



Teaching Guide

Teaching Guide				
Identifying Data				2019/20
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	Letras			
Coordinador	Liste Noya, Jose	E-mail	jose.listen@udc.es	
Lecturers	Frias Rudolphi, Maria	E-mail	maria.frias@udc.es	
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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 evolution and transformations 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.
A3	Coñecer as correntes teóricas da lingüística e da ciencia literaria.
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.
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.

Learning outcomes			
Learning outcomes		Study programme competences	
To know how to read critically.		A1	B1 C2
		A2	B2 C3
		A3	B3 C4
		A6	B4 C7
		A9	B5 C8
		A10	B6
		A14	B7
		A16	B8
		A17	B9
			B10
To be able to analyze a given text from different critical perspectives.		A11	
To familiarize with contemporary American authors and their corresponding texts.		A2	
		A6	
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
To use 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.		A15	

Contents	
Topic	Sub-topic
1. Realism, regionalism, naturalism in American fiction, 1850-1914	1. American realities and forms of literary realism: Mark Twain, Henry James, Stephen Crane
2. 'A Homemade World': American Modernism and its context, 1914-1945	1. Poetry: Modernist experiments 2. Prose: Fitzgerald, Hemingway, Faulkner
3. AMERICAN DRAMA (1945-2017)	1. Arthur Miller. 2. David Mamet.
4. ?MULTI-ETHNIC? LITERATURE (1945-2017)	1. Multi-ethnic literature: general overview. 2. Case study: Asian American literature (narrative by Maxine Hong Kingston, Gish Jen, and Andrew Lam; a selection of Asian American poetry).
5. POSTMODERNISM	1. Defining Postmodernism and Postmodernity. 2. Social satire and Chaos a) John Updike's "Separating"

Planning



Methodologies / tests	Competencies	Ordinary class hours	Student's personal work hours	Total hours
Directed discussion	A1 A2 A6 A15 B4 B5 B8 B10 C2 C4 C7	7	9	16
Guest lecture / keynote speech	A3 A16 A17	21	0	21
Document analysis	A11 A14 B1 B2 B3 B6 B7 B9 C3 C8	7	70	77
Mixed objective/subjective test	A2 A6 A15 A16 B7 C2	1	10	11
Long answer / essay questions	A1 A2 A6 A9 A10 A11 A15 A16 A17 B1 B5 B6 C2	6	18	24
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	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. 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.
Guest lecture / keynote speech	At the beginning of each particular chapter, instructors would provide students with a general socio-historical overview of American society to better contextualize the text we are reading. 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. A power point presentation is often used, as well as interviews with writers, or documentaries which reflect on the specific literary movement and / or writer. 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.
Document analysis	Close-reading and critical analysis of texts.
Mixed objective/subjective test	These tests, a theoretical-practical nature, will include short-answer questions as well as longer (and more complex) essay questions.
Long answer / essay questions	The purpose of this type of assignment is for the students to write an essay, often a comparative one. Students should be able to support their ideas with evidence (quotes) from the texts. Essays should be well organized (introd., body, and conclusion), and provide a personal and in-depth analysis. Students may be allowed to use their required texts for this in-class test.

Personalized attention	
Methodologies	Description
Document analysis Directed discussion Guest lecture / keynote speech Long answer / essay questions	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



Directed discussion	A1 A2 A6 A15 B4 B5 B8 B10 C2 C4 C7	Based on required readings, students will be encouraged to discuss and express their opinions on a given topic/text. Class discussions will be carried out mostly during the DI and TGR sessions, since it is easier to interact with students in those smaller groups. Active, critical participation will be especially valued.	10
Mixed objective/subjective test	A2 A6 A15 A16 B7 C2	This type of test will assess the student's ability to understand and approach a literary text critically by asking questions about those texts analyzed in class. In addition, students will have to prove that they have grasped the main concepts, and that they can apply such concepts and critical tools to literary texts. When assessing and marking these exams, the teachers will also take into account the student's linguistic competence in English. These final tests can include short-answer questions ("objective" test) as well as longer essay questions ("subjective" test).	40
Long answer / essay questions	A1 A2 A6 A9 A10 A11 A15 A16 A17 B1 B5 B6 C2	In addition to having covered the obligatory readings and followed the teacher's explanations, in this type of exercise/test students will have to prove they have understood the explanations and texts in a critical way. In assessing these written exercises, the teacher will pay particular attention to the student's ability for a critical understanding of the texts and concepts seen in class. As specified in the requirements for the English Degree at this level, the teacher will also take into account the student's linguistic competence in English, especially in written English.	50

Assessment comments

To pass the subject, you must score a sum total of at least 50% (5 out of 10). This includes all exercises, essays and other classwork. You must score at least 40% (4 out of 10) in each of the three types of graded work for this work to be added to your final mark. Those students who have failed to do the required course work (written and oral activities) will have to do so for the July exam period (see JULY OPPORTUNITY below). Active participation in all classroom activities, as well as any "extra-credit" work handed in by the student during the course, will be awarded up to 5% extra in your final grade. This includes voluntary work, extra reading or any other activity proposed either by the teacher or the student and accepted by both.

PLAGIARISM: When assessing the students' essays, the teachers will pay attention to possible cases of plagiarism; to that effect, they can use tools like TURNITIN or interview the students about their written work.

"NON PRESENTADO" (not present): Those students who do not sit for the final exam and/or have not done at least 50% of the required classwork will be awarded the grade of NP.

JULY OPPORTUNITY: Those students who have not scored at least 40% in each of the required exercises will have to sit for the July opportunity, even if their total grade is 50% or above. In July, the final grade will be the sum of the following activities: 40% final exam, 50% essay, and 10% supervised activities (written work).

Students who sit for the December exam will be graded in exactly the same way as in the July exam period.

STUDENTS WITH LEAVE OF ABSENCE: Those students who are not registered full time and have been granted a leave of absence will be examined in either exam period following the requirements established for the July exam period.

Diversity: the university provides a service known as ADI (Atención á diversidade) specializing in helping "os membros da comunidade universitaria con necesidades especiais derivadas da discapacidade ou doutras formas de diferenza fronte á poboación maioritaria". Those students interested in this service can talk to Prof. Ana Veleiro in our Facultade de Filoloxía or else contact the general ADI office at adi@udc.es.

Sources of information



Basic	<p>Leituras obrigadas: PRIMEIRA PARTE (Prof. Liste) (A maioría dos textos inclúense na antoloxía Norton, 8ª ed.). Mark Twain, <i>Adventures of Huckleberry Finn</i>; Henry James, <i>Daisy Miller</i>; A Study Ernest Hemingway, "A Clean, Well-Lighted Place" Modernist poetry (selected poems) F. Scott Fitzgerald, <i>The Great Gatsby</i> [Penguin, 2013] William Faulkner, <i>As I Lay Dying</i> SEGUNDA PARTE (Prof. María Frías) Tennessee Williams' <i>Cat on a Hot Tin Roof</i> (1955) Toni Morrison's <i>The Bluest Eye</i> (1970) Excerpts from Sandra Cisneros's <i>The House on Mango Street</i> (1984) ["My Name", "Four Skinny Tree", and "No Speak English"] Edwidge Danticat's <i>Children of the Sea</i> (1995) John Updike's "Separating" (1974) ?</p>
Complementary	<p>Leituras complementarias (contextuais e críticas) anunciaranse na páxina Moodle da materia. p { margin-bottom: 0cm; } AMERICAN LITERATURE II - BIBLIOGRAPHY Literary histories & general studies. Bradbury, Malcolm. <i>The Modern American Novel</i>. New York: Oxford UP, 1992. Cassuto, Leonard, Clare Virginia Eby & Benjamin Reiss, eds. <i>The Cambridge History of the American Novel</i>. Cambridge: Cambridge University Press, 2011. Elliott, Emory, gen. ed. <i>Columbia Literary History of the United States</i>. New York: Columbia University Press, 1988. Fiedler, Leslie A. <i>Love and Death in the American Novel</i>. 1960. London: Penguin, 1984. Gray, Richard. <i>A History of American Literature</i>. Oxford: Blackwell, 2004. Kazin, Alfred. <i>On Native Grounds: An Interpretation of Modern American Prose Literature</i>. 1942. New York: Harcourt Brace, 1995. Ruland, Richard & Malcolm Bradbury. <i>From Puritanism to Postmodernism: A History of American Literature</i>. London: Routledge, 1991. American Realism(s). 1. General studies: Barrish, Phillip J. <i>The Cambridge Introduction to American Literary Realism</i>. Cambridge: Cambridge UP, 2011. Berthoff, Werner. <i>The Ferment of Realism: American Literature 1884-1919</i>. 1965. Cambridge: Cambridge UP, 1981. 1-47. Pizer, Donald, ed. <i>The Cambridge Companion to American Realism and Naturalism: Howells to London</i>. Cambridge: Cambridge University Press, 1995. 2. Individual authors & works: 2.1. Mark Twain. Twain, Mark. <i>Adventures of Huckleberry Finn</i>. (A Norton Critical Edition). 3rd ed. Ed. Thomas Cooley. New York: Norton, 1998. Fishkin, Shelley Fisher, ed. <i>The Mark Twain Anthology: Great Writers on His Life and Works</i>. New York: The Library of America, 2010. Messent, Peter. <i>The Cambridge Introduction to Mark Twain</i>. Cambridge: Cambridge University Press, 2007. Cf. 1-38, 73-87. Quirk, Tom. "The Realism of Huckleberry Finn." In <i>Coming to Grips with Huckleberry Finn: Essays on a Book, a Boy, and a Man</i>. Columbia, Mo.: University of Missouri Press, 1993. 83-105. 2.2. Henry James. James, Henry. <i>Tales of Henry James</i>. (A Norton Critical Edition). Eds. Christof Wegelin & Henry B. Wonham. 2nd ed. New York: Norton, 2003. Hocks, Richard A. <i>Henry James: A Study of the Short Fiction</i>. Boston: Twayne, 1990. Cf. 3-11, 31-35, 141-147. American Modernism(s). 1. General studies: Anderson, Quentin. "The Emergence of Modernism." <i>Columbia Literary History of the United States</i>. Gen. Ed. Emory Elliott. New York: Columbia University Press, 1988. 695-714. Bradbury, Malcolm & James McFarlane. "The Name and Nature of Modernism". <i>Modernism: A Guide to European Literature 1890-1930</i>. Eds. Malcolm Bradbury & James McFarlane. London: Penguin, 1976. 19-55. Singal, Daniel. "Towards a Definition of American Modernism." <i>Modernist Culture in America</i>. Ed. Daniel Singal. Belmont, Calif.: Wadsworth, 1991. 1-27. From World War II to Contemporary Literature (Prof. María Frías) On Required Readings: 1. T. Williams Bloom, Harold. <i>Tennessee Williams</i> (1987) [L2-482] <i>The Cambridge Companion to Tennessee Williams</i> (2001) [L2-2693] Williams Tennessee. <i>Cat on a Hot Tin Roof</i> (1955). [L2t-WILLIAM, T-cat] 2.- Sandra Cisneros Cisneros, Sandra. <i>The House on Mango Street</i> (1991) [L2t-CISNEROS-hou] <i>Spanish Perspectives on Chicano Literature</i> (2017) [L2-4710] 3.- Toni Morrison Morrison, Toni. <i>The Bluest Eye</i> (1970) [L2t-MORRISON, T-bluj] <i>Conversations with Toni Morrison</i> (2008) [L2-3516] Morrison, Toni. <i>Playing in the Dark: Whiteness and the Literary Imagination</i> (1993) [L2-1329] 4. Edwidge Danticat Danticat, Edwidge. "Children of the Sea" in Wilson. Gadsby, Meredith. <i>Sucking Salt: Caribbean Women Writers, Migration and Survival</i> (2006) [L2-3385] Wilson, Kathleen. <i>Short Stories for Students</i> (1998-2013) [L2t-students Vol 1 (1)]. 5. John Updike Bloom, Harold. <i>John Updike</i> (1987) [L2-484]</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

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.



(*)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.