

PROGRAMA DE LA ASIGNATURA: Literatura en Habla Inglesa III

CARRERA/S: Profesorado de Inglés

ORDENANZA/S PLAN DE ESTUDIOS: 430/09

RÉGIMEN DE CURSADA: 2º cuatrimestre

CARGA HORARIA: 4 horas semanales / 64 horas en el cuatrimestre

DEPARTAMENTO: Lengua y Cultura

ÁREA: Literatura

ORIENTACIÓN: Literatura en Lengua Inglesa

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1. MARCO REFERENCIAL Y FUNDAMENTACIÓN

Literature in English III is one of the subjects in the fifth and last year of the course of studies. Students taking the subject are proficient in English and have completed Literature in English I and II. Literature in English I covers different cultural periods / movements and literary genres, introduces basic concepts in stylistics and raises awareness of the types of approaches used in the analysis of literary texts. Literature in English II centers on the analysis of narrative texts produced during modernity and postmodernity, and also presents critical approaches. Literature in English III has been designed as a course in which students continue exploring critical approaches to literature while they are encouraged to develop learner autonomy.

The main goal of this course is for students to engage in an individual project from the beginning to the end of the term. In general, this project consists in the analysis of a novel from a critical perspective and it concludes with the production of an essay. The general aims of the individual project are 1) to foster learner autonomy, 2) to promote critical thinking and 3) to help students develop research skills; and the ultimate objective is for students to write a critical essay on a novel of their choice.

This syllabus offers a selection of literary texts for their study in the individual projects (see Section 4 below). The selection includes novels published in the last two decades and written by authors from different cultures in the English-speaking world, most of whom are first- or second- generation migrants. In general terms, the texts delve into individual / collective memories and explore the use(s) of memory

in a variety of contexts characterized by asymmetrical power relations in terms of “race”¹ / cultural background, class, gender and / or sexual orientation.

As regards the angle of analysis suggested for the projects, and for the course in general, the subject offers an introduction to the study of memory. Memory studies is a diverse, interdisciplinary field that flourished in the last decade of the 20th century as a result of a widespread interest in the past generated, among other aspects, by the post-traumatic situation after the Holocaust and the two World Wars, and the postcolonial situation in which humans who had been deprived of their indigenous history and culture were trying to (re)write their own narratives and memories (Assmann 210-211)². In general terms, memory studies focus on the past as a human construct that combines remembering and forgetting, can be used and abused, and is always incomplete. This course, then, invites students to explore key topics, concepts and theories in memory studies to apply them to the analysis of literary texts.

Broadly speaking, the first unit in this syllabus addresses representations of the Holocaust, the nature of trauma (narratives), cultural trauma, and (post)memories. The second unit focuses on the construction of (cultural) memory and home in the context of migration and diasporic identity formation; and the third examines literary representation of queer memories. Apart from a selection of theoretical material, each of the units offers a combination of (graphic) novels, essays, short stories and films to be critically analyzed in class in the light of the concepts and topics examined in each unit. The class discussions will serve as practice on the study, analysis and interpretation of primary sources. In the individual projects, students will creatively recycle, combine and appropriate the practice and resources offered throughout the course to approach the critical analysis of the novel they have selected.

2. PROPÓSITOS Y OBJETIVOS

AIMS

Throughout the course, students are expected to:

- engage in critical thinking,

¹ “Race” is defined by Anibal Quijano as an artificial construction of phenotypic differences – like skin color – as physical manifestations of biological differences. According to the author, modern / colonial / Eurocentric power classified the world’s population into superior / inferior and “assigned dominant / superior Europeans the attribute of ‘white race’, while subordinated / inferior non-Europeans were qualified as ‘races of color’” (318-19) (“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).

² Assmann, Aleida. “Memory, Individual and Collective”. *The Oxford Handbook of Contextual Political Analysis*, edited by Robert E. Goodin and Charles Tilly, Oxford University Press, 2006, pp. 210-224.

- reflect upon the (ab)uses of memory and their representation in literature,
- develop their linguistic and intercultural³ competence,
- develop their research skills.

OBJECTIVES

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

- establish connections among the texts and topics discussed in each of the units,
- critically analyze literary texts,
- apply concepts and theories from the field of memory studies to the analysis of literary texts,
- use technical vocabulary accurately,
- support their claims with relevant evidence,
- write coherent, cohesive, well-structured essays on literature.

3. CONTENIDOS SEGÚN PLAN DE ESTUDIOS

La materia se centra en el abordaje crítico de textos literarios de diversos géneros y se articulará en torno a los proyectos que los estudiantes, con la guía de la cátedra, diseñen o seleccionen a fin de producir un ensayo crítico hacia el final del cursado.

4. CONTENIDOS ANALÍTICOS

NOVELS FOR THE INDIVIDUAL PROJECTS

- Bernice Eisenstein's *I Was a Child of Holocaust Survivors* (2006)
- Chibundu Onuzo's *Sankofa* (2021)
- Imbolo Mbue's *Behold the Dreamers* (2016)
- Lisa See's *The Island of Sea Women* (2019)
- Marjane Satrapi's *Persepolis* (2002)
- Marlon James's *John Crow's Devil* (2005)
- NoViolet Bulawayo's *We Need New Names* (2013)
- Sandra Cisneros' *Caramelo* (2002)

³ 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. Strasbourg: Council of Europe, 2002.

- Shani Mootoo's *Moving Foreword Sideways like a Crab* (2014)
- Tommy Orange's *There, There* (2018)
- Yaa Gyasi's *Homegoing* (2016)

UNIT 1: RE-MEMBERING THE HOLOCAUST

- Introduction to the study of memory.
- Literature as a form of cultural memory.
- The (ab)use of memory: literal and exemplary memory.
- Memory and trauma. Psychic trauma, cultural trauma.
- Trauma narratives. Trauma narratives and ethics.
- Postmemory: second-generation Holocaust survivors.
- Graphic narratives, graphic memoirs.

Primary sources:

- Art Spiegelman's *Maus I: A Survivor's Tale. My Father Bleeds History* (1980-1991)
- *The Book Thief*, directed by Brian Percival (2013)
- Cynthia Ozick's "The Shawl" (1980)
- Elie Wiesel's "The Watch" (1964)
- Ida Fink's "The Key Game" (1986)
- Jane Jolen's "Susy and Leah" (1993)

UNIT 2: RE-CREATING HOME(S)

- Cultural memory, (cultural) identity and diaspora.
- Memory formations beyond the nation-state: travelling memories.
- Remembering / forgetting: migration, diasporic identity formation.
- Acts of transfer that make remembering in common possible: commemorative ceremonies and bodily practices.
- Food and material objects in the re-remembering of "home". Home(s) as (a) fluid construction(s) of memory. First- and second-generation migrants.

Primary sources:

- Andrea Levy's "Back to my own Country: An Essay" (2014) and "February" (2014)
- Elizabeth Nunez's "All Ah We is One" (2006)
- Ivette Edwards' "Security" (2019)

- Jhumpa Lahiri's "Unaccustomed Earth" (2008)

UNIT 3: QUEER MEMORIES

- Gender and queer theory.
- Queer pasts and the construction of LGBTQ memories.
- Memory in space. Queer spaces: the borderland.
- Memory and the representation of time. Hegemonic time, queer time. Chrononormativity, temporal dissonance and sexual dissidence.

Primary Sources:

- Gloria Anzaldúa's "La Prieta" (1981)
- Marlon James' "Look What Love is Doing to me" (2007)
- *Milk*, directed by Gus Van Sant and Written by Dustin Lance Black, Focus Features, 2008.
- *Queers*, created by Mark Gattis, BBC4, 2017

5. PROPUESTA METODOLÓGICA

- **Class activities**

Class sessions will be devoted to the discussion of theoretical aspects and the analysis of the (graphic) novels, short stories, films and / or essays selected for each of the units. The theoretical aspects will be presented by the teachers and / or discussed by the whole group. Students will often be asked to read theoretical material before the lessons and to work on short reading guides to be discussed in class.

Students will be encouraged to actively engage in the critical analysis and interpretation of the novels, essays, films and short stories. These discussions will be guided by the teachers by means of activities to be carried out individually, in pairs or groups. In some cases, students will be asked to write questions to approach the analysis of the texts during class discussions.

- **Individual projects**

In general terms, the individual projects will consist in choosing and reading one of the novels listed in this syllabus, identifying an aspect of the representation of memories to be analyzed, creating a thesis, collecting data from the work and from secondary sources to develop and support the thesis, producing an initial draft of the analysis and writing an essay. The essay is expected to offer a critical analysis of the primary source from the perspective of memory studies.

In relation to the development of the project throughout the term, in August and September, students will read the novel and examine topics and key concepts in memory studies during class

discussions. Towards the middle of October, teachers and students will start devoting some class sessions to the whole-group discussion of the topic selection, thesis statement and theoretical background for each of the projects. All the students in the group will be encouraged to actively participate in these discussions by asking questions about the individual projects or making suggestions, for example. Essays will be completed and handed in towards the middle of November.

- **Tutorials**

Teachers will offer tutorials once a week. They will give individual tutorials to students who wish to clear up doubts in relation to the topics developed in class, the individual projects, the reading materials assigned and / or the correction of essays and quizzes.

- **University educational platform (PEDCO)**

This platform will constitute a central means of communication for students and teachers. Instructions for the essays, reading guides, materials and video links will be uploaded on the platform. Students will also upload their essays on the platform.

6. CRITERIOS DE EVALUACIÓN Y CONDICIONES DE ACREDITACIÓN

a. Evaluación

Students are expected to:

- establish connections among the texts and topics explored in the different units,
- use technical vocabulary accurately,
- analyze literary works from the critical perspective of memory studies,
- provide relevant evidence to support their views and interpretations,
- write coherent, cohesive, well-structured essays presenting critical analyses of literary works,
- cite sources correctly and
- show a proficient use of English.

b. Acreditación

Regularidad

Students will need to:

- pass two term tests or their corresponding make-ups. Term test 1 will consist in writing a short essay on one of the primary sources discussed in class. Term test 2 will be the final product of the individual project.

Promoción

Students will need to:

- pass two essays with a minimum mark of 7 (seven). The final mark will result from the average of both term exams.

Final exam

- “Estudiantes regulares” will prepare a 10-minute oral presentation on a topic of their choice. This oral presentation will be followed by a discussion in which the candidate will be asked to develop other topics included in the syllabus.
- Extra-mural students will do a written exam which is to be handed in on the day of the final exam at 8 am. The written exam will be an essay on a topic assigned by the teachers a week before the 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 (CLASES Y HORARIOS DE CONSULTA)

- **Lessons:** Thursdays and Fridays from 8 to 10.
- **Tutorials:** Mondays from 10 to 12 (Paola), Wednesdays from 8 to 12 (Horacio), Fridays from 11 to 1 (Andrea)

8. CRONOGRAMA TENTATIVO

AUGUST	
10	Introduction to the subject
11	Introduction to memory studies Novel selection for individual projects
17	<i>The Book Thief</i>
18	<i>The Book Thief</i>
24	Spiegelman's <i>Maus</i>
25	Spiegelman's <i>Maus</i>
31	Todorov's (ab)uses of Memory (asynchronous class session)
SEPTEMBER	
1	<i>Aniversario de la ciudad de General Roca</i>
7	Holocaust short stories
8	Introduction to Unit 2 (Martins, Fortier)

14	Hand in Essay 1
15	Levy's "Back to my own Country" and "February"
21	Edwards' "Security" and Nunez's "All Ah We is One"
22	Lahiri's "Unaccustomed Earth"
28	<i>Final Exams</i>
29	<i>Final Exams</i>
OCTOBER	
5	Lahiri's "Unaccustomed Earth"
6	Individual projects - Session 1: whole-class discussion of novels and topics.
12	Individual projects - Session 2: whole-class discussion of theoretical tools to approach each analysis.
13	National Holiday
19	Anzaldúa's "La Prieta"
20	Individual projects - Session 3: thesis statements
26	Congreso FadeL
27	Congreso FadeL
NOVEMBER	
2	
3	Hand in Essay 2
9	James's "Look What Love is Doing to Me"
10	James's "Look What Love is Doing to Me"
16	<i>Milk</i>
17	<i>Queers</i>
23	
24	

9. BIBLIOGRAFÍA OBLIGATORIA Y DE CONSULTA

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UNIT 2: RE-CREATING HOME(S)

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UNIT 3: QUEER MEMORIES

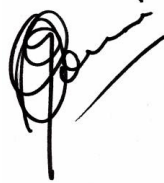
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Further Reading

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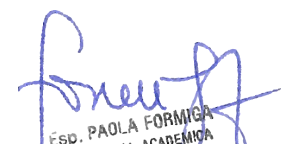
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