



Academic year	2014-15
Subject	21843 - The United States and Globalisation: Literature, Film and Television
Group	Group 1, 1S
Teaching guide	B
Language	English

Subject identification

Subject	21843 - The United States and Globalisation: Literature, Film and Television
Credits	2 de presencials (50 hours) 4 de no presencials (100 hours) 6 de totals (150 hours).
Group	Group 1, 1S (Campus Extens)
Teaching period	1st semester
Teaching language	English

Professors

Lecturers	Horari d'atenció als alumnes					
	Starting time	Finishing time	Day	Start date	Finish date	Office
Marta Fernández Morales marta.fernandez@uib.es	12:00h	13:00h	Monday	22/09/2014	23/01/2015	Ramon LLull, CD10
	11:00h	12:00h	Wednesday	22/09/2014	23/01/2015	Ramon LLull, CD10
	13:00h	14:00h	Tuesday	09/02/2015	31/05/2015	Ramon Llull CD-10
	12:00h	13:00h	Wednesday	09/02/2015	31/05/2015	Ramon Llull CD-10

Contextualisation

This elective course is articulated around the concept of "globalization", in particular as it enters into dialogue or conflict with the idea of "Americanization" in our times. The term and its evolution will be examined, and different cultural manifestations thereof will be discussed, touching upon the fields of literature, film, and television. By the end of the semester the students should be able to make a critical analysis of the process of globalization in relation to U.S. culture, applying tools from the areas of Literary Criticism, Film Studies, and Television Studies, all of them in dialogue with other disciplines like Ethnic Studies or Gender Studies. The main aim of the course is to cultivate the critical spirit of the students, who will be invited to incorporate materials of their own interest into their learning process.

Requirements

This is an elective course from the sub-area of Literary and Cultural Studies in the English Studies BA. Students will be expected to have some previous knowledge about the fields and to be capable of applying methodologies pertaining to both Literary Criticism and Cultural Studies at an advanced level.

Essential requirements

Students entering this course MUST have an advanced level of English, both written and oral.



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Recommendable

It is highly recommended for students registering for this class to have taken the "Cultural Insights" courses in the English Studies BA, and some of the literature courses in the degree (ideally, "Literatures of the USA").

Skills

Specific

- * Ability to communicate in English both orally and in written form, with the fluency, correction, and complexity required by the context and situation (skill #1).
- * Knowledge and understanding of the main literary and cultural features of the Anglophone world (skill #3).
- * Knowledge and understanding of the main contributions of the disciplines related to English Studies -- in this case, literary and cultural studies (skill #5).

Generic

- * Ability to interpret, analyze, synthesize, and evaluate information in a critical way (skill #3).
- * Ability to relate and integrate ideas and knowledge from different sources and disciplines, and to put them into practice (skill #4).
- * Ability to generate new ideas (creativity) and to design and manage projects (skill #10).

Basic

- * You may consult the basic competencies students will have to achieve by the end of the degree at the following address: <http://www.uib.eu/study/grau/Basic-Competences-In-Bachelors-Degree-Studies/>

Content

The contents of the course are organized in four units.

Theme content

UNIT 1. THE U.S. AND GLOBALIZATION

- The concept of *globalization*: history and evolution
- Globalization, Americanization, McDonalidization

UNIT 2. GLOBALIZING U.S. POPULAR CULTURE

- The power of Disney
- The Simpsons* around the world

UNIT 3. GLOBALIZATION, FRONTIERS, AND IDENTITIES

- The U.S. and its borders
- Free circulation of people and goods?

UNIT 4. GLOBALIZING FEAR

- Terror in the post-9/11 world



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-Everyday fears in the Information Age

Teaching methodology

Classes are NOT compulsory in this course. Students who attend the sessions are required to be prepared and ready to participate actively. Attendance is **HIGHLY RECOMMENDED**, since it undoubtedly facilitates and enhances the learning process.

Late arrivals are NOT welcome. Students should avoid entering the classroom when the session has started to avoid disturbing the group.

Cellphones, laptops, tablets, and other electronic devices are NOT allowed, except for uses related to classroom activity. Any student found using these devices for purposes unrelated to the course will be asked to leave the room.

In-class work activities

Modality	Name	Typ. Grp.	Description	Hours
Theory classes	LECTURES	Large group (G)	The lectures will be devoted to the explanation of the main theoretical aspects of each unit. Attendance is not compulsory, and students who do attend MUST be ready to take part in short activities and/or question-answer sequences that might be inserted within the lectures.	10
Seminars and workshops	SEMINARS AND WORKSHOPS	Medium group (M)	Several times during the semester, students will be asked to work in small groups to solve problems, develop activities, and discuss materials. These seminars and workshops will be based on the theory presented in the lectures and on the tools acquired during the practical sessions. Students MUST be prepared for these sessions (pre-class reading, preparation of summaries or abstracts, information searches, etc.).	17
Practical classes	PRACTICAL SESSIONS	Large group (G)	Several sessions throughout the course will be dedicated to putting into practice the theory presented in the lectures. These sessions may not be separate from the theoretical ones, since theory and practice are deeply connected in this course.	10
Assessment	ASSIGNMENT 1	Large group (G)	During the month of NOVEMBER, students will be asked to submit a draft of their portfolio in order for the lecturer to provide feedback. They will be given an initial grade that will be modified and made final when the whole portfolio is submitted (no mathematical average will be made). This first grade will only serve for purposes of orientation, but the submission itself will be a <i>sine qua non</i> condition for the students to be evaluated at the end of the semester. On the submission date in November, the session will be dedicated to a group discussion about the progress of the portfolio. Students will be required to bring questions, doubts, proposals, and ideas, and their participation in the session will be subject to assessment, too.	3





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Modality	Name	Typ. Grp.	Description	Hours
Assessment	ASSIGNMENT 2	Large group (G)	During the month of JANUARY, students will present their portfolios to the lecturer and the group individually. They will be given a reasonable amount of time to discuss the process of elaboration and the contents of their work, focusing particularly on one of the pieces of evidence included. After that, there will be a discussion with the class. Specific instructions about the oral presentations will be provided via Campus Extens at the beginning of the semester.	9
Assessment	ASSIGNMENT 3	Large group (G)	On the date assigned by the University for the final exam, students in this course will submit the final, complete version of their portfolio. If a student did not submit his/her portfolio in November and/or s/he did not make an oral presentation about it in January, s/he will NOT be allowed to hand in a final version at the end of the semester.	1

At the beginning of the semester a schedule of the subject will be made available to students through the UIBdigital platform. The schedule shall at least include the dates when the continuing assessment tests will be conducted and the hand-in dates for the assignments. In addition, the lecturer shall inform students as to whether the subject work plan will be carried out through the schedule or through another way included in the Campus Extens platform.

Distance education work activities

Modality	Name	Description	Hours
Individual self-study	READING, PREPARING, STUDYING	Students are expected to read the compulsory texts before they are discussed in class. They may also be asked to complete other preparatory tasks (summaries, abstracts, commentaries, etc.) in order to participate in the practical sessions, seminars and workshops. Studying for the evaluation tasks includes revising notes, re-reading compulsory texts and, if necessary, finding and reading supplementary material.	80
Group self-study	SHARING INFORMATION, PEER-EVALUATION, REVISION	Students are encouraged to organize their own study groups to share information with classmates and/or to revise together before submitting their written assignments or delivering their oral presentations.	20

Specific risks and protective measures

The learning activities of this course do not entail specific health or safety risks for the students and therefore no special protective measures are needed.

Student learning assessment





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There is only one pathway for assessment in this course (student portfolio). The lecturer will provide specific guidelines for the elaboration of the portfolio via Campus Extens at the beginning of the course.

If a student fails to show up on the day and at the time established by the lecturer for a submission, the final grade will be "No Show" (*No Presentat*). NO EXCEPTIONS.

If a student has a "No Show" in Assignment 1, Assignment 2, or both, s/he will not be allowed to submit his/her portfolio at the end of the semester. The three evaluation tasks are compulsory for everyone enrolling in this course. NO EXCEPTIONS.

The dates and times of the assessment sessions will not be modified once they have been made public at www.uib.es and/or Campus Extens.

Students will not be allowed into the classroom once the evaluation session has started.

Article 33 in the *Reglament Acadèmic* will be applied in cases of cheating, plagiarism, cyberplagiarism, or any other fraudulent practice in the process of assessment: "Amb independència del procediment disciplinari que es pugui seguir contra l'estudiant infractor, la realització demostradorament fraudulenta d'algun dels elements d'avaluació inclosos en guies docents de les assignatures comportarà, a criteri del professor, una menysvaloració en la seva qualificació que pot suposar la qualificació de «suspens 0» a l'avaluació anual de l'assignatura."

ASSIGNMENT 1

Modality	Assessment
Technique	Learning file (non-retrievable)
Description	During the month of NOVEMBER, students will be asked to submit a draft of their portfolio in order for the lecturer to provide feedback. They will be given an initial grade that will be modified and made final when the whole portfolio is submitted (no mathematical average will be made). This first grade will only serve for purposes of orientation, but the submission itself will be a sine qua non condition for the students to be evaluated at the end of the semester. On the submission date in November, the session will be dedicated to a group discussion about the progress of the portfolio. Students will be required to bring questions, doubts, proposals, and ideas, and their participation in the session will be subject to assessment, too.
Assessment criteria	All students must submit a draft of their portfolio on the date established by the lecturer, and their participation in the discussion about the process on that day will also be evaluated.
Final grade percentage: 25%	

ASSIGNMENT 2

Modality	Assessment
Technique	Oral tests (non-retrievable)
Description	During the month of JANUARY, students will present their portfolios to the lecturer and the group individually. They will be given a reasonable amount of time to discuss the process of elaboration and the contents of their work, focusing particularly on one of the pieces of evidence included. After that, there will be a discussion with the class. Specific instructions about the oral presentations will be provided via Campus Extens at the beginning of the semester.
Assessment criteria	Everyone will make an oral presentation about their portfolio in January. An assessment grid will be made public during the semester so that students can be familiar with the items that will be evaluated.
Final grade percentage: 25%	



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ASSIGNMENT 3

Modality	Assessment
Technique	Learning file (non-retrievable)
Description	On the date assigned by the University for the final exam, students in this course will submit the final, complete version of their portfolio. If a student did not submit his/her portfolio in November and/or s/he did not make an oral presentation about it in January, s/he will NOT be allowed to hand in a final version at the end of the semester.
Assessment criteria	Everyone must submit the final version of their portfolio on the date established by the University for the final exam. Students who have failed to complete Assignment 1 and/or Assignment 2 will not be allowed to hand in their work.

Final grade percentage: 50%

Resources, bibliography and additional documentation

There is no coursebook for this subject. Texts and other materials provided during the course will be considered compulsory for purposes of assessment. Students are required to buy a course file at the beginning of the semester (Ramon Llull reprography room), and to bring it to class every week.

Basic bibliography

- Bigsby, Christopher W.E. *The Cambridge Companion to Modern American Culture*. New York: Cambridge University Press, 2006.
- Crothers, Lane. *Globalization and American Popular Culture (3rd ed.)*. Lanham: Rowman & Littlefield, 2012.
- Lechner, Frank, and John Boli. *The Globalization Reader (4th ed.)*. Chichester: Wiley-Blackwell, 2011.
- Ritzer, George. 1993. *The McDonaldisation of Society*. London: Sage, 2000.
- Steger, Manfred. *Globalization: A Very Short Introduction (3rd ed.)*. Oxford and New York: Oxford University Press, 2013.

Complementary bibliography

- Anzaldúa, Gloria. *Borderlands / La Frontera. The New Mestiza*. San Francisco: Aunt Lute Books, 1987.
- Barker, Chris. 1999. *Television, Globalization and Cultural Identities*. Maidenhead: Open University Press, 2005.
- Bhagwati, Jagdish. *In Defense of Globalization*. Auckland: Oxford University Press, 2004.
- Cohen, Daniel. *Globalization and Its Enemies*. Cambridge: MIT Press, 2006.
- Fernández Morales, Marta (ed.). *La década del miedo. Dramaturgias audiovisuales post-11 de septiembre*. Bruselas: Peter Lang, 2013.
- Judt, Tony. *Ill Fares the Land*. New York: Penguin, 2011.
- Junco, Víctor, Cristina Garrigós, Daniel Fyfe, and Manuel Broncano (eds.). *El 11 de septiembre y la tradición disidente en Estados Unidos*. València: Universitat de València, 2011.
- Kaldor, Mary. *New and Old Wars. Organized Violence in a Global Era (3rd ed.)*. Stanford: Stanford University Press, 2011.
- Kennedy, Paul, and Catherine Danks (eds.). *Globalization and National Identities: Crisis or Opportunity?* Houndmills: Palgrave MacMillan, 2001.
- King, Anthony (ed.). *Culture, Globalization and the World-System. Contemporary Conditions for the Representation of Identity*. Binghamton: State University of New York, 1991.
- King, Jeoff (ed.). *The Spectacle of the Real*. Bristol and Portland: Intelligence, 2005.
- Kofman, Eleanor, and Gillian Youngs. *Globalization: Theory and Practice*. New York: Pinter, 1996.





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- Lee, Richard. *Globalization, Language, and Culture*. Philadelphia: Chelsea House, 2006.
- López, Josefina. *Real Women Have Curves. A Comedy by Josefina López*. Woodstock: Dramatic Publishing, 1996.
- Lule, Jack. *Globalization and Media: Global Village of Babel*. Lanham: Rowman & Littlefield, 2011.
- MacGregor, John. *Cultural Globalization: A User's Guide*. Chichester: Wiley-Blackwell, 2008.
- Oliver-Rotger, Maria Antònia. *Battlegrounds and Crossroads. Social and Imaginary Space in Writing by Chicanas*. Amsterdam: Rodopi, 2003.
- Redfield, Marc. *The Rhetoric of Terror. Reflections on 9/11 and the War on Terror*. New York: Fordham University Press, 2009.
- Ríos, Félix J. (ed.). *Interculturalidad, insularidad, globalización, vol. II*. Tenerife: Universidad de La Laguna, 2007.
- Saussy, Haun (ed.). *Comparative Literature in an Age of Globalization*. Baltimore: Johns Hopkins University Press, 2006.
- Selznick, Barbara. *Global Television: Co-producing Culture*. Philadelphia: Temple University Press, 2008.
- Zaniello, Tom. *The Cinema of Globalization: A Guide to Films about the New Economic Order*. New York: Cornell University Press, 2007.

Other resources

The following texts are considered compulsory for this course:

UNIT 1

- Amartya Sen. "How to Judge Globalism" (essay)
- Norberg-Hodge, Helena, Steven Gorelick, and John Page (dirs.). *The Economics of Happiness* (documentary film)

UNIT 2

- Tyler Cowen. "Why Hollywood Rules the World, and Whether We Should Care" (essay)
- Ron Clements and John Musker (dirs.). *The Little Mermaid* (film)
- Matthew Groening (creat.). *The Simpsons* (selected TV episodes)

UNIT 3

- Gloria Anzaldúa. "To Live in the Borderlands Means You..." (poem)
- Patricia Cardoso (dir.). *Real Women Have Curves* (film)

UNIT 4

- Don DeLillo. "In the Ruins of the Future" (essay)
- Howard Gordon and Alex Gansa (creats.). *Homeland* (selected TV episodes)
- Jonathan Nolan (creat.). *Person of Interest* (selected TV episodes)

