



Guía Docente

Datos Identificativos					2012/13
Asignatura (*)	Literatura Norteamericana nos seus Textos	Código	613G03047		
Titulación					
Descritores					
Ciclo	Período	Curso	Tipo	Créditos	
Grao	2º cuatrimestre	Cuarto	Optativa	4.5	
Idioma	Inglés				
Prerrequisitos					
Departamento	Filloxía Inglesa				
Coordinación	Frias Rudolphi, Maria	Correo electrónico	maria.frias@udc.es		
Profesorado	Frias Rudolphi, Maria	Correo electrónico	maria.frias@udc.es		
Web					
Descrición xeral	This course is designed to provide student with a historic and literary overview of African American writing in US., as well as a critical study of various genres such as vernacular tradition (Black English), short story, drama, and the novel. Beginning with slave narratives, we will analyze outstanding works from the Harlem Renaissance, the School of Protest, the Black Aesthetics Movement, and we will also pause to look at contemporary black women writers. We will read texts which are concerned with race, sex, and politics to see to what extent they are central in a larger cultural and historical mainstream context. Basically, the aim of this course is to provide students with knowledge of the literary roots of African American writing so that they may better contextualize more recent and popular works.				

Competencias da titulación

Código	Competencias da titulación

Resultados da aprendizaxe

Competencias de materia (Resultados de aprendizaxe)	Competencias da titulación		
To familiarize themselves with some of the most relevant authors and their corresponding texts.	A1		
To be able to read critically.	A6		
To be able to identify specific gender and race issues within the texts required.			
To know how to relate mainstream American literary discourse and recurrent topics with those which are particular of African American writers in general.	A11 A14 A16 A17 A19 A20 A21	B1 B2 B3 B4 B5 B6 B7 B8 B9	C2 C3 C4 C6 C7 C8
To identify recurrent themes and/or literary discourses among the African American writers analyzed, and formulate their own conclusions.	A2		
Use the appropriate bibliography (books, chapters of books, or literary magazines, as well as do some research via internet facilities		B1	
Be fluent in English (C2). When students do written tests or exercises they should concentrate to make good use of English grammar. Written texts/exercises should be well organized, coherent, and readable.	A6 A18		
To be able to compare and contrast texts written by different authors which deal with totally different issues. Students are taught how to point at main differences or similarities throughout the semester. Their aim is to read in between the lines to highlight most relevant information, and check whether it can be compared and/or contrasted. This method implies a lot of practice doing "close readings";		B5	
Be able to work in groups, organize the time allotted, set priorities, and make good use of team work.		B6	



Literature is about life. Students should be able to show a keen interest and an understanding of race and gender issues in our own community as well as worldwide. They should bring to class any particular topic, related to subject, and that might be of interest to the whole class (media news, a concert, a film, police brutality, racist misbehaviour in sports, etc)			C7
African Americans were brought by force to the Americas (and Europe) to work as slaves. This subject teaches students to respect the Other--no matter what kind of otherness that particular person represents. The knowledge of the socio historical background--racist, discriminatory, and terribly violent--should make the students (us all) better understand the differences within a given community, and respect them--whether one agrees or not.			C4

Contidos	
Temas	Subtemas
The Literature of Slavery and Freedom (1745-1865)	On Slave Narratives, and "the land of milk and honey";.
The Harlem Renaissance (1865-1919)	"When Harlem Was in Vogue";. Novels of Passing.
Realism, Naturalism and Modernism (1940-1960)	The Protest Novel.
The Black Arts Movement (1960-1970)	The Sixties, The Fight for the Civil Rights Movement, and the motto "Black is Beautiful";.
African American Drama.	From Lorraine Hansberry to August Wilson: On Dreams Deferred.
Black Women Writers since 1970.	From Mammies to Militants.

Planificación			
Metodoloxías / probas	Horas presenciais	Horas non presenciais / traballo autónomo	Horas totais
Lecturas	0	25	25
Presentación oral	1	11	12
Proba de resposta breve	2.5	0	2.5
Sesión maxistral	16	16	32
Proba de ensaio	5	25	30
Obradoiro	5	2	7
Actividades iniciais	2	1	3
Atención personalizada	1	0	1

*Os datos que aparecen na táboa de planificación son de carácter orientativo, considerando a heteroxeneidade do alumnado

Metodoloxías	
Metodoloxías	Descrición
Lecturas	<p>Required readings are chosen chronologically to better understand the social context, as well as the role African American Literature plays in mainstream American Literary discourse.</p> <p>Thanks to the detailed syllabus, students will be informed ahead of time of the readings that are taken place in class. Students are expected to read critically and come to their own conclusions. They are also expected to come to class with the required reading assigned done, and in depth.</p> <p>Instructor would provide a brief introduction which includes critical reception, formal and themes issues, and would point at more relevant aspects so students might be informed before actually starting their own reading of the material.</p>
Presentación oral	<p>Class presentation is team work. Format required is power point presentation.</p> <p>Students choose topic to talk about from the list provided by instructor of works and texts we are NOT going to deal with in class. Students should inform the instructor about the author/work of their choice. Students need to include the following: brief plot summary; critical reception (two reviews: one positive; one negative); an interview with writer (when and if possible); an article from a literary magazine or chapter of book, and any other visual material they think relevant (clips from film adaptations; clips from documentaries; articles from media, etc).</p> <p>Team is made of 3 students (4 max.)</p>



Proba de resposta breve	<p>This is an "identify-quiz type" test.</p> <p>Students are expected to provide brief and to the point responses.</p> <p>From a list, students should identify an item, a recurrent expression, a metaphor, a proper name, a setting or a particular statement from the required readings. The idea is to go from the very particular to the more general.</p> <p>Students should comment on the reasons why they think that particular word or words are relevant to the whole text.</p>
Sesión maxistral	<p>This is NOT the traditional one-way boring lecture someone might expect. The purpose of this lecture is to familiarize students with the new required text and author, point out at main issues dealt with, comment on critical reception, and ask them to pay particular attention to certain passages, characters' reactions or narrative discoure used.</p> <p>Lecture always goes two ways. Students are more than welcome to interrupt and ask questions, or make comments. This lecture-type methodology is, in fact, more a dialogue between students and lecturer where student are NOT the "empty glass", and the instructor is NOT the "full jar".</p>
Proba de ensaio	<p>At this stage in their academic studies, students should be able to write well organized, original, and critical essays. This is NOT a class where you have to memorize dates and names. On the contrary, you are expected to read critically and write with a thesis statement in mind.</p> <p>Students, thus, are required to write a comparative essay about topics chosen by the instructor.</p> <p>You are given several options (up to five), to write about formal aspects of the text or about recurrent themes or characterization. The use of evidence from the texts are a must, and this is the reason why students are allowed to use the books for this in-class test.</p>
Obradoiro	<p>A work-shop on close reading always helps students to learn how to read creatively and critically.</p> <p>Following our methodology (from the more specific to the more general), students are provided a seleccion of quotations from the text we are reading in class. With the help of the instructor, first, we point out at the most basic literary aspects (but very much needed). We focus on narrative voice, point of view, language used, tone and style, or characterization and setting. We always try to find a response for the question: Do you think this quote is relevant to the whole text? Why? Why not?</p>
Actividades iniciais	<p>The first week in class students will be given specific information about what is expected from them, the different tasks used in class, and how to help them better organize their time when preparing for reading quizzes, comparative essay or class presentations.</p> <p>It is also important to know what you expect from a subject--African American Literature--which is not usually included in the syllabus of Spanish Universities.</p> <p>I would recommend students to be alert to any news in the media, a film, a concert, or a lecture related to this subject, so as they share that information with the class.</p>

Atención personalizada

Metodoloxías	Descrición
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<p>Presentación oral Sesión maxistral Proba de ensaio Obradoiro</p>	<p>Lecturas /Required readings. For students who still have serious problems with the use of English, I will recommend them how to approach the texts. I might prepare a set of short questions so that the student get used to reading and understanding step by step.</p> <p>Presentación oral/Oral presentations are, in general, a tough task for most students. The idea is to check who in the group has more language problems, and suggest different ways to contribute to the group presentation. We could also suggest a work in pairs for those students who are behind in the grasp of the language.</p> <p>Proba de ensaio/Comparative Essay. This is a crucial test for this subject. It is a written text where students have to organize their own ideas about a topic and provide evidence from texts. Some students lack critical abilities, tend to be descriptive and prot-oriented. Instructor would ask them to respond invididual questions for a take-home exercise where the students will work on the brief comparison. This would make them be prepared for the more in-depth and challenging comparative essay.</p> <p>Obradoiro/"Work-shop" on quotations from text required. Some students find very hard to read critically and come up with their own ideas from a given text. Although this activity is class oriented, emphasis and protagonism is given to students who tend to keep silent when asked for an interpretation of a few lines from a text. Through pointing out at the particular aspects that are relevant, and need to be analyzed, students get the grasp of what a "close reading" means at the same time they develop their own ideas from the given text. If time allowed, we tend to work in small groups (max. 4 students) where students are given a list of quotations, and the group is assigned a particular quote to fully analyze. After fifteen minutes (aprox.) each group provide their own interpretation, although not always agree with each other--which is a plus. They have to provide evidence from the text.</p>
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Avaliación		
Metodoloxías	Descrición	Cualificación
Presentación oral	<p>Students would work in groups (up to 4 students max.), and present a topic to the class.</p> <p>From a list provided by the instructor, students choose one particular author and text which is NOT included in the required readings list.</p> <p>This is a power point presentation. They are required to provide, at least, the following information: brief plot summary; critical reception of work (minimum of a possitive and a negative review); an interview with the author (if and when possible); information from a chapter of a book;; they can also include some visual material such as a clip of the film adaptation, a clip of a documentary, or news from the media).Students are encouraged to get some cards with notes, but they are encouraged not to read for the whole presentaton.</p>	30
Proba de resposta breve	<p>This is the "Identify-Quiz" test.</p> <p>Students are provided with a list which include some of the following: items, metaphores, recurrent expressions, brands, intertextual information, proper names, settings, etc.</p> <p>Students should identify author and text, and comment on the particular word/words given.</p> <p>They would comment on the reasons why they are relevant to the whole text. Why? Why not?</p> <p>Responses are open, but students should use evidence from text.</p> <p>"Identify-Quiz" is based on information from required readings.</p>	10



Proba de ensaio	<p>This is supposed to be the most relevant test because it covers a wide range of tasks. Students should show they have a good grasp of English. They have to express their ideas clearly and coherently.</p> <p>Since this is a comparative essay, students have to choose from several options, and provide a well organized essay, where they make clear their points at the same time they support their ideas with evidence (quotations) from the text. Essay needs an introduction, a body and a conclusion. This is NOT a descriptive task, and I am not expecting to read your class notes, but learn from your personal and creative reading of the texts/themes required. Essay is based on information from required readings.</p>	30
Obradoiro	<p>Obradoiro/Quotation Test.</p> <p>Based on the experience gained through the "Quotation Workshop", students are prepared to pass an in-class test where they are supposed to focus on ONE particular quotation and provide not only a close reading, but also to identify author, and work, narrator or protagonist, tone and style.</p> <p>This is NOT a descriptive question, but a question where the student is supposed to read critically. Quotations are selected from the required readings.</p> <p>Students are provided several choices (up to five).</p> <p>If time allows we are planning to have TWO QT (2x15=30)</p>	30

Observacións avaliación

Depending on the number of students we could have more than one workshop on quotations, or improvise some extra "Identify-Quiz". 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-Quiz" 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. Students who are officially allowed to attend only part-time should contact instructor throughout the first TWO weeks of semester to discuss the specificities. Students can contact instructor via e-mail (maria.frias@udc.es), but a personal appointment is needed too. In case students could not be able to sit for any of the tests required, they should contact me as soon as possible, to try and solve the problem.

Fontes de información



<p>Bibliografía básica</p>	<ul style="list-style-type: none"> - Carby, Hazel (1987). <i>Reconstructing Womanhood: The Emergence of the Afro-American Woman Novelist</i>. New York: Oxford UP - (). <i>African American Review</i>. - Christian, Barbara (1980). <i>Black Women Novelists, 1892-1976</i>. Westport (Connecticut) : Greenwood Press. - Beaulieu, Elizabeth Ann (1999). <i>Black Women Writers and the American Neo-Slave Narrative</i> . Westport: Greenwood P. - Baker, Houston (1984). <i>Blues, Ideology, and Afro-American Literature a vernacular theory</i>. Chicago: Chicago UP. - Hill, Patricia Liggins (ed) (1998)). <i>Call and Response: The Riverside anthology of the African American Literary Tradition</i>. - hooks, bell (2000). <i>Feminist theory from margin to center</i>. Cambridge : Bell Hooks. - Stepto, Robert (1991). <i>From Behind the Veil: A Study of African American Narrative</i>. Urbana: U of Illinois P. - Christian, Barbara (2007). <i>New Black feminist criticism, 1985-2000</i> . Urbana : University of Illinois Press. - Gates, Henry Louis, Jr. (1997). <i>Norton Anthology of African American Literature..</i> Norton - hooks, bell (2006). <i>Outlaw culture : resisting representations /.</i> New York: Routledge - Andrew, Foster and Trudier Harris (eds) (2001). <i>Oxford Companion to African American Literature</i>. Oxford UP. - Gates, Henry Louis Jr. (1985). <i>Race, Writing, and Difference</i>. Chicago : The University of Chicago Press - hooks, bell (2010). <i>Teaching critical thinking : practical wisdom</i>. New York: Routledge - Bell, Bernard (1987). <i>The Afro-American Novel and its Tradition</i>. Amherst : University of Massachusetts Press. - Graham, Maryemma (2004). <i>The Cambridge Companion to the African American Nove</i>. Cambridge UP
<p>Bibliografía complementaria</p>	<ul style="list-style-type: none"> - Gadsby, Meredith. (2006). <i>Sucking salt : Caribbean women writers, migration, and surviva</i>. Columbia : University of Missouri P. - Frias, María (1998). "Marriage Doesn't Make Love": El discurso del matrimonio en la obra de Zora Neale Hurston. Alcalá: Universidad de Alcalá - Eastwood, Clint (dir.) (2001). <i>Bird</i>. Madrid: Warner Bross - Naylor, Gloria (2004). <i>Conversations with Gloria Naylor</i> . Jackson : University Press of Mississippi - King, Lovalerie (2008). <i>he Cambridge introduction to Zora Neale Hursto</i>. New York: Cambridge UP - Sirk, Douglass (dir.) (2005). <i>Imitation of life</i>. Universal City, Calif. : Universal Studios Home Video. - Fleischner, Jennifer. (1996). <i>Mastering slavery : memory, family, and identity in women's slave narratives</i>. New York: New York UP - Fraile, Ana (1996). <i>ora Neale Hurston y su aportación a la literatura afroamericana [Recurso electrónico]</i>. Salamanca: Universidad P. - (2010). <i>Precious</i>. Madrid: Warner Bross - Sapphire (2010). <i>Push</i>. - Amian, Katrin. (2008). <i>Rethinking postmodernism(s) : Charles S. Peirce and the pragmatist negotiations of Thomas Pynchon, Toni Morrison, and Jonathan Safran Foer</i> . Amsterdam ; New York : Rodopi - Conner, Marc C. (2000). <i>The aesthetics of Toni Morrison speaking the unspeakable</i>. Jackson: UP of Miss., - Coppola, Francis (dir.) (1984). <i>The Cotton Club</i> . [USA] : Zoetrope Studios - Denard, Carolyn C. (ed). (2008). <i>Toni Morrison : conversations</i>. Jackson: UP of Miss.,

Recomendacións

Materias que se recomenda ter cursado previamente

Traballo Fin de Grao/613G03041

Materias que se recomenda cursar simultaneamente

A Literatura Inglesa e a súa Crítica/613G03032

Literatura Inglesa (Séculos XVIII e XIX/613G03036

Materias que continúan o temario



Literatura Norteamericana 1/613G03024

Literatura Poscolonial/613G03026

Cuestións de Lingua Inglesa/613G03031

A Literatura Inglesa e a súa Crítica/613G03032

Literatura Norteamericana 2/613G03035

Variedades do Inglés/613G03042

Literatura e Artes Visuais/613G03044

Observacións

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