

**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

**EQUIPO DE CÁTEDRA:** Mg. Andrea Montani, Esp. Mercedes Fernández Beschtedt, Esp. Paola Formiga

**AÑO:** 2021

## 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 one or more critical approaches, like feminism and ecocriticism. 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.

On the basis of the content requirements for this subject (see Section 3 below), the selection of topics, primary and secondary sources (Griffiths 301-302)<sup>1</sup> in each of the units presented in this syllabus is oriented towards the main goal of the course, which is for students to engage in an individual project from the beginning 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

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<sup>1</sup> Griffith, Kelly. *Writing Essays about Literature. A Guide and Style Sheet. Eighth Edition.* Wadsworth, 2011.

in a variety of contexts characterized by asymmetrical power relations in terms of “race”<sup>2</sup> / cultural background, class, gender and / or sexual orientation. Each of the texts offers a glimpse into memory as a dynamic, narrative construction by means of which shared / individual pasts are re-membered and re-created.

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 20<sup>th</sup> 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)<sup>3</sup>. 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 the (ab)uses of memory in colonial contexts and the extent to which power struggles permeate the configuration of memory, the second examines the nature of trauma (narratives) and the (post)memories of the Holocaust, the third focuses on the construction of memory and its performance in the context of migration and diasporic identity formation, while the fourth observes the formation of collective memories in the context of the COVID-19 pandemic. 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

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<sup>2</sup> “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).

<sup>3</sup> 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.

## AIMS

Throughout the course, students are expected to:

- actively participate in class discussions,
- engage in critical thinking,
- reflect upon the (ab)uses of memory and their representation in literature,
- develop their linguistic and intercultural<sup>4</sup> 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

- Andrea Levy's *Small Island* (2004)
- Bernice Eisenstein's *I Was a Child of Holocaust Survivors* (2006)
- Elizabeth Nunez's *Prospero's Daughter* (2006)
- Imbolo Mbue's *Behold the Dreamers* (2016)

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<sup>4</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. Strasbourg: Council of Europe, 2002.

- John Boyne's *The Boy in the Striped Pyjamas* (2006)
- Khaled Hosseini's *A Thousand Splendid Suns* (2007)
- Khaled Hosseini's *The Kite Runner* (2003)
- Shani Mootoo's *Moving Foreword Sideways like a Crab* (2014)
- Yaa Gyasi's *Homegoing* (2016)

### UNIT 1: DECOLONIZING MEMORY

- Introduction to the study of memory.
- Individual, collective, communicative and cultural memory. Sites of memory.
- Cultural memory and feminism.
- Memory and power struggles. The (ab)uses of memory in colonial contexts.
- The memory slavery: cultural trauma.
- *Primary sources:* Andrea Levy's "Back to my own Country: An Essay" (2014), *The Long Song* (2010) and "Uriah's War" (2014).

### UNIT 2: RE-MEMBERING THE HOLOCAUST

- The Holocaust and memory studies.
- Gendered experiences / memories of the Holocaust.
- Memory and trauma: psychic trauma and healing.
- Trauma narratives.
- The ethical dimension of memory. Trauma narratives and ethics.
- Postmemory: second-generation Holocaust Survivors.
- Graphic narratives, graphic memoirs.
- *Primary sources:* Art Spiegelman's *Maus: A Survivor's Tale* (1980-1991) and *The Book Thief* (film, 2013).

### UNIT 3: RE-CREATING HOME(S)

- (Cultural) identity, diaspora and cultural memory.
- 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 "February" (2014), Elizabeth Nunez's *Boundaries* (2011), Ivette Edwards' "Security" (2019) and Jhumpa Lahiri's "Unaccustomed Earth" (2008).

#### UNIT 4: MAKING SENSE OF THE COVID-19 PANDEMIC

- The role of collective memory before, during and after the COVID-19 pandemic.
- Pre-mediations of the pandemic: remembering other pandemics.
- What is remembered during Coronavirus: nationalism, colonialism, dictatorships, social and economic inequality, racism. The interdependence / interconnectedness of (human) beings.
- Memory after the pandemic: the construction of memories of Coronavirus.
- *Primary sources:* Charles Yu's "Systems" (2020), Karen Russell's 'Line 19 Woodstock/Glisan' (2020), Tommy Orange's "The Team" (2020) and Yiyun Li's "Under the Magnolia" (2020).

#### 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. It should be noted that the discussion of some of the theoretical aspects will be elicited from the analysis of the primary sources.

For each of the units in the syllabus, the teachers will offer a short in-class quiz to be taken in small groups. This type of activity is aimed at fostering cooperative learning in the revision of the topics explored in class. The quizzes will be graded as practical assignments (see section 6 below).

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.

NOTE: if the COVID-19 mandatory quarantine is extended, the following activities will be offered online:

- Zoom sessions with students. These sessions will be held on Thursdays from 8 to 10 and Fridays from 12 to 2 p.m. During these sessions, teachers and students will engage in the class activities explained above. Students who are not able to attend these sessions will be able to access a recording on the University Platform PEDCO.
- Zoom sessions for coaching lessons. These sessions will be offered when required by students.

## 6. CRITERIOS DE EVALUACIÓN Y CONDICIONES DE ACREDITACIÓN

### a. Evaluación

Students are expected to:

- participate in class discussions actively,
- 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 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 (CLASES Y HORARIOS DE CONSULTA)

- **Lessons:** Thursdays from 8 to 10 and Fridays from 12 to 2 p.m.
- **Tutorials:** Mondays from 9 to 11 (Paola) and Tuesdays from 3 to 5 p.m. (Andrea)

## 8. CRONOGRAMA TENTATIVO

AUGUST	
26	Introduction to the subject. Introduction to the study of memory (Erl, Halbwachs)
27	Communicative and cultural memory (Assmann)
SEPTEMBER	
2	Levy's "Back to my Own Country: An Essay" and "Uriah's War"

	Novel selection for individual projects
3	Cultural memory and feminism (Hirsh). Sites of Memory (Nora).
9	Cultural trauma (Alexander)
10	Levy's <i>The Long Song</i>
16	Levy's <i>The Long Song</i>
17	Percival's <i>The Book Thief</i> (film)
23	Trauma narratives and ethics (Vickroy & Richardson)
24	Hand in Essay 1
30	Spiegelman's <i>Maus</i>
OCTOBER	
1	Spiegelman's <i>Maus</i> Psychic trauma and healing (Caruth). Postmemory (Hirsh).
7	Spiegelman's <i>Maus</i> Aalai <i>et. al.</i> 's "Gendered Experiences in, and Memories of, the Nazi Holocaust"
8	Public holiday
9	Travelling Memories (ErlI)
14	Edwards' "Security" and Levy's "February"
15	Diaspora and cultural memory (Fortier, Connerton)
21	Individual projects - Session 1: whole-class discussion of topics and thesis statements.
22	Individual projects - Session 2: whole-class discussion of theoretical tools to approach each analysis.
28	Lahiri's "Unaccustomed Earth"
29	Nunez's <i>Boundaries</i>
NOVEMBER	
4	Nunez's <i>Boundaries</i>
5	Collective memory before, during and after the COVID-19 pandemic
11	Yi's "Systems"
12	Orange's "The Team"
18	Hand in Essay 2
19	Li's "Under the Magnolia"
25	Russell's 'Line 19 Woodstock/Glisan'
26	Roy's "The Pandemic is a Portal"
DECEMBER	



2	Butler “Judith Butler: on COVID-19, the politics of non-violence, necropolitics, and social inequality”
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## 9. BIBLIOGRAFÍA OBLIGATORIA Y DE CONSULTA

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