

CARRERA: BACHILLERATO EN LA ENSEÑANZA DEL INGLES

DOCUMENTO: PROGRAMA DE CURSO SEMESTRAL

CICLO: I SEMESTRE DE 1997

CURSO: LITERATURA ESTADOUNIDENSE

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HORAS DE CLASE: 4 POR SEMANA

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DESCRIPCION:

El curso presenta una visión panorámica de la literatura estadounidense, empezando con la tradición literaria en el siglo XVIII, y llegando hasta el drama del presente siglo.

BASE PREVIA:

El estudiante deberá tener dominio del idioma inglés tanto hablado como escrito.

OBJETIVOS GENERALES:

Al finalizar el curso, el estudiante será capaz de:

- 1- Leer y analizar obras literarias de autores americanos.
- 2- Comprender la cultura norteamericana a través de la literatura.
- 3- Tener un concepto claro del desarrollo histórico de la literatura americana.
- 4- Interpretar críticamente obras literarias americanas.
- 5- Appreciar el estilo literario de los diferentes autores americanos.
- 6- Conocer los diferentes periodos históricos en que se divide la literatura americana.

OBJETIVOS ESPECIFICOS:

Al finalizar el curso, el estudiante será capaz de:

- 1- Reconocer los inicios de la literatura americana, ubicados en el período "The New Land".
- 2- Comprender el significado que se le da a la literatura de la época llamada "Literary Nationalism".
- 3- Comprender la literatura escrita en el período clásico.
- 4- Distinguir las características más importantes que se dan en la época denominada "Variations and Departures".
- 5- Reconocer las características principales que se dan en el período denominado "The Modern Temper".
- 6- Reconocer las características del drama moderno.
- 7- Reconocer algunos de los aspectos más importantes de la época llamada "New Frontiers".
- 8- Conocer aspectos importantes de algunos de los autores de estas épocas y sus obras.

CONTENIDOS:

Se estudiarán los siguientes temas:

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I- a- THE NEW LAND (1500-1800)	2
b- William Bradford (1590-1657)	26
c- from "The History of Plymouth Plantation"	26
d- Jonathan Edwards (1703-1758)	41
e- Benjamin Franklin (1706-1790)	54
f- "A Witch Trial at Mount Holly"	60
g- Comment: Early American Journalism	61
h- Themes in American Literature	52
II- a- LITERARY NATIONALISM (1900-1840)	74
b- Washington Irving (1783-1859)	76
c- Stories from Washington Irving	
d- James Fenimore Cooper (1789-1851)	85
e- "A Rescue: from <u>The Deerslayer</u> "	86
f- Edgar Allan Poe (1809-1849)	125
g- "An Edgar Allan Poe Reader" (book)	
h- Notes and comments: Edward Rowe Snow: "The Facts Behind "The Cask of Amontillado""	131
h- Themes in American Literature	92

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	b-	Ralph Waldo Emerson	(1803-1882)	156
	c-	Henry David Thoreau	(1817-1862)	166
	d-	Chief Seattle	(1786?-1866)	175
	e-	"This Sacred Soil"		175
	f-	Nathaniel Hawthorne	(1804-1870)	183
	g-	<u>The Scarlet Letter</u>		
	h-	Herman Melville	(1819-1891)	194
	i-	<u>Moby Dick</u>		
	j-	Harriet Beecher Stowe	(1811-1896)	200
	k-	<u>Uncle Tom's Cabin</u>		
	l-	Comments: Women Novelists of the Nineteenth Century		204
	m-	Louisa May Alcott	(1832-1888)	205
	n-	Frederick Douglass	(1817-1895)	209
	o-	From "What the Black Man Wants"		209
	p-	Themes in American Literature		199
IV-	a-	VARIATIONS AND DEPARTURES (1870-1915)		228
	b-	Walt Whitman	(1819-1892)	232
	c-	Emily Dickinson	(1830-1886)	251
	d-	"This is My Letter to the World"		251
	e-	Mark Twain	(1835-1910)	259
	f-	<u>The Adventures of Tom Sawyer</u>		
	g-	<u>The Adventures of Huckleberry Finn</u>		
	h-	Americo Paredes	(-)	268
	i-	"El Corrido de Gregorio Cortez"		268
	j-	Satanta	(1830?-1878)	270
	k-	"My Heart Feels Like Bursting"		270
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	n-	Themes in American Literature		250
V-	a-	THE MODERN TEMPER	(1915-1945)	316
	b-	James Thurber	(1894-1961)	320
	c-	"The Last Flower"		320
	d-	Willa Cather	(1873-1947)	330
	e-	F. Scott Fitzgerald	(1896-1940)	353
	f-	<u>The Great Gatsby</u>		
	g-	Ernest Hemingway	(1894-1961)	368
	h-	<u>The Old Man and the Sea</u>		
	i-	<u>Across the River and into the Trees</u>		
	j-	William Faulkner	(1897-1947)	373
	k-	John Steinbeck	(1902-1968)	384
	l-	<u>Of Mice and Men</u>		
	m-	Richard Wright	(1908-1960)	394
	n-	"The Man Who Saw the Flood"		394
	o-	Themes in American Literature		383

VI-	a-	AMERICAN THEATER IN THE TWENTIETH CENTURY (1900-)	480
	b-	Eugene O'Neill (1888-1953)	
	c-	Tennessee Williams (1911-1983)	481
	d-	Arthur Miller (1915-)	
	e-	<u>The Crucible</u>	
	f-	Robert Anderson (1917-)	520
	g-	Lillian Hellman (-)	557
	h-	From "The Little Foxes" - Act I	557
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VII-	a-	NEW FRONTIERS (1945-)	564
	b-	John Updike (1932-)	663
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	d-	Carson Smith Mc Cullers (1917-1967)	675
	e-	"The Haunted Boy"	675
	f-	Eugenia Collier (1928-)	707
	g-	"Marigolds"	707
	H-	Themes in American Literature	662

METODOLOGIA:

Se realizarán las siguientes actividades:

- 1- Investigar sobre los periodos en que se divide la literatura estadounidense.
- 2- Investigar sobre la vida y obras de algunos de los más renombrados autores americanos.
- 3- Exposiciones de los temas que se estudiarán en el curso.
- 4- Lectura de obras literarias de algunos de los autores incluidos en este programa.
- 5- Discusión en clase de las obras leídas.
- 6- Presentación oral de cuentos cortos de autores norteamericanos.
- 7- Presentación oral y escrita en grupos de libros de autores norteamericanos.

EVALUACION:

Se harán dos exámenes parciales, uno a mediados y otro al final del semestre. Cada examen tendrá un valor del 20% cada uno. Estos exámenes no se repetirán y son requisito indispensable para ganar el curso. Cada estudiante tendrá bajo su responsabilidad la exposición de uno de los temas que se estudiarán en el curso, o la exposición de uno de los libros de los autores citados. Esta exposición tendrá un valor del 20% de la nota. Además los estudiantes tendrán lecturas complementarias, de las cuales deberán exponer 2, con un valor del 10% de la nota final

(5% cada una). Los estudiantes harán un análisis escrito, y una presentación oral, de una obra de un autor norteamericano, con un valor del 30% de la nota final, 15% corresponde a la presentación oral, y 15% a la presentación escrita. Este análisis podrá hacerse en grupos de dos o tres.

RESUMEN:

I examen parcial	20%
II examen parcial	20%
Exposición del tema	20%
Exposición de lecturas	10%
Análisis del libro	30%
T O T A L	100%

EXAMEN DE AMPLIACION:

Se hará un examen de ampliación para aquellos estudiantes cuya nota final sea 6 o 6.50. Si aprueban este examen, su nota final será de 7. Este examen se hará en base a una obra literaria no leída, de uno de los autores estudiados en el curso.

BIBLIOGRAFIA:

Beecher Stowe, Harriet. Uncle Tom's Cabin. Penguins. 1989.

BEGINNINGS IN LITERATURE. (Alan L. Madsen, Sarah Durand Wood, Philip M. Connors). Illinois: Scott Foresman and Company. 1989.

DISCOVERIES IN LITERATURE. (Edmond J. Farrell, Ruth S. Cohen, L. Jane Christensen). Illinois: Scott Foresman and Company, 1985.

Fenimore Cooper, James. "The Last of the Mohicans". Penguins. 1988.

Hawthorne, Nathaniel. "The Scarlet Letter". Penguins. 1979.

Hemingway, Ernest: The Old Man and the Sea, Across the River and into the Trees, A Fairwell to Arms, For Whom the Bell Tolls.

Irving, Washington. Stories. Penguins. 1979.

PATTERNS IN LITERATURE. (Edmond J. Farrell. Ouida H. Clapp, Karen J. Kuemer). Illinois: Scott Foresman and Company. 1985

(POE) "An Edgar Allan Poe Reader - Poems and Short Stories". Este libro se encuentra en el Laboratorio de Idiomas.

Fitzgerald, F. Scott. The Great Gatsby.

Steinbeck, John. "Of Mice and Men". Scribner. 1987.

TRADITIONS IN LITERATURE. (James E. Miller, Jr., Helen Mc Donnell, Russell J. Hogan). Illinois: Scott Foresman and Co. 1985.

Twain, Mark: The Adventures of Huckleberry Finn, The Adventures of Tom Sawyer, The Prince and the Pauper.

UNITED STATES IN LITERATURE. (James E. Miller, Jr., general editor). Illinois: Scott Foresman and Company. 1979.

THE UNITED STATES IN LITERATURE. (igual al anterior). 1987.

Y otros libros de autores estadounidenses, aunque no estén aquí apuntados.

GUIDE TO WRITE THE BOOK'S REPORT

You are going to write a report about the book you chose, by analyzing the following points:

- | | |
|-------------------|-----------------|
| -characterization | - point of view |
| -setting | - mood |
| -plot | - tone |
| -theme | |

and any other aspect you consider important. Besides, you have to include a summary of the book. Do not forget to write an introduction, develop your points in body paragraphs or chapters, and come to a conclusion.

Here, you can find some definitions that will be helpful in your investigation.

CHARACTERIZATION: The technique a writer uses to create and reveal the personalities of the characters in a written work. A writer may describe a character's thoughts, or show the reactions of other characters.

FIGURATIVE LANGUAGE: The use of words outside their literal, or usual, meanings. Figurative language is used to add beauty, increase vitality and impact, suggest associations and comparisons, and develop conciseness.

FLASHBACK: An interruption in the major action of a story, play, or nonfiction work to show an episode that happened at an earlier time. A flashback can shed light on characters and events of the present by providing background information.

IMAGERY: The use of concrete details that appeal to the five senses. By appealing to a reader's senses, a writer can more easily communicate an experience. (sight - sound - touch - smell - taste)

INFERENCE: A reasonable conclusion about the behavior of a character or the meaning of an event drawn from limited details supplied by the author.

IRONY: A contrast between what seems to be and what actually is. Verbal irony occurs when what is said is the opposite of what is meant. Irony of situations occurs when what actually happens is the opposite of what is expected; dramatic irony occurs when the audience or reader knows more than the characters do.

MOOD: The atmosphere and feeling that a writer creates in a work through the choice of setting, imagery, details, descriptions, and other evocative words.

PERSONIFICATION: A figure of speech in which human characteristics are attributed to nonhuman animals, objects, or ideas.

PLOT: The plot of a story is the series of related events that present a problem or conflict, lead to the climax or point at which the conflict must be resolved, and finally result in a conclusion of the conflict.

POINT OF VIEW: The relationship between the narrator of a story and the characters and action in it. The two most common points of view are first person and third person. The first-person narrator might offer a personal account of his or her own experiences, past or present, or may focus on what happens to other characters. The third-person narrator stands anonymously outside a story's action, presenting an all-knowing or omniscient point of view, a limited point of view that centers on the thoughts and actions of only one character, or an objective point of view that describes only what can be seen.

SATIRE: A technique that exposes human weaknesses or social evils. Satire may use exaggeration, wit, irony, or humor to make its point. The satirist may adopt a tone ranging from good-natured humor to biting ridicule or scorn. Satire may serve to entertain, to instruct, or to reform or bring about action.

SETTING: The time and place in which the action or a narrative occurs. The setting may serve simply as a background for characters and events or it may help create the atmosphere from which the story evolves. It may directly affect the plot's development, and it may help in the understanding of character, or even be vital to that understanding.

SYMBOL: A concrete image used to represent something abstract, such as a concept or idea.

THEME: The underlying meaning of a literary work. The theme may be stated or implied. Theme differs from the subject of a literary work in that it involves a statement or opinion about that subject. Not every literary work has a theme. Some literary works have more than one theme.

TONE: An author's attitude toward his or her subject matter and audience. Tone can be stated or implied, should not be confused with mood. Mood is the overall effect that a work has on a reader, while tone involves the voice and attitudes of the writer. Readers must recognize tone in order to determine whether a writer views a subject with disdain, formality, nostalgia, or admiration. Words used to describe the tone of a work include objective or subjective, formal or informal, playful or somber, admiring or critical, and sincere or ironic.

You can find additional information in the book "CLASSICS IN WORLD LITERATURE", which is in the Library. The following themes are explained in that book (here are the pages):

- 1- THE WRITING PROCESS 978-979-980-981
- 2- DEVELOPING YOUR STYLE 982-983
- 3- WRITING TO PERSUADE AN AUDIENCE 984-985
- 4- WRITING NOTES AND SUMMARIES 986-987
- 5- WRITING ABOUT PLOT AND PLOT DEVICES 988-989
- 6- WRITING ABOUT CHARACTERS 990-991
- 7- WRITING ABOUT POINT OF VIEW 992-993
- 8- WRITING ABOUT THEME 994-995
- 9- WRITING TO ANALYZE AN AUTHOR'S STYLE 996-997
- 12- WRITING ABOUT MOOD OR TONE 1002-1003
- 13- WRITING ABOUT IRONY AND SATIRE 1004-1005
- 14- WRITING ABOUT SYMBOLISM 1006-1007