Course	**American literature and popular culture - Questions of race**	**Year**	2019/2020
Study programme	Undergraduate program in English	**ECTS**	**3**
Department	Department of English		

Level of study programme	☒Undergraduate	☐Graduate	☐Integrated	☐Postgraduate
Type of study programme	☐Single major ☒Double major	☒University	☐Professional	☐Specialized

Year of study	☐ 1.	☒ 2.	☒ 3.	☐ 4.	☐ 5.

Semester	☒Winter ☐Summer	☐ I.	☐ II.	☐ III.	☒ IV.	☐ V.
		☒ VI.	☐ VII.	☐ VIII.	☐ IX.	☐ X.

Status of the course	☐Compulsory	☒Elective	☐Elective course offered to students from other departments	**Teaching Competencies**	☐ YES ☒ NO

Workload	30	**L**	15	**S**		**E**	**Internet sources for e-learning**	☒ YES ☐ NO

Location and time of instruction	**Room 157**	**Language(s) in which the course is taught**	English
Course start date	25.2. 2020.	**Course end date**	2.6. 2020.
Enrolment requirements	Students should be enrolled in 4th or 6ʰ semester		

Course coordinator	Marko Lukić, PhD, Associate professor		
E-mail	mlukic@unizd.hr	**Office hours**	by appointment via e-mail
Course instructor	Zlatko Bukač, PhD, postdoctoral associate		
E-mail	zbukac@unizd.hr	**Office hours**	Friday 11-12 and by appointment via e-mail

Mode of teaching	☒Lectures	☒Seminars and workshops	☐Exercises	☐E-learning	☐Field work
	☐Individual assignments	☐Multimedia and network	☐Laboratory	☐ Mentoring	☐Other

Learning outcomes	After completing this course students will be able to:
	• Recognize and describe relevant concepts and ideas
	• Connect different theoretical approaches and ideas

	• Apply critical and self-critical approach to presenting arguments • Apply and work within ethical principals in individual and group research • Understand certain aspects of social and cultural diversity and multiculturalism • Evaluate the importance of work in international context • Analyze the most important and most relevant theoretical approaches and terms in contemporary cultural and literary theory •
Learning outcomes at the Programme level	• Critically evaluate literary texts in relation to their social, political and cultural contexts • Analyze representation of race in literature and other cultural products • Understand and use basic and advanced theoretical concepts of race and racism which have influence on literature's development

Assessment criteria	☒Class attendance	☐Preparation for class	☐Homework	☐Continuous evaluation	☐Research
	☐Practical work	☐Experimental work	☒Presentation	☐Project	☒ Seminar
	☐ Test(s)	☐Written exam	☒Oral exam	☐Other:	

Conditions for permission to take the exam	Attendance, written assignments, reaction texts		
Exam periods	☐Winter	☒Summer	☒Autumn
Exam dates	TBD		
Course description	This course will examine the significance of African-American literature in regard to its historical development as well as within contemporary and global context. The aim of this course is to re-examine representation of race and provide an insight into development of this part of American literature which is concentrated on racial problems by also providing specific 'tools' within literary and cultural theory (such as cultural hegemony, postmodernism, deconstruction, discourse theory, structural racism etc.). The course approaches the development of African-American literature as eligible for deeper analysis regarding the concept of race and racial identity, as well as the role of the nation in regarding to racism and, finally, problematizes the representation of race in contemporary context. With regard to these notions, the course is basically consisted of two parts. First part of the class presents the most significant authors within the African-American literary tradition, as well as the most important eras and aspects in its development. The second part is analysis of representation of race in regard to other product makers, different authors, corporations, entertainment industry and		

	publishing houses such as graphic novels, popular culture, television shows, video games etc. With completion of this course, students will be able to use basic and advanced theoretical concepts of race, racism and cultural racism. They will also have improved knowledge within the field of literary and cultural theory, as well as be able to analyse the representation of race in various cultural products. Final essay should be submitted two day before the exam term.
Course content	**Lectures:** 1. Introduction to course 2. Identity theories, Harlem Renaissance, and cultural legacy of Uncle Tom's Cabin 3. Stuart Hall and theory of representation, Du Bois and double consciousness 4. Life and work of Toni Morrison 5. Feminist and film theory of bell hooks 6. Reading week 7. Postcolonial theories 8. Black superheroes in graphic novels and Civil Right Movement 9. Black superheroes in graphic novels, postcolonialism, stereotypes 10. Contemporary problems related to race and racism (the N-word, political correctness, police brutality) 11. Popular culture and representation of race 12. Black hyper-masculinity in popular culture 13. Methods of visual and discourse analysis 14. Hip hop culture 15. Course evaluation **Seminars:** 1. Introduction 2. Close reading of a literary work (Coates, Ta-Nehisi. Between the World and Me) 3. Close reading of a literary work(Coates, Ta-Nehisi. Between the World and Me) 4. Close reading of a literary work(Coates, Ta-Nehisi. Between the World and Me) 5. Close reading of a literary work (Packer, Z. Z. Drinking Coffee Elsewhere) 6. Reading week 7. Close reading of a literary work (Jesmyn Ward - The Fire This Time) 8. Close reading of a literary work (Jesmyn Ward - The Fire This Time) 9. Close reading of a literary work (Claudia Rankine – Citizen:An American Lyrics) 10. Close reading of a literary work(Claudia Rankine – Citizen:An American Lyrics) 11. Close reading of a literary work (Claudia Rankine – Citizen:An

	American Lyrics) 12. Close reading (Ghassan Hage – Is Racism an Environmental Threat) 13. Documentary Screening 14. Documentary Screening 15. Course evaluation
Required reading	• Coates, Ta-Nehisi. Between the World and Me: Notes on the First 150 Years in America. New York: Spiegel & Grau, 2015. • Du Bois, W. E. B. The Souls of Black Folk. Oxford World's Classics: Oxford University Press. 2007. (1903) • Evans, J. and S. Hall. (eds), Visual Culture: the Reader. London, SAGE. 2005. (selected parts) • Hall, S. What is "black" in black popular culture? • hooks, bell (1981). Ain't I a woman?: Black women and feminism • hooks, bell. We real cool: Black men and masculinity. New York: Routledge. 2004. • Howard C. Sheena and Rolan L.Jackson II. Black Comics. Politics of Race and Representation. Bloomsbury:London. 2013. • Mills, Sara. Discourse. London: Routledge. 2009. Print • Regalado, Aldo J. "Modernity, Race and the American Superhero." Comics as Philosophy Ed. Jeff McLaughlin. Jackson: University Press of Mississippi, 2005: 84–99. • Rose, Gillian. Visual Methodologies: An Introduction to the Interpretation of Visual Materials. London: Sage Publication. 2001. • Said, Edward. Orientalism. Vintage. 1979. • Shohat, Ella. Notes on the "Post-colonial". Social Texts No.31/32. Third World and Postcolonial Issues. 1992, pp. 99-113. • Smith, Philip and Alexander Riley. Cultural Theory: An Introduction, 2nd Edition. Hoboken, New Jersey: Wiley-Blackwell. 2008. • Woodward, Kath. Understanding Identity. Oxford University Press. 2002. • Young, Robert. Postcolonialism: a very short introduction. 2003. (selected parts) •
Additional reading	• Morrison, Toni. Home. New York: Alfred A. Knopf. 2012. • Morrison, Toni. The Bluest Eye. Vintage. 1970. • Thurston, Baratunde. How to Be Black. New York: HarperCollins. 2012. • Packer, Z. Z. Drinking Coffee Elsewhere. Riverhead Books. 2003. • Southgate, Martha. Third Girl from the Left. Mariner Books. 2005. • James Baldwin – The Fire Next Time • Ralph Ellison - Invisible Man • Jesmyn Ward - The Fire This Time: A New Generation Speaks about Race • Berlant, Lauren. The Queen of America goes to Washington City: Essays on Sex and Citizenship. London, Duke University Press. 1996. (selected parts) • Hall, Stuart. "The Spectacle of the Other", Representation: Cultural

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representations and signifying practices. Thousand Oaks, CA: Sage. 1997, pp. 225-257.

• Bhabha, Homi. Nation and Narration, London and New York: Routledge, 1990. (selected parts)

• Fanon, Franz. Black Skin, White Masks . Translated by Charles Lam Markmann. New York: Grove, 1967. (selected parts)

• Mitchell, W.J.T. What do Pictures Want?: the Lives and Loves of Images. The University of Chicago Press, 2004, pp. 28-57.

• Sturken Marita and Lisa Cartwright. Practices of Looking: Introduction to Visual Culture, Oxford, Oxford University Press. 2001.

• Jameson, Frederic. Postmodernism,or, the Logic of Late Capitalism. Durham, Duke University Press. 1991.

• Scott, Anna Beatrice. "Superpower vs Supernatural: Black Superheroes and the Quest for a Mutant Reality." Journal of Visual Culture 5.3. (2006.):295-314.

• Mitchell, William. The Reconfigured Eye: Visual Truth in the Post Potograhic Era. London, MIT Press. 1992.

• Nama, Adilifu. Super Black: American Pop Culture and Black Superheroes. University of Texas Press. 2011.

• Strange Tales #169 - 173 (Sept. 1973 - April 1974)

• "The Secret!" Tales of Suspense no.86 New York:Marvel Comics, 1967, 13-22

• Anderson, Benedict. 1991. Imagined communities: reflections on the origin and spread of nationalism. London: Verso. 2006.

• Marvel Comics. Giant-Size X-Men 40th Anniversary. New York: Marvel. 2015.

• Luke Cage, Hero for Hire, issues 1-14. New York: Marvel. 1972.

• American Crime Story Season 1

• Black Panther movie

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Internet sources	*Representation, Stuart Hall* http://www.youtube.com/watch?v=6sbYyw1mPdQ *How Ta-Nehisi Coates's letter to his son about being black in America became a bestseller* http://www.theguardian.com/books/2015/sep/20/ta-nehisi-coates-interview-between-the-world-and-me-black-america *Writers Like Me by Martha Southgate* http://www.nytimes.com/2007/07/01/books/review/Southgate-t.html?_r=0 *Toni Morrison: 'I want to feel what I feel. Even if it's not happiness'* http://www.theguardian.com/books/2012/apr/13/toni-morrison-home-son-love

Assessment criteria of learning outcomes	Final exam only			

☒Final written exam	☐Final oral exam	☐Final written and oral exam	☐Practical work and final exam

☐Only test/homewor	☐Test/homewo rk and final	☒Semina r paper	☐Semina r paper and final	☐Pract ical	☒other forms

	k	exam		exam	work	
Calculation of final grade	Attendance (15 weeks x2 points each) =30 points Written weekly assignments (3 written posts x 10 points each) = 30 points Final Response/Reaction Paper =40 points All grades will be finalized by total number of points obtained. Grading scale: 90 – 100 points – (5) 89 – 79 points – (4) 78 – 69 points – (3) 68- 59 points – (2) Less than 59 points – (1)					
Course evaluation procedures	☒Student evaluations conducted by the University ☐Student evaluations conducted by the Department ☒Internal evaluation of teaching ☒Department meetings discussing quality of teaching and results of student evaluations ☒Other					
Note /Other	In accordance with Art. 6 of the *Code of Ethics* of the Committee for Ethics in Science and Higher Education, "the student is expected to fulfil his/her obligations honestly and ethically, to pursue academic excellence, to be civilized, respectful and free from prejudice." According to Art. 14 of the University of Zadar's *Code of Ethics*, students are expected to "fulfil their responsibilities responsibly and conscientiously. […] Students are obligated to safeguard the reputation and dignity of all members of the university community and the University of Zadar as a whole, to promote moral and academic values and principles. […] Any act constituting a violation of academic honesty is ethically prohibited. This includes, but is not limited to: - various forms of fraud such as the use or possession of books, notes, data, electronic gadgets or other aids during examinations, except when permitted; -various forms of forgery such as the use or possession of unauthorised materials during the exam; impersonation and attendance at exams on behalf of other students; fraudulent study documents; forgery of signatures and grades; falsifying exam results." All forms of unethical behaviour will result in a negative grade in the course without the possibility of compensation or repair. In case of serious violations the *Rulebook on Disciplinary Responsibility of Students at the University of Zadar* will be applied. In electronic communications only messages coming from known addresses with a first and a last name, and which are written in the Croatian standard and appropriate academic style, will be responded to. This course uses the Merlin system for e-learning, so students are required to have an AAI account.					