

<b>PROGRAMA DE LA ASIGNATURA:</b>	Literatura en Habla Inglesa II
<b>CARRERA/S:</b>	Profesorado de Inglés
<b>ORDENANZA PLAN DE ESTUDIOS:</b>	430/09
<b>RÉGIMEN DE CURSADA:</b>	1º cuatrimestre
<b>CARGA HORARIA:</b>	5 horas semanales / 80 horas en el cuatrimestre
<b>DEPARTAMENTO:</b>	Lengua y Cultura
<b>ÁREA:</b>	Literatura
<b>ORIENTACIÓN:</b>	Literatura en Lengua Inglesa
<b>EQUIPO DE CÁTEDRA:</b>	Mg. Andrea Montani (PAD) Esp. Mercedes Fernández Beschtedt (JTP) Esp. Paola Formiga (JTP)
<b>AÑO:</b>	2024

## 1. MARCO REFERENCIAL Y FUNDAMENTACIÓN

Literature in English II centers on the study of narratives, focusing particularly on fiction written in English in the 20<sup>th</sup> century. The subject invites students to read modernist and postmodernist fiction and to explore the texts using narratology as a tool for their analysis. The study of narratology will enable students to compare and contrast different types of fiction on the basis of their narrative aspects and techniques. It will be combined with other approaches to literature to help students read and interpret the texts from different angles and with different purposes. The approaches selected for this syllabus are feminist criticism and ecocriticism, though the discussion of the works will remain open to other critical perspectives students may find relevant.

With respect to the literary corpus, it should be noted that all the units contain works by male and women authors from different backgrounds in terms of class, “race”,<sup>1</sup> and national identity. Considering the Programa Nacional de Educación Sexual Integral (Ley

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<sup>1</sup> This term is placed between inverted commas to indicate that the concept of race is understood as a discursive construction of phenotypic differences – like skin color – as if they were physical manifestations of biological differences. (Quijano, Anibal. “Colonialidad del poder y clasificación social.” *Cuestiones y horizontes: de la dependencia histórico-estructural a la colonialidad/descolonialidad del poder*, CLACSO, 2014, pp. 285-327).

26.150), the selection foregrounds diversity by creating a dialogue among a variety of English-speaking voices writing in different contexts. In addition, this syllabus draws attention to the question of gender, in particular, through the selection of critical approaches to literature.

As to the bibliography, we have included materials intended as introductions to the different topics / approaches as well as critical essays and theoretical materials. The reading selection, then, combines sources with different degrees of complexity to introduce variety and cater for different needs in the teaching-learning process.

## 2. PROPÓSITOS Y OBJETIVOS

### AIMS

Throughout the course, students are expected to:

- participate actively in class,
- become acquainted with literature in English written in the 20<sup>th</sup> century,
- identify basic aspects of narratives,
- apply critical approaches to the interpretation of literary texts,
- engage in critical thinking, and
- develop their linguistic, intercultural,<sup>2</sup> and literary competence.<sup>3</sup>

### OBJECTIVES

By the end of the course, students should be able to:

- analyze, discuss, compare and contrast modernist and postmodernist fiction in English considering their context of emergence and key concerns,
- examine and compare these types of fiction considering types of narration, focalization, the arrangement of events and the construction of characters and space,
- apply feminist criticism and ecocriticism to the discussion of the literary texts,

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<sup>2</sup> According to Michael Byram, “developing the intercultural dimension in language teaching involves recognising that the aims are: to give learners intercultural competence as well as linguistic competence; to prepare them for interaction with people of other cultures; to enable them to understand and accept people from other cultures as individuals with other distinctive perspectives, values and behaviours (Byram, Michael; Bella Gribkova and Hugh Starkey. *Developing the Intercultural Dimension in Language Teaching. A Practical Introduction for Teachers*. Language Policy Division. Directorate of School, Out-of-School and Higher Education. DGIV, Council of Europe, 2002, p. 10).

<sup>3</sup> As defined by Jonathan Culler, “the idea of literary competence focuses attention on the implicit knowledge that readers (and writers) bring to their encounters with texts” (*Literary Theory. A Very Short Introduction*. Oxford, 2000, p. 62).

- use technical vocabulary accurately,
- produce coherent, cohesive, well-structured written pieces on literature, and
- use the English language proficiently.

### 3. CONTENIDOS SEGÚN PLAN DE ESTUDIOS

La materia constituye un abordaje de textos narrativos de la modernidad y postmodernidad en el marco de la teoría narrativa y en combinación con una o más perspectivas críticas.

### 4. CONTENIDOS ANALÍTICOS

#### INTRODUCTION

- Narrative theory. The text, the fabula and the story.
- Types and levels of narration.
- Aspects of the story: temporality and order of events, characters, space, focalization. Interrelations among the different aspects of the story.
- Elements of the fabula: actors, place, events and time.

#### UNIT 1: THE MODERNIST REVOLUTION

- Modernist literature and its context of emergence. Technical experimentation and the renewal of art. The concern with perception and knowledge. Multiple perspectives, subjectivity / objectivity, fragmentation, intertextuality. The stream-of-consciousness technique.
- Modernism and the Harlem Renaissance.
- Critical approaches: feminism

#### *Selected Literary Works*

- Ernest Hemingway's "Big Two-Hearted River" (1925)
- Joseph Conrad's "The Secret Sharer" (1909)
- Virginia Woolf's *To the Lighthouse* (1927)
- Langston Hughes' "Cora Unashamed" (1934)

## UNIT 2: POSTMODERNISM

- Context of emergence. Postmodernity, postmodernism and postmodern. The incredulity towards realism. Fiction and the construction of reality. Metafiction. Historiographic metafiction. The ontological dominant of postmodernist fiction. Postmodernism, science fiction and dystopia.
- Critical approaches: ecocriticism

### *Selected Literary Works*

- Harold Pinter's adaptation of John Fowles' *The French Lieutenant's Woman* (1981)
- John Barth's "Night-Sea Journey" (1968) and "Autobiography: A Self-Recorded Fiction" (1968)
- Margaret Atwood's "There Was Once" (1992), "Happy Endings" (1983) and *The Handmaid's Tale* (1985)
- Kurt Vonnegut's "Tomorrow and Tomorrow and Tomorrow" (1954)

## 5. PROPUESTA METODOLÓGICA

- **Class activities**

The course offers a combination of face-to-face and asynchronous class sessions in which students will study literary texts and theoretical materials. Face-to-face class sessions will foster interaction and an active participation in the analysis and interpretation of literary works, for example, by means of group discussions, class debates, short oral presentations, reading and writing tasks, among others. Asynchronous class sessions, on the other hand, are designed for students to examine mostly theoretical materials. They will work individually and/or collaboratively in practical tasks which will include summarizing information, creating mind-maps, doing research, and participating in discussion forums, among others.

- **Tutorials**

Teachers will offer tutorials once a week. They will give individual or group tutorials, both face-to-face and online, when required to complement the class discussions.

- **University educational platform (PEDCO)**

This platform will constitute a central means of communication for students and teachers. Asynchronous class sessions, reading guides and other materials and activities will be uploaded on the platform.

## 6. CRITERIOS DE EVALUACIÓN Y CONDICIONES DE ACREDITACIÓN

### a. Evaluación

Students are expected to:

- engage in critical thinking,
- analyze, discuss, compare and contrast modernist and postmodernist fiction in English considering their context of emergence and key concerns,
- examine and compare these types of fiction considering types of narration, focalization, the arrangement of events and the construction of characters and space,
- apply feminist criticism and ecocriticism to the discussion of the literary texts,
- use technical vocabulary accurately,
- produce coherent, cohesive, well-structured written pieces on literature, and
- use the English language proficiently.

### b. Acreditación

#### Regularidad

Students will need to:

- pass two term exams or their corresponding make-ups.

#### Promoción

In order to achieve “promoción”, students will need to:

- pass the two term exams with a minimum mark of 7 (seven)

The final mark will result from the average of both exams.

#### Final exam

- “Estudiantes en condición de regulares” will prepare a 10-minute oral presentation on a topic of their choice. After the presentation, the candidate will be asked to discuss other topics included in the syllabus.
- “Estudiantes en condición de libres” will do an in-class written exam. Having passed the written instance, candidates will sit the oral exam. They will not be expected to prepare a topic for the oral exam.

## 7. DISTRIBUCIÓN HORARIA

**Class sessions:** Thursdays from 10 to 1 p.m. and Fridays from 8 to 10

**Tutorials:** Mondays from 8 to 12 (Andrea), Wednesdays from 8 to 10 (Paola), Thursdays from 8 to 10 (Mercedes)

## 8. CRONOGRAMA TENTATIVO

MARCH			Face-to-face hrs.	Async. hrs.
7 <sup>th</sup>	Introduction to the subject	Face-to-face class session 1	3	-
8 <sup>th</sup>	Narrative theory (Bal)	Asynchronous class session 1	-	2
14 <sup>th</sup>	Hughes's "Cora Unashamed"	Face-to-face class session 2	3	-
15 <sup>th</sup>	Bullock's "The Double Image"	Asynchronous class session 2	-	2
21 <sup>st</sup>	Introduction to Modernism (Gasiorek)	Face-to-face class session 3	3	-
22 <sup>nd</sup>	The Stream of consciousness technique (Humphrey)	Asynchronous class session 3	-	2
28 <sup>th</sup>	<i>Jueves Santo</i>			
29 <sup>th</sup>	<i>Viernes Santo</i>			
APRIL			Face-to-face hrs.	Async. hrs.
4 <sup>th</sup>	Woolf's <i>To the Lighthouse</i>	Face-to-face class session 4	3	-
5 <sup>th</sup>	Woolf's <i>To the Lighthouse</i>	Asynchronous class session 4	-	2
11 <sup>th</sup>	Woolf's <i>To the Lighthouse</i>	Face-to-face class session 5	3	-
12 <sup>th</sup>	Woolf's <i>To the Lighthouse</i>	Asynchronous class session 5	-	2
18 <sup>th</sup>	Hemingway's "Big Two-Hearted River"	Face-to-face class session 6	3	-
19 <sup>th</sup>	Harlem Renaissance: Hughes' "Cora Unashamed"	Asynchronous class session 6	-	2
25 <sup>th</sup>	Conrad's "The Secret Sharer"	Face-to-face class session 7	3	-

26 <sup>th</sup>	Revision	Face-to-face class session 8	2	-
<b>MAY</b>			<b>Face-to-face hrs.</b>	<b>Async. hrs.</b>
2 <sup>nd</sup>	<b>Term test 1</b>	Face-to-face class session 9	3	-
3 <sup>rd</sup>	Atwood's "There was Once" and "Happy Ending"	Asynchronous class session 7	-	2
9 <sup>th</sup>	Introduction to Postmodernism (Barthes)	Face-to-face class session 10	3	-
10 <sup>th</sup>	Intertextuality (Hutcheon's chapter 1)	Asynchronous class session 8	-	2
16 <sup>th</sup>	<b>Make-up test 1</b>	Face-to-face class session 11	3	-
17 <sup>th</sup>	Metafiction (Waugh)	Asynchronous class session 9	-	2
23 <sup>rd</sup>	<i>The French Lieutenant's Woman</i> Barth's "Autobiography" and "Night-Sea Journey"	Face-to-face class session 12	3	-
24 <sup>th</sup>	Vonnegut's "Tomorrow and Tomorrow and Tomorrow"	Asynchronous class session 10	-	2
30 <sup>th</sup>	<b>Term test 2</b>	Face-to-face class session 13	3	-
31 <sup>st</sup>	Atwood's <i>The Handmaid's Tale</i>	Asynchronous class session 11	-	2
<b>JUNE</b>			<b>Face-to-face hrs.</b>	<b>Async. hrs.</b>
6 <sup>th</sup>	Atwood's <i>The Handmaid's Tale</i>	Face-to-face class session 14	3	-
7 <sup>th</sup>	Atwood's <i>The Handmaid's Tale</i>	Asynchronous class session 12	-	2
13 <sup>th</sup>	Atwood's <i>The Handmaid's Tale</i>	Face-to-face class session 15	3	-
14 <sup>th</sup>	<b>Make-up test 2</b>	Face-to-face class session 16	3	-
20 <sup>th</sup>	<i>Paso a la inmortalidad del Gral. D. Manuel Belgrano</i>			
21 <sup>st</sup>	<i>Wiñoy Xipantv</i>			
<b>TOTAL NUMBER OF HOURS</b>			<b>47</b>	<b>24</b>

## 9. BIBLIOGRAFÍA OBLIGATORIA Y DE CONSULTA

### INTRODUCTION

- Bal, Mieke. "Introduction". *Narratology. Introduction to the Theory of Narrative*. Fourth Edition, University of Toronto Press, 2017, pp. 3-10.
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### UNIT 1: THE MODERNIST REVOLUTION

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## FURTHER READING

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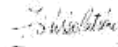
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