriducibilità dell'io; EUGENIO MONTALE: La poesia del "male di vivere": un no al Fascismo; UMBERTO SABA:

un poeta e la sua città: Trieste. Eterosessualità, omosessualità, ebraismo; GIORGIO BASSANI: Uno scrittore e la sua città: Ferrara,

Ebraismo ed omosessualità; PIER PAOLO PASOLINI: Un poligrafo e la sua città d'adozione: Roma, Omosessualità e politica; PRIMO

LEVI: Auschwitz come condizione umana. L'impossibilità di perdonare; DARIO FO: La terza riforma del Teatro: la lotta del Teatro.

L'azione scenica come presa di coscienza politica dei meccanismi corrotti e corruttori del potere.

After describing and contextualising the epoch, movement, author and work in each case study, we shall go on to a more specific analysis of each literary text, using various methods of analysis (no particular method will be singled out), in order to get as close as possible to the text's meaning.

SINTESI DI STORIA DELLA LETTERATURA ITALIANA. Le ORIGINI: DANTE ALIGHIERI: Il padre della lingua italiana: una summa poetica; GIOVANNI BOCCACCIO: Il padre della prosa italiana: una summa letteraria; FRANCESCO PETRARCA: La malinconica presenza dell'io poetico; IL RINASCIMENTO: NICCOLÒ MACHIAVELLI: La costruzione della politica moderna: l'impegno dell'intellettuale.

L'ILLUMINISMO: CARLO GOLDONI: La prima riforma del teatro: la scrittura del teatro: la rappresentazione del Mondo.

L'OTTOCENTO: GIACOMO LEOPARDI: La coraggiosa disperazione dell'io poetico: le lontane origini dell'esistenzialismo del '900;

GIOVANNI VERGA: La Sicilia: analisi di una condizione sociale; la riforma del romanzo: la rappresentazione esperita dell'io. IL XX

SECOLO: LUIGI PIRANDELLO: La Sicilia: analisi di una condizione individuale; la seconda riforma del teatro: il gioco del Teatro: la

rappresentazione dell'irriducibilità dell'io; EUGENIO MONTALE: La poesia del "male di vivere": un no al Fascismo; UMBERTO SABA:

un poeta e la sua città: Trieste. Eterosessualità, omosessualità, ebraismo; GIORGIO BASSANI: Uno scrittore e la sua città: Ferrara,

Ebraismo ed omosessualità; PIER PAOLO PASOLINI: Un poligrafo e la sua città d'adozione: Roma, Omosessualità e politica; PRIMO

LEVI: Auschwitz come condizione umana. L'impossibilità di perdonare; DARIO FO: La terza riforma del Teatro: la lotta del Teatro.

L'azione scenica come presa di coscienza politica dei meccanismi corrotti e corruttori del potere.



Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23460 Lengua inglesa II

English Language II

Curso: Créditos: 14 Carácter:

PROGRAMA:

COMPLEMENTOS DE FORMACION

A cursar sólo por los estudiantes que accedan a 2º ciclo desde el primer ciclo de otra Filología.

- Ver asignatura 23409
- Un trabajo académico de 2 créditos

COMPLEMENTARY COURSES:

To be taken only by students that come to the second year from the first year of another philology.

- See course 23409
- An academic assignment of 2 credits.





Facultad de
Filosofía y Letras
Universidad Zaragoza

GUIA DOCENTE ASIGNATURAS

Centro: Facultad de Filosofía y Letras

Plan: 211 Licenciado en Filología Inglesa (en extinción)

Asignatura: 23461 Literatura inglesa II

English Literature II

Curso: Créditos: 12 Carácter:

PROGRAMA:

COMPLEMENTOS DE FORMACION

A cursar sólo por los estudiantes que accedan a 2º ciclo desde el primer ciclo de otra Filología.
Ver asignatura 23418

COMPLEMENTARY COURSES:

To be taken only by students that come to the second year from the first year of another Philology.
See course 23418

