

Academic year	2016-17
Subject	21821 - Literatures of The United States of America
Group	Group 1, 2S
Teaching guide	C
Language	English

Subject identification

Subject	21821 - Literatures of The United States of America
Credits	2.4 de presencials (60 hours) 3.6 de no presencials (90 hours) 6 de totals (150 hours).
Group	Group 1, 2S (Campus Extens)
Teaching period	Second semester
Teaching language	English

Professors

Lecturers	Horari d'atenció als alumnes					
	Starting time	Finishing time	Day	Start date	Finish date	Office
Rubén Jarazo Alvarez r.jarazo@uib.es	11:30	12:30	Tuesday	17/10/2016	21/12/2016	Tutorías online
	11:30	12:30	Tuesday	09/01/2017	09/06/2017	BE10 (con cita previa)

Contextualisation

This course offers an overview of the literature produced in the USA in the 19th and 20th centuries, touching upon different genres (short story, poem, *novella*, novel, and play). By the end of the semester the student should be able to recognise the main characteristics of the authors, movements, and texts selected as compulsory, and s/he should be capable of using the basic concepts and analytical tools of Anglo-American literary criticism both orally and in written form.

Requirements

The University of the Balearic Islands is a presential university: Students must attend regularly their weekly lessons. No exceptions will be made (those students who cannot attend lessons, please refer to Article 7 of the Reglament Acadèmic - Matricula d'estudiants a temps parcial).

Essential requirements

All students enrolling in this course **MUST** be able to use English at a consolidated C1 level, both orally and in written form (the frame of reference is "English Language VI" as taught at the UIB). They must bear in mind that the inappropriate or incorrect use of the English language in class and/or in assignments will have a reflection on their final grade. More than 10 serious mistakes in any exam (e.g. People is, he don't), the assignment will be recorded as zero.

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Recommendable

It is HIGHLY RECOMMENDED for students enrolling in this course to have taken and passed "Cultural Insights of the English-Speaking World II", as well as all the English Literature courses in the first and second years of the BA.

Skills

Students may consult the basic competencies of the degree in the following address:

<http://www.uib.eu/study/grau/Basic-Competences-In-Bachelors-Degree-Studies/>

Specific

- * Ability to communicate in English, orally and in written form, with the fluency, correction and complexity demanded by the context (skill #1).
- * Ability to analyse texts in English from a literary and cultural perspective (skill #4).
- * Knowledge and understanding of the main literary productions related to English Studies (U.S. Studies, in this case; skill #5).
- * Ability to interpret and to produce academic documents (essays, commentaries, etc.; skill #8).

Generic

- * Ability to interpret, analyse, synthesise, and assess information with a critical perspective (skill #3).
- * Attitude of respect towards linguistic and cultural variety (skill #7).

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

All the texts and materials included in Campus Extens will be considered compulsory for purposes of class activity and assessment. Students must also borrow or buy their own copies of the following books: *The Great Gatsby* and *The Crucible*. No specific editions are required.

Theme content

- Unit 1. Foundations of American Literature
 - "The legend of Sleepy Hollow" (1820) (Washington Irving)
- Unit 2. 19th Century Romantic Imagination & Gothic Fantasy
 - "The Fall of the House of Usher" (1839) (Edgar Allan Poe)
- Unit 3. 19th Century Poetry of Life and Poetry of Death
 - "Preface to *Leaves of Grass*" and "Song of Myself (1881, Chant 1-2)" (Walt Whitman)
 - "Because I could not stop for Death" and other selected poems (Emily Dickinson)
- Unit 4. American Naturalism and Realism

“The Open Boat” (1897) (Stephen Crane)

“The story of an hour” (1899) (Kate Chopin)

Unit 5. American Modernism and the Lost Generation

- Harlem Renaissance

Selected poems (1932-1949) (Langston Hughes)

- The roaring 20s: F.S. Fitzgerald and the American dream

The Great Gatsby (1925) (F. Scott Fitzgerald)

- The Great Depression

“Barn Burning” (1939) (William Faulkner)

The Grapes of Wrath – Chapter 11 (1939) (John Steinbeck)

Unit 6. Post-WWII Literature

- Arthur Miller and the American nightmare

The Crucible (1953) (Arthur Miller)

Unit 7. 1970s literature

- The Civil Rights Movement and its textual production

Excerpts from *The Bluest Eye* (1970) (Toni Morrison)

- Present day American Literature

“Separating” (1975) (John Updike)

Teaching methodology

The lectures, seminars, and workshops 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.

All (UIB and exchange) students will follow a continuous assessment. Students are expected to attend both theoretical and practice sessions regularly, participate actively and hand in work when required, which will be duly corrected and commented on by the lecturer. Besides, they will also be given marks for the completion of tasks in class.

Work will always be submitted in class on the scheduled day. Under no circumstances will the student rely on fellow classmates for the submission of original work. Student may safely expect to submit or complete the following assignments during the course. It is the student's duty to regularly check out the course's Campus Extens site to know when assignments or tasks are due.

Mobile phones and other electronic devices are NOT allowed in the classroom. Laptop computers are acceptable **ONLY** if used for purposes related to classroom activity. No electronic device whatsoever is allowed in the classroom during exams/practice sessions, unless otherwise specified by the lecturer (e.g., if the practice session entails use of the Internet for pedagogical purposes).

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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 period/movement/author included in the syllabus. 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.	39
Seminars and workshops	Seminars & Workshops	Medium group (M)	The seminars and/or workshops will be devoted to the discussion and analysis of the literary texts included in the program. Students must read the texts in advance, and must be ready to comment on them with the group. It is vital that they DO NOT COME TO CLASS UNPREPARED.	15
Assessment	Final exam	Large group (G)	In June all the students in the course will complete and submit their final exam individually and in the classroom.	4
Assessment	Midterm Exam	Large group (G)	All the students in the course will complete and submit their midterm exam individually and in the classroom. Dates will be announced at the beginning of the semester and published in the chronogram.	2

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 and 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 seminars and workshops. Studying for the evaluation tasks includes revising notes, re-reading compulsory texts and, if necessary finding and reading complementary material.	80
Group self-study	Revising	Students are welcome to organise their own study groups to share information with classmates and/or revise together for the exams.	10

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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

- Students are expected to attend both theoretical and practice sessions regularly (75% of the teaching hours), participate actively and hand in work when required, which will be duly corrected and commented on by the lecturer. Besides, they will also be given marks for the completion of MOCK in-class activities. Students who do not attend lessons regularly will not be able to sit the Mock in-class activities for marking.

- All parts can be re-sat, should any of them be failed in June. Note should be taken, however, that in order to pass the course the student must also have obtained a PASS grade in every independent exam. Consequently, when the student numerically obtains at least a 5 out of 10 as a global grade, but one or more parts are not successfully passed, the student's grade will be 4.5 (Section 26.7 Academic Regulation).

IMPORTANT It should be noted that:

- Students NOT attending sessions regularly (75% of the teaching hours) will not be able to hand in in-class activities to the teacher for revision.

- Serious lexico-grammatical mistakes (+10) will automatically result in "zero" grade in any exam.

- Plagiarism (Article 33 - Academic Regulations) will always be penalised, in accordance with the UIB's current academic regulation, reproduced below:

"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.

2. En particular, es considera un frau:

a) En els exàmens o proves escrites, l'ús de qualsevol mitjà encaminat a facilitar les respostes.

b) En els treballs i pràctiques individuals o de grup, la inclusió de fragments d'obres alienes presentats de tal manera que es facin passar com a propis (plagi)."

- If a student fails to hand in an assignment or to show up on the date and at the time established by the lecturer for any activity which is part of the student's assessment programme, they will receive a 0 (zero) grade for this activity. Failure to take an official exam (when applicable) will result in a 'No Presentat' grade.

- Only if the student has presented 30% or less than 30% of the total assigned evaluation course tasks, will the grade be 'NP'.

- No electronic device whatsoever (including computers) is allowed in the classroom during exams/practice sessions, unless otherwise specified by the lecturer (e.g., if the practice session entails use of the Internet for pedagogical purposes).

- The dates and times of the official exams (UIB and exchange students) will not be altered under any circumstances, except those contemplated by the Academic Regulation. Students will not be allowed into the classroom when the exam/practice session has already started. **Erasmus and/or international students will not have a flexible date to sit or re-sit assessment.**

Students will not be allowed into the classroom once the assessment sessions have started.

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ERASMUS and other International Students are reminded that the academic calendar is the same for everyone and are therefore encouraged to join the course at the beginning of the semester. Late enrolment in the course is possible but not advisable. **They are also reminded that it is their responsibility to remain at the UIB until the assessment period is over.**

Campus Extens

Students are reminded of the importance of checking Campus Extens regularly for important announcements concerning the subject. Any announcement made through Campus Extens has the same validity as those included in this programme. Any material included in Campus Extens can be considered part of the exam.

Final exam

Modality	Assessment
Technique	Extended-response, discursive examinations (retrievable)
Description	In June all the students in the course will complete and submit their final exam individually and in the classroom.
Assessment criteria	<p>The exam will include an extended, essay-type question (Part 1) and a text for commentary and analysis (Part 2). Students must pass each part separately with a minimum of 50% of the assigned mark. In cases where the mathematical average is higher than 5 but one of the parts has been failed, the final grade will be recorded as 4.5.</p> <p>If a student passes this assignment but fails the first one, the Pass grade will be kept for June/July.</p> <p>The pass grade is 5 or above.</p> <p>More than 10 serious mistakes in the student's use of English (e.g. "people is", "he do", "that books", etc.) will invalidate the assignment, and the mark will be recorded as zero (0).</p> <p>The date of the final examination will be published in the chronogram at the beginning of the semester.</p>

Final grade percentage: 50% with minimum grade 5

Midterm Exam

Modality	Assessment
Technique	Extended-response, discursive examinations (retrievable)
Description	All the students in the course will complete and submit their midterm exam individually and in the classroom. Dates will be announced at the beginning of the semester and published in the chronogram.
Assessment criteria	<p>Students will be required to answer (1) a selection of questions about the authors/texts/movements studied during the first half of the course and (2) an academic essay.</p> <p>Students must get a minimum of 5 in this exam for an average to be made with the final exam.</p> <p>If a student gets less than 5 in this midterm exam, s/he will retake it (with different questions) in June/July. Students with marks higher than 5 will not be allowed to repeat this part under any circumstance.</p> <p>If a student passes this assignment but fails the final, the Pass will be kept for this part, and s/he will only have to retake the second section of the syllabus in June/July.</p> <p>The Pass grade is 5 or above.</p> <p>More than 10 serious mistakes in the student's use of English (e.g. "people is", "he do", "that books", etc.) will invalidate the assignment, and the mark will be recorded as zero (0).</p>

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The date of the midterm examination will be published in the chronogram at the beginning of the semester.

Final grade percentage: 50% with minimum grade 5

Resources, bibliography and additional documentation

All the texts and materials included in Campus Extens will be considered compulsory for purposes of class activity and assessment. Students must also borrow or buy their own copies of the following books: *The Great Gatsby* and *The Crucible*. No specific editions are required.

Basic bibliography

Primary texts (excerpts):

-Baym, Nina (ed.). 2003. *Norton Anthology of American Literature* (6th edition). New York: W.W. Norton & Co.

Relevant textbooks:

-Alberola, Nieves. 2002. *Texto y deconstrucción en la literatura norteamericana postmoderna*. València: Servei de Publicacions Universitat de València.

-Bercovitch, Sacvan (ed.). 1994. *The Cambridge History of American Literature*. Cambridge: Cambridge University Press.

-Chénétier, Marc. 1997. *Más allá de la sospecha: la nueva ficción americana desde 1960 hasta nuestros días*. Madrid: Visor.

-Elliot, Emory (coord.). 1991. *Historia de la literatura norteamericana*. Madrid: Cátedra.

-Grodén, Michael, and Martin Kreiswirth (eds.). 1994. *The Johns Hopkins Guide to Literary Theory and Criticism*. Baltimore: Johns Hopkins University Press.

-Gurpegui, J. Antonio (ed.). 2001. *Historia crítica de la novela norteamericana*. Salamanca: Almar.

-Manuel Cuenca, Carme. 2006. *La literatura de los Estados Unidos desde sus orígenes hasta la Primera Guerra Mundial*. Madrid: Síntesis.

-Ruland, Richard, and Malcolm Bradbury. 1992. *From Puritanism to Postmodernism. A History of American Literature*. New York: Penguin.

Complementary bibliography

UNIT 1

-Baym, Nina (ed.). 2003. *Norton Anthology of American Literature* (6th edition) - Volume A. New York: W.W. Norton & Co.

-Brodwin, S. 1986. *The Old and New World Romanticism of Washington Irving*. Greenwood Pub Group.

-Hoffman, Daniel. 1953. "Irving's Use of American Folklore in 'The Legend of Sleepy Hollow'." *PMLA* 68(3): 425-435.

UNIT 2

-Baudelaire, Charles. 2002 [1954]. *Edgar Allan Poe: su vida y su obra*. México DF: Verdehalago.

-Fisher, Benjamin F. 2008. *The Cambridge Introduction to Edgar Allan Poe*. Cambridge: Cambridge University Press.

-Hayes, Kevin J. (ed.). 2002. *The Cambridge Companion to Edgar Allan Poe*. Cambridge: Cambridge University Press.

-Hernández Lerena, María Jesús. 2003. *Short Story World. The Nineteenth Century American Masters*. Logroño, Universidad de la Rioja.

-Perkins, George, and Barbara Perkins. 1994. *The American Tradition in Literature*. New York: McGraw-Hill.

-Rigal Aragón, Margarita. 1998. *Aspectos estructurales y temáticos recurrentes en la narrativa breve de Edgar Allan Poe*. Cuenca: Universidad de Castilla la Mancha.

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UNIT 3

- Bauerlein, Mark. 1991. *Whitman and the American Idiom*. Baton Rouge: Louisiana State University Press.
- Domhnall, Mitchell. 2000. *Emily Dickinson: Monarch of Perception*. Amherst: University of Massachusetts Press.
- Greenspan, Ezra (ed.). 1995. *The Cambridge Companion to Walt Whitman*. Cambridge: Cambridge University Press.
- Larson, Kerry C. 1988. *Whitman's Drama of Consensus*. Chicago: University of Chicago Press.
- Martin, Wendy. 2002. *The Cambridge Companion to Emily Dickinson*. Cambridge: Cambridge University Press.
- Pritchard, William H. 1998. *Talking back to Emily Dickinson and other Essays*. Amherst: University of Massachusetts Press.
- Stacy, John. 2008. *Walt Whitman's Multitudes. Labor Reform and 'Persona' in Whitman's Journalism and the First 'Leaves of Grass'*. New York: Peter Lang.

UNIT 4

- Bell, Michael D. 1993. *The Problem of American Realism: Studies in the Cultural History of a Literary Idea*. Chicago: University of Chicago Press.
- Gretchen, Martin. 2007. *The Frontier Roots of American Realism*. New York: Peter Lang.
- Halliburton, David. 2008 [1989]. *The Color of the Sky: A Study of Stephen Crane*. Cambridge: Cambridge University Press.
- Lucie-Smith, Edward. 1994. *American Realism*. London: Thames & Hudson.
- Pizer, Donald. 1993. *The Theory and Practice of American Literary Naturalism: Selected Essays and Reviews*. Carbondale: Southern Illinois University Press.
- Putnam, Hillary. 1990. *Realism with a Human Face*. Cambridge and London: Harvard University Press.
- Warren, Kenneth W. 1993. *Black and White Strangers: Race and American Literary Realism*. Chicago and London: University of Chicago Press.

UNIT 5

- Assadi, Jamal. 2006. *Acting, Rhetoric, and Interpretation in Selected Novels by F. Scott Fitzgerald and Saul Bellow*. New York: Peter Lang.
- Baker, Houston. 2013. *Modernism and the Harlem Renaissance*. Chicago: Chicago University Press.
- Blanco Outón, Cristina. 1999. *Introducción a la narrativa breve de William Faulkner*. Santiago de Compostela: Universidade de Santiago de Compostela, Servicio de Publicacións.
- Brucoli, Matthew J., and Judith S. Baughman (eds.). 1996. *F. Scott Fitzgerald on Authorship*. Columbia: University of South Carolina Press.
- Burkhead, Cynthia. 2002. *Student companion to John Steinbeck*. Westport: Greenwood.
- Dahlgren, Marta. 2005. *The flouting of point of view in Faulkner and Durrell*. Vigo: Universidade de Vigo, Servicio de Publicacións.
- Donaldson, Scott. 2002. *Hemingway contra Fitzgerald. Auge y decadencia de una amistad literaria*. Madrid: Siglo XXI.
- Eysteinnsson, Astradur, and Vivian Liska (eds.). 2007. *Modernism*. Amsterdam and Philadelphia: John Benjamins.
- Ohio Northern University. 1985-. *The Faulkner journal* [e-journal].
- Petty, Alice H. 1989. *Fitzgerald's Craft of Short Fiction: The Collected Stories*. Tuscaloosa: University of Alabama Press.
- Prigozy, Ruth (ed.). 2001. *The Cambridge Companion to F. Scott Fitzgerald*. Cambridge: Cambridge University Press.
- Rummel, Jack, and Heather Lehr Wagner. 2009. *Langston Hughes: Poet*. New York: Infobase publishing.
- Skan Productions. 1995. *F. S. Fitzgerald: A Concise Biography* (video). West Long Branch: Kultur.
- Schultz, Jeffrey. 2005. *Critical companion to John Steinbeck: a literary reference to his life and work* [e-book]. New York: Facts On File.
- Schwatz, Christa. *Gay voices of the Harlem Renaissance*. Bloomington: Indiana University Press.

UNIT 6

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- Berkowitz, Gerald M. 1992. *American Drama of the Twentieth Century*. London and New York: Longman.
- Bigsby, Christopher. 2000. *Modern American Drama, 1945-2000*. Cambridge: Cambridge University Press.
- Bigsby, Christopher. 2008. *Arthur Miller: 1915-1962*. London: Wernfeld and Nicolson.
- Chafe, William (ed.). 1983. *A History of Our Time: Readings on Post-war America*. New York: Oxford University Press.
- Chafe, William. 1991. *The Unfinished Journey: America since World War II*. Oxford: Oxford University Press.
- Espejo, Ramón. 2010. *España y el teatro de Arthur Miller*. Alcalá de Henares: Instituto B. Franklin.
- Guijarro, Juan I. and Ramón Espejo. 2004. *Arthur Miller: Visiones desde el nuevo milenio*. València: Universitat de València.
- Miller, Arthur. 2000. *Textos sobre teatro norteamericano, vol. IV*. Edición bilingüe. León: Universidad de León.
- Wilmet, Don B., and Tice L. Miller (eds.). 1996. *Cambridge Guide to American Theatre*. Cambridge: Cambridge University Press.

UNIT 7

- Baker, Houston A. 1991. *Workings of the Spirit. The Poetics of Afro-American Women's Writing*. Chicago: University of Chicago Press.
- Bjork, Patrick-Bryce. 1994. *The Novels of Toni Morrison. The Search for Self and Place within the Community*. New York: Peter Lang.
- De Bellis, Jack. 2000. *The John Updike Encyclopedia*. Greenwood Publishing Group.
- Eagleton, Mary. 1996. *Working with Feminist Criticism*. Cambridge: Blackwell.
- Hill Rigney, Barbara. 1991. *The Voices of Toni Morrison*. Columbus: Ohio State University Press.
- Hope Ferguson, Rebecca. 2007. *Rewriting Black Identities. Transition and Change in the Novels of Toni Morrison*. New York: Peter Lang.
- Humm, Maggie. 1994. *A Reader's Guide to Contemporary Feminist Literary Criticism*. Hertfordshire: Prentice Hall.
- Morris, Pam. 1993. *Literature and Feminism. An Introduction*. Cambridge: Blackwell.
- Nicholson, Linda (ed.). 1990. *Feminism / Postmodernism*. New York: Routledge.
- Nicol, Bran (ed.). 2002. *Postmodernism and the Contemporary Novel: A Reader*. Edinburgh: Edinburgh University Press.
- Olster, Stacey. 2006. *The Cambridge Companion to John Updike*. London: Cambridge University Press.
- Page, Philip. 1995. *Dangerous Freedom: Fusion and Fragmentation in Toni Morrison's Novels*. Jackson: University of Mississippi Press.
- Simpson, Ritashona. 2007. *Black Looks & Black Acts. The Language of Toni Morrison in 'The Bluest Eye' and 'Beloved'*. New York: Peter Lang.
- Tally, Justine (ed.). 2007. *The Cambridge Companion to Toni Morrison*. Cambridge and New York: Cambridge University Press.

Other resources

UNIT 1

www.wsu.edu/~campbelld/amlit/irving.htm

UNIT 2

www.eapoe.org

UNIT 3

www.shutmanarchive.org

www.emilydickinsoninternationalsociety.org

UNIT 4

www.wsu.edu/~campbelld/crane/index.html

<https://stephencranesociety.wordpress.com/>

<http://www.katechopin.org/>

UNIT 5





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<https://www.loc.gov/pictures/collection/fsa/>
<https://www.loc.gov/collections/jazz-photography-of-william-p-gottlieb/about-this-collection/>
http://www.pbs.org/wnet/jimcrow/stories_events_harlem.html
www.fitzgeraldsociety.org
<http://www.rjgeib.com/thoughts/ Faulkner/ Faulkner.html>
<http://faulknersociety.com/resources.htm>
<http://www.steinbeck.org/pages/educational-resources>
<http://www.loc.gov/teachers/classroommaterials/themes/great-depression/set.html>

UNIT 6

www.ibiblio.org/miller
www.levity.com/corduroy/salinger.htm

UNIT 7

www.historylearningsite.co.uk/civil1.htm
<https://www.loc.gov/exhibits/civil-rights-act/segregation-era.html>
www.tonimorrisonssociety.org

