



FACULTADE DE FILOLOXÍA
DEPARTAMENTO DE FILOLOXÍA INGLESA

Literatura Norteamericana 1

Patricia Fra López

GUÍA DOCENTE E MATERIAL DIDÁCTICO

2011/2012

GUÍA DOCENTE



LITERATURA NORTEAMERICANA 1

DRA. PATRICIA FRA LÓPEZ

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1. DATOS DESCRIPTIVOS DE LA MATERIA

Asignatura: *Literatura Norteamericana 1*

Código: G5061324

Tipo de Asignatura: Obligatoria

Ciclo: 2º ciclo

Curso en el que se imparte: 3º curso del Grao en Lingua e Literatura Inglesas

Nº créditos: 6 créditos (150 horas)

Duración: Cuatrimestral (2º cuatrimestre)

Idioma en el que se imparten las clases: INGLÉS

Prerrequisitos:

- 1) Hábito e interés por la lectura;
- 2) Es conveniente que se conozcan unas normas básicas del análisis literario de textos
- 3) Se recomienda un conocimiento de nivel medio (B2) de inglés escrito y hablado, con capacidad de comprensión y de expresión oral y escrita

3. PROFESORA QUE IMPARTE LA MATERIA

Dra PATRICIA FRA LÓPEZ (coordinadora)

HORARIO DE TUTORÍAS 1º cuatrimestre:

Lunes, de 11:00 a 13:00 horas

Miércoles, de 11:00 a 14:00

De 16:30 a 17:30

HORARIO DE TUTORÍAS 2º cuatrimestre:

Martes, de 11:00 a 12:00 horas

De 13:00 a 14:00

Miércoles, de 11:00 a 12:00

De 13:00 a 14:00

De 16:30 a 18:30

Lugar: Despacho 311. 3º planta. Facultade de Filoloxía.

☎ 881811854

@ patricia.fra@usc.es

① Te animo a que utilices las tutorías para aclarar problemas o dudas en relación al desarrollo de la materia. Un método eficaz para asegurarte un lugar preferente en las tutorías es enviarme un email antes, a la dirección de correo electrónico que aparece en esta guía docente

2. CONTEXTUALIZACIÓN DE LA MATERIA EN EL PLAN DE ESTUDIOS

I. Bloque formativo en el que ha de encuadrarse la materia: Literatura y Cultura.

II. Esta materia ahondará aspectos de la literatura de los Estados Unidos de Norteamérica ya esbozados en la *Introducción á Literatura Norteamericana*. Al final del curso habrás obtenido un “mapa” de la literatura norteamericana del siglo XIX que te permitirá contextualizar socio-culturalmente sus movimientos, obras y autores más representativos.

III. Se trata de una materia de carácter sustantivo que te permitirá familiarizarte con las manifestaciones –autores y obras– más relevantes de la historia de la literatura norteamericana desde sus orígenes hasta finales del siglo XIX, y te capacitará para encuadrarlas en el contexto social, cultural y político en el que tuvieron lugar. Aprenderás a adoptar una actitud crítica sobre el desarrollo de la literatura y de otros textos artísticos en los Estados Unidos, entendiendo cómo el contexto histórico ha influido en su producción. También serás capaz de relacionar la producción literaria con otras manifestaciones artísticas y culturales, así como con el pensamiento dominante en cada momento.

Los conocimientos de esta asignatura te permitirán abordar el estudio de períodos, géneros literarios, autores y obras concretos en años posteriores y en otras asignaturas de literatura porque dispondrás ya de una panorámica que te ayudará a enmarcarlos y a profundizar en ellos.

Además, reforzarás las herramientas y estrategias anteriormente aprendidas sobre cómo se comenta un texto literario, y la actitud crítica y filológica que has de adoptar ante el mismo. Estas destrezas podrás emplearlas en el futuro en tareas de edición, revisión de textos, comentario crítico de los mismos, etc. Se trata de que te familiarices con un vocabulario y unas prácticas que te capacitarán para aproximarte a cualquier manifestación cultural desde un punto de vista analítico y crítico.

3. OBJETIVOS DE LA MATERIA

OBJETIVOS

- Proporcionar al estudiante con conocimientos sobre la literatura norteamericana del siglo XIX, incluyendo la obra de ficción de algunos de sus escritores más representativos, tanto en relato breve como en poesía.
- Aprender a relacionar la producción literaria de un determinado período con el contexto social, cultural y político en el que tuvo lugar.
- Familiarizar al estudiante con la lectura y la escritura críticas de textos de la literatura norteamericana, proporcionándole los instrumentos y métodos filológicos adecuados a tal fin.

COMPETENCIAS

- Dominio de los registros culturales utilizados en la literatura en Norteamérica desde el establecimiento de las colonias hasta finales del siglo XX.
- Fomentar la capacidad de relacionar la literatura con otros textos artísticos y con el contexto social, cultural y político en el que tuvo lugar.
- Dominio de las técnicas utilizadas para el análisis de textos, no sólo de literatura norteamericana, sino textos artísticos y culturales
- Capacidad de organizar las ideas, realizar un desarrollo coherente de las mismas, fomento de la discusión y defensa de las diferentes interpretaciones de los textos mediante el análisis detallado de relatos/poemas concretos, capacidad de síntesis. Fomentar el trabajo en grupo.
- Conocer y aplicar de forma práctica las competencias adquiridas con esta materia en relación a los distintos ámbitos del mundo laboral (docente, editorial, cultural, etc.), por medio de la elaboración y presentación oral y escrita de trabajos.

4. CONTENIDOS DE LA MATERIA

DESCRIPTOR:

Estudio histórico y filológico de los principales movimientos, autores y obras de la literatura norteamericana

TEMARIO ①②③④⑤⑥⑦⑧⑨

① EL ROMANTICISMO Y EL RENACIMIENTO DE NUEVA INGLATERRA (1820-1865)

② EDGAR ALLAN POE: *Selected Tales*

③ NATHANIEL HAWTHORNE: *The Scarlet Letter*

④ WALT WHITMAN & EMILY DICKINSON (selection of poems)


⑤ REALISMO; NATURALISMO; LOCAL COLOR WRITING (1865-1905)






⑥ MARK TWAIN: *The Adventures of Huckleberry Finn*



⑦ THEODORE DREISER: *Sister Carrie*

⑧ KATE CHOPIN: *The Awakening*

⑨ EDITH WHARTON: *The House of Mirth*

 Esta asignatura está dividida en 9 temas que tienen un grado semejante de dificultad.




He destacado la importancia de establecer relaciones entre los distintos períodos histórico- literarios por medio de flechas:  . Además, mediante los símbolos    se indica la conveniencia de que se tomen notas de nociones ya estudiadas o de las que se están mencionando en clase

Esta señal marca los aspectos más relevantes de cada tema.  Con este símbolo señalaré los objetivos generales y específicos que se esperan conseguir en cada tema. El símbolo  marca las lecturas obligatorias y también los textos opcionales, a tener en cuenta para los trabajos.

1 2 3 4 5 6 7 8 9

1 EL ROMANTICISMO Y EL RENACIMIENTO DE NUEVA INGLATERRA (1820-1865) [5 clases]

OBJETIVOS CONCRETOS

- I.    Exploraremos las circunstancias históricas de la [*American Renaissance*](#), período caracterizado por la expansión territorial de la nación, por el debate sobre la religión, el progreso, la democracia.
- II. ▲ Influencia del movimiento romántico en la creación de una literatura típicamente norteamericana, reflejada en la temática y en el desarrollo de géneros como la narrativa breve.
- III. ▲ Influencia de los cuentos populares europeos adaptados a la realidad norteamericana. Influencia de la literatura gótica [lo misterioso, la violencia, la anormalidad psicológica, la muerte]
⇒ Charles Brockden Brown
- IV. ▲ El [Transcendentalismo](#)
 - Definición; características principales, autores más representativos (Ralph Waldo EMERSON, Henry David THOREAU, Margaret FULLER)
 - Reacción de Poe y otros autores

HERRAMIENTAS CONCRETAS

Los temas 1 & 5, de contextualización literaria, servirán para repasar aspectos teóricos del Realismo, Naturalismo y Romanticismo en literatura, y también para revisar las técnicas que se utilizaban en cada uno de estos movimientos para diseñar personajes, acontecimientos, tramas, etc. En el aula virtual de la asignatura colgaremos las presentaciones, enlaces a páginas web, y/o bibliografía pertinente para el estudio del contexto.

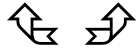
1 **Calendario:**

Orisse's Edgar Allan Poe Pages. 08 February
2006 <<http://www.poedecoder.com/Orisse/quote.php>>

Literatura norteamericana 1

martes	miércoles	jueves
31 ● TEMA 1: American Renaissance/ Romanticism	1 ● TEMA 1: American Renaissance/ Romanticism	2 ● Interactiva CLIS 01: UNIT 1 ● Interactiva CLIS 02: UNIT 1 ● Interactiva CLIS 03: UNIT 1
7 ● UNIT 1: Am Renaissance/ Romanticism	8 ● TEMA 2: EDGAR ALLAN	9 ● Interactiva CLIS 01: UNIT 2 ● Interactiva CLIS 02: UNIT 2 ● Interactiva CLIS 03: UNIT 2
14 ● UNIT 2: POE	15 ● UNIT 2: POE	16 ● Interactiva CLIS 01: UNIT 2 ● Interactiva CLIS 02: UNIT 2 ● Interactiva CLIS 03: UNIT 2
21	22 ● TEMA 3: NATHANIEL HAWTHORNE	23 ● Interactiva CLIS 01: UNIT 3 ● Interactiva CLIS 02: UNIT 3 ● Interactiva CLIS 03: UNIT 3
28 ● TEMA 3: NATHANIEL HAWTHORNE	29 ● TEMA 3: NATHANIEL HAWTHORNE	1 ● Interactiva CLIS 01: UNIT 3 ● Interactiva CLIS 02: UNIT 3 ● Interactiva CLIS 03: UNIT 3


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2 [EDGAR ALLAN POE](#)



LECTURAS OBLIGATORIAS

 "[Ligeia](#)" In *The Works of the Late Edgar Allan Poe* (1850)


 "[The Masque of the Red Death](#)" In *The Works of the Late Edgar Allan Poe* (1850), pp. 339-345

 "[The Black Cat](#)" From *Tales* (1845), pp. 37-46

 "[The Raven](#)" poem (1845).

 "[The Philosophy of Composition](#)" essay (1846).

LECTURAS OPCIONALES

 "[The Tell-Tale Heart](#)" (story) Reading copy.

 "[The Murders in the Rue Morgue](#)" From *Tales* (1845), 116-150








 "[William Wilson](#)" From *Tales of the Grotesque and the Arabesque*, vol 1, 27-57.

 "[The Poetic Principle](#)" (essay) In *The Works of Edgar Allan Poe*, 1850, vol 3: 1-20

OBJETIVOS GENERALES

- I. ▲ Breve repaso biográfico. Conexión entre [biografía](#) y obra

- II. ▲ Fases de su obra. Tipos de obras
- III. ▲ Temas. Influencias literarias
- IV. ▲ Análisis de los relatos, del poema y del ensayo

TEMAS DE TRABAJO RECOMENDADOS	
  	NARRADOR
  	PERSONAJES
  	INFLUENCIA DE LA LITERATURA GÓTICA
  	POE ON WRITING

REFERENCIAS

EDGAR ALLAN POE

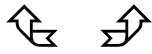
- AUERBACH, Jonathan *The Romance of Failure: First-Person Fictions of Poe, Hawthorne and James* New York: Oxford UP, 1989 [82(73).09 AUE-1]
- BLOOM, Harold, ed. *The Tales of Poe: Modern Critical Interpretations* New York: Chelsea House, 1987 [82(73).09 BLO-10]
- HAYES, Kevin J. *The Cambridge companion to Edgar Allan Poe* Cambridge: Cambridge UP, 2002 [82(73).09 HAY 1]
- KENNEDY, J. Gerald *Poe, death, and the life of writing*. New Haven: Yale University Press, 1987 [82(73).09 KEN-1]
- LEE, A. Robert, ed. *Edgar Allan Poe: the design of order*. London: Vision, 1987 [82(73).09 LEE-2]
- LEVINE, Susan & Stuart Levine (eds) *The Short fiction of Edgar Allan Poe: an annotated edition* Urbana: U of Illinois P, 1990 [82 POE-4]
- MAY, Charles E. *Edgar Allan Poe: A Study of the Short Fiction*. Boston: Twayne, 1991 [82(73).09 MAY-1]
- PAHL, Dennis *Architects of the Abyss: The Indeterminate Fictions of Poe, Hawthorne and Melville*. Columbia: U of Missouri P, 1989 [82(73).09 PAH 1]
- PEEPLER, Scott: *Edgar Allan Poe Revisited*. New York: Twayne, 1998. [82(73).09 PEE-1]
- SILVERMAN, Kenneth, ed. *New Essays on Poe's Major Tales*. Cambridge: Cambridge UP, 1993. [82(73).09 SIL-1]
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1 Calendario:

February 2012

martes		miércoles		jueves	
	31		1		2
•UNIT 1: Am Renaissance/ Romanticism		•UNIT 1: Am Renaissance/ Romanticism		•Interactiva CLIS 01: UNIT 1 •Interactiva CLIS 02: UNIT 1 •Interactiva CLIS 03: UNIT 1	
	7		8		9
•UNIT 1: Am Renaissance/ Romanticism		•UNIT 2: POE		•Interactiva CLIS 01: UNIT 2 •Interactiva CLIS 02: UNIT 2 •Interactiva CLIS 03: UNIT 2	
	14		15		16
•UNIT 2: POE		•UNIT 2: POE		•Interactiva CLIS 01: UNIT 2 •Interactiva CLIS 02: UNIT 2 •Interactiva CLIS 03: UNIT 2	
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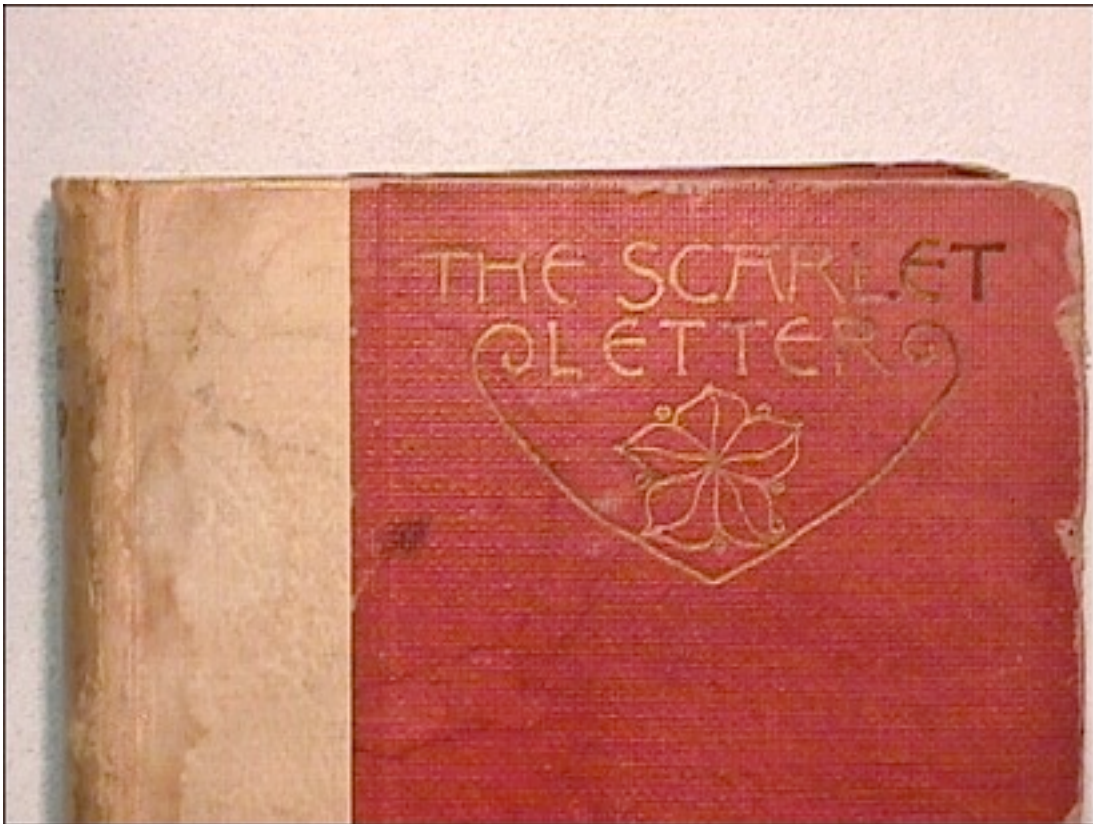


3 [NATHANIEL HAWTHORNE](#)

LECTURAS OBLIGATORIAS



The Scarlet Letter



Cover of 1892 edition of *The Scarlet Letter* published by the Riverside Press in Cambridge

LECTURAS COMPLEMENTARIAS



The House of the Seven Gables



"Young Goodman Brown"

OBJETIVOS CONCRETOS

- I. ▲ Estudiaremos la figura de Nathaniel Hawthorne en su contexto en la literatura norteamericana.
- ⇨ Haremos referencia a la crítica del pasado en su literatura (“My Kinsman, Major Molineux”).
- II. ▲ Analizaremos el texto y el contexto de *The Scarlet Letter* en la literatura norteamericana.
- ⇨ “Interactive approach”: Ejercicios de comprensión textual y contextual
 - ⇨ “Salem in 1690”: Historical context for Hawthorne’s text
 - ⇨ Temas.

POSIBLES TEMAS DE TRABAJO

   **NARRADOR**

   **PERSONAJES**

   **IMPORTANCIA DEL CONTEXTO**

   **SÍMBOLOS/ ALEGORÍAS**



REFERENCIAS BIBLIOGRÁFICAS Y ONLINE

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- BLOOM, Harold, ed. *Nathaniel Hawthorne: Modern Critical Views*. New York: Chelsea House, 1986 [82(73).09 BLO 7]
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- IDOL, John L. & JONES, BUFORD, eds. *Nathaniel Hawthorne: the contemporary reviews* Cambridge: Cambridge UP, 1994 [82(73).09 IDO-1]
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- MCCALL, Dan *Citizens of somewhere else : Nathaniel Hawthorne and Henry James* Ithaca : Cornell UP, 1999 [82(73).09 MAC.D-2]

Nathaniel Hawthorne/ *The Scarlet Letter*. © 2001 University of Wisconsin--Milwaukee --
 URL: <http://www.uwm.edu/Library/special/exhibits/clastext/clspg143.htm>
 Last edited on Friday, October 9, 2001.

POSIBLES TEMAS PARA LOS TRABAJOS

   **WHITMAN:**

- a) el contexto cultural y su influencia en la poesía de Whitman;
- b) Rasgos de modernidad en "Song of Myself"

   **DICKINSON:**

- a) Analizar la concepción de la mujer escritora
- b) Comparar la obra de Dickinson con la poesía de Bradstreet, desde una perspectiva feminista

   **WHITMAN & DICKINSON:** Análisis de la evolución de ambos poetas. <<http://www.classroomelectric.org/volume1/belasco/introduction.htm>>

THOMPSON, Gary Richard *The Art of authorial presence: Hawthorne's provincial tales* Durham: Duke UP, 1993 [82(73).09 THOM-1]

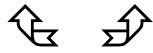
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February 2012 & March 2012

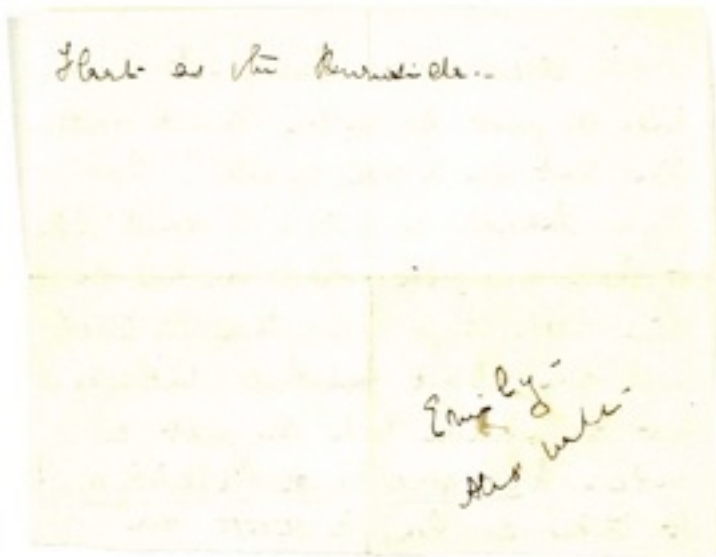
21	22	23
HOLIDAY	• UNIT 3: HAWTHORNE	• Interactiva CLIS 01: UNIT 3 • Interactiva CLIS 02: UNIT 3 • Interactiva CLIS 03: UNIT 3
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• UNIT 3: HAWTHORNE	• UNIT 3: HAWTHORNE	• Interactiva CLIS 01: UNIT 3 • Interactiva CLIS 02: UNIT 3 • Interactiva CLIS 03: UNIT 3


6
• UNIT 3: HAWTHORNE

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4 WALT WHITMAN & EMILY DICKINSON



 "Song of Myself"; "When Lilacs Last in the Dooryard Bloom'd"; "O, Captain, my Captain!"; "I Hear America Singing",



“Selection of Poems: “It was not death, for I stood up”; “I Felt a Funeral, in my Brain”



BIBLIOGRAFÍA DE REFERENCIA

WALT WHITMAN

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- BRADLEY, Sculley and H.W. BLODGETT, eds. *Leaves of Grass: A Norton Critical Edition*. New York: Norton, 1973. F.B 5681 A; F.B 5681 B; F.B 5681 C; F.B 5681 D; F.B 5681 E; F.B 5681 F; F.B 5681 G; F.B 5681 H
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EMILY DICKINSON

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- DOBSON, Joanne *Dickinson and the Strategies of Reticence: The Woman Writer in Nineteenth Century America*. Bloomington: Indiana UP, 1989. [82(73).09 DOB 1]
- EBERWEIN, J. Donahue *Dickinson: Strategies of Limitation*. Amherst: U of Massachusetts P, 1985. [82(73).09 EBE 1]
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- SMITH, Martha Nell *Rowing in Eden: Rereading Emily Dickinson*. Austin: U of Texas P, 1992. [82(73).09 SMIT 1]
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1 Calendario:

marzo 2012		
martes	miércoles	jueves
●UNIT 3: HAWTHORNE 28	●UNIT 3: HAWTHORNE 29	● Interactiva CLIS 01: UNIT 3 ● Interactiva CLIS 02: UNIT 3 ● Interactiva CLIS 03: UNIT 3 1
●UNIT 3: HAWTHORNE 6	●UNIT 4: WHITMAN/DICKINSON 7	● Interactiva CLIS 01: UNIT 4 ● Interactiva CLIS 02: UNIT 4 ● Interactiva CLIS 03: UNIT 4 8
●UNIT 4: WHITMAN/DICKINSON 13	●UNIT 4: WHITMAN/DICKINSON 14	● Interactiva CLIS 01: UNIT 4 ● Interactiva CLIS 02: UNIT 4 ● Interactiva CLIS 03: UNIT 4 15
●UNIT 5: REALISM/ NATURALISM 20	●UNIT 5: REALISM/ NATURALISM 21	● Interactiva CLIS 01: UNIT 5 ● Interactiva CLIS 02: UNIT 5 ● Interactiva CLIS 03: UNIT 5 22
●UNIT 6: MARK TWAIN 27	●UNIT 6: MARK TWAIN 28	● Interactiva CLIS 01: UNIT 6 ● Interactiva CLIS 02: UNIT 6 ● Interactiva CLIS 03: UNIT 6 29

1 2 3 4 5 6 7 8 9



5 EL [REALISMO](#) Y EL [NATURALISMO](#)

OBJETIVOS CONCRETOS

- I) ▲ Exploraremos las circunstancias históricas de este período, marcado por los cambios sociales, políticos y económicos producidos después de la Guerra Civil Americana.
- II) ▲ Análisis de las características fundamentales del realismo y el naturalismo literarios, y de las diferentes modalidades que adoptaron en la literatura norteamericana.

- a. ➡ Auge de la literatura femenina [con las reformadoras sociales abolicionistas y las escritoras de "ficción doméstica", o la figura de Harriet Beecher Stowe, que aúna ambas corrientes]
- b. ➡ Surge la literatura regionalista o *local color writing*



BIBLIOGRAFÍA DE REFERENCIA

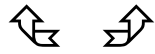
- HOWARD, June (1985) *Form and History in American Literary Naturalism*. Chapel Hill: The U of North Carolina P.
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- *The Theory and Practice of American Literary Naturalism: selected essays and reviews*. Carbondale: Southern Illinois UP, 1993 [82(73).09 PIZ 4]
- WALCUTT, Charles Child (1956) *American Literary Naturalism: A Divided Stream*. Westport, Conn.: Greenwood Press. Rpt. 1973.

1 Calendario:

March 2012

20	21	22
● UNIT 5: REALISM/ NATURALISM	● UNIT 5: REALISM/ NATURALISM	● Interactiva CLIS 01: UNIT 5 ● Interactiva CLIS 02: UNIT 5 ● Interactiva CLIS 03: UNIT 5


1 2 3 4 5 6 7 8 9




6 MARK TWAIN



LECTURAS OBLIGATORIAS

 *The Adventures of Huckleberry Finn*

LECTURAS OPCIONALES

 *Life on the Mississippi*

 *The Adventures of Tom Sawyer*

TEMAS RECOMENDADOS PARA LOS TRABAJOS

   **TWAIN**

- a) Análisis de la sociedad sureña
- b) Temas: ➡ Racismo, esclavitud
- c) Personajes
- d) Narrador

   **Aspectos a desarrollar**

▲ TWAIN, the *native novelist*

➡ Influencia de Cervantes, Sir Walter Scott, James Fenimore Cooper o Dickens,

➡ Combina la literatura de aventuras, con el *Bildungsroman*, la literatura regionalista, y el uso del lenguaje coloquial, y la literatura realista.

➡ El maestro del humor



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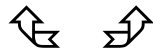
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Calendario:

abril 2012		
martes	miércoles	jueves
27 ● UNIT 6: MARK TWAIN	28 ● UNIT 6: MARK TWAIN	29 ● Interactive CLIS 01: UNIT 6 ● Interactive CLIS 02: UNIT 6 ● Interactive CLIS 03: UNIT 6
3	4	5
10 ● UNIT 6: MARK TWAIN	11 ● UNIT 6: MARK TWAIN	12 ● Interactive CLIS 01: UNIT 6 ● Interactive CLIS 02: UNIT 6 ● Interactive CLIS 3: UNIT 6
17 ● UNIT 7: THEODORE DREISER	18 ● UNIT 7: THEODORE DREISER	19 ● Interactive CLIS 01: UNIT 7 ● Interactive CLIS 02: UNIT 7 ● Interactive CLIS 03: UNIT 7
24 ● UNIT 7: THEODORE DREISER	25 ● UNIT 7: THEODORE DREISER	26 ● Interactive CLIS 01: UNIT 8 ● Interactive CLIS 02: UNIT 8 ● Interactive CLIS 02: UNIT 8
1	2 ● UNIT 8: KATE CHOPIN	3 ● Interactive CLIS 01: UNIT 8 ● Interactive CLIS 02: UNIT 8 ● Interactive CLIS 03: UNIT 8

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7 THEODORE DREISER

LECTURAS OBLIGATORIAS

 *Sister Carrie* (1900)

OBJETIVOS CONCRETOS

▲ Breve revisión de las características distintivas del Naturalismo en la obra literaria. Comparación con otras obras del Naturalismo en la literatura universal.

POSIBLES TEMAS DE TRABAJO

- Setting: *Time and place*: the turn of the century in Chicago and New York
- Characters: male vs female???
- Narrator & point of view
- Analysis of the structure and the text



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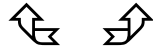
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1 Calendario:

abril 2012		
martes	miércoles	jueves
27 ● UNIT 6: MARK TWAIN	28 ● UNIT 6: MARK TWAIN	29 ● Interactive CLIS 01: UNIT 6 ● Interactive CLIS 02: UNIT 6 ● Interactive CLIS 03: UNIT 6
3	4	5
10 ● UNIT 6: MARK TWAIN	11 ● UNIT 6: MARK TWAIN	12 ● Interactive CLIS 01: UNIT 6 ● Interactive CLIS 02: UNIT 6 ● Interactive CLIS 3: UNIT 6
17 ● UNIT 7: THEODORE DREISER	18 ● UNIT 7: THEODORE DREISER	19 ● Interactive CLIS 01: UNIT 7 ● Interactive CLIS 02: UNIT 7 ● Interactive CLIS 03: UNIT 7
24 ● UNIT 7: THEODORE DREISER	25 ● UNIT 7: THEODORE DREISER	26 ● Interactive CLIS 01: UNIT 8 ● Interactive CLIS 02: UNIT 8 ● Interactive CLIS 02: UNIT 8
1	2 ● UNIT 8: KATE CHOPIN	3 ● Interactive CLIS 01: UNIT 8 ● Interactive CLIS 02: UNIT 8 ● Interactive CLIS 03: UNIT 8

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8 KATE CHOPIN

LECTURAS OBLIGATORIAS

 *The Awakening* (1900)

OBJETIVOS CONCRETOS

- ▲ Breve revisión de las características distintivas del “local color writing” en la obra de Kate Chopin. Comparación con otras obras de la literatura norteamericana del siglo XIX (“A New England Nun”, *My Antonia*)
- ▲ Revisión de las características de la literatura sureña
- ▲ Revisión de la literatura escrita por mujeres

POSIBLES TEMAS DE TRABAJO

- Setting: *Time and place*: southern society at the turn of the century
- Characters: male vs female; “new woman” vs. “true woman”
- Symbols
- Analysis of the main themes



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⑨ EDITH WHARTON


LECTURAS OBLIGATORIAS

 [*The House of Mirth*](#) (1905)



LECTURAS OPCIONALES

 *Ethan Fromme* (1911)

 *The Age of Innocence* (1920)

OBJETIVOS CONCRETOS

- ▲ Revisión de rasgos de realismo y naturalismo en la obra de Edith Wharton. Comparación con otras obras de la literatura norteamericana del siglo XIX (especialmente con *Sister Carrie*)
- ▲ Revisión del canon de la literatura norteamericana. Comparación Edith Wharton/ Henry James

POSIBLES TEMAS DE TRABAJO

- Setting & context: upper-class New York society at the turn of the century
- Characters: female education as “social butterfly”, gender roles
- Art and artists
- Analysis of the main themes



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1 Calendario:

mayo 2012		
martes	miércoles	jueves
1	2 •UNIT 8: KATE CHOPIN	3 •Interactive CLIS 01: UNIT 8 •Interactive CLIS 02: UNIT 8 •Interactive CLIS 03: UNIT 8
8 •UNIT 8: KATE CHOPIN	9 •UNIT 8: KATE CHOPIN	10 •Interactiva CLIS 01: UNIT 9 •Interactiva CLIS 02: UNIT 9 •Interactiva CLIS 03: UNIT 9
15 •UNIT 9: EDITH WHARTON	16 •UNIT 9: EDITH WHARTON	17
22 •UNIT 9: EDITH WHARTON	23 •UNIT 9: EDITH WHARTON	24 •Interactiva CLIS 01: REPASO •Interactiva CLIS 02: REPASO •Interactiva CLIS 03: REPASO
29 •EXAMEN LIT AM CRAO	30	31

i En las últimas clases interactivas, se hará un repaso a lo más importante del programa, de cara a resolver dudas sobre el examen final, que tendrá lugar el 29 de mayo de 2012 a las 9:00 horas en el aula 12

5. INDICACIONES METODOLÓGICAS Y ATRIBUCIÓN DE CARGA ECTS

Cada semana tendremos dos clases teóricas con todos los alumnos y una clase interactiva con cada grupo. En las sesiones teóricas se te familiarizará con el contexto social, ideológico y literario de cada período. Las clases prácticas/los seminarios estarán dedicados a la realización de exposiciones de trabajos, comentarios orales y/o escritos, debates, análisis, etc., de textos y manifestaciones artísticas del período en cuestión, en los que deberás participar activamente.

ACTIVIDADES OBLIGATORIAS

Materia de 6 créditos ECTS (6 x 25 = 150 horas de carga de trabajo para el alumno)

Trabajo presencial del alumno	Horas	Trabajo personal del alumno	Horas
Clases expositivas	30	Estudio autónomo, individual o en grupo	20
Otras actividades programadas	0	Lecturas recomendadas, consulta de bibliografía en la biblioteca	50
Clases interactivas	15	Preparación de presentaciones orales	15
Pruebas de evaluación	2	Preparación de las pruebas de evaluación	12
Tutorías programadas	3	Otras tareas propuestas por el profesor	3
Total de horas de trabajo presencial del alumno	50	Total de horas de trabajo personal del alumno	100

Te aconsejo que dediques, por término medio, unas 3 horas semanales a la preparación de la asignatura— lectura de textos, realización de actividades, preparación del trabajo oral y de los ejercicios escritos.

6. INDICACIONES SOBRE LA EVALUACIÓN

① Consideraciones generales sobre la evaluación:

Tu participación a lo largo del curso te facilitará mucho la posibilidad de obtener una buena calificación. De hecho, más del 70% de los estudiantes que asisten y participan regularmente en clase no tienen problemas para aprobar esta asignatura.

② Aspectos que se tendrán en cuenta en la evaluación y criterios que se emplearán:

A principios de curso se dividirá la clase en 6/7 grupos, cada uno de los cuales tendrá asignado una de las obras de narrativa del programa (los relatos de Poe y las distintas novelas). Se creará en el aula virtual de la asignatura un foro de debate para cada uno de los grupos, y todos trabajarán a la vez en el análisis del texto que les corresponde.

Aspecto	Criterios	Instrumento	Peso
Participación individual	Participación en los foros de debate. Contribución individual a los materiales del aula virtual	Seguimiento continuado de la profesora	10% (hasta 1 punto)
Participación en el grupo [Presentación oral del trabajo]	Preparación de las actividades en tiempo y forma. Cada grupo se dividirá en subgrupos, que tendrán asignada parte de la materia. La participación activa en el grupo será objeto de evaluación	Resultado de la sesión de tutorías, "hand-out" y esquemas entregados por escrito. Calidad de los materiales subidos al aula virtual y correcta interacción en el grupo	15% (hasta 1,5 puntos)
Actividades por escrito	Se valorará la originalidad, la correcta expresión, la estructura, la presentación	Trabajos sobre cada una de las obras, comentarios breves de tipo individual	20% (hasta 2 puntos)

Contenidos de la materia	Dominio de los conocimientos teóricos-prácticos	Examen final	60%
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❶ NOTA IMPORTANTE SOBRE LA REALIZACIÓN DE LOS TRABAJOS Y EXÁMENES

▲ Los 6/7 grupos de trabajo se dividirán en subgrupos con un **máximo de 2 personas**. Los grupos **escogerán el autor y el texto** sobre el que van a trabajar. Para ello, será necesario que **realicen las lecturas previamente**, según se indica en el calendario parcial incluido en esta guía docente.

▲ Este trabajo consta de dos partes: una presentación en clase y la participación en el aula virtual. Habrán de diseñar una presentación en clase sobre el **tema que les asignará la profesora**, a partir de la lista de temas incluida en la guía docente o de otros que se sugieran libremente, a convenir.

▲ Los grupos han de tener en cuenta los calendarios mensuales incluidos en la guía docente para saber cuándo deben tener la presentación preparada.

▲ Todos los grupos que trabajen sobre un mismo texto del programa podrán y deberán ensayar la presentación en las sesiones de tutorías obligatorias que serán marcadas por la profesora encargada de la materia.

▲ Las tutorías personalizadas, donde se realizará un seguimiento del trabajo de los grupos grandes, serán anunciados en clase. Es importante que cada grupo esté atento de la hora y el aula en que le corresponde la tutoría, ya que tendrán que traer la presentación preparada. Es recomendable que nos enviéis un borrador de la presentación antes de que sea el turno de presentarlo en clase.

▲ Los alumnos que presenten el trabajo no podrán tener más de 4 faltas sin justificar.

▲ En la primera sesión del mes de septiembre, se repasará el calendario estimativo sobre las fechas en que se realizarán las explicaciones y exposiciones sobre los diferentes temas y autores del programa.

▲ La fecha límite de entrega de las actividades escritas se anunciará en la clase interactiva correspondiente. Aquellos alumnos que no las presenten en tiempo y forma, no se les tendrán en cuenta, por lo que perderán la puntuación asignada (hasta 2 puntos de la nota final)

▲ Todos los ejercicios y pruebas se realizarán en inglés. Se valorará positivamente la capacidad crítica y de síntesis, la estructuración adecuada de los ensayos y la claridad en el manejo de conceptos. Se valorará asimismo globalmente la corrección en el uso de la lengua. La acumulación de errores gramaticales, ortográficos, etc. supondrá una penalización en la nota final de hasta 3 puntos.

▲ Los exámenes en el curso 2011-2012 serán los días: 29 de mayo de 2012, 09:00 horas, aula 12, y el 2 de julio de 2012, a las 16 horas, en el aula 12- Los horarios de exámenes son los oficiales, marcados por la facultad.

▲ El tipo de evaluación, salvo comunicación expresa en clase, será el mismo para las convocatorias de mayo y julio, es decir, se tendrá en cuenta la asistencia y participación, los trabajos y el examen en la misma proporción en ambas convocatorias

EJEMPLO DE EXAMEN

AMERICAN LITERATURE-

A) LOCATE THIS PASSAGE AND ANALYZE ITS SYMBOLISM IN THE CONTEXT OF THE NOVEL.

The road, after the two wayfarers had crossed from the Peninsula to the mainland, was no other than a foot-path. It straggled onward into the mystery of the primeval forest. This hemmed it in so narrowly, and stood so black and dense on either side, and disclosed such imperfect glimpses of the sky above, that, to Hester's mind, it imaged not amiss the moral wilderness in which she had so long been wandering. The day was chill and sombre. Overhead was a gray expanse of cloud, slightly stirred, however, by a breeze; so that a gleam of flickering sunshine might now and then be seen at its solitary play along the path. This flitting cheerfulness was always at the further extremity of some long vista through the forest. The sportive sunlight--feebly sportive, at best, in the predominant pensiveness of the day and scene--withdrew itself as they came nigh, and left the spots where it had danced the drearier, because they had hoped to find them bright.

"Mother," said little Pearl, "the sunshine does not love you. It runs away and hides itself, because it is afraid of something on your bosom. Now, see! There it is, playing a good way off. Stand you here, and let me run and catch it. I am but a child. It will not flee from me--for I wear nothing on my bosom yet!"

"Nor ever will, my child, I hope," said Hester.

"And why not, mother?" asked Pearl, stopping short, just at the beginning of her race. "Will not it come of its own accord when I am a woman grown?"

"Run away, child," answered her mother, "and catch the sunshine. It will soon be gone "

Pearl set forth at a great pace, and as Hester smiled to perceive, did actually catch the sunshine, and stood laughing in the midst of it, all brightened by its splendour, and scintillating with the vivacity excited by rapid motion. The light lingered about the lonely child, as if glad of such a playmate, until her mother had drawn almost nigh enough to step into the magic circle too.

"It will go now," said Pearl, shaking her head.

"See!" answered Hester, smiling; "now I can stretch out my hand and grasp some of it."

As she attempted to do so, the sunshine vanished; or, to judge from the bright expression that was dancing on Pearl's features, her mother could have fancied that the child had absorbed it into herself, and would give it forth again, with a gleam about her path, as they should plunge into some gloomier shade. There was no other attribute that so much impressed her with a sense of new and untransmitted vigour in Pearl's nature, as this never failing vivacity of spirits: she had not the disease of sadness, which almost all children, in these latter days, inherit, with the scrofula, from the troubles of their ancestors. Perhaps this, too, was a disease, and but the reflex of the wild energy with which Hester had fought against her sorrows before Pearl's birth. It was certainly a doubtful charm, imparting a hard, metallic lustre to the child's character. She wanted--what some people want throughout life--a grief that should deeply touch her, and thus humanise and make her capable of sympathy. But there was time enough yet for little Pearl.

"Come, my child!" said Hester, looking about her from the spot where Pearl had stood still in the sunshine--"we will sit down a little way within the wood, and rest ourselves."

"I am not weary, mother," replied the little girl. "But you may sit down, if you will tell me a story meanwhile."

"A story, child!" said Hester. "And about what?"

"Oh, a story about the Black Man," answered Pearl, taking hold of her mother's gown, and looking up, half earnestly, half mischievously, into her face.

"How he haunts this forest, and carries a book with him a big, heavy book, with iron clasps; and how this ugly Black Man offers his book and an iron pen to everybody that meets him here among the trees; and they are to write their names with their own blood; and then he sets his mark on their bosoms. Didst thou ever meet the Black Man, mother?"

"And who told you this story, Pearl," asked her mother, recognising a common superstition of the period.

"It was the old dame in the chimney corner, at the house where you watched last night," said the child. "But she fancied me asleep while she was talking of it. She said that a thousand and a thousand people had met him here, and had written in his book, and have his mark on them. And that ugly tempered lady, old Mistress Hibbins, was one. And, mother, the old dame said that this scarlet letter was the Black Man's mark on thee, and that it glows like a red flame when thou meetest him at midnight, here in the dark wood. Is it true, mother? And dost thou go to meet him in the nighttime?"

"Didst thou ever awake and find thy mother gone?" asked Hester. "Not that I remember," said the child. "If thou fearest to leave me in our cottage, thou mightest take me along with thee. I

would very gladly go! But, mother, tell me now! Is there such a Black Man? And didst thou ever meet him? And is this his mark?"

"Wilt thou let me be at peace, if I once tell thee?" asked her mother.

"Yes, if thou tellest me all," answered Pearl.

"Once in my life I met the Black Man!" said her mother. This scarlet letter is his mark!"

Thus conversing, they entered sufficiently deep into the wood to secure themselves from the observation of any casual passenger along the forest track. Here they sat down on a luxuriant heap of moss; which at some epoch of the preceding century, had been a gigantic pine, with its roots and trunk in the darksome shade, and its head aloft in the upper atmosphere. It was a little dell where they had seated themselves, with a leaf-strewn bank rising gently on either side, and a brook flowing through the midst, over a bed of fallen and drowned leaves. The trees impending over it had flung down great branches from time to time, which choked up the current, and compelled it to form eddies and black depths at some points; while, in its swifter and livelier passages there appeared a channel-way of pebbles, and brown, sparkling sand. Letting the eyes follow along the course of the stream, they could catch the reflected light from its water, at some short distance within the forest, but soon lost all traces of it amid the bewilderment of tree-trunks and underbush, and here and there a huge rock covered over with gray lichens. All these giant trees and boulders of granite seemed intent on making a mystery of the course of this small brook; fearing, perhaps, that, with its never-ceasing loquacity, it should whisper tales out of the heart of the old forest whence it flowed, or mirror its revelations on the smooth surface of a pool. Continually, indeed, as it stole onward, the streamlet kept up a babble, kind, quiet, soothing, but melancholy, like the voice of a young child that was spending its infancy without playfulness, and knew not how to be merry among sad acquaintance and events of sombre hue.

"Oh, brook! Oh, foolish and tiresome little brook!" cried Pearl, after listening awhile to its talk, "Why art thou so sad? Pluck up a spirit, and do not be all the time sighing and murmuring!"

But the brook, in the course of its little lifetime among the forest trees, had gone through so solemn an experience that it could not help talking about it, and seemed to have nothing else to say. Pearl resembled the brook, inasmuch as the current of her life gushed from a well-spring as mysterious, and had flowed through scenes shadowed as heavily with gloom. But, unlike the little stream, she danced and sparkled, and prattled airily along her course.

"What does this sad little brook say, mother?" inquired she.

"If thou hadst a sorrow of thine own, the brook might tell thee of it," answered her mother, "even as it is telling me of mine. But now, Pearl, I hear a footstep along the path, and the noise of one putting aside the branches. I would have thee betake thyself to play, and leave me to speak with him that comes yonder."

"Is it the Black Man?" asked Pearl.

"Wilt thou go and play, child?" repeated her mother, "But do not stray far into the wood. And take heed that thou come at my first call."

"Yes, mother," answered Pearl, "But if it be the Black Man, wilt thou not let me stay a moment, and look at him, with his big book under his arm?"

"Go, silly child!" said her mother impatiently. "It is no Black Man! Thou canst see him now, through the trees. It is the minister!"

"And so it is!" said the child. "And, mother, he has his hand over his heart! Is it because, when the minister wrote his name in the book, the Black Man set his mark in that place? But why does he not wear it outside his bosom, as thou dost, mother?"

"Go now, child, and thou shalt tease me as thou wilt another time," cried Hester Prynne. "But do not stray far. Keep where thou canst hear the babble of the brook."

The child went singing away, following up the current of the brook, and striving to mingle a more lightsome cadence with its melancholy voice. But the little stream would not be comforted, and still kept telling its unintelligible secret of some very mournful mystery that had happened--or making a prophetic lamentation about something that was yet to happen--within the verge of the dismal forest. So Pearl, who had enough of shadow in her own little life, chose to break off all acquaintance with this repining brook. She set herself, therefore, to gathering violets and wood-anemones, and some scarlet columbines that she found growing in the crevice of a high rock.

When her elf-child had departed, Hester Prynne made a step or two towards the track that led through the forest, but still remained under the deep shadow of the trees. She beheld the minister advancing along the path entirely alone, and leaning on a staff which he had cut by the wayside. He looked haggard and feeble, and betrayed a nerveless despondency in his air, which had never so remarkably characterised him in his walks about the settlement, nor in any other situation where he deemed himself liable to notice. Here it was wofully visible, in this intense seclusion of the forest, which of itself would have been a heavy trial to the spirits. There was a listlessness in his gait, as if he saw no reason for taking one step further, nor felt any desire to do so, but would have been glad, could he be glad of anything, to fling himself down at the root of the nearest tree, and lie there passive for evermore. The leaves might bestrew him, and the soil gradually accumulate and form a little hillock over his frame, no matter whether there were life in it or no. Death was too definite an object to be wished for or avoided.

To Hester's eye, the Reverend Mr. Dimmesdale exhibited no symptom of positive and vivacious suffering, except that, as little Pearl had remarked, he kept his hand over his heart.

B) ANALYZE THE SYMBOLISM PRESENT IN THIS PASSAGE AND RELATE IT TO THE REST OF THE NOVEL

WE judged that three nights more would fetch us to Cairo, at the bottom of Illinois, where the Ohio River comes in, and that was what we was after. We would sell the raft and get on a steamboat and go way up the Ohio amongst the free States, and then be out of trouble.

Well, the second night a fog begun to come on, and we made for a towhead to tie to, for it wouldn't do to try to run in a fog; but when I paddled ahead in the canoe, with the line to make fast, there warn't anything but little saplings to tie to. I passed the line around one of them right on the edge of the cut bank, but there was a stiff current, and the raft come booming down so lively she tore it out by the roots and away she went. I see the fog closing down, and it made me so sick and scared I couldn't budge for most a half a minute it seemed to me -- and then there warn't no raft in sight; you couldn't see twenty yards. I jumped into the canoe and run back to the stern, and grabbed the paddle and set her back a stroke. But she didn't come. I was in such a hurry I hadn't untied her. I got up and tried to untie her, but I was so excited my hands shook so I couldn't hardly do anything with them.

As soon as I got started I took out after the raft, hot and heavy, right down the towhead. That was all right as far as it went, but the towhead warn't sixty yards long, and the minute I flew by the foot of it I shot out into the solid white fog, and hadn't no more idea which way I was going than a dead man.

Thinks I, it won't do to paddle; first I know I'll run into the bank or a towhead or something; I got to set still and float, and yet it's mighty fidgety business to have to hold your hands still at such a time. I whooped and listened. Away down there somewheres I hears a small whoop, and up comes my spirits. I went tearing after it, listening sharp to hear it again. The next time it come I see I warn't heading for it, but heading away to the right of it. And the next time I was heading away to the left of it -- and not gaining on it much either, for I was flying around, this way and that and t'other, but it was going straight ahead all the time.

I did wish the fool would think to beat a tin pan, and beat it all the time, but he never did, and it was the still places between the whoops that was making the trouble for me. Well, I fought

along, and directly I hears the whoop behind me. I was tangled good now. That was somebody else's whoop, or else I was turned around.

I threw the paddle down. I heard the whoop again; it was behind me yet, but in a different place; it kept coming, and kept changing its place, and I kept answering, till by and by it was in front of me again, and I knowed the current had swung the canoe's head down-stream, and I was all right if that was Jim and not some other raftsmen hollering. I couldn't tell nothing about voices in a fog, for nothing don't look natural nor sound natural in a fog. The whooping went on, and in about a minute I come a-booming down on a cut bank with smoky ghosts of big trees on it, and the current throwed me off to the left and shot by, amongst a lot of snags that fairly roared, the current was tearing by them so swift.

In another second or two it was solid white and still again. I set perfectly still then, listening to my heart thump, and I reckon I didn't draw a breath while it thumped a hundred.

I just give up then. I knowed what the matter was. That cut bank was an island, and Jim had gone down t'other side of it. It warn't no towhead that you could float by in ten minutes. It had the big timber of a regular island; it might be five or six miles long and more than half a mile wide.

I kept quiet, with my ears cocked, about fifteen minutes, I reckon. I was floating along, of course, four or five miles an hour; but you don't ever think of that. No, you feel like you are laying dead still on the water; and if a little glimpse of a snag slips by you don't think to yourself how fast you're going, but you catch your breath and think, my! how that snag's tearing along. If you think it ain't dismal and lonesome out in a fog that way by yourself in the night, you try it once -- you'll see.

Next, for about a half an hour, I whoops now and then; at last I hears the answer a long ways off, and tries to follow it, but I couldn't do it, and directly I judged I'd got into a nest of towheads, for I had little dim glimpses of them on both sides of me -- sometimes just a narrow channel between, and some that I couldn't see I knowed was there because I'd hear the wash of the current against the old dead brush and trash that hung over the banks. Well, I warn't long loosing the whoops down amongst the towheads; and I only tried to chase them a little while, anyway, because it was worse than chasing a Jack-o'-lantern. You never knowed a sound dodge around so, and swap places so quick and so much.

I had to claw away from the bank pretty lively four or five times, to keep from knocking the islands out of the river; and so I judged the raft must be butting into the bank every now and then, or else it would get further ahead and clear out of hearing -- it was floating a little faster than what I was.

Well, I seemed to be in the open river again by and by, but I couldn't hear no sign of a whoop nowheres. I reckoned Jim had fetched up on a snag, maybe, and it was all up with him. I was good and tired, so I laid down in the canoe and said I wouldn't bother no more. I didn't want to go to sleep, of course; but I was so sleepy I couldn't help it; so I thought I would take jest one little cat-nap.

But I reckon it was more than a cat-nap, for when I waked up the stars was shining bright, the fog was all gone, and I was spinning down a big bend stern first. First I didn't know where I was; I thought I was dreaming; and when things began to come back to me they seemed to come up dim out of last week.

It was a monstrous big river here, with the tallest and the thickest kind of timber on both banks; just a solid wall, as well as I could see by the stars. I looked away down-stream, and seen a black speck on the water. I took after it; but when I got to it it warn't nothing but a couple of sawlogs made fast together. Then I see another speck, and chased that; then another, and this time I was right. It was the raft.

When I got to it Jim was setting there with his head down between his knees, asleep, with his right arm hanging over the steering-oar. The other oar was smashed off, and the raft was littered up with leaves and branches and dirt. So she'd had a rough time.

I made fast and laid down under Jim's nose on the raft, and began to gap, and stretch my fists out against Jim, and says:

"Hello, Jim, have I been asleep? Why didn't you stir me up?"

"Goodness gracious, is dat you, Huck? En you ain' dead -- you ain' drowned -- you's back agin? It's too good for true, honey, it's too good for true. Lemme look at you chile, lemme feel o' you. No, you ain' dead! you's back agin, 'live en soun', jis de same ole Huck -- de same ole Huck, thanks to goodness!"

"What's the matter with you, Jim? You been a-drinking?"

"Drinkin'? Has I ben a-drinkin'? Has I had a chance to be a-drinkin'?"

"Well, then, what makes you talk so wild?"

"How does I talk wild?"

"How? Why, hain't you been talking about my coming back, and all that stuff, as if I'd been gone away?"

"Huck -- Huck Finn, you look me in de eye; look me in de eye. Hain't you ben gone away?"

"Gone away? Why, what in the nation do you mean? I hain't been gone anywheres. Where would I go to?"

EJEMPLO DE EJERCICIOS ESCRITOS

STUDY QUESTIONS

1. Many readers of *Adventures of Huckleberry Finn* consider the ending “flawed”; Hemingway, for example, said that Twain “cheated”; while others have praised it. Write a short essay in which you either defend or criticize the novel's ending, focusing on Huck's treatment of Jim.
2. The theme of pretending is one that unifies *Adventures of Huckleberry Finn*, although the word “pretending” takes on several different meanings and levels of significance as the novel unfolds. Describe three of these, and illustrate each by analyzing a specific character, scene, or incident from the novel.
3. Explore in detail in what ways does Clemens take American experience as his subject? What are the elements of Clemens's language and form that readers might consider particularly “American”?
4. Explore the relationship between the symbolism of the river and Clemens's narrative design or structure in the novel.
5. Analyze Clemens's portrait of Jim. Does he have an independent existence in the novel or does he merely reflect the way others see him? Is *Adventures of Huckleberry Finn* a slave narrative, or does Clemens use the discussion of slavery as a pretext to write about some other issue?
6. Analyze Clemens's use of humor in *Adventures of Huckleberry Finn*
7. Analyze Huck Finn's language in the opening passages of *Adventures of Huckleberry Finn*. Identify specific features of his syntax and discuss how Clemens uses Huck's style as a way to construct his character.