

**COURSE DATA****Data Subject**

<b>Code</b>	35353
<b>Name</b>	Monographic course in American literature
<b>Cycle</b>	Grade
<b>ECTS Credits</b>	6.0
<b>Academic year</b>	2020 - 2021

**Study (s)**

<b>Degree</b>	<b>Center</b>	<b>Acad. year</b>	<b>Period</b>
1000 - Degree in English Studies	Faculty of Philology, Translation and Communication	4	First term

**Subject-matter**

<b>Degree</b>	<b>Subject-matter</b>	<b>Character</b>
1000 - Degree in English Studies	13 - Monograph on English literature	Optional

**Coordination**

<b>Name</b>	<b>Department</b>
BRIGIDO CORACHAN, ANA MARIA	155 - English and German

**SUMMARY**

Delving into a selection of American short stories, novels, poems, and films, this course will examine the concepts of space and travel in North America. We will embark on a road trip that will cross a wide variety of urban and rural territories, following the historical and literary journeys of Native American communities, settler pioneers, explorers, travelers, tourists, immigrants, misfits, and smugglers, among others. We will focus on classic tropes such as the road, the map, the migration trail, the inner quest, the tourist site, the border, or the crossroads encounter. Through our critical journey, we will examine the networks of power that have traditionally constructed the spaces of the Americas while we identify potential sites of resistance that reconfigure and open up borders and spaces of representation for all human and other-than-human groups



## PREVIOUS KNOWLEDGE

### Relationship to other subjects of the same degree

There are no specified enrollment restrictions with other subjects of the curriculum.

### Other requirements

- 3.1. Restrictions: None
- 3.2. Recommended previous knowledge: Recommended English language level: B2/C1

## OUTCOMES

### 1000 - Degree in English Studies

- Students must have the ability to gather and interpret relevant data (usually in their field of study) to make judgements that take relevant social, scientific or ethical issues into consideration.
- Students must be able to communicate information, ideas, problems and solutions to both expert and lay audiences.
- Demonstrate communicative and social competence in the English language (oral and written comprehension and expression, communicative interaction and mediation that includes correct grammar and style).
- Develop a critical ability to explain literary texts in English and to identify aesthetic conventions, movements, periods, genres, authors and works in English language and their modes of production.
- Know and apply the currents and methodologies of literary theory and criticism.

## LEARNING OUTCOMES

Having successfully completed the course, students will be able to apply concepts and knowledge related with the aesthetic conventions, evolution, modes of production, sociopolitical and historical context, and the reception of works, genres, movements, and tropes in North American literature to the following learning outcomes,

1. identify passages from literary and cinematic works they have read during the course or seen in class.
2. evaluate the meaning and significance of these passages within their respective works and historical and ideological contexts.
3. write an essay and a stylistic/critical response on a passage or a short text.



4. explicate, interpret or criticize a literary or cinematic text from the United States using various methodological approaches

## DESCRIPTION OF CONTENTS

### 1. Unit 1

The Journey in American Literature and Film.

### 2. Unit 2

Settler Pioneers, Explorers, Nomads, Dwellers.

### 3. Unit 3

On the Road. Existential Journeys and the American Dream.

### 4. Unit 4

Native American Movements and Territories.

### 5. Unit 5

Transnational Mobility. Hemispheric Spaces. Migratory Routes.

## WORKLOAD

ACTIVITY	Hours	% To be attended
Theory classes	60,00	100
Attendance at events and external activities	2,00	0
Development of individual work	20,00	0
Study and independent work	50,00	0
Readings supplementary material	8,00	0
Preparation of evaluation activities	10,00	0
<b>TOTAL</b>	<b>150,00</b>	



## TEACHING METHODOLOGY

Participative lectures and practical seminars.

## EVALUATION

Assessment in the FIRST and SECOND CALLS:

Type of assessment % of final grade

### ASSESSMENT TYPE A: For students who attend class regularly

- a) Final Essay – 60%
- b) In-class critical responses or quizzes – 20%
- b) In-class or online forum student participation – 20%

### ASSESSMENT TYPE B:

Students who fail to take the mandatory responses/quizzes and/or participate in a regular or satisfactory manner will not be allowed to do a final essay and will take a comprehensive **final examination** instead. This final examination will have a theoretical and a practical component and will be worth 100% of the grade.

### **Assessment Criteria**

The aim of the final essay, responses, quizzes, and graded participation is:

- 1) to assess the students's assimilation of knowledge and concepts imparted during lectures and
- 2) to assess their understanding of and critical response to texts studied in class as reflected in the ability to manage the appropriate methods and techniques of analysis



The ability to communicate at the C1+ (CEFR level) is required to pass the course as a whole. Students whose communication (written and/or oral) displays errors that are not consistent with the above level will fail the module regardless of their performance related to the course contents.

**Students should be aware that plagiarism in the final paper, in their critical responses, and/or in their written participation will result in a failing grade for the module. You need to cite all your sources using a standard citation style such as MLA or APA. You must include in-text parenthetical citations and a full bibliography.**

**SECOND CALL:** For students who chose Assessment Type A: The participation and quizzes mark will be carried over to the second call. They cannot be improved for the second call. Assessment Type B students have to take the full comprehensive exam.

## REFERENCES

### Basic

- Aguiar, Marian, et. al. *Mobilities, Literature, Culture*. Springer 2019.
- Baudrillard, Jean. *America*. Verso, 1996.
- Brigham, Ann. *American Road Narratives: Reimagining Mobility in Literature and Film*. University of Virginia Press, 2015.
- Cohan, Steven and Ina R. Hark. *The Road Movie Book*. Routledge, 1997.
- Huhndorf, Shari M. *Mapping the Americas: The Transnational Politics of Contemporary Native Culture*. Cornell University Press, 2011.
- Laderman, David. *Driving Visions. Exploring the Road Movie*. U. Of Texas Austin, 2002.
- Paes de Barros, Deborah. *Nomadic Subjects and Womens Road Stories*. Peter Lang, 2004.
- Primeau, Ronald. *Romance of the Road: the Literature of the American Highway*. Popular Press, 1996.
- Russell, Alison. *Crossing Boundaries. Postmodern Travel Literature*. Palgrave, 2000.
- Susag, Dorothea M. *Roots and Branches: A Resource of Native American Literature--Themes, Lessons, and Bibliographies*. National Council of Teachers of English, 1998.





### Additional

- Allen, Paula Gunn. *The Sacred Hoop: Recovering the Feminine in American Indian Traditions*. Boston: Beacon Press, 1992
- Bhabha, Homi K. *The Location of Culture*. London: Routledge, 2002
- Campbell, Neil. "Road Narratives and Western Identity." *Western American Literature*, vol. 36, n. 3, 2001, 279-290.
- Clifford, James. *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art*. Cambridge, MA: Harvard University Press, 2002
- Cox, James and Daniel Heath Justice. *The Oxford Handbook of Indigenous American Literature*. Oxford University Press, 2014.
- Ganser, Alexandra. *Roads of her own: Gender Space and Mobility in American Womens Road Narratives, 1970-2000*. Rodopi, 2009.
- Holladay, Hilary, and Robert Holton, eds. *What's your road, man?: critical essays on Jack Kerouac's On the road*. SIU Press, 2009.
- Huhndorf, Shari M. *Going native: Indians in the American cultural imagination*. Cornell University Press, 2015.
- Krupat, Arnold. *Ethnocriticism: Ethnography, History, Literature*. Berkeley: University of California Press, 1992
- Krupat, Arnold. *The Voice in the Margin: Native American Literature and the Canon*. Berkeley: University of California Press, 1989.
- Martinez, Manuel L. *Countering the Counterculture: Rereading Postwar American Dissent from Jack Kerouac to Tomás Rivera*. U. of Wisconsin Press, 2003.
- Owens, Louis. *Other Destinies: Understanding the American Indian Novel*. Norman, OK: University of Oklahoma Press, 1992.
- Rio, David and Conway, C. Introduction: The Case for Transnationalism in the American Literary West. *Western American Literature* 54.2 (2019): ix-xiv.
- Shohat, Ella and Stam, Robert. *Unthinking Eurocentrism: Multiculturalism and the Media*. London and New York: Routledge, 1994.
- Silko, Leslie. *Yellow Woman and a Beauty of the Spirit. Essays on Native American Life Today*. Simon and Schuster, 1996.

### ADDENDUM COVID-19

**This addendum will only be activated if the health situation requires so and with the prior agreement of the Governing Council**



## **HYBRID LEARNING MODE (BLENDED)**

### **1. Contents**

Contents remain the same.

### **2. Workload and teaching schedule**

All activities in the original syllabus are maintained.

### **3. Methodology**

Theoretical/practical in-class sessions, materials in AV, debates in the module's online forum, tasks in AV.

### **4. Assessment**

Final essays, exams, and written work + in-class or asynchronous participation in the virtual forum

### **5. Bibliography**

The bibliography is accessible and remains the same.

## **DISTANCE (ONLINE) LEARNING**

### **1. Contents**



Contents remain the same.

## **2. Workload and teaching schedule**

All activities in the original syllabus are maintained.

## **3. Methodology**

Synchronous online lectures via BBC, materials in AV, debates in the module's online forum, tasks in AV.

## **4. Assessment**

Final essays, exams, and written work + in-class or asynchronous participation in the virtual forum

## **5. Bibliography**

The bibliography is accessible and remains the same.