



<b>Course</b>	<b>American literature and popular culture - Questions of race</b>					<b>Year</b>	2021/2022
<b>Study programme</b>	Undergraduate program in English					<b>ECT S</b>	<b>3</b>
<b>Department</b>	Department of English						
<b>Level of study programme</b>	<input checked="" type="checkbox"/> Undergraduate	<input type="checkbox"/> Graduate		<input type="checkbox"/> Integrated		<input type="checkbox"/> Postgraduate	
<b>Type of study programme</b>	<input type="checkbox"/> Single major	<input checked="" type="checkbox"/> University		<input type="checkbox"/> Professional		<input type="checkbox"/> Specialized	
<b>Year of study</b>	<input type="checkbox"/> 1.	<input checked="" type="checkbox"/> 2.		<input checked="" type="checkbox"/> 3.		<input type="checkbox"/> 4.	<input type="checkbox"/> 5.
<b>Semester</b>	<input checked="" type="checkbox"/> Winter	<input type="checkbox"/> I.		<input type="checkbox"/> II.		<input type="checkbox"/> III.	
	<input type="checkbox"/> Summer	<input checked="" type="checkbox"/> VI.		<input type="checkbox"/> VII.		<input type="checkbox"/> VIII.	
<b>Status of the course</b>	<input type="checkbox"/> Compulsory	<input checked="" type="checkbox"/> Elective		<input type="checkbox"/> Elective course offered to students from other departments		<b>Teaching Competencies</b>	<input type="checkbox"/> YES
							<input checked="" type="checkbox"/> NO
<b>Workload</b>	30	<b>L</b>	15	<b>S</b>		<b>E</b>	<b>Internet sources for e-learning</b>
<b>Location and time of instruction</b>	<b>Room 157 / Online / Room 143</b>				<b>Language(s) in which the course is taught</b>		English
<b>Course start date</b>	4.3. 2022.				<b>Course end date</b>		10.6. 2022.
<b>Enrolment requirements</b>	Students should be enrolled in 4th or 6 <sup>th</sup> semester						
<b>Course coordinator</b>	Marko Lukić, PhD, Associate professor						
<b>E-mail</b>	<a href="mailto:mlukic@unizd.hr">mlukic@unizd.hr</a>				<b>Office hours</b>	by appointment via e-mail	
<b>Course instructor</b>	Zlatko Bukač, PhD, postdoctoral associate						
<b>E-mail</b>	<a href="mailto:zbukac@unizd.hr">zbukac@unizd.hr</a>				<b>Office hours</b>	Thursday 10.30-11.30 and by appointment via e-mail	
<b>Mode of teaching</b>	<input checked="" type="checkbox"/> Lectures	<input checked="" type="checkbox"/> Seminars and workshops		<input type="checkbox"/> Exercises		<input type="checkbox"/> E-learning	
	<input type="checkbox"/> Individual assignments	<input type="checkbox"/> Multimedia and network		<input type="checkbox"/> Laboratory		<input type="checkbox"/> Mentoring	
<b>Learning outcomes</b>	After completing this course students will be able to: <ul style="list-style-type: none"> <li>Recognize and describe relevant concepts and ideas</li> </ul>						



	<ul style="list-style-type: none"> <li>• Connect different theoretical approaches and ideas</li> <li>• Apply critical and self-critical approach to presenting arguments</li> <li>• Apply and work within ethical principals in individual and group research</li> <li>• Understand certain aspects of social and cultural diversity and multiculturalism</li> <li>• Evaluate the importance of work in international context</li> <li>• Analyze the most important and most relevant theoretical approaches and terms in contemporary cultural and literary theory</li> <li>•</li> </ul>				
<b>Learning outcomes at the Programme level</b>	<ul style="list-style-type: none"> <li>• Critically evaluate literary texts in relation to their social, political and cultural contexts</li> <li>• Analyze representation of race in literature and other cultural products</li> <li>• Understand and use basic and advanced theoretical concepts of race and racism which have influence on literature's development</li> </ul>				
<b>Assessment criteria</b>	<input checked="" type="checkbox"/> Class attendance	<input type="checkbox"/> Preparation for class	<input type="checkbox"/> Homework	<input checked="" type="checkbox"/> Continuous evaluation	<input type="checkbox"/> Research
	<input type="checkbox"/> Practical work	<input type="checkbox"/> Experimental work	<input type="checkbox"/> Presentation	<input type="checkbox"/> Project	<input checked="" type="checkbox"/> Seminar
	<input type="checkbox"/> Test(s)	<input type="checkbox"/> Written exam	<input type="checkbox"/> Oral exam	<input type="checkbox"/> Other:	
<b>Conditions for permission to take the exam</b>	Attendance, written assignments, reaction texts				
<b>Exam periods</b>	<input type="checkbox"/> Winter		<input checked="" type="checkbox"/> Summer		<input checked="" type="checkbox"/> Autumn
<b>Exam dates</b>	TBD				
<b>Course description</b>	<p>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.</p> <p>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</p>				



	<p>other product makers, different authors, corporations, entertainment industry and publishing houses such as graphic novels, popular culture, television shows, video games etc.</p> <p>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.</p>
<b>Course content</b>	<p><b>Lectures:</b></p> <ol style="list-style-type: none"><li>1. Introduction to course</li><li>2. Identity theories, Harlem Renaissance, and cultural legacy of <i>Uncle Tom's Cabin</i></li><li>3. Stuart Hall and theory of representation, Du Bois and double consciousness</li><li>4. Black superheroes in graphic novels, postcolonialism, stereotypes</li><li>5. Life and work of Toni Morrison</li><li>6.. Feminist and film theory of bell hooks</li><li>7. Reading week</li><li>8. Postcolonial theories</li><li>9. Black superheroes in graphic novels and Civil Right Movement</li><li>10. Contemporary problems related to race and racism (the N-word, political correctness, police brutality)</li><li>11. Popular culture and representation of race</li><li>12. Black hyper-masculinity in popular culture</li><li>13. Methods of visual and discourse analysis</li><li>14. Hip hop culture</li><li>15. Course evaluation</li></ol> <p><b>Seminars:</b></p> <ol style="list-style-type: none"><li>1. Introduction</li><li>2. Dawson, Ashley. "Introduction" in: <i>Extreme Cities</i>, Verso, 2019, pp. 1-17.</li><li>3. Close reading of a literary work (Coates, Ta-Nehisi. <i>Between the World and Me</i>)</li><li>4. Close reading of a literary work (Coates, Ta-Nehisi. <i>Between the World and Me</i>)</li><li>5. Close reading of a literary work (Coates, Ta-Nehisi. <i>Between the World and Me</i>)</li><li>6. Close reading of a literary work (Packer, Z. Z. <i>Drinking Coffee Elsewhere</i>)</li><li>7. Reading week</li><li>8. Close reading of a literary work (Jesmyn Ward - <i>The Fire This Time</i>)</li><li>9. Close reading of a literary work (Jesmyn Ward - <i>The Fire This Time</i>)</li><li>10. Close reading of a literary work (Claudia Rankine – <i>Citizen:An American Lyric</i>)</li><li>11. Close reading of a literary work (Claudia Rankine – <i>Citizen:An</i></li></ol>



	<p><i>American Lyric</i></p> <p>12. Close reading of a literary work (Claudia Rankine – <i>Citizen:An American Lyric</i>)</p> <p>13. Close reading (Ghassan Hage – <i>Is Racism an Environmental Threat</i>)</p>
<p><b>Required reading</b></p>	<ul style="list-style-type: none"> <li>• Coates, Ta-Nehisi. <i>Between the World and Me: Notes on the First 150 Years in America</i>. New York: Spiegel &amp; Grau, 2015.</li> <li>• Du Bois, W. E. B. <i>The Souls of Black Folk</i>. Oxford World’s Classics: Oxford University Press. 2007. (1903)</li> <li>• Evans, J. and S. Hall. (eds), <i>Visual Culture: the Reader</i>. London, SAGE. 2005. (selected parts)</li> <li>• Hall, S. What is "black" in black popular culture?</li> <li>• hooks, bell (1981). <i>Ain't I a woman?: Black women and feminism</i></li> <li>• hooks, bell. <i>We real cool: Black men and masculinity</i>. New York: Routledge. 2004.</li> <li>• Howard C. Sheena and Rolan L.Jackson II. <i>Black Comics. Politics of Race and Representation</i>. Bloomsbury:London. 2013.</li> <li>• Mills, Sara. <i>Discourse</i>. London: Routledge. 2009. Print</li> <li>• Regalado, Aldo J. "Modernity, Race and the American Superhero." <i>Comics as Philosophy</i> Ed. Jeff McLaughlin. Jackson: University Press of Mississippi, 2005: 84–99.</li> <li>• Rose, Gillian. <i>Visual Methodologies: An Introduction to the Interpretation of Visual Materials</i>. London: Sage Publication. 2001.</li> <li>• Said, Edward. <i>Orientalism</i>. Vintage. 1979.</li> <li>• Shohat, Ella. Notes on the “Post-colonial”. <i>Social Texts</i> No.31/32. <i>Third World and Postcolonial Issues</i>. 1992, pp. 99-113.</li> <li>• Smith, Philip and Alexander Riley. <i>Cultural Theory: An Introduction</i>, 2nd Edition. Hoboken, New Jersey: Wiley-Blackwell. 2008.</li> <li>• Woodward, Kath. <i>Understanding Identity</i>. Oxford University Press. 2002.</li> <li>• Young, Robert. <i>Postcolonialism: a very short introduction</i>. 2003. (selected parts)</li> <li>•</li> </ul>
<p><b>Additional reading</b></p>	<ul style="list-style-type: none"> <li>• Morrison, Toni. <i>Home</i>. New York: Alfred A. Knopf. 2012.</li> <li>• Morrison, Toni. <i>The Bluest Eye</i>. Vintage. 1970.</li> <li>• Thurston, Baratunde. <i>How to Be Black</i>. New York: HarperCollins. 2012.</li> <li>• Packer, Z. Z. <i>Drinking Coffee Elsewhere</i>. Riverhead Books. 2003.</li> <li>• Southgate, Martha. <i>Third Girl from the Left</i>. Mariner Books. 2005.</li> <li>• James Baldwin – <i>The Fire Next Time</i></li> <li>• Ralph Ellison - <i>Invisible Man</i></li> <li>• Jesmyn Ward - <i>The Fire This Time: A New Generation Speaks about Race</i></li> <li>• Berlant, Lauren. <i>The Queen of America goes to Washington City: Essays on Sex and Citizenship</i>. London, Duke University Press. 1996. (selected parts)</li> <li>• Hall, Stuart. "The Spectacle of the Other", <i>Representation: Cultural representations and signifying practices</i>. Thousand Oaks, CA: Sage. 1997, pp.</li> </ul>



	<p>225-257.</p> <ul style="list-style-type: none"> <li>• Bhabha, Homi. Nation and Narration, London and New York: Routledge, 1990. (selected parts)</li> <li>• Fanon, Franz. Black Skin, White Masks . Translated by Charles Lam Markmann. New York: Grove, 1967. (selected parts)</li> <li>• Mitchell, W.J.T. What do Pictures Want?: the Lives and Loves of Images. The University of Chicago Press, 2004, pp. 28-57.</li> <li>• Sturken Marita and Lisa Cartwright. Practices of Looking: Introduction to Visual Culture, Oxford, Oxford University Press. 2001.</li> <li>• Jameson, Frederic. Postmodernism, or, the Logic of Late Capitalism. Durham, Duke University Press. 1991.</li> <li>• Scott, Anna Beatrice. "Superpower vs Supernatural: Black Superheroes and the Quest for a Mutant Reality." Journal of Visual Culture 5.3. (2006.):295-314.</li> <li>• Mitchell, William. The Reconfigured Eye: Visual Truth in the Post Potographic Era. London, MIT Press. 1992.</li> <li>• Nama, Adilifu. Super Black: American Pop Culture and Black Superheroes. University of Texas Press. 2011.</li> <li>• Strange Tales #169 - 173 (Sept. 1973 - April 1974)</li> <li>• "The Secret!" Tales of Suspense no.86 New York:Marvel Comics, 1967, 13-22</li> <li>• Anderson, Benedict. 1991. Imagined communities: reflections on the origin and spread of nationalism. London: Verso. 2006.</li> <li>• Marvel Comics. Giant-Size X-Men 40th Anniversary. New York: Marvel. 2015.</li> <li>• Luke Cage, Hero for Hire, issues 1-14. New York: Marvel. 1972.</li> <li>• American Crime Story Season 1</li> <li>• Black Panther movie</li> </ul>																		
<p><b>Internet sources</b></p>	<p><i>Representation, Stuart Hall</i>  <a href="http://www.youtube.com/watch?v=6sbYyw1mPdQ">http://www.youtube.com/watch?v=6sbYyw1mPdQ</a></p> <p><i>How Ta-Nehisi Coates's letter to his son about being black in America became a bestseller</i>  <a href="http://www.theguardian.com/books/2015/sep/20/ta-nehisi-coates-interview-between-the-world-and-me-black-america">http://www.theguardian.com/books/2015/sep/20/ta-nehisi-coates-interview-between-the-world-and-me-black-america</a></p> <p><i>Writers Like Me by Martha Southgate</i>  <a href="http://www.nytimes.com/2007/07/01/books/review/Southgate-t.html?_r=0">http://www.nytimes.com/2007/07/01/books/review/Southgate-t.html?_r=0</a></p> <p><i>Toni Morrison: 'I want to feel what I feel. Even if it's not happiness'</i>  <a href="http://www.theguardian.com/books/2012/apr/13/toni-morrison-home-son-love">http://www.theguardian.com/books/2012/apr/13/toni-morrison-home-son-love</a></p>																		
<p><b>Assessment criteria of learning outcomes</b></p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td colspan="6" style="text-align: center;">Final exam only</td> </tr> <tr> <td style="text-align: center;"><input checked="" type="checkbox"/> Final written exam</td> <td colspan="2" style="text-align: center;"><input type="checkbox"/> Final oral exam</td> <td style="text-align: center;"><input type="checkbox"/> Final written and oral exam</td> <td colspan="2" style="text-align: center;"><input type="checkbox"/> Practical work and final exam</td> </tr> <tr> <td style="text-align: center;"><input type="checkbox"/> Only test/homework</td> <td style="text-align: center;"><input type="checkbox"/> Test/homework and final exam</td> <td style="text-align: center;"><input checked="" type="checkbox"/> Seminar paper</td> <td style="text-align: center;"><input type="checkbox"/> Seminar paper and final</td> <td style="text-align: center;"><input type="checkbox"/> Practical work</td> <td style="text-align: center;"><input checked="" type="checkbox"/> other forms</td> </tr> </table>	Final exam only						<input checked="" type="checkbox"/> Final written exam	<input type="checkbox"/> Final oral exam		<input type="checkbox"/> Final written and oral exam	<input type="checkbox"/> Practical work and final exam		<input type="checkbox"/> Only test/homework	<input type="checkbox"/> Test/homework and final exam	<input checked="" type="checkbox"/> Seminar paper	<input type="checkbox"/> Seminar paper and final	<input type="checkbox"/> Practical work	<input checked="" type="checkbox"/> other forms
Final exam only																			
<input checked="" type="checkbox"/> Final written exam	<input type="checkbox"/> Final oral exam		<input type="checkbox"/> Final written and oral exam	<input type="checkbox"/> Practical work and final exam															
<input type="checkbox"/> Only test/homework	<input type="checkbox"/> Test/homework and final exam	<input checked="" type="checkbox"/> Seminar paper	<input type="checkbox"/> Seminar paper and final	<input type="checkbox"/> Practical work	<input checked="" type="checkbox"/> other forms														



				exam		
<b>Calculation of final grade</b>	<p>Written weekly assignments (3 written assignments) =average grade from 3 weekly assignments is 40% of the final grade            Final Response/Reaction Paper =30% of the final grade            Final oral exam=20% of the final grade            Attendance= 10% of the final grade            Additional guidelines for writing weekly assignment and final paper will be available during the course.</p>					
<b>Course evaluation procedures</b>	<p><input checked="" type="checkbox"/> Student evaluations conducted by the University  <input type="checkbox"/> Student evaluations conducted by the Department  <input checked="" type="checkbox"/> Internal evaluation of teaching  <input checked="" type="checkbox"/> Department meetings discussing quality of teaching and results of student evaluations  <input checked="" type="checkbox"/> Other</p>					
<b>Note /Other</b>	<p>In accordance with Art. 6 of the <i>Code of Ethics</i> 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 <i>Code of Ethics</i>, 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 <i>Rulebook on Disciplinary Responsibility of Students at the University of Zadar</i> will be applied.</p> <p>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.</p> <p>This course uses the Merlin system for e-learning, so students are required to have an AAI account.</p> <p>FAQ:</p> <p><b>Q: What if I write only 2 weekly assignments?</b></p> <p>A: If a student does not write the necessary 3 WAs, he/she will get the grade “1”</p>					



and that grade will be included in the final calculation of the WA section.

**Q: What if I fail one of the WA's and I am not happy with my final grade calculation from this section?**

A: If a student is not satisfied with the grades, he/she got from the 3 WA's and final calculation of this section, he/she should notify me in time and write another of WA's. This planning is up to the student and how he/she sees its projection about the possible final grade and what he/she wants to accomplish. One bad grade (if you consider 2 or 3 to be bad) or a "fail" from one WA, does not mean that you want to get a good final grade from this section. Especially if the other two were get a higher grade.

**Q: I am not happy with the explanation of my grade, what should I do?**

A: If you want to discuss more regarding your work, or you think you have been graded unfairly, you can contact me via MS Teams, Merlin or by email and we can schedule consultations/meetings online/offline, at the time of your choosing.

**Q: I want to improve my writing, but I am not quite sure that the lectures/seminars are enough.**

A: If you want to discuss more regarding your work, or you have an additional question or you need assistance, you can contact me via MS Teams, Merlin or by email and we can schedule consultations/meeting online/offline, at the time when it suits you. You can ask for individual and group consultations, and I as an instructor may sometimes offer group consultations if there is a significant number of you with the same problems/demands/questions.

**Q: Do I need to pass every WA to pass the course?**

A: No, you do not have to. But bear in mind it will be a part of your final grade calculation.

**Q: Do I need to pass the reaction text to pass the course?**

A: Yes.

**Q: I am not satisfied with my final grade calculation. The final reaction text got a lower grade than I anticipated, how can I improve my grade?**

A: Every student has 4 chances to write the final reaction text. If you are not satisfied with the final grade, and you think you can get a better grade if you improve your final reaction text, you are free to do so, and report for another exam term and submit a new version.

**Q: What are the books that we must choose from to read one and write the final reaction text?**



A: You will get the list in April. There is no point in your reading it now, cause the students should be aware of how to read a literary book and have to be informed about the theoretical concepts and context we are covering in class before they start to read the book.

**Q: I never wrote a “reaction” essay. What is that, how can I prepare?**

A: One of the following weeks in April will be dedicated exclusively to this kind of writing and you will get all the necessary guidelines to make sure that you do a great job!