



Teaching Guide

Identifying Data					2012/13
Subject (*)	Literatura Norteamericana 2	Code	613G03035		
Study programme	Grao en Inglés: Estudos Lingüísticos e Literarios				
Descriptors					
Cycle	Period	Year	Type	Credits	
Graduate	1st four-month period	Fourth	Obligatoria	6	
Language	English				
Prerequisites					
Department	Filoloxía Inglesa				
Coordinador	Frias Rudolphi, Maria	E-mail	maria.frias@udc.es		
Lecturers	Frias Rudolphi, Maria	E-mail	maria.frias@udc.es		
Web					
General description	This course is designed both to provide students with a historic overview of American Literature (1865 to the Present), and to introduce them to some representative American writers, and the corresponding literary movements (Realism, Naturalism, Modernism, Postmodernism, as well as Multi-Ethnic Literatures). The aim is to look at literary genres (drama, poetry, novel, short story), and to get a grasp of multi-ethnic contemporary America. Since this is a survey course, students should end up with an overall clear picture of the evolutions and transformations of American Literature throughout time, geography, gender, and race.				

Study programme competences

Code	Study programme competences
A1	Coñecer e aplicar os métodos e as técnicas de análise lingüística e literaria.
A2	Saber analizar e comentar textos e discursos literarios e non literarios utilizando apropiadamente as técnicas de análise textual.
A3	Coñecer as correntes teóricas da lingüística e da ciencia literaria.
A6	Ter un dominio instrumental avanzado oral e escrito da lingua inglesa.
A11	Ter capacidade para avaliar, analizar e sintetizar criticamente información especializada.
A14	Ser capaz para identificar problemas e temas de investigación no ámbito dos estudos lingüísticos e literarios e interrelacionar os distintos aspectos destes estudos.
A15	Ser capaz de aplicar os coñecementos lingüísticos e literarios á práctica.
A16	Ter un coñecemento avanzado das literaturas en lingua inglesa.
A17	Coñecer a historia e a cultura das comunidades anglófonas.
B1	Utilizar os recursos bibliográficos, as bases de datos e as ferramentas de busca de información.
B2	Manexar ferramentas, programas e aplicacións informáticas específicas.
B3	Adquirir capacidade de autoformación.
B4	Ser capaz de comunicarse de maneira efectiva en calquera contorno.
B5	Relacionar os coñecementos cos doutras áreas e disciplinas.
B6	Ter capacidade de organizar o traballo, planificar e xestionar o tempo e resolver problemas de forma efectiva.
B7	Ter capacidade de análise e síntese, de valorar criticamente o coñecemento e de exercer o pensamento crítico.
B8	Apreciar a diversidade.
B9	Valorar a importancia que ten a investigación, a innovación e o desenvolvemento tecnolóxico no avance socioeconómico e cultural da sociedade.
B10	Comportarse con ética e responsabilidade social como cidadán/a e profesional.
C2	Dominar a expresión e a comprensión de forma oral e escrita dun idioma estranxeiro.
C3	Utilizar as ferramentas básicas das tecnoloxías da información e as comunicacións (TIC) necesarias para o exercicio da súa profesión e para a aprendizaxe ao longo da súa vida.
C4	Desenvolverse para o exercicio dunha cidadanía aberta, culta, crítica, comprometida, democrática e solidaria, capaz de analizar a realidade, diagnosticar problemas, formular e implantar solucións baseadas no coñecemento e orientadas ao ben común.
C7	Asumir como profesional e cidadán a importancia da aprendizaxe ao longo da vida.



C8	Valorar a importancia que ten a investigación, a innovación e o desenvolvemento tecnolóxico no avance socioeconómico e cultural da sociedade.
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Learning outcomes			
Subject competencies (Learning outcomes)	Study programme competences		
To familiarize with contemporary American authors and their corresponding texts.	A2 A6		
To know how to read critically.	A1 A2 A3 A6 A14 A16 A17	B1 B2 B3 B4 B5 B6 B7 B8 B9 B10	C2 C3 C4 C7 C8
To be able to analyze a given text from different critical perspectives.	A11		
To know how to use bibliography available at the Library, as well as search via internet.		B1	
Be able to express their ideas in English. Students should make good use of English grammar, and write critically, readable, and well organized paragraphs/tests.	A15		
Be able to summarize plots, short articles or reviews, and come up with most relevant topics. Verbalize their ideas clearly and in a cohesive way		B7	
These are difficult times. Though the United States of America are considered leaders in Democracy, hundreds of people make a wrong use and/or abuse laws. Those who pay are, mostly, people in the margins (the poor, the ill, women, the old and children). In this literary period (XXth and XXIst century) humankind have been witnessed to two World Wars, and hundreds of "pseudo wars" according to certain leaders. Students should understand the impact all these Wars have made on other humanbeings. It is no wonder that we have the so-called "Lost Generation". I would like students to use that socio historic knowledge to look at the lives of the writers and/or many of the protagonist in a totally different light. And learn from it.			C4
Be able to put into practice their linguistic and literary knowledge. Given the lack of time, students should learn to communicate their ideas in public, and work in groups. This team work help them to organize task, distribute time, and choose the tools they will use to prepare their oral presentation. This is also a wonderful opportunity to hear about a book that it is NOT in the list, and to see how class-mates react to them through their own personal readings.	A15		

Contents	
Topic	Sub-topic
1.- From Realism to Naturalism.	The Machine in the Garden. Regional Literature
2.- The Lost Generation.	The Search for the American Dream. The Expatriates.
3.- American Poetry.	"Make it New".
4.- American Drama.	Thematic Experimentation and Stage Innovations.
5.- Postmodernism.	Defining Postmodernism and Social Satire.
6.- Multi-Ethnic Literatures.	The Other Voices. Chicano, Caribbean and African American Literatures.

Planning			
Methodologies / tests	Ordinary class hours	Student?s personal work hours	Total hours
Obradoiro	10	5	15



Discusión dirixida	5	5	10
Sesión maxistral	20	4	24
Presentación oral	0	20	20
Proba de resposta breve	5	5	10
Proba de ensaio	2	18	20
Lecturas	0	50	50
Personalized attention	1	0	1

(*)The information in the planning table is for guidance only and does not take into account the heterogeneity of the students.

Methodologies	
Methodologies	Description
Obradoiro	<p>It works as a "workshop" where students are introduced to the different ways to provide a "close reading" of particular quotations taken from the texts included in the required reading list.</p> <p>Through brief excerpts from the texts required, students get familiarized with the process of analyzing texts critically and personally.</p> <p>We look at general formal aspects of the text chosen to letter focus on themes, characterization, settings, language used, etc. Students own interpretation is quite relevant.</p>
Discusión dirixida	<p>Given a relevant and controversial topic from the texts we are reading, students are encouraged to focus on one particular aspect and provide their own interpretations based on the information found in the text.</p> <p>The purpose is for the students to take sides, and defend their own ideas in front of an audience critically and logically with the help of the text itself or the bibliography chosen by them.</p>
Sesión maxistral	<p>At the beginning of each particular chapter, instructor would provide students with a general socio-historic overview of American society to better contextualize the text we are reading.</p> <p>The aim is to point at major themes dealt with, brief comparative analysis of characters, as well as a brief but clear comment on narrative techniques used by a particular author.</p> <p>A power point presentation is usually used, as well as interviews with writers, or documentaries which reflect on the specific literary movement and / or writer.</p> <p>This lecture-type class is nevertheless dialogic, and students are encouraged to participate with comments and/or questions. The lecturer also provokes the students with questions or "brainstorming-type" warming up before focusing on topic chosen.</p>
Presentación oral	<p>At the beginning of the semester students are provided with a list of authors and texts that are NOT included in the required readings list. In groups of three (max.) they will choose an author and a text, and will have to present it to the class.</p> <p>For this assignment a power point presentation is required. Students must include the following: brief plot, interview with author (when and if possible), two critical opinions (one positive, the other negative), focus on one or two relevant themes, and explain why they chose, liked or disliked the book.</p>
Proba de resposta breve	<p>This is a "quizz-type" exercise.</p> <p>Students are given relevant information from texts analyzed in class, briefly identify them, and explain reasons why they thinks they are relevant for the particular text.</p> <p>Example: From the name of a protagonist, an object, a particular metaphor, or a catchy line.</p> <p>The purpose of this assignment is for students to go from the particular to the general, and provide their own interpretations.</p>



Proba de ensaio	<p>The purpose of this assignment is for the students to write a comparative essay.</p> <p>They are given different options, and can choose among topics which focus on form and structure or on specific themes.</p> <p>At this stage, students should be able to support their ideas with evidence (quotes) from the texts.</p> <p>No memorization is needed. Essay should be well organized (introd., body, and conclusion), and provide a personal and in-depth comparison.</p> <p>Students are allowed to use their required texts for this in-class test.</p>
Lecturas	<p>Reading creatively and thoroughly is fundamental for this class. Students are supposed to enjoy, interrogate, and dialogue with texts chosen. Students are also encouraged to question and challenge established ideas about a particular topic or protagonist--always with the written text in mind. The texts follow a chronological order and given the four-month class we will read representative authors and text but, unfortunately, we will not have time for novels or plays which are a "must" for students. Students should be familiar with film adaptations of fiction works, and are encouraged to do their own research work.</p> <p>Additional reading material will be provided to students.</p>

Personalized attention

Methodologies	Description
Obradoiro Discusión dirixida Sesión maxistral Presentación oral Proba de resposta breve Proba de ensaio Lecturas	<p>Students will be fully informed in class about the different assignments as well as through the syllabus provided. However, given the variety of students' background, they will also count with personalized attention, preferably in small groups (max. 4), or individually. For the oral presentation all students should contact me to check the topic chosen and the options they might have. For the Workshop on quotations, not all students are used to that methodology (they are not sure what they would be looking for), and a brief tutorial would clarified doubts. As for the required readings, at this stage students are used to read, they sometimes do not know how to take the best out of a particular text. The fact that we move from the specific ("identify-quizz" to the general (comparative essay) might help students to reach the aim of this class--to learn how to read inquisitively. For the comparative, the lecturer will show different methods to organize their writing. This will be done in class, but students with particular problems (level of English, for example), will need extra personalized attention.</p> <p>Before Christmas break all students should have arranged a meeting with me. To that end, I will provide students with a list of possible dates for the appointments.</p>

Assessment

Methodologies	Description	Qualification
Obradoiro	<p>This assignment consist of a close reading of a quotation chosen from the required texts.</p> <p>Students are given several options, and choose just one.</p> <p>They should simply put into practice the "how to read critically" we have been practicing in class.</p> <p>This is not a memorizing exercise.</p> <p>Students just need to provide a close reading of the quotation chosen, comment on form and content, and explain why they thought that particular quotation is relevant to the whole text.Or why NOT.</p>	20
Presentación oral	<p>This is team work. In groups of three (4 max.), students choose a topic from the list that I will provide.</p> <p>The list include authors we will NOT read in class.</p> <p>The team should follow the instructions given to all participants, after meeting with the instructor and having the topic approved.</p> <p>This is a power point presentation where students should include: a brief summary of plot; an interview with author (if possible); two reviews (one negative, the other positive); and any other visual information they consider important whether about the author or the time and/or the literary school.</p>	20



<p>Proba de resposta breve</p>	<p>This is an "identify-quizz test"; Students are asked to identify a particular item, a metaphor, a recurrent expression, a proper name, a brand, or a topic from a list provided by the instructor.</p> <p>This is the kind of test that works from the particular to the general or from the apparently trivial to the obviously profound.</p> <p>Students should identify author and title, and comment on the relevance of the word/words. I am not expecting a fixed response.</p> <p>We would have two quizzes (10 x 2 = 20)</p>	<p>20</p>
<p>Proba de ensaio</p>	<p>This test reflects students intellectual growth throughout the academic year, and the ways they have learned to reject the idea that they are "the empty glass", and the instructor is "the full jar";</p> <p>Students should write a comparative essay from the required readings.</p> <p>They are given several options. Some questions deal with formal aspects, other concentrate on themes, narrative voice, or characterization. Students should provide evidence from the texts chosen. They are allowed to use their texts, since this is a creative type of text. Memorizing long paragraphs from internet does not help. Your own interpretation and your creativity does.</p>	<p>40</p>

Assessment comments

Students who are officially registered as part-time students and have been granted official dispensation from attending, please, meet the instructor some time before the two first weeks in the semester to talk about the specificities.

Students who have not obtained 50 points when adding the different tasks grades, would have to sit for the July test.

Students assessment goes from the particular to the general. Thus, the first in-class assignment will be to respond to an "Identify-Quizz". Then, students would prepare for the in-depth comment of a quotations chosen from the required readings. Several options are given. I am expecting students own close reading, and evaluation of text. You are also asked to respond to the following question: "Do you think this quotation is relevant to the test? Why? Why not?."

Class presentation is team work, and students will get as much information as possible ahead of time, through general information in class, or through group tutorials.

For the comparative text, students need to have been reading critically and carefully so they can take the best out of them. Essay needs an introduction, a body (where you compare and contrast) and a conclusion. Options are given for students to choose.

Depending on the number of students we could have more than one workshop on quotations, or improvise some extra "Identify-Quizz". It will only benefit the students.

Students should pass ALL the tests/assignments to get a final grade. Those who fail and whose average grade is below the passing grade will have to sit for July exam. The July test has the following sections: 1) "Identify-Quizz" questions to choose from a list given; 2) One or more quotations from the required readings to focus on them, identify work and author as well as provide a close reading, and analyze form, structure, language used, theme/s, setting, or particularities about gender, race, etc. Students should respond to the following question: Do you think this quotation is relevant to the text? Why? Why not?. 3) A comparative essay (introduction, body and conclusion) from the required readings. Students should provide evidence from the texts to make their points stronger. Students are allowed to bring their reading books to the class. You do not need to memorize for this exercise. You need to read critically and write coherently. For the three types of tests students will have a list with several options.

N.P: A student will receive a grade of "Non Presentado" in case they do not sit for the July test and / or they did not complete 50% or more of the required assignments for the June continuous evaluation.

Sources of information



<p>Basic</p>	<ul style="list-style-type: none"> - Steinie, Pamela (2000). In Cold Fear: The Catcher in the Rye. Innocence under Pressure. - Fiedler, Leslie (1998). Love and Death in the American Novel . Dalkey Archive Press - Baym, Nina (2007). Norton Anthology of American Literature Student Website. New York - Kazin, Alfred (1995). On Native Grounds: An Interpretation Of Modern American Prose Literature. New York: Mariner Books - Waugh, Patricia (1993). Postmodernism a reader. London: E. Arnold - Chase, Richard (1978). The American Novel and Its Tradition. New York: Gordian P. - Lauter, Paul (ed). (2008). The Heath Anthology of American Literature: Volume D: Modern Period, 1910-1945. New York: Houghton. - Marx, Leo (2000). The Machine in the Garden: Technology and the Pastoral Ideal in America. Oxford UP. - Baym, Nina (ed.) (2011). The Norton Anthology of American Literature (Eighth Edition). New York: Norton. - Toth, Josh (2010). The passing of Postmodernism : a spectroanalysis of the contemporary. New York: Suny P. - Nash, Roderick Frazier (2001). Wilderness and the American Mind. Yale UP.
<p>Complementary</p>	<ul style="list-style-type: none"> - (1995). Cambridge Companion to William Faulkner. Cambridge UP - Curnutt, Kirk (2007). Cambridge Introduction to S. Fitzgerald. Cambridge UP - Viramontes-Sobek, Helena M. (1996). Chicana creativity and criticism new frontiers in American literature. New Mexico: U of New Mexico UP - Saldívar-Hull, Sonia (2000). Feminism on the border Chicana gender politics and literature. California: California UP - Bloom, Harold (1986). Frost. Chelsea House - Beer, Janet (1997). Kate Chopin, Edith Wharton and Gilman: Studies in Sort Fiction. - Melgar Pernías, Yolanda (2011). Los "Bildungsromane" femeninos de Carmen Bullosa y Sandra Cisneros /. Colección Támesis - Martin, Weny (1988). New essays on the Awakening. Cambridge UP - Chopin, Kate (1998). The Awakening (Norton Critical Editions). New York: Norton. - Walker, Nancy (1993). The Awakening complete, authoritative text with biographical and historical contexts, critical history, and essaysfrom five contemporary critical perspectives /. Boston: Bedford Books - Knights, Pamela (2008). The Awakening: And Other Stories (Oxford World's Classics) . Oxford UP. - Beer, Janet (2008). The Cambridge Companion to Kate Chopin. Cambridge UP - Roudané, Matthew C. (2001). The Cambridge companion to Tennessee Williams . Cambridge UP - Howe, Irving (1991). William Faulkner: A Critical Study.

Recommendations

Subjects that it is recommended to have taken before

Literatura Poscolonial/613G03026

Literatura Inglesa e Xénero/613G03043

Literatura Norteamericana nos seus Textos/613G03047

Subjects that are recommended to be taken simultaneously

Técnicas de Redacción e Argumentación/613G03027

A Literatura Inglesa e a súa Crítica/613G03032

Subjects that continue the syllabus

Literatura Norteamericana 1/613G03024

A Literatura Inglesa e a súa Crítica/613G03032

Literatura e Artes Visuais/613G03044

Other comments



This is a very general course description. Students will be provided with a detailed syllabus (week by week) which includes: chapter we are focusing on; required readings; additional readings or suggested visual material, such as film adaptations, interviews with authors, documentaries, or news from the media. They will also be informed of particular academic events (lectures, readings by authors, conferences going on, etc). It is very important that students join the class with an open-minded attitude, intellectual curiosity, an inquisitive mind, and a desire to learn from as well as enjoy the variety of literary texts included in the syllabus. Literature is about life. A passion for reading is a passion for life, an interest in the way others live, face confusion and disorientation in their daily lives, travel light, or respond to existential problems. Literature is, apart from a creative artistic manifestation, an excuse to learn to read critically, and watch--from the privileged view of the reader--how protagonists react to choices in life. As with a good film, students would feel identify with the protagonists' events of their lives, and would reflect on their own paths chosen so far, and the many ones still to come. Because life is literature.

(*)The teaching guide is the document in which the URV publishes the information about all its courses. It is a public document and cannot be modified. Only in exceptional cases can it be revised by the competent agent or duly revised so that it is in line with current legislation.