

<b>PROGRAMA DE LA ASIGNATURA:</b>	Literatura en Habla Inglesa Literatura en Habla Inglesa I
<b>CARRERA/S:</b>	Traductorado en Idioma Inglés Profesorado de Inglés
<b>ORDENANZA PLAN DE ESTUDIOS:</b>	499/11 430/09
<b>RÉGIMEN DE CURSADA:</b>	2º cuatrimestre
<b>CARGA HORARIA:</b>	4 horas semanales / 64 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), Prof. Horacio Barrales (AYP)
<b>AÑO:</b>	2023

## 1. MARCO REFERENCIAL Y FUNDAMENTACIÓN

Literature in English I offers an introduction to the study of literature in English. Throughout the subject, students explore the major literary genres -poetry, fiction and drama – as well as a selection of movements and cultural periods. The first unit examines the distinguishing characteristics of the literary genres and presents a picture of the poetry, drama and fiction produced in the context of Romanticism and the Victorian Age. The second unit considers the innovations introduced by the Imagists in the early 20<sup>th</sup> century. It also looks at the last decades of the 20<sup>th</sup> century to consider postcolonial fiction and poetry. Unit 3 centers on the 21<sup>st</sup> century and delves into new forms of fiction and poetry, like flash fiction and instapoetry.

As regards the contents of the subject, we have based the selection of genres and movements/ periods on Tison Pugh and Margaret E. Johnson's *Literary Studies. A Practical Guide* (2014) and Ronald Carter and John McRae's *The Routledge History of Literature in English. Britain and Ireland* (2017). As to the literary selection offered, it

should be noted that the syllabus includes works by men, women and queer writers from the English-speaking world with different national and ethnic backgrounds.

With respect to the reading materials selected, the bibliography for each unit consists mostly of texts intended as introductions for university students. We have included a list of further readings in case extra bibliography is desired.

## 2. PROPÓSITOS Y OBJETIVOS

### AIMS

Throughout the course, students are expected to:

- read and analyze literary texts in English,
- explore literary genres,
- become acquainted with the history of literature in English, and
- develop their linguistic and intercultural competence.<sup>1</sup>

### OBJECTIVES

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

- identify the main aspects of literary genres,
- discuss, compare and contrast different periods / movements in literature in English,
- apply basic concepts of stylistics to the analysis and interpretation of literary texts,
- apply text- and context- oriented approaches to literature,
- use technical vocabulary accurately, and
- write coherent, cohesive, well-structured essays on literature.

## 3. CONTENIDOS SEGÚN PLAN DE ESTUDIOS

En tanto una primera aproximación a los estudios literarios, la materia se focalizará en el estudio de textos literarios en el marco de su relación con períodos culturales/movimientos y géneros literarios y a través de herramientas de análisis que incluirán nociones básicas de estilística y concientización sobre los marcos críticos de abordaje utilizados para la discusión de los textos.

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<sup>1</sup> 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.

## 4. CONTENIDOS ANALÍTICOS

### UNIT 1: Poetry, Drama and Fiction from the 19<sup>th</sup> century

- Introduction to Poetry. The lexical-thematic, acoustic and visual dimensions of poetry. Sound. Accent, rhythm, meter and the poetic line. Images, symbols, allusions and figurative language. Romantic poetry. Romantic sonnets and the revisiting of the Shakespearean sonnet.
- Prose fiction. Plot structure. Point of view. Characters and characterization. Setting theme. Style and tone. The short story.
- Introduction to Drama. Structure, plot and theme. Character and dialogue. The physical stage. Major theatrical genres: tragedy, comedy and drama. Victorian drama.
- Movements/cultural periods: Romanticism, the Victorian Age.
- Critical Approaches: Formalism

#### *Selected literary works*

##### **Poems**

- William Wordsworth's "The World is Too Much With Us" (1807), "My Heart Leaps Up" (1807), "I Wandered Lonely as a Cloud", and "Composed Upon Westminster Bridge" (1807)
- William Blake's "The Tyger" (1794) and "The Lamb" (1789)
- Emily Dickinson's "I'm Nobody! Who are you?" (1891), "I felt a Funeral, in my Brain" (1869), and "Love - Thou Art High"

##### **Short Stories**

- Edgar Allan Poe's "The Tell-Tale Heart" (1843) and "The Fall of the House of Usher" (1839)

##### **Plays**

- Oscar Wilde's *The Importance of Being Earnest* (1895)
- George Bernard Shaw's *Candida* (1898)

### Unit 2: New forms of Poetry and Short Fiction in the 20<sup>th</sup> Century

- Imagist poetry. New conceptions of poetry to represent a changing reality. Imagist manifestoes.
- Postcolonial literature. Hegemony, language, and the literary canon. Postcolonial poetry in performance. The postcolonial short story.

- Movements: Imagism, Postcolonialism.
- Critical approaches: functionalism.

### *Selected literary works*

#### **Poetry**

- Archibald McLeish's "Not Marble Nor the Gilded Monuments" (1926) and "*Ars Poetica*" (1926)
- e.e. cummings's "in Just-" (1920) and "l(a)" (1920)
- Amy Lowell's "Autumn" (1919) and "Ephemera" (1917)
- Louise Bennet's "Colonization in Reverse" (1966)
- Mutabaruka's "Dis Poem" (1986)
- Jean Binta Breeze's "The Simple Things of life" (2001) and "The Wife of Bath Speaks in Brixton Market" (2000)

#### **Short Stories**

- Ana Lydia Vega's "Pollito Chicken" (1977)
- Chinua Achebe's "Dead Men's Path" (1953)
- Nadine Gordimer's "Is there Nowhere Else Where we can Meet?" (1953)

### **Unit 3: The Reinvention of Genres in Contemporary Literature**

- Flash fiction. Brevity, the condensation of meaning and the role of the reader.
- Instapoetry. The controversial revival of poetry in social media.
- Contemporary songs as poems.
- Critical approaches: feminist criticism

### *Selected Literary Works*

#### **Instapoetry**

- Rupi Kaur's "i can live without romantic love," (2020) "what if," (2017) "thank you" (2017)
- Atticus's "We collided by mistake" (2018), "Write about me" (2018), "Art has the answers" (2018), "The doubters" (2018)
- Nikita Gill's "Show me," "I have been both," "Her mother told her," "Pretty is a Lie" (2016)

#### **Songs**

- “The Lakes” by Taylor Swift (2020) -  
<https://www.youtube.com/watch?v=tOHcAc3r2kw>
- “Take me to Church” by Hozier (2013) -  
<https://www.youtube.com/watch?v=PVjiKRfKpPI>
- “Man I am” by Sam Smith (2023) -  
<https://www.youtube.com/watch?v=wznzQGxELWI>
- “Stick around” by Lukas Graham (2018) -  
[https://www.youtube.com/watch?v=mmHLkr6yK\\_4](https://www.youtube.com/watch?v=mmHLkr6yK_4)

### **Flash fiction**

- Jesse Lee Kercheval’s “Carpathia” - (1996)
- Ron Carlson’s “Grief”- (1996)
- Joanne Avallon’s “All this”- (1996)
- Roberto Fernández’s “Wrong channel”- (1996)

## **5. PROPUESTA METODOLÓGICA**

### ● **Class activities**

The class sessions will be devoted to the reading, interpretation and analysis of the literary texts, which will be guided by means of individual and in-group activities. These will be complemented with the presentation and/ or group discussion of theoretical materials that will illuminate the analyses. Teachers will also offer asynchronous class activities which will range from the introduction to theoretical aspects by means of recorded presentations, for example, to the discussion of the texts or the bibliography in chats and forums.

Every week teachers will assign readings and activities for the following week, even though students will be able to organize their readings on the basis of the schedule offered below (see section 8). The reading materials will be available on the university platform.

### ● **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 literary works, the reading materials assigned and / or the correction of essays.

### ● **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 term exams on the platform.

## 6. CRITERIOS DE EVALUACIÓN Y CONDICIONES DE ACREDITACIÓN

### a. Evaluación

Students are expected to:

- discuss, compare and contrast different periods / movements in English literature,
- discuss postcolonial retellings of texts produced in the context of these periods / movements,
- discuss postcolonial uses of the genres explored,
- apply basic concepts in stylistics to the analysis and interpretation of literary texts,
- identify the key aspects of the major literary genres,
- use technical vocabulary accurately,
- write coherent, cohesive, well-structured essays on literature, and
- show a proficient use of English.

### b. Acreditación

#### Regularidad

Students will need to:

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

#### Promoción

Students will need to:

- pass two term exams with a minimum mark of 7 (seven) and
- pass practical assignments with a minimum mark of 7 (seven).

#### Final exam

- “Estudiantes en condición de regulares” will prepare a 10-minute oral presentation on a topic of their choice. This short oral presentation will be followed by a discussion in which the candidate will be asked to discuss other topics included in the syllabus.
- “Estudiantes en condición de libres” will do a written exam which is to be handed in on the day before 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

**Class sessions:** Tuesdays from 8 to 10 and Wednesdays from 10 to 12.

**Tutorials:** Mondays from 10 to 12 (Paola), Wednesdays from 12 to 1 p.m. (Andrea), Wednesdays from 10 to 12 (Horacio), and Thursdays from 9 to 12 (Mercedes)

## 8. CRONOGRAMA TENTATIVO

AUGUST	
8	Introduction to the subject
9	Romantic poetry
15	Romantic poetry
16	Romantic poetry
22	Formalism
23	Poe's short stories
29	Poe's short stories
30	Wilde's <i>The Importance of Being Earnest</i>
SEPTEMBER	
5	Wilde's <i>The Importance of Being Earnest</i>
6	Wilde's <i>The Importance of Being Earnest</i>
12	Academic writing
13	Shaw's <i>Candida</i>
19	Shaw's <i>Candida</i>
20	Imagist Poetry Hand in Term Test 1
26	Final exams
27	Final Exams
OCTOBER	

3	Imagism
4	Postcolonial poetry
10	Postcolonial poetry
11	Postcolonial short stories
17	Postcolonial short stories
18	Flash Fiction
24	Congreso FadeL
25	Congreso FadeL
31	Flash fiction
<b>NOVEMBER</b>	
1	Flash fiction
7	Hand in Term Test 2
8	The feminist approach
14	Instapoetry
15	Instapoetry
21	Songs
22	Songs

## 9. BIBLIOGRAFÍA OBLIGATORIA Y DE CONSULTA

### **UNIT 1: Poetry, Drama and Fiction from the 19<sup>th</sup> century**

Carter, Ronald and John McRae. "The Nineteenth Century: 1832-1900. Contexts and Conditions." *The Routledge History of Literature in English. Britain and Ireland. 3rd Edition*, Routledge, 2017, pp. 243-245.

—. "The Romantic Period. 1789-1832. Contexts and Conditions." *The Routledge History of Literature in English. Britain and Ireland. 3rd Edition*, Routledge, 2017, pp. 193-198.

Eagleton, Terry. "Chapter 3: Formalists". *How to Read a Poem*. Blackwell Publishing, 2007, pp. 48-52.

Klarer, Mario. "Poetry". *An Introduction to Literary Studies*, Routledge, 2004, pp. 27-43.

Poe, Edgar Allan. "On the Aim and Technique of the Short Story" From a Review of Nathaniel Hawthorne's *Twice-Told Tales*, *Graham's Magazine*, May 1842.

Pratt, Mary Louis. "The Short Story: The Short and the Long of it." *Poetics* 10, 1981, pp. 175-194.



Pugh, Tison and Margaret E. Johnson. "Plays." *Literary Studies. A Practical Guide*. Routledge, 2014, pp. 155-177.

--- . "Poetry." *Literary Studies. A Practical Guide*. Routledge, 2014, pp. 93-128.

--- . "Prose Fiction." *Literary Studies. A Practical Guide*. Routledge, 2014, pp. 129-154.

Rush, David. "Realism". *Introduction to Play Analysis*. Southern Illinois UP, Carbondale, 2005, pp. 191-204.

"The Romantics. Nature. BBC Documentary." Written and directed by Peter Ackroyd, 2011, <https://www.youtube.com/watch?v=liVQ21KZfOI&t=5sHawthorne's> Twice-Told Tales, Graham's Magazine, May 1842.

## **Unit 2: New forms of Poetry and Short Fiction in the 20<sup>th</sup> Century**

Ashcroft, Bill; Gareth Griffith and Helen Tiffin. "Introduction." *The Empire Writes Back. Theory and Practice in Post-colonial Literatures*. Second Edition. Routledge, 2002, pp. 1-13.

Lowell, Amy. "Preface". *Some Imagist Poets. An Anthology*. The UP of Cambridge, 1915, pp. 4-7.

March-Russel, Paul. "Voyages Out: The Postcolonial Short Story." *The Short Story, An Introduction*, Edinburgh UP, 2009, pp. 246-259.

Neigh, Janet. "Orality, Creoles and Postcolonial Poetry in Performance." *The Cambridge Companion to Postcolonial Poetry*, edited by Jahan Ramazani, Cambridge UP, 2017, pp. 167-179.

Pope, Rob. "Formalism into Functionalism." *The English Studies Book. An Introduction to Language, Literature and Culture. Second Edition*. Routledge, 2002, pp- 88-95.

Pound, Ezra. "A Few Don'ts by an Imagiste." *Poetry*, Vol. 1, No. 6 (Mar., 1913), pp. 200-206.

## **Unit 3: The Reinvention of Genres in Contemporary Literature**

Ailes, Katie. "'Instapoetry' in the LRB: Towards a Better Criticism of Popular Poetics." May 21, 2020. <https://katieailes.com/2020/05/21/instapoetry-in-the-lrb-towards-a-better-criticism-of-popular-poetics/>

Baxter, Charles. "Introduction." *Sudden Fiction International. 60 Short-Short Stories*, edited by Robert Shapard and James Thomas, WW Norton & Company, 1989, pp. 5-12.

- Bresge, Adina. "Verse goes viral: Instagram poets shake up the literary establishment." The Canadian Press, Jun 06, 2018. <https://nationalpost.com/pmnn/entertainment-pmn/books-entertainment-pmn/verse-goes-viral-instagram-poets-shake-up-the-literary-establishment>.
- Bucknell, Clare. "Instapoetry." London Review of Books, Vol. 42 No. 10 · 21 May 2020. <https://www.lrb.co.uk/the-paper/v42/n10/clare-bucknell/instapoetry>
- Galef, David. "Short Introduction." Brevity. A Flash-Fiction Handbook. Columbia UP, 2016, pp. 11-14.
- Gurtis, Alex. "Instapoetry - the polarizing new poetry style that is making poetry relevant again." The Odyssey Online, 10/01/2018, [www.theodysseyonline.com/instapoetry](http://www.theodysseyonline.com/instapoetry). Retrieved 11th July, 2023.
- Shapard, Robert. "The Remarkable Reinvention of Very Short Fiction." World Literature Today, September-October 2012, pp. 46-49.
- Tyson, Lois. "Feminist Criticism." Critical Theory Today. A User-Friendly Guide. Third Edition. Routledge, 2017, pp- 79-126.

#### FURTHER READING

- Abrams, M. H and Geoffrey Galt Harpham. *A Glossary of Literary Terms. Tenth Edition.* Wadsworth, 2012.
- Carter, Ronald and John McRae. *The Routledge History of Literature in English. Britain and Ireland. 3rd Edition,* Routledge, 2017.
- Klarer, Mario. "How to Write a Scholarly Paper." *An Introduction to Literary Studies,* Routledge, 2004, pp. 109-122.



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