



Teaching Guide

Identifying Data					2022/23
Subject (*)	North American Literature 2		Code	613G03035	
Study programme	Grao en Inglés: Estudos Lingüísticos e Literarios				
Descriptors					
Cycle	Period	Year	Type	Credits	
Graduate	1st four-month period	Fourth	Obligatory	6	
Language	English				
Teaching method	Face-to-face				
Prerequisites					
Department	Filoloxía InglesaLetras				
Coordinador	Liste Noya, Jose	E-mail	jose.listen@udc.es		
Lecturers	Liste Noya, Jose	E-mail	jose.listen@udc.es		
Web					
General description	This course is designed both to provide students with a historic overview of American Literatures (1865 to the Present), and to introduce them to some representative American writers, and the corresponding literary movements (from Realism, Naturalism, Modernism up to Postmodernism and Multi-Ethnic Literatures). The aim is to look at literary genres (poetry, short story, drama, and novel) and to get a grasp of multi-ethnic North America tool. Since this is a survey course, students should end up with an overall clear pictures of the evolutions and transformatinons of contemporary American literary discourse 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.
A6	Ter un dominio instrumental avanzado oral e escrito da lingua inglesa.
A9	Elaborar textos orais e escritos de diferente tipo en lingua galega, española e inglesa.
A10	Ter capacidade para avaliar criticamente o estilo dun texto e para formular propostas alternativas e correccións.
A11	Ter capacidade para avaliar, analizar e sintetizar criticamente información especializada.
A15	Ser capaz de aplicar os coñecementos lingüísticos e literarios á práctica.
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.
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.

Learning outcomes

Learning outcomes	Study programme competences		
To know how to read critically.	A1	B1	
	A2	B2	
	A6	B3	
	A9	B6	
	A10	B7	
	A11	B8	
	A15		

Contents

Topic	Sub-topic



1. Towards 'The Real Thing': From Romance to realism in the literature of the United States, 1850-1914	1. American realities and literary realism: Mark Twain and Henry James 2. From regionalism to naturalism: Kate Chopin and Stephen Crane
2. 'A Homemade World': American Modernism and its context, 1914-1945	1. Poetry: Frost, Pound, Williams, Stevens, Moore 2. Prose: Fitzgerald, Hemingway, Faulkner
3. Post-War to postmodern to ...	1. Post-war angst: Salinger 2. Postmodern uncertainties: Donald Barthelme, Tim O'Brien 3. Multicultural multiplicity: Sandra Cisneros 4. After the "post-", after 9/11: Don DeLillo

Planning				
Methodologies / tests	Competencies	Ordinary class hours	Student?s personal work hours	Total hours
Directed discussion	A1 A2 A6 A9 A10 A11	7	0	7
Guest lecture / keynote speech	A1 A2 A6 A9 A10 A11	35	0	35
Short answer questions	A1 A2 A6 A9 A10 A11	7	5	12
Document analysis	A1 A2 A6 A9 A10 A11 B1 B2 B3 B6	0	75	75
Long answer / essay questions	A1 A2 A6 A9 A10 A11 A15 B7 B8	0	20	20
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
Directed discussion	<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>
Guest lecture / keynote speech	<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 &quot;brainstorming-type&quot; warming up before focusing on topic chosen.</p>
Short answer questions	<p>This is a &quot;quizz-type&quot; exercise.</p> <p>Students are given relevant information from texts analyzed in class, briefly identify them, and explain reasons why they think 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>
Document analysis	Close-reading and critical analysis of texts.



Long answer / essay questions	<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>
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Personalized attention

Methodologies	Description
Short answer questions Long answer / essay questions Document analysis Directed discussion Guest lecture / keynote speech	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.

Assessment

Methodologies	Competencies	Description	Qualification
Short answer questions	A1 A2 A6 A9 A10 A11	Short, in-class exercises set every week when possible. They will consist of short quizzes, text identification and short personal responses to specific sections of the set texts. Class participation and voluntary group presentations will also form part of this percentage in order to boost a student's marks.	20
Long answer / essay questions	A1 A2 A6 A9 A10 A11 A15 B7 B8	1. Two essays (750-1000 words & 1000-1250 words minimum) on a subject of the student's choice in consultation with the teacher or based on a set question list that I will hand out. Hand-in dates will be set in consultation with the class. No essay will be accepted after the hand-in date. The essays will count for 50% (20% the first essay & 30% the second) of your mark.	50
Document analysis	A1 A2 A6 A9 A10 A11 B1 B2 B3 B6	Final exam requiring response to one of two essay questions.	30

Assessment comments

<p>Students must score at least 4/10 in all set work in order to be eligible for a final grade. Failure to do so means that you must repeat the exercise for the July examination period, except for the in-class work.</p> <p>Students with official exemption must do all the work except for the in-class exercises. That is, the essays (50% of final mark) and the final exam (50%). The same percentages will apply to those students who opt for the July exam opportunity.</p> <p>Students sitting the December exam (final exam broughtforward) will be assessed according to the criteria specified for the July opportunity.</p> <p>Diversity: This module can be adapted to students who need support for their particular situation (physical, visual, auditory, cognitive, learning process, or related to mental health). If necessary, students should contact the services available in UDC/in their school or faculty, or the Unidad de Atención ala Diversidad (ADI) at the beginning of each academic semester in the timeframe officially established (https://www.udc.es/cufie/adi/apoioalumnado/); alternatively, they can contact the ADI tutor in the Faculty of Philology at the following address: pat.filologia@udc.gal).</p>

Sources of information



<p>Basic</p>	<p>Leituras obrigadas: [Ofreceranse copias pdf de certos textos cando fora posible.]<i>Henry James, Daisy Miller: A Study</i> Kate Chopin, The Awakening Modernist poetry, selected poems by Robert Frost, Ezra Pound, William Carlos Williams, Wallace Stevens et al. Ernest Hemingway, short stories F. Scott Fitzgerald, The Great Gatsby William Faulkner, As I Lay Dying J. D. Salinger, The Catcher in the Rye Selection of contemporary short stories: modern to postmodern Leituras obrigadas: [Ofreceranse copias pdf de certos textos cando fora posible.] Henry James, Daisy Miller: A Study Kate Chopin, The Awakening Modernist poetry, selected poems by Robert Frost, Ezra Pound, William Carlos Williams, Wallace Stevens et al. Ernest Hemingway, short stories F. Scott Fitzgerald, The Great Gatsby William Faulkner, As I Lay Dying J. D. Salinger, The Catcher in the Rye Selection of contemporary short stories: modern to postmodern</p>
<p>Complementary</p>	<p>Leituras complementarias (contextuais e críticas) anunciaranse na páxina Moodle da materia. p { margin-bottom: 0cm; } AMERICAN LITERATURE II - BIBLIOGRAPHYLiterary histories & general studies. Bradbury, Malcolm. The Modern American Novel. New York: Oxford UP, 1992. Cassuto, Leonard, Clare Virginia Eby & Benjamin Reiss, eds. The Cambridge History of the American Novel. Cambridge: Cambridge University Press, 2011. Elliott, Emory, gen. ed. Columbia Literary History of the United States. New York: Columbia University Press, 1988. Fiedler, Leslie A. Love and Death in the American Novel. 1960. London: Penguin, 1984. Gray, Richard. A History of American Literature. Oxford: Blackwell, 2004. Kazin, Alfred. On Native Grounds: An Interpretation of Modern American Prose Literature. 1942. New York: Harcourt Brace, 1995. Ruland, Richard & Malcolm Bradbury. From Puritanism to Postmodernism: A History of American Literature. London: Routledge, 1991. American Realism(s). 1. General studies: Barrish, Phillip J. The Cambridge Introduction to American Literary Realism. Cambridge: Cambridge UP, 2011. Berthoff, Werner. The Ferment of Realism: American Literature 1884-1919. 1965. Cambridge: Cambridge UP, 1981. 1-47. Pizer, Donald, ed. The Cambridge Companion to American Realism and Naturalism: Howells to London. Cambridge: Cambridge University Press, 1995. 2. Individual authors & works: 2.1. Mark Twain. Twain, Mark. Adventures of Huckleberry Finn. (A Norton Critical Edition). 3rd ed. Ed. Thomas Cooley. New York: Norton, 1998. Fishkin, Shelley Fisher, ed. The Mark Twain Anthology: Great Writers on His Life and Works. New York: The Library of America, 2010. Messent, Peter. The Cambridge Introduction to Mark Twain. Cambridge: Cambridge University Press, 2007. Cf. 1-38, 73-87. Quirk, Tom. ?The Realism of Huckleberry Finn.? In Coming to Grips with Huckleberry Finn: Essays on a Book, a Boy, and a Man. Columbia, Mo.: University of Missouri Press, 1993. 83-105. 2.2. Henry James. James, Henry. Tales of Henry James. (A Norton Critical Edition). Eds. Christof Wegelin & Henry B. Wonham. 2nd ed. New York: Norton, 2003. Hocks, Richard A. Henry James: A Study of the Short Fiction. Boston: Twayne, 1990. Cf. 3-11, 31-35, 141-147. American Modernism(s). 1. General studies: Anderson, Quentin. "The Emergence of Modernism." Columbia Literary History of the United States. Gen. Ed. Emory Elliott. New York: Columbia University Press, 1988. 695-714. Bradbury, Malcolm & James McFarlane. "The Name and Nature of Modernism". Modernism: A Guide to European Literature 1890-1930. Eds. Malcolm Bradbury & James McFarlane. London: Penguin, 1976. 19-55. Singal, Daniel. "Towards a Definition of American Modernism." Modernist Culture in America. Ed. Daniel Singal. Belmont, Calif.: Wadsworth, 1991. 1-27.</p>

Recommendations	
Subjects that it is recommended to have taken before	
North American Literature 1/613G03024	
English Literature and Literary Criticism/613G03032	
Literature and Visual Arts/613G03044	
Subjects that are recommended to be taken simultaneously	
Writing and Argumentation Skills/613G03027	
English Literature and Literary Criticism/613G03032	
Subjects that continue the syllabus	
Postcolonial Literature/613G03026	
English Literature and Gender/613G03043	
North American Literature through its Texts/613G03047	



Other comments

<p> This

6 credit course is conceived as a continuation of Literatura Norteamericana I. It continues, therefore, the review of the literature of the United States from its colonial beginnings to the present century. In this case, the historical review focuses on the post-Civil war period and the modernist writers, with a sprinkling of post-WWII texts. This is the period that sees the establishment of a canonical tradition of American literature. Time limitations restrict the number and the length of the works to be treated (hence, in part, the concentration on short texts and poetry) and economic as well as literary considerations (number, quality, and representativeness of the selections) determine the choice of the Norton anthology as the source of most of the texts analyzed in class. If you rely on photocopies, a course pack will be provided before the beginning of the course and ideally before your summer vacation The texts will be read, roughly, in their chronological order, with attention being paid to their historical contexts and their reflection of and on the literary and cultural interests of their period. We will spend most of the course dealing with the production of a modern and "modernist" American literature, focusing especially on the connection between the notion of modernity and American literature. The creation of a self-consciously "American" and modern literature begins in the post-Civil War period and so we begin with the diverse modes of "realist" writing of the turn of the century and their attempts to represent the often chaotic plurality of modern American reality. Class-work will concentrate almost exclusively on close analysis of the texts themselves. This course is not only a review of some of the most important works and writers of the period from the late nineteenth century down to the post-1945 period; it is also predominantly an exploration of how these texts work, what writing strategies they initiate, what interpretative responses they elicit and what cultural work they carry out in their portrayal of an American reality. As we shall see, this is especially pertinent to American literature given its constant concern with how "America" itself should be read and written. Given this approach, students must read the texts their analysis in class so that adequate comprehension may be more or less taken for granted and fruitful discussion may be possible. This is merely stating the obvious but it is especially necessary for a course in which your rhythm of reading will have to be regular and sustained for you to get the most out of it. You are also expected to read the Norton anthology's short period and author introductions as helpful background to your reading of the primary texts. <p>

(*)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.