INGL 3109: PERSONAL IDENTITY: THE LITERATURE OF GROWING UP

Prerequisites, co-requisites and other requirements: None

Course Description: The study of the theme of growing up and initiation into life. Readings will be in fiction which deals with the varying ways in which young men and women acquire identity and maturity.

Number of hours/credits: 45 (3 hours/week) / 3 credits.

Learning objectives:

At the end of the course, students should:

1. Have a thorough knowledge of the texts they read in relation to the overall narrative content, strategies, and effects of each text

2. Be able to present the insights into the process of growing up stimulated by the course in clear prose, whether as short oral reports or as discussion points raised in online discussion

3. Know some basics about the historical and social background of the texts

4. Know the origins and historical development of the novel as a genre

5. Understand the social and historical factors that affect the *bildungsroman*.

6. Analyze critically all the texts

7. Discuss the themes and social commentary often underlying the texts

8. Know the relationship between novels and films of growing up

9. Understand the effect of popular culture, current events, and social issues in molding the works discussed

10. Compose and deliver an oral report that will help build both oral skills in English and the ability to focus on one topic while referring to specific textual examples

11. Write essays on and understand the basic elements of academic writing and

scholarship. Be able to compile bibliographies with the professor's help.

12. Know and be able to use the basic research resource, such as the Seminar Room (a closed collection), the main Lázaro library (an open collection), and electronic sources, such as literary databases, for delving more deeply into the subject.

Outline of content and time distribution:

Around minimum 8 classes in real time interspersed with asynchronous forums

The themes this semester will be 3:

1. The development of an artist.

2. The engendering of youth into a gender identity/ identification

3. Gender violence

Mode: ONLINE

Topic	In class-room (presen-cial)	100 percent online
Course introduction. Introduction to the LMS platform & YouTube viewing, samples of lecture videos by professor and the correspondence between class and online participation for hybrid sections. Introduction to and practice with online databases like Project Muse.		Online Synchronous
The artist as protagonist. A text will be twinned with a film to see how art transforms life.		Online Synchronous
Jane Austen Pride and Prejudice/ Becoming Jane		Online Synchronous

Louisa May Alcott Little Women / Movie/ https://www.biography.com/news/meet-the-real-life-family-behind-little-women https://www.imdb.com/video/vi106693145?playlistId=nm0017301&ref_=nm_pr_ov_vi	Online synchronous
George Eliot. *Daniel Deronda*	Online synchronous / Online Asynchronous
Thomas Hardy. *Tess of the Durbervilles*	
Ian Mc Ewan, *The Atonement*	Online Asynchronous / Online asynchronous
Ben Mezrich *The Accidental Billionaires.*	
Film: *The Social Network*	Online Synchronous / Online Asynchronous
Elif Shafak *4 Daughters of Eve*	
PL Travers *Saving Mr. Banks.* http://moisite1.ucoz.ru/Travers_P-Mary_Poppins.pdf	Online asynchronous / Online Asynchronous
Creating Winnie the Pooh	
Film: *Saving Christopher Robin.*	Online synchronous / Online Synchronous
Creating Peter Pan	
Film: *Finding Never Land*	Online synchronous / Online Synchronous
Creating Peter Rabbit	
Film: *Miss Potter*	Online synchronous / Online Synchronous
Growing up Caribbean	Online Asynchronous
Jamaica Kincaid, *Annie John*	
Paule Marshall, *Brown Girl, Brownstones*	Online asynchronous / Online Asynchronous

			Online asyn-chro-nous All 3
ORAL REPORTS FOR LAST 3 CLASSES			
ORAL REPORTS FOR LAST 3 CLASSES		3 in class	Online Online Asyn-chro-nous Asyn-Synchronous
ORAL REPORTS FOR LAST 3 CLASSES		3 in class	Online Syn-chro-nous
		3 in class	Online asyn-chro-nous
		3 in class	Online syn-chro-nous
		3 in class	Online Syn-chro-nous
		3 in class	Online Syn-chro-nous
		45 (9 online) – al-lowed online com-po-nent	45 hrs 15 clas-ses online 6 clas-ses asynch;

		<u>10</u> <u>synch.</u>
		45 hours. 9 synchro- nous

Instructional methods:

Real time / *Online class, with few asynchromous—For each class, the following will be available online:*

1. Class discussion. Discussion taped
2. Links on the biography of the author, and a few relevant articles.
3. Further videos on films or discussions further enhancing understanding.

The lecture will be in real time on the blu button Classroom on Moodle or in video form. It will be interspersed with information videos, article segments discussed in detail. The class will meet in person weeks interspersed with online classes for lectures, film viewing, or discussing texts and critical articles, which each student does on his/her own, while logging in to the classroom site. Attendance will be given only if the student posts the required responses for each online class. A few classes will be asynchronous—that is, students can log in at their convenience and participate in the forums.

Resources and Equipment Required:

For both the online components of face-to-face modalities, as well as the hybrid courses, a TV/VCR or TV/DVD will be used for several class sessions to view selected film versions. Other required resources include Facebook, LABCAD, and Moodle (acquired by UPR). Students are required to have computers. They can also use institutional computers.

Computers or mobile devices, UPR email, access to the virtual, institutional learning management system, access to UPR journal database and library. Skype and FB account for consultation.

Grading system:

The cumulative grade (A, B, C, D, F) will represent the aggregate of:
- Attendance & Discussion facilitating/interpreting/responding to text (each student speaks in every class and typed online responses are kept on file for periodic evaluation): 40%
- Oral reports in a 15-minute presentation each (two per student in the semester)-- 1 textual, 1 summary of a critic: 30%
- Term papers or 2 take-home essays: 30%
  Total: 100%

Method of Verification:

UPR Policies: The University of Puerto Rico prohibits discrimination based on sex, sexual orientation, and gender identity in any of its forms including that of sexual harassment. According to the Institutional Policy Against Harassment at the University of Puerto Rico, Certification Num. 130, 2014-2015 from the Board of Governors, any student subjected to acts constituting sexual harassment, must turn to the Office of the Student Ombudsperson (procuradora), the Office of the Dean of Students, and/or the Coordinator of the Office of Compliance with Title IX for an orientation and/or a formal complaint.

Acomodo razonable: Según la Ley de Servicios Educativos Integrales para Personas con Impedimentos, todo estudiante que requiera acomodo razonable deberá notificarlo al profesor el primer día de clase. Los estudiantes que reciban servicios de Rehabilitación Vocacional deben comunicarse con el (la) profesor(a) al inicio del semestre para planificar el acomodo razonable y el equipo de asistencia necesario conforme a las recomendaciones de la Oficina de Servicios a Estudiantes con impedimentos (OSEI) del Decanato de Estudiantes. También aquellos estudiantes con necesidades especiales de algún tipo de asistencia o acomodo deben comunicarse con el (la) profesor(a). Si un alumno tiene una discapacidad documentada (ya sea física, psicológica, de aprendizaje o de otro tipo, que afecte su desempeño académico) y le gustaría solicitar disposiciones académicas especiales, éste debe comunicarse con la Oficina de Servicios a Estudiantes con Impedimentos (OSEI) del Decanato de Estudiantes, a fin de fijar una cita para dar inicio a los servicios pertinentes.

Integridad académica: La Universidad de Puerto Rico promueve los más altos estándares de integridad académica y científica. El Artículo 6.2 del Reglamento General de Estudiantes de la UPR (Certificación Núm. 13, 2009-2010, de la Junta

de Síndicos) establece que "la deshonestidad académica incluye, pero no se limita a: acciones fraudulentas, la obtención de notas o grados académicos valiéndose de falsas o fraudulentas simulaciones, copiar total o parcialmente la labor académica de otra persona, plagiar total o parcialmente el trabajo de otra persona, copiar total o parcialmente las respuestas de otra persona a las preguntas de un examen, haciendo o consiguiendo que otro tome en su nombre cualquier prueba o examen oral o escrito, así como la ayuda o facilitación para que otra persona incurra en la referida conducta". Cualquiera de estas acciones estará sujeta a sanciones disciplinarias en conformidad con el procedimiento disciplinario establecido en el Reglamento General de Estudiantes de la UPR vigente.

Reasonable accommodation:

Students receiving Vocational Rehabilitation services should contact the professor at the beginning of the semester to plan the reasonable accommodation and necessary assistance equipment in accordance with the recommendations of the Office of Student Affairs. Also those students with special needs that require some kind of assistance or accommodation should contact the professor. (Law 51)

Title IX:
"La Universidad de Puerto Rico prohíbe el discrimen por razón de sexo y género en todas sus modalidades, incluyendo el hostigamiento sexual. Según la Política Institucional contra el Hostigamiento Sexual en la Universidad de Puerto Rico, Certificación Núm. 130, 2014-2015 de la Junta de Gobierno, si un estudiante está siendo o fue afectado por conductas relacionadas a hostigamiento sexual, puede acudir ante la Oficina de Procuraduría Estudiantil, el Decanato de Estudiantes o la Coordinadora de Cumplimiento con Título IX para orientación y/o presentar una queja".

Academic integrity:

Academic honesty
According to article 6.2 of the Student Code of Conduct, all forms of academic dishonesty will be subject to disciplinary sanctions. Academic dishonesty is defined as: "Any form of dishonesty or lack of academic integrity, including, but not limited to, fraudulent actions, obtaining grades or academic degrees using false or fraudulent simulations, copy all or part of the academic work of another person, totally or partially plagiarize the work of another person, copy totally or partially the answers of another person to the questions of an examination, making or obtaining that another takes in his name any test or oral or written examination, as well as the help or facilitation so that another person incurs in said behavior. "
Student Code of Conduct, University of Puerto Rico, December 2010

To ensure the integrity and security of user data, all hybrid and distance courses must be offered through the institutional learning management platform, which uses secure connection and authentication protocols. The system authenticates the user's identity using the username and password assigned to their institutional account. The user is responsible for keeping secure, protecting, and not sharing his/her password with other people.

Ethics and plagiarism policy

The UPR and its faculty are committed to maintaining the highest standards of integrity and academic honesty. The student is responsible for complying with the provisions of the General Student Regulations of the UPR on this matter. When presenting your work you should avoid conduct that results in plagiarism or academic dishonesty. Upon identifying this type of action in a student for the first time, the teacher will meet with the student to discuss the incident and assign new work. If the student does not complete the new assignment and/or repeats the dishonest behavior, there may be consequences for the student, ranging from not passing the course to being suspended or expelled from the institution. Before submitting the first written or oral assignment, the definition of plagiarism, ways to avoid it, and correct documentation for academic work will be discussed.

Bibliography

Secondary sources and criticism:

Bhattacharjee, S. "The Insurgent Invasion of Anti-Colonial Idols in Late-Victorian Literature: Richard Marsh and F. Anstey." English Literature in Transition, 1880-1920, vol. 61 no. 1, 2018, pp. 66-90. Project MUSE, muse.jhu.edu/article/679213.

Bushnell, Jack. The Daughter's Dilemma: Family Process and the Nineteenth-Century Domestic Novel (Book Review). *Configurations* 2.1, 1994. (205-207).

Campbell, J. "Bluebeard and the Beast: The Mysterious Realism of Jane Eyre." Marvels & Tales, vol. 30 no. 2, 2016, pp. 234-250. Project MUSE, muse.jhu.edu/article/655149.

Cox, J. N. "Recent Studies in the Nineteenth Century." SEL Studies in English Literature 1500-1900, vol. 56 no. 4, 2016, pp. 925-973. Project MUSE, doi:10.1353/sel.2016.0043

Han, C. S. "The Art of Adapting Victorian Literature, 1848–1920: Dramatizing Jane Eyre, David Copperfield, and The Woman in White by Karen E. Laird (review)." Victorian Studies, vol. 59 no. 3, 2017, pp. 508-509.

Jane Austen Information page. Pemberley.com. The Republic of Pemberley, 2004-2011. <http://www.pemberley.com/janeinfo/janeinfo.html>."

Kingston, Maxine Hong. "The Angle We're Joined At" *Transition* 71, (1996): 142-57. <http://falcon.jmu.edu/~ramseyil/kingston.htm>.

Kortenaar, Neil ten. *Self, Nation, Text in Salmon Rushdie's Midnight's Children.* Montreal: McGill-QMorse, D.D. "Those Wild Yorkshire Girls: Body, Place, and History in the Brontës' Lives and Art". Victorian Review, Volume 42, Number 2, Fall 2016, pp. 243-250 (Article). https://biblioteca.uprrp.edu:2196/article/676266

Niebylski, Dianna C. "Heartburn, Humor and Hyperbole in 'Like Water for Chocolate.'" *Performing Gender and Comedy: Theories, Texts and Contexts*. Ed. Shannon Hengen. Ontario: Gordon and Beach Publishers, 1998.

Perkins, Wendy. "Like Water for Chocolate: Magical Realism in 'Like Water for Chocolate.'" *Literature of Developing Nations for Students*. Ed. Marie Rose Napierkowski. Vol. 5 Detroit: Gale, 1998. eNotes.com. January 2006. 18 August 2006. <http://www.enotes.com/like-water/7752>.

Reder, Michael, ed. *Conversations with Salman Rushdie.* Jackson: University Press of Mississippi, 2000.

Rushdie, Salman. *Imaginary Homelands*. New York: Granta Books, 1991.

Salman Rushdie: The Official website. Randomhouse.com. <http://www.ran-domhouse.com/rhpg/features/salmanrushdie/>.

Said, Edward. *Culture and Imperialism*. New York: Knopf, 1993.

Sanga, Jaina C. *Salman Rushdie's Postcolonial Metaphors*. Westport, Connecti-cut: Greenwood Press, 1964.

Schaefer, Claudia. *Textured Lives: Women, Art, and Representation in Modern Mexico.* Tucson: University of Arizona Press, 1992.

Schaffer, T. "Recent Studies in the Nineteenth Century." SEL Studies in English Literature 1500-1900, vol. 57 no. 4, 2017, pp. 887-922. Project MUSE, doi:10.1353/sel.2017.0039

Scholl, L. *Hunger Movements in Early Victorian Literature: Want, Riots, Migra-tion*. London and New York: Routledge, 2016, https://biblioteca.up-rrp.edu:2137/article/514647/pdf

Ray, Joan Klingel. "Do Elizabeth and Darcy really improve 'on acquaintan-ce'?" *Persuasions: The Jane Austen Journal*, vol. 35, 2013, p. 34+. *Gale Academic OneFile*, https://biblioteca.uprrp.edu:2058/apps/doc/A370031580/AONE?u=upr-piedras&sid=AONE&xid=e9924377. Accessed 24 Apr. 2020
Atonement by Ian Mc Ewan

Hamilton, Christopher. "Guilt and Original Sin." *Interdisciplinary Literary Studies*, vol. 16 no. 2, 2014, p. 307-325. *Project MUSE* muse.jhu.edu/article/554073.

Ofer, Dalia. "Intellectuals in the Warsaw Ghetto: Guilt, Atonement, and Beyond." Journal of Jewish Identities, vol. 1 no. 2, 2008, p. 7-28. Project MUSE, doi:10.1353/jji.0.0020.

Weston, Elizabeth. "Resisting Loss: Guilt and Consolation in Ian McEwan's Atonement." Journal of Modern Literature, vol. 42 no. 3, 2019, p. 92-109. Project MUSE muse.jhu.edu/article/729781.

Daniel Deronda by George Eliot

Paris, B. J. (2002). Daniel Deronda and Gwendolen Harleth: A therapeutic relationship? The Journal of the American Academy of Psychoanalysis, 30(1), 99-122. doi:10.1521/jaap.30.1.99.21987

Thierauf, D. (2017, Fall). Daniel Deronda, marital rape, and the end of reproduction. Victorian Review, 43(2), 247-269. doi:10.1353/vcr.2017.0034

Erika M. Lebron Laureano, Jaen M. Melendez Rodriguez, Marcos I. Roche Miranda, Rebeca Santiago Rodriguez

Project Muse for all journal articles between 1980 to date on all texts will be discussed in group work.

.