

SEMESTRE	CRÉDITOS	CARÁCTER	TIPO DE ENSEÑANZA	IDIOMA DE IMPARTICIÓN
2º	5	Optativa	Presencial	Inglés
<b>MÓDULO</b>		Master's Programme in English Literature and Linguistics		
<b>MATERIA</b>		The origins and evolution of the English novel between the 16th and the 18th centuries. Translation, politics and the news market		
<b>CENTRO RESPONSABLE DEL TÍTULO</b>		Escuela Internacional de Posgrado		
<b>MÁSTER EN EL QUE SE IMPARTE</b>		<b>Máster Universitario en Literatura y Lingüística Inglesas</b>		
<b>CENTRO EN EL QUE SE IMPARTE LA DOCENCIA</b>		Facultad de Traducción e Interpretación / Facultad de Filosofía y Letras		
<b>PROFESORES<sup>(1)</sup></b>				
<b>José María Pérez Fernández</b>				
<b>DIRECCIÓN</b>		Facultad de Traducción e Interpretación: Despacho 1 Calle Paz, Granada, 18071 Teléfono: sin asignar  Facultad de Filosofía y Letras: Despacho 11, Departamento de Filologías Inglesa y Alemana, Campus de Cartuja s/n Teléfono: 958241000, ext. 20230  Email: jmperez@ugr.es		
<b>TUTORÍAS</b>		Facultad de Traducción e Interpretación: Lunes y Jueves de 16:00 a 18:00  Facultad de Filosofía y Letras: Jueves de 10:00 a 12:00  El profesor también podrá estar disponible para tutorías online a otras horas, siempre y cuando se pida cita con suficiente antelación por correo electrónico a jmperez@ugr.es.		
<b>Joad Raymond</b>				
<b>DIRECCIÓN</b>		Professor of Renaissance Studies Queen Mary, University of London Email: <a href="mailto:j.raymond@qmul.ac.uk">j.raymond@qmul.ac.uk</a>		

<sup>1</sup> Consulte posible actualización en Acceso Identificado > Aplicaciones > Ordenación Docente

(∞) Esta guía docente debe ser cumplimentada siguiendo la "Normativa de Evaluación y de Calificación de los estudiantes de la Universidad de Granada" ([http://secretariageneral.ugr.es/pages/normativa/fichasugr/ngc7121/!](http://secretariageneral.ugr.es/pages/normativa/fichasugr/ngc7121/))

<b>TUTORÍAS</b>	Para tutorías con el profesor Raymond, pedir cita a través del profesor responsable de la asignatura, José María Pérez Fernández (jmperez@ugr.es)
<b>Michael McKeon</b>	
<b>DIRECCIÓN</b>	Board of Governors Distinguished Professor of English English Department Rutgers University Email mimckeon@english.rutgers.edu
<b>TUTORÍAS</b>	Para tutorías con el profesor McKeon, pedir cita a través del profesor responsable de la asignatura, José María Pérez Fernández (jmperez@ugr.es).
<b>COMPETENCIAS GENERALES Y ESPECÍFICAS</b>	
<ul style="list-style-type: none"> <li>- CG4: Use new technologies as a learning tool and a resource for research. Use it also as a means of communication and dissemination.</li> <li>- CG5. To understand long and complex texts of any sort (technical, narrative, or literary)</li> <li>- CG6. To present in a variety of formats (oral presentations, written essays, and any sort of digital format) clear and detailed descriptions of complex subjects, unfolding a specific narrative argument, and reaching relevant conclusions.</li> <li>- CG1. To develop communicative interpersonal and interlinguistic mediation skills</li> <li>- CG2. To acquire the learning skills that will allow the student to continue her / his studies in a proactive, autonomous way.</li> <li>- CG3. To search for information (in any sort of format) and turn it into knowledge.</li> <li>- CB6. To acquire and understand the sort of skills and knowledge that will turn their output into original ideas, through class participation, or in the form of essays or any other sort of output.</li> <li>- CB7. To acquire and apply knowledge and skills to new contexts, and be able to engage in problem-solving strategies within interdisciplinary contexts related to their field of study.</li> <li>- CB8. To integrate skills and knowledge in a way that empowers them to reach relevant conclusions based upon the general principles of social and ethic responsibility.</li> <li>- CB9. To communicate their knowledge, ideas and arguments in a meaningful and clear way for both specialized and non-specialized audiences.</li> <li>- CE3. To design and conduct research projects, and present their results in critical written essays, properly structured (introduction-development-final conclusions), using the MLA citation format, using clear and solid epistemological principles. For CE1 and CE2 see the following section.</li> <li>- CE4. To present and defend, with as much clarity and rigour as possible, the methodology and the results of a research project in the field of English Literature and Linguistics.</li> <li>- CE5. To understand primary and secondary texts in different periods and genres in English literatures, and their respective cultural and political contexts.</li> <li>- CE6. To develop an interest for the intellectual and critical analysis of texts, critical theories, and in general different approaches to specific case studies in the field of Literatures in English.</li> <li>- CE7. To know the different interdisciplinary approaches to the study of literatures in English, with a special emphasis on gender studies, identity politics, political discourse, postcolonial and translation studies.</li> </ul>	
<b>OBJETIVOS O RESULTADOS DE APRENDIZAJE (SEGÚN LA MEMORIA DE VERIFICACIÓN DEL TÍTULO)</b>	
<ul style="list-style-type: none"> <li>- To understand and enumerate the features and the phenomena that define the importance of the picaresque as a generic category that originates in Spain during the 16<sup>th</sup> and 17<sup>th</sup> centuries.</li> <li>- To identify and analyse the way in which this genre spread all over Europe, with a focus on its influence towards the end of the 17<sup>th</sup> and the 18<sup>th</sup> centuries.</li> <li>- To know, understand, and enumerate the features that turn the picaresque into one of the founding narrative discourses of early modernity, alongside its translational and transnational nature.</li> </ul>	



- To identify its links with the emergence of the novel.
- To analyse and evaluate in a critical manner its importance when it comes to establishing the origins and evolution of certain varieties of English prose fiction during the 17<sup>th</sup> and 18<sup>th</sup> centuries.
- To identify and enumerate these discursive components, which include the moral, political and economic foundations that regulate the relations between individual and society during early modernity.
- To identify and evaluate in a relevant way some of the main topics that make up this sort of discourse, such as poverty, crime, or prostitution, and in general the eminently self-interested struggle of the individual for material survival and social legitimacy within a context that demands high moral standards.
- To understand, and think critically, about the way in which the genre of the novel responds to new phenomena such as urban development, the growth in literacy and the expansion of the publishing markets, as well as the emergence of a public sphere whose social energies circulated throughout the material networks of print and the publishing business.
- To understand the way in which phenomena like the former emerged alongside a new market for the production and consumption of news a marketable commodity.
- To understand and identify the complexities of all the phenomena that underlie the development of prose fiction before, during, and after the emergence of the novel during the 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> centuries.
- To apply the study of these varieties of prose genres within an interdisciplinary approach that must comprehend literary theory, semiotics, translation studies, cultural studies, and genre, alongside social, political and economic history.

#### BREVE DESCRIPCIÓN DE CONTENIDOS (SEGÚN LA MEMORIA DE VERIFICACIÓN DEL TÍTULO)

- This class will explore, from an interdisciplinary perspective, the relation between the origins of the English novel, translation, political discourse, and the emergence of journalism in the publishing world.
- We shall study the ways in which the early English translations of Spanish picaresque contributed to create a sort of realistic fiction which frequently overlapped with the sort of prose employed for the creation and dissemination of news (frequently of a sensationalist sort) as a new sort of marketable good for mass consumption.
- We shall see how certain types of characters in the Spanish picaresque were transferred onto a certain type of English novel, whose language overlapped with the same sort of discourse employed by early financial and mercantile capitalism, alongside the sort of political imaginary that legitimized it.
- We shall see how this process led to the work of authors like Tobias Smollet (e.g. his novel *Roderick Random*, or his translation of *Don Quijote*), and Daniel Defoe (whose *Moll Flanders* generated an English variety of female *pícaro* based in historical characters like Mary Frith, whose activities turned her into an early version of celebrity, and the protagonist of plays like *The Roaring Girl*).

#### TEMARIO DETALLADO DE LA ASIGNATURA

##### Session # 1

Introduction to the seminar, methodology and the reading assignments

#### **Translation and the construction of literary canons**

Reading assignments (to be discussed during session #4):

- Pérez Fernández, José María. "Translation and English Literary History". You can download this bibliographical essay by clicking [here](#).
- Pérez Fernández, José María. "[Spanish Bawds and Quixotic Libraries. Adventures and Misadventures in Early English Hispanism and World Literature](#)". *Comparative Literature*, December 2016 (68:4), pp. 370-388.

##### Session # 2



### **Letter writing, metafiction and the picaresque. Translation and the origins of the novel**

Primary sources: samples from the following works will be provided for analysis and comment

- Boccaccio. *Fiammetta* (in Bartholomew Yong's 1587 translation). For an electronic version of the text, click [here](#).
- Aeneas Sylvius Piccolomini, *History of Two Lovers*.
- Juan de Flores, *Grimalte y Gradissa*

(You can download a copy of the general contents of this lecture [here](#)).

Session # 3

### **Early Modern Public and Domestic Economies: Marriage, Poverty and the Social Spaces of Mercantile Humanism – Part 1**

Secondary sources:

- José María Pérez Fernández, “The Domestication of Melibea: Recasting Spanish Characters for Early English Drama”. In *Beyond Spain's Borders: Women Players in Early Modern National Theaters*. Ed. Anne J. Cruz and María Cristina Quintero. New York: Routledge, 2017, pp. 11-32.

Primary sources and critical editions: samples from the following works will be provided for analysis and comment

- José María Pérez Fernández, ed. *The Spanish Bawd* [1631]. James Mabbe's translation of Fernando de Rojas' *La Celestina*. London: MHRA, 2013.
- Juan Luis Vives. *The Education of a Christian Woman*. Ed. and trans. by Charles Fantazzi. University of Chicago Press, 2000. For an electronic version click [here](#).

Session # 4

**Joad Raymond**

### **The Rise of News Culture Part 1**

These two seminars will discuss the following questions

1. What makes a story true (with particular reference to the narrative devices of *The Life and Death of Gamaliel Ratsey*)?
2. How do pamphlets and newspapers work as objects?

- *The Life and Death of Gamaliel Ratsey* (1605). Electronic version [here](#).
- Ben Jonson, *The Staple of News* (1631). Electronic version [here](#).
- Joad Raymond and Noah Moxham, eds. *News Networks in Early Modern Europe* (Leiden: Brill, 2016)

Session #5

**Joad Raymond**

### **The Rise of News Culture Part 2**



Session # 6

**Early Modern Public and Domestic Economies: Marriage, Poverty and the Social Spaces of Mercantile Humanism – Part 2**

Session # 7

**English pícaros and English pícaras? English literary hacks in the age of Shakespeare**

Primary sources: samples from the following works will be provided for analysis and comment

- Thomas Nashe's *The Unfortunate Traveller* (1594). Electronic version [here](#).
- Thomas Middleton and Thomas Dekker, *The Roaring Girl* (1611). Electronic version [here](#).

Secondary sources:

- Ungerer, Gustav, 'Mary Frith, alias Moll Cutpurse, in life and literature', *Shakespeare Studies*, 28 (2000), 42–84.

Session # 8

**Michael McKeon - The English novel in the 18<sup>th</sup> century – part 1**

We shall read and comment samples from the following texts:

- Francis Kirkman, *The Unlucky Citizen Experimentally Described in the Various Misfortunes Of an Unlucky Londoner*
- Daniel Defoe, *The Fortunes and Misfortunes of the Famous Moll Flanders* (1724).
- Daniel Defoe, *Robinson Crusoe* (1719)
- Tobias Smollett, *Roderick Random* (1748)
- Samuel Richardson, *Pamela* (1740)
- Henry Fielding, *Joseph Andrews* (1742)

Session # 9

**Michael McKeon - The English novel in the 18<sup>th</sup> century – part 2**

Session # 10

**Verisimilar prose: from fiction to news. English Rogue Fiction**

Primary sources: samples from the following works will be provided for analysis and comment

- Richard Head, *The English Rogue* (1665). Electronic version [here](#) (transcription of the first part) and [here](#) (original edition).
- John Bunyan, *The Life and Death of Mr Badman* (1680). Electronic version [here](#) (transcription) and [here](#) (original 1680 edition)
- Mateo Alemán, *The Rogue*, trans. James Mabbe (1622). Electronic version [here](#).
- Ben Jonson, *The Staple of News* (1631). Electronic version [here](#).



Secondary sources:

- Pérez Fernández, José María, “The Age of Exchange: Translation, News and the European Public Sphere in the 16<sup>th</sup> and 17<sup>th</sup> Centuries”. In *Images of Europe. Past, Present, Future*. ISSEI 2014 - Conference Proceedings, ed. Yolanda Espiña. Porto: Universidade Catolica, 2016, pp. 40-53. You can download a copy of the essay by clicking [here](#).
- Pérez Fernández, José María, “‘Reasons of State for Any Author’: Common Sense, Translation and the International Republic of Letters.” In *A Maturing Market. The Iberian World in the First Half of the Seventeenth Century*, ed. By Alexander S. Wilkinson and Alejandra Ulla Lorenzo. Leiden: Brill, 2017, pp. 101-123. You can download a copy of the essay by clicking [here](#).

Session # 11

**Cosmic, narrative and social spaces. Utopia, science, fantasy, romance and the origins of the novel**

Session # 12

Students’ final presentations and debate

Session # 13

Students’ final presentations and debate

**HORARIO**  
(Según lo establecido en el POD)

**HERRAMIENTAS PARA LA ATENCIÓN TUTORIAL**  
(Indicar medios telemáticos para la atención tutorial)

El horario se puede consultar en la web del máster:  
<http://maenglishugr.com/>

Skype, Jitsy, Zoom, Google Meet, o cualquier otro programa que esté disponible

**MEDIDAS DE ADAPTACIÓN DE LA METODOLOGÍA DOCENTE**

Dada la naturaleza del programa y de sus contenidos, se puede impartir indistintamente de forma presencial, semipresencial, o totalmente virtual

**MEDIDAS DE ADAPTACIÓN DE LA EVALUACIÓN (Instrumentos, criterios y porcentajes sobre la calificación final)**

**Convocatoria Ordinaria**

Evaluation instruments.

Oral presentations, class participation, written essays

Evaluation Criteria

**Grading policy:**

- Class presentations and participation: 50%
- Written essays: 50%



Students will have to prepare **two class presentations** and hand in **three essays**. All essays must be submitted in pdf format, and always using Turnitin (for instructions on how to sign up and use Turnitin, follow these three links – [A](#) – [B](#) – [C](#)).

1. Each student will have to prepare **a short presentation (around 15 mins.) on the text that he/she has been assigned**. On the date of his / her presentation, each of the students will also have to hand in **an essay (2000 words)** based on the contents of this presentation.
2. Each student will have to prepare **a final oral presentation** discussing the nature and relevance of one of the primary sources listed above. On the date of their final presentation (**around 15 mins.**), students should also hand in **an essay (3000 words)** by email.
3. Besides these two presentations, and their respective essays, each student will have to hand in **a final essay (3000 words)** with a summary of the contents of the course, plus a personal and critical response to them which should include a self-assessment of their performance in class, and an enumeration of the sort of contents and skills they have acquired.

### Convocatoria Extraordinaria

#### Evaluation instruments.

Oral presentations, class participation, written essays

#### Evaluation Criteria

#### **Grading policy:**

- Class presentations and participation: 50%
- Written essays: 50%

Students will have to prepare **two class presentations** and hand in **three essays**. All essays must be submitted in pdf format, and always using Turnitin (for instructions on how to sign up and use Turnitin, follow these three links – [A](#) – [B](#) – [C](#)).

1. Each student will have to prepare **a short presentation (around 15 mins.) on the text that he/she has been assigned**. On the date of his / her presentation, each of the students will also have to hand in **an essay (2000 words)** based on the contents of this presentation.
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3. Besides these two presentations, and their respective essays, each student will have to hand in **a final essay (3000 words)** with a summary of the contents of the course, plus a personal and critical response to them which should include a self-assessment of their performance in class, and an enumeration of the sort of contents and skills they have acquired.

### Evaluación Única Final

Students will have to hand in **three essays** (ca. 3000 words each), whose nature and topics will be assigned by the professor. All three essays must be submitted in pdf format, and always using Turnitin (for instructions on how to sign up and use Turnitin, follow these three links – [A](#) – [B](#) – [C](#)).



## ESCENARIO B (SUSPENSIÓN DE LA ACTIVIDAD PRESENCIAL)

### ATENCIÓN TUTORIAL

#### HORARIO

(Según lo establecido en el POD)

#### HERRAMIENTAS PARA LA ATENCIÓN TUTORIAL

(Indicar medios telemáticos para la atención tutorial)

Igual al indicado más arriba

Skype, Jitsy, Zoom, Google Meet, o cualquier otro programa que esté disponible

### MEDIDAS DE ADAPTACIÓN DE LA METODOLOGÍA DOCENTE

Dada la naturaleza de los contenidos y el programa, la asignatura se puede impartir indistintamente de forma presencial, semipresencial o totalmente virtual

### MEDIDAS DE ADAPTACIÓN DE LA EVALUACIÓN (Instrumentos, criterios y porcentajes sobre la calificación final)

#### Convocatoria Ordinaria

##### Evaluation instruments.

Oral presentations, class participation, written essays

##### Evaluation Criteria

##### **Grading policy:**

- Class presentations and participation: 50%
- Written essays: 50%

Students will have to prepare **two class presentations** and hand in **three essays**. All essays must be submitted in pdf format, and always using Turnitin (for instructions on how to sign up and use Turnitin, follow these three links – [A](#) – [B](#) – [C](#)).

1. Each student will have to prepare **a short presentation (around 15 mins.) on the text that he/she has been assigned**. On the date of his / her presentation, each of the students will also have to hand in **an essay (2000 words)** based on the contents of this presentation.
2. Each student will have to prepare **a final oral presentation** discussing the nature and relevance of one of the primary sources listed above. On the date of their final presentation (**around 15 mins.**), students should also hand in **an essay (3000 words)** by email.
3. Besides these two presentations, and their respective essays, each student will have to hand in **a final essay (3000 words)** with a summary of the contents of the course, plus a personal and critical response to them which should include a self-assessment of their performance in class, and an enumeration of the sort of contents and skills they have acquired.

#### Convocatoria Extraordinaria

##### Evaluation instruments.



Oral presentations, class participation, written essays

#### Evaluation Criteria

#### **Grading policy:**

- Class presentations and participation: 50%
- Written essays: 50%

Students will have to prepare **two class presentations** and hand in **three essays**. All essays must be submitted in pdf format, and always using Turnitin (for instructions on how to sign up and use Turnitin, follow these three links – [A](#) – [B](#) – [C](#)).

1. Each student will have to prepare **a short presentation (around 15 mins.) on the text that he/she has been assigned**. On the date of his / her presentation, each of the students will also have to hand in **an essay (2000 words)** based on the contents of this presentation.
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#### **Evaluación Única Final**

Students will have to hand in **three essays** (ca. 3000 words each), whose nature and topics will be assigned by the professor. All three essays must be submitted in pdf format, and always using Turnitin (for instructions on how to sign up and use Turnitin, follow these three links – [A](#) – [B](#) – [C](#)).

