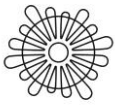
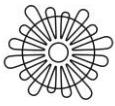


## Syllabus

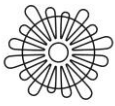
<b>Department</b>	Department of English				<b>Year</b>	2023/2024	
<b>Course</b>	American literature and popular culture - Questions of race				<b>ECTS</b>	3	
<b>Study programme</b>	Undergraduate program in English						
<b>Level of study programme</b>	<input checked="" type="checkbox"/> Undergraduate		<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"/> Double 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 type="checkbox"/> Winter	<input type="checkbox"/> I.	<input type="checkbox"/> II.	<input type="checkbox"/> III.	<input checked="" type="checkbox"/> IV.	<input type="checkbox"/> V.	
	<input checked="" type="checkbox"/> Summer	<input checked="" type="checkbox"/> VI.	<input type="checkbox"/> VII.	<input type="checkbox"/> VIII.	<input type="checkbox"/> IX.	<input type="checkbox"/> X.	
<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	L	15	S	<b>Internet sources for e-learning</b>		<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO
<b>Location and time of instruction</b>	Tuesday, room 157, 14-17h			<b>Language(s) in which the course is taught</b>			English, Croatian
<b>Course start date</b>	February 26 <sup>th</sup> , 2024			<b>Course end date</b>			Jun 6 <sup>th</sup> , 2024
<b>Enrolment requirements</b>	Students should be enrolled in 4 <sup>th</sup> or 6 <sup>th</sup> semester of the BA Program in English						
<b>Course coordinator</b>	Zlatko Bukač, Assistant Professor						
<b>E-mail</b>	zbukac@unizd.hr				<b>Office hours</b>	Fridays 11:00 – 12:00 and by appointment	
<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"/> Field work
	<input checked="" type="checkbox"/> Individual assignments		<input type="checkbox"/> Multimedia and network		<input type="checkbox"/> Laboratory	<input type="checkbox"/> Mentoring	<input checked="" type="checkbox"/> Other
<b>Learning outcomes</b>	<p>The course leads to the following learning outcomes:</p> <ul style="list-style-type: none"> <li>• Critically evaluate literary texts with their social, political, and cultural contexts</li> <li>• Analyse the representation of race in literature and other cultural products</li> <li>• Understand and use basic and advanced theoretical concepts of race and racism which influence literature's development</li> </ul>						
<b>Learning outcomes at the Programme level</b>	<p>After completing this course students will be able to:</p> <ul style="list-style-type: none"> <li>• Recognize and describe relevant concepts and ideas</li> <li>• Connect different approaches, perceptions, and knowledge through an interdisciplinary approach</li> </ul>						



		<ul style="list-style-type: none"> <li>• Apply critical and self-critical approach to presenting arguments</li> <li>• Apply and work within ethical principles in individual and group research</li> <li>• Consider specific aspects of diversity and multiculturalism</li> <li>• Assess the importance of work in the international context</li> <li>• Analyze the most important and most relevant theoretical approaches and terms in contemporary cultural and literary theory</li> </ul>			
<b>Assessment criteria</b>	<input checked="" type="checkbox"/> Class attendance	<input type="checkbox"/> Preparation for class	<input checked="" type="checkbox"/> Homework	<input type="checkbox"/> Continuous evaluation	<input type="checkbox"/> Research
	<input checked="" type="checkbox"/> Practical work	<input type="checkbox"/> Experimental work	<input checked="" type="checkbox"/> Presentation	<input type="checkbox"/> Project	<input type="checkbox"/> Seminar
	<input type="checkbox"/> Test(s)	<input type="checkbox"/> Written exam	<input type="checkbox"/> Oral exam	<input checked="" type="checkbox"/> Other: translation project and portfolio	
<b>Conditions for permission to take the exam</b>	Attendance, written assignments, final oral exam				
<b>Exam periods</b>	<input type="checkbox"/> Winter	<input checked="" type="checkbox"/> Summer	<input checked="" type="checkbox"/> Autumn		
<b>Exam dates</b>					
<b>Course description</b>	<p>This course will examine the significance of (primarily, but not exclusively) African American literature regarding its historical development as well as within contemporary and global contexts. This course aims to reexamine the representation of race and provide an insight into the development of this part of American literature which is concentrated on racial problems by also providing specific tools within the literary and cultural theory (such as cultural hegemony, postmodernism, deconstruction, discourse theory, structural racism, etc.).</p> <p>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 nation's role in racism, and, finally, problematizes the representation of race in a contemporary context.</p> <p>Regarding these notions, the course is consisted of two parts. The 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 of its development. The second part is the analysis of the representation of race regarding other product makers, different authors, corporations, the entertainment industry, and publishing houses such as graphic novels, popular culture, television shows, video games, etc.</p> <p>With the 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 analyze the representation of race in various cultural products.</p>				
<b>Course content</b>	<b>Lectures</b>				



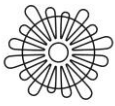
	<ol style="list-style-type: none"> <li>1. Introduction to course</li> <li>2. Defining race</li> <li>3. Identity theories, Harlem Renaissance, and the cultural legacy of <i>Uncle Tom's Cabin</i></li> <li>4. Stuart Hall and theory of representation, Du Bois and double consciousness</li> <li>5. Life and work of Toni Morrison</li> <li>6. Intersectionality, film theory of bell hooks</li> <li>7. Reading week</li> <li>8. Discourses of difference and postcolonial theory</li> <li>9. Superhero culture and American politics</li> <li>10. Citizenship theory in comic books</li> <li>11. Popular culture and representation of race (1)</li> <li>12. Popular culture and representation of race (2)</li> <li>13. Black hyper-masculinity in popular culture</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 to the course</li> <li>2. Dawson, Ashley. "Introduction" in: <i>Extreme Cities</i>, Verso, 2019, pp. 1-17</li> <li>3. Close reading of literary work (Coates, Ta-Nehisi. <i>Between the World and Me: Notes on the First 150 Years in America</i>)</li> <li>4. Close reading of literary work (Coates, Ta-Nehisi. <i>Between the World and Me: Notes on the First 150 Years in America</i>)</li> <li>5. Close reading of literary work (Coates, Ta-Nehisi. <i>Between the World and Me: Notes on the First 150 Years in America</i>)</li> <li>6. Preparing and writing essays</li> <li>7. Reading week</li> <li>8. Close reading of literary work (Coates, Ta-Nehisi. <i>Between the World and Me: Notes on the First 150 Years in America</i>)</li> <li>9. Close reading of a literary work (Claudia Rankine – <i>Citizen:An American Lyric</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 American Lyric</i>)</li> <li>12. Close reading of literary work (Jesmyn Ward – <i>Fire This Time</i>- selected chapters)</li> <li>13. Close reading of literary work (Jesmyn Ward – <i>Fire This Time</i>- selected chapters)</li> <li>14. Close reading (Ghassan Hage – <i>Is Racism an Environmental Threat</i>)</li> <li>15. Course recap</li> </ol>
<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. <i>Ain't I a woman?: Black women and feminism</i>. 1981.</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>• Regalado, Aldo J. "Modernity, Race and the American Superhero."</li> </ul>



	<p>Comics as Philosophy Ed. Jeff McLaughlin. Jackson: University Press of Mississippi, 2005: 84–99.</p> <ul style="list-style-type: none"> <li>• Rose, Gillian. Visual Methodologies: An Introduction to the Interpretation of Visual Materials. London: Sage Publication. 2001.</li> <li>• Said, Edward. Orientalism. Vintage. 1979.</li> <li>• Shohat, Ella. Notes on the “Post-colonial”. Social Texts No.31/32. Third World and Postcolonial Issues. 1992, pp. 99–113.</li> <li>• Smith, Philip and Alexander Riley. Cultural Theory: An Introduction, 2nd Edition. Hoboken, New Jersey: Wiley-Blackwell. 2008.</li> <li>• Woodward, Kath. Understanding Identity. Oxford University Press. 2002.</li> <li>• Young, Robert. Postcolonialism: a very short introduction. 2003. (selected parts)</li> </ul>
<p><b>Additional reading</b></p>	<ul style="list-style-type: none"> <li>• Mills, Sara. <i>Discourse</i>. London: Routledge. 2009</li> <li>• Morrison, Toni. Home. New York: Alfred A. Knopf. 2012.</li> <li>• Morrison, Toni. The Bluest Eye. Vintage. 1970.</li> <li>• Thurston, Baratunde. How to Be Black. New York: HarperCollins. 2012.</li> <li>• Packer, Z. Z. Drinking Coffee Elsewhere. Riverhead Books. 2003.</li> <li>• Southgate, Martha. Third Girl from the Left. Mariner Books. 2005.</li> <li>• James Baldwin – The Fire Next Time</li> <li>• Ralph Ellison – Invisible Man</li> <li>• Jesmyn Ward – The Fire This Time: A New Generation Speaks about Race</li> <li>• Berlant, Lauren. The Queen of America goes to Washington City: Essays on Sex and Citizenship. London, Duke University Press. 1996. (selected parts)</li> <li>• Hall, Stuart. "The Spectacle of the Other", Representation: Cultural representations and signifying practices. Thousand Oaks, CA: Sage. 1997, pp. 225–257.</li> <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> </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>  <i>How Ta-Nehisi Coates's letter to his son about being black in America became a bestseller</i></p>



	<p><a href="http://www.theguardian.com/books/2015/sep/20/ta-nehisi-coates-interviewbetween-the-world-and-me-black-america">http://www.theguardian.com/books/2015/sep/20/ta-nehisi-coates-interviewbetween-the-world-and-me-black-america</a></p> <p><i>Writers Like Me</i> by Martha Southgate</p> <p><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></p> <p><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>					
Assessment criteria of learning outcomes	Final exam only					
	<input checked="" type="checkbox"/> Final written exam		<input checked="" 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 exam	<input checked="" type="checkbox"/> Practical work <input checked="" type="checkbox"/> other forms
Calculation of final grade	<p>Written weekly assignments (3 written assignments) = average grade from 3 weekly assignments = <b>30% of the final grade</b></p> <p>Final essay = <b>20% of the final grade</b></p> <p>Final oral exam = <b>40% of the final grade</b></p> <p>Attendance = <b>10% of the final grade</b></p> <p>Additional guidelines for writing weekly assignments and the final paper will be available during the course.</p>					
Grading scale	>60		% Failure (1)			
	60-70		% Satisfactory (2)			
	70-80		% Good (3)			
	80-90		% Very good (4)			
	90-100		% Excellent (5)			
Course evaluation procedures	<p><input checked="" type="checkbox"/> Student evaluations conducted by the University</p> <p><input type="checkbox"/> Student evaluations conducted by the Department</p> <p><input type="checkbox"/> Internal evaluation of teaching</p> <p><input checked="" type="checkbox"/> Department meetings discussing quality of teaching and results of student evaluations</p> <p><input type="checkbox"/> Other</p>					
Note /Other	<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.”</p> <p>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. [...]”</p> <p>Any act constituting a violation of academic honesty is ethically prohibited. This includes, but is not limited to:</p> <ul style="list-style-type: none"> <li>- various forms of fraud such as the use or possession of books, notes, data, electronic gadgets or other aids during examinations, except when permitted;</li> <li>- 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.</li> </ul> <p>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>
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	<p>This course uses the Merlin system for e-learning, so students are required to have an AAI account. <i>/delete if necessary/</i></p>
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