



Máster en Estudios Textuales y Culturales en Lengua Inglesa 60704 - Main Trends in Contemporary U.s. fiction

Course 2012 - 2013

Curso: 1, Semestre: 2, Créditos: 7.5

Basic information

Teachers

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Recommendations to attend this course

The main aim of the course is the study and practice of critical and textual analysis in the context of contemporary fiction in the U.S.A. and its relation to English-speaking culture. The course will focus on the ongoing debate on the role of the human being in contemporary North American fiction and globalizing culture, paying detailed attention to its ideological implications, namely the role of the posthuman being and globalization politics. On a practical basis, the course offers students the possibility to improve their skills in the use of English in a scholarly and critical environment.

This course complements other optional subjects offered in the second semester, especially the ones devoted to literary, film and cultural issues.

Course Schedule and Deadlines

Class activities will focus on the discussion of the theoretical approaches included in the program and the application of the main tenets of these approaches to the analysis of written and filmic texts (see course planning). 2 hours per week.

There will also be group analysis of the selected texts from the perspective of the critical approaches and methods presented in the theory sessions (see course planning). 2 hours per week.

Students are expected to hand in a 3,000 word essay by the last academic day of the second semester.

Home

Learning outcomes that define this course

The student, in order to pass the course, will have to show her/his competence in the following skills:

1:

The student should be able to use the basic critical tools to understand and analyze North American texts.

- 2: The student should be capable of testing the explanatory power of the most relevant critical approaches to texts through their application to a corpus of U.S.A. literary and cultural texts in English.
- 3: The student should develop high-level skills in the use of English in a scholarly and critical environment.
- 4: The student should provide a critical response to contemporary U.S.A. literary texts and films.

Introduction

Brief presentation of the course

The course offers an introduction to some of the most relevant notions about the US postmodern and posthumanist understanding of the self within the present globalized civilization. Close analysis of a selection of US American texts in English from the various theoretical perspectives presented to the students.

E-learning platform

When registered in the course, students are expected to access and consult, on a regular basis, its webpage at <http://moodle.unizar.es/> From there, students may download additional information about the course program, learning methodologies, headlines and powerpoint presentations for each unit in the course, as well as supplementary bibliography

Competences

General aims of the course

The expected results of the course respond to the following general aims

The main aim of this course is to provide students with an introduction to some of the most relevant approaches and topics that focus on the role of the individual in contemporary North American society and the new versions of the self brought about by different factors since the 1960s: poststructuralist theory, anthropology, science, technology, and media. Theory will be tested by the close analysis of a selection of literary texts and films in English.

Context/Importance of the course for the master degree

“Main trends in contemporary US fiction” belongs into the branch of different courses in the degree that focus their attention in recent fiction written in English by evaluating its response to contemporary ideologies and the problems they generate. More specifically, the course centers on U.S.A. fiction and film texts and on their influence/response to recent issues referred to globalization and the role and borders of the individual human being.

After completing the course, the student will be competent in the following skills:

- 1: Developing and applying original ideas in a professional as well as in a research context, especially related to the background of USA values and beliefs and globalized culture.
- 2: Understanding and applying acquired knowledge to solve problems related to professional and social contexts as well as to broader multidisciplinary contexts.
- 3: Being able to connect and relate knowledge from different subjects
- 4: Expressing informed critical views and provide conclusions in the form of written essays and oral presentations, in clear and appropriate English, aimed at both specialized and non-specialized audiences.

5: Being able to handle complex information and apply the proper methodology and frameworks

6: Finally, after acquiring the required critical and methodological skills, students are expected to possess the ability to carry out a piece of research in an autonomous way.

Relevance of the skills acquired in the course

The proposed aims of this course are crucial to provide students with a sound theoretical and methodological background that will allow them to carry out successful research in different fields of North American studies .

More specifically, the course aims at improving basic skills that will help students to carry out research in the areas of literature, film and culture studies, i.e. using critical tools for understanding and analyzing literary and cultural texts in English, applying critical approaches to the selected corpus, increasing their knowledge of contemporary North American culture and its effects on globalization, and developing a critical response to the corpus.

Evaluation

Assessment tasks

The student will prove that he/she has achieved the expected learning results by means of the following assessment tasks:

1:
I. FIRST OFFICIAL ANNOUNCEMENT

A) ONGOING ASSESSMENT (for students who attend classes on a regular basis):

Assessment task 1. Students are required to write **short critical essays** on literary works or films, or on linguistic analyses of texts (depending on the subject) and present them orally in the class. In these essays students are expected to understand theoretical concepts and apply them to the texts under analysis. Correct use of academic spoken and written English (at a C1 level) is expected. These activities will credit students' achievement of learning objectives # 1, 2, 3 and 4. Short essays will be graded from 0 to 10, this grade representing **20%** of the final score of the student.

Assessment task 2. Students are also required to write a **3,000 word essay** in correct academic English on a specific aspect of the course contents, on a topic previously agreed on with one of the teachers. With this essay the students are expected to demonstrate that they have assimilated the critical approaches presented by the teachers and to prove their ability to use those approaches in the analysis of specific texts. The textual analysis and critical discussion of the readings will credit students' achievement of learning objectives # 1, 2, 3 and 4. This essay will be graded from 0 to 10, this grade representing **80%** of the final score of the student in the course. A pass mark in this essay is a *sine qua non* condition to pass the subject.

Assessment criteria:

Definition of key concepts. Initial hypothesis. Use of a theoretical framework and a methodology. Use of primary sources. Literature review. Argumentation and results= 70%

Independence, originality and critical examination = 10%

Information organization structure of the essay. Layout of the text. Accuracy in the use of language and appropriateness of style = 20%

B) GLOBAL EXAMINATION (to be determined in the academic calendar; for students who have not attended classes on a regular basis):

Assessment task 1. Students will be required to write a **3,000 word essay** in correct academic English on a specific aspect of the course contents, on a topic previously agreed on with one of the teachers. In this essay the students are expected to assimilate the critical approaches to literary texts, films or corpus of texts presented by the teachers and to prove their ability to use those approaches in the analysis of those texts. The textual analysis and critical discussion will credit students' achievement of learning objectives # 1, 2, 3 and 4. This essay will be graded from 0 to 10, this grade representing **70%** of the final score of the student in the course. A pass mark in this essay is a *sine qua non* condition to pass the subject.

Assessment task 2. Short essays and Interview in English. Previous to the celebration of the interview, students need to write short essays for each one of the compulsory texts and films in the program. **Interview:** The student will hand in short essays corresponding to each of the compulsory texts and films in the program. Then she or he will debate with the teachers relevant aspects of the analysis and interpretation of the compulsory readings/ films. In the interview, the students are expected to apply the theoretical approaches and the analytical methods presented in the course to the analysis of various types of literary, filmic or linguistic texts. The textual analysis and the critical discussion of the readings will prove that the students have achieved learning objectives # 1, 2, 3 and 4. The interview will be assessed following the established assessment criteria and the established level of exigency. It will be graded from 0 to 10, this grade representing **30%** of the final score of the student in this subject.

Assessment criteria for Global Examination (both for essay and for the interview):

- a) Use a C1 level of English (according to the Common European Framework of Reference for Languages) to hold one's own, critically and academically, in analyses, explanations and discussions of aspects and issues related to the subject/discipline = 30%
- b) Use relevant theoretical frameworks critically and apply methodological approaches appropriately to a corpus of texts in English = 40%
- c) Provide an effective argument (factual evidence, exemplification, illustrations, citations, etc.) in order to make convincing claims and defend critically one's point of view = 30%

2:

II. SECOND OFFICIAL ANNOUNCEMENT

GLOBAL EXAMINATION

Assessment task 1. Students will be required to write a **3,000 word essay** in correct academic English on a specific aspect of the course contents, on a topic previously agreed on with one of the teachers. In this essay the students are expected to assimilate the critical approaches to literary texts, films or corpus of texts presented by the teachers and to prove their ability to use those approaches in the analysis of those texts. The textual analysis and critical discussion will credit students' achievement of learning objectives # 1, 2, 3 and 4. This essay will be graded from 0 to 10, this grade representing **70%** of the final score of the student in the course. A pass mark in this essay is a *sine qua non* condition to pass the subject.

Assessment task 2. Short essays and Interview in English. Previous to the celebration of the interview, students need to write short essays for each one of the compulsory texts and films in the program. **Interview:** The student will hand in short essays corresponding to each of the compulsory texts and films in the program. Then she or he will debate with the teachers relevant aspects of the analysis and interpretation of the compulsory readings/ films. In the interview, the students are expected to apply the theoretical approaches and the analytical methods presented in the course to the analysis of various types of literary, filmic or linguistic texts. The textual analysis and the critical discussion of the readings will prove that the students have achieved learning objectives # 1, 2, 3 and 4. The interview will be assessed following the established assessment criteria and the established level of exigency. It will be graded from 0 to 10, this grade representing **30%** of the final score of the student in this subject.

Assessment criteria for Global Examination (both for essay and for the interview):

- a) Use a C1 level of English (according to the Common European Framework of Reference for Languages) to hold one's own, critically and academically, in analyses, explanations and discussions of aspects and issues related to the subject/discipline = 30%
- b) Use relevant theoretical frameworks critically and apply methodological approaches appropriately to a corpus of texts in English = 40%

c) Provide an effective argument (factual evidence, exemplification, illustrations, citations, etc.) in order to make convincing claims and defend critically one's point of view = 30%

Writing the Final Essay

Guidelines for writing the final essay

Guidelines and assessment

Writing an essay in English

1. First, you need to be sure of the topic you want to write about. Your choice should be something that you find "useful," that is to say, an original/innovative approach to some aspects or topics in any given novel or film in the syllabus, something that may discover new perspectives for you and your companions.
2. In order to find a suitable aim for your paper, you need to start thinking about "ways to discover things." That is to say, you have to be sure of the **theoretical frame** or ideological approach you want to follow in your research. You also need to use a **method of textual analysis**; you may find, for instance, that a narratological analysis can help you to discover the existence of certain reiterative themes, topics or obsessions in the story, in the narrator or even in the total implications of the literary or filmic work you are analyzing. Then, you can focus your research analysis on one or two of those topics or themes or on the use of some specific narrative strategies, etc.
3. When you finally decide to write the paper, the first thing you have to do in it is to specify your critical aims, topic of research, frame, and method of analysis to your readers. You can do it in one or two pages (**Introduction**).
4. The following step is to develop your analysis in a detailed way (**discussion** of your hypothesis). Along this part of the essay, you will probably need to mention other critics' ideas and you do NOT want to be a plagiarist. Therefore, you will clearly specify every time you use somebody else's ideas. You can do it **either** by means of introducing, between quotation marks or in indented lines, passages from your original source, followed by the name of the critic and the year of publication of his/her work (between brackets) **or** by using your own words but introducing phrases of the type "as Newton wrote in his *Principia*, there is no ... (year and page number)."
5. Once you have progressed gradually in the discussion of your thesis, you need to reach a conclusion or results that may occupy twenty or thirty lines, approximately (it can be longer or shorter, it is up to you).
6. You can always see, as a model for writing a paper, the structure used in the essays written by other critics that you can find in your recommended bibliography list.

ASSESSMENT CRITERIA FOR RATING ESSAYS
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From 0 to 7 points**Key concepts**

- Are the key concepts defined appropriately?
- Are the key concepts applied appropriately relative to the field in which the writer is working?

Thesis statement or research aims

- Is the *thesis statement* stated?
- Is the research question answered?
 - Is the research question (leading to a hypothesis) justified by its importance either in practice or in the research bibliography?

Theoretical framework or critical approach

- Is a theoretical framework used (and justified)?
- Are the analytical categories defined clearly, non-overlapping, and related to sources in the bibliography?
- Where appropriate, are the central analytical categories problematized?

Methodology

- Is the method adequately described?
- Is the method used appropriate to the field in which the writer is working?

Material (primary sources -i.e. texts analyzed)

- Is the material relevant?
- Is the material used appropriately to answer the research questions?

Literature review (bibliography)

- Are the bibliographic sources used relevant to the research question or aims?
- Does the bibliography demonstrate that the student has understood the relevant secondary material?
- Is the bibliography referred to in accordance with academic conventions for attribution in general (properly attributing the work of others) and citation in particular (quoting and paraphrasing)?
- Is the secondary material used appropriate to support the analysis and results?
- Are the relevant sources compared, contrasted, and synthesized?

Argumentation or discussion

- Is the argumentation effective? If applicable, are possible counterarguments or alternative interpretations of evidence brought up and, if so, is the claim made in the essay convincingly defended against those counterarguments?

Conclusion or results

- Are the results clearly stated? Do they follow logically from the evidence that has been presented in the essay?
- Are the implications of the findings discussed and connected to a wider context?

From 0 to 1 point**Independence, originality and critical examination**

- Has the student worked independently, showing high level of initiative in both reading and research?
- Has the student been able to contribute novel or original ideas (such as improved methodology; creative analysis; new findings) that are of value to the research community?
- Has the student been able to critically examine the various aspects of the study (such as secondary sources, the material, methods, conclusions drawn)?

From 0 to 2 points**Information structure and organization of essay**

- Is the information structured appropriately such that the essay is both coherent and cohesive? Is the paper well-structured both at sentence and paragraph level?
- Is the essay organized in a clear and logical manner? Are the expected components present (presentation of background; statement of aims; description of method and material; presentation and analysis of results; and conclusion)?

Formatting

- Have the appropriate formatting and referencing conventions been followed consistently?

Language and style

- Is the language correct with respect to spelling, punctuation, and grammar?
- Is the style appropriate for an academic text?

Guidelines

"Documento de referencia para la elaboración del ensayo"/"Guidelines for writing the essay"

1. Use a C1 level (according to the Common European Framework of Reference for Languages) to hold one's own, critically and academically.
2. Define appropriate key concepts and apply them adequately to the field of research.
3. Prepare the literature review (i.e. what other scholars have stated about the topic of the essay, or about related topics). Make sure that the literature review is sufficient in scope and relevant regarding the topic under investigation.
4. Define a thesis statement / Define the research questions.
5. State and justify the theoretical framework.
6. Define clearly the analytical categories (where appropriate, indicating overlapping or problematisation of those

categories).

7. Describe the analytical methodology used for the study of the topic of the essay.
8. Provide an effective argument (factual evidence, exemplification, illustration, citations, etc.) in order to make convincing claims.
9. State a conclusion in accordance with your arguments and relate it to a wider context
10. Show independence in reading and researching, originality and critical examination.
11. Follow the information and style conventions of the subdisciplinary field (literature, film studies, cultural studies or linguistics).
12. Participants are expected to use a C1 level (according to the Common European Framework of Reference for Languages) to hold one's own, critically and academically.

"Documento de referencia para el análisis y la discusión de las lecturas obligatorias" / "Guidelines for the analysis and discussion of compulsory readings"

1. The theoretical part of the seminar, taught by the teacher will provide an active learning environment in which students can develop the ability to read/view/analyse critically and conceptually and, therefore, to speak and write in the classroom.
2. The seminar will provide general introductions to theoretical frameworks or an application of a given research methodology/framework to a selection of texts.
3. Students should bring to the seminar a draft or notes on the text or film under analysis and participate actively in the classroom discussion.
4. Questions can be posed to improve the quality of the discussion.
5. Assignment of formal presentations and critical comment may also be requested for stimulating discussion.
6. Participants are expected to use a C1 level (according to the Common European Framework of Reference for Languages) to hold one's own, critically and academically.

(Adapted from www.oid.ucla.edu/students/cutf/cutfguidelines.doc)

"Documento de referencia para el desarrollo de los seminarios teóricos y analíticos" / "Guidelines for the development of theoretical and analytical seminars"

1. Use a C1 level (according to the Common European Framework of Reference for Languages) to hold one's own, critically and academically, in analyses, explanations and discussions of aspects and issues related to the subject/discipline.
2. Deal effectively with the most relevant critical approaches through their application to a corpus of texts in English.
3. Address and apply critical theories and methodologies relevant to the analysis of texts in English.
4. Provide an effective argument (factual evidence, exemplification, illustration, citations, etc.) in order to make convincing claims.
5. Approach the analysis of different texts critically.

"Documento de referencia para el desarrollo de entrevistas" / "Guidelines for interviews"

1. Use a C1 level (according to the Common European Framework of Reference for Languages) to hold one's own, critically and academically, in analyses, explanations and discussions of aspects and issues related to the subject/discipline.
2. Deal effectively with the most relevant critical approaches through their application to a corpus of texts in English.
3. Address and apply critical theories and methodologies relevant to the analysis of texts in English.
4. Provide an effective argument (factual evidence, exemplification, illustration, citations, etc.) in order to make convincing claims.
5. Approach the analysis of different texts critically.

Activities and resources

Course methodology

The learning process that has been designed for this course is based on the following activities:

This course has been specifically designed to train researchers in criticism and theory in the field of contemporary American Studies and evaluate the impact society in the U.S.A. and its present values have on our contemporary globalized lives at the beginning of the new millennium. For this reason, the learning process is based on a number of activities. Namely, the analysis of narrative texts and films by means of critical tools, and the comments on, presentation of, and reflections on these analyses from various theoretical perspectives. These activities are aimed at the application of the fundamental principles of the most relevant critical and theoretical approaches to the analysis of the selected American topics in the program.

The course is organized in three stages: 1. The revision of the critical approaches and analytical tools. 2. The application of critical concepts through the analysis and collective discussion of the selected texts in the program. 3. Writing of an individual essay, applying the theoretical approaches and methods learned on the selected topic of research.

Outline of the Programme

The programme offered to the students to help them achieve the learning results includes the following activities :

1: Learning Schedule

The Program is structured in two parts. **The first one** consists of a brief theoretical introduction of the notions of postmodernism and the resulting understanding of the human subject, together with an analysis of some of the most important historical events since the 1970s in the U.S.A. and the resulting globalization impulse. The Introduction is followed by an analysis of the ideological response offered by the contemporary North American novel; special emphasis is given to the role of science, metafiction and the notion of the human self in the works of some influential novelists of the U.S.A. This part also deals with the concepts of posthumanism, posthumanity, the blurring of barriers in narrative genres, and the cultural role of the novel in its relation to informatics, the cinema and audiovisual culture, with special emphasis on the creation of new values that disrupt the traditional understanding of the humanist, enlightened, and liberal self. **The second part** of the Program focuses on the analysis of selected texts that, in diverse ways, deal with the thematic and formal changes brought about by Postmodernism in the U.S.A. It starts by focusing on the birth of American neo-gothic fiction and follows with the analysis of the figure of the "flâneur" (from Poe, to Baudelaire and Walter Benjamin). The course then centers on the metaphysical detective novel, understood as a genre that subverts the limits of knowledge and the nature of reality, and evokes the individual's alienation in contemporary Western society. Finally, the course analyzes the present re-writing of canonical texts and its formal and ideological implications. Accordingly, specific attention is paid to the notions of parody, irony and humor, together with the important role intertextuality plays in contemporary American fiction.

2: 1) Theoretical and analytical seminars (30 hours / 15 sessions. 1.2 credits): Presentation and discussion in class of general and methodological aspects for each one of the program topics and illustration with the analysis of a selection of texts related to those topics. The course program comprises the following parts and compulsory readings / films:

PART 1:

I- Introduction: the concept of the self and the postmodern condition:

1. The notion of the self: from Humanism to the postmodern condition
2. Jacques Derrida, Jack Lacan and Michel Foucault. From the quest for the original Logos to the formation of the self, and the notions of power and knowledge

II- Postmodern narratives in the USA: From the counter-culture to the roles of science and metafiction in the globalized USA:

1. The contemporary US novel and the textualization of relativity and quantum analysis: From science to trauma. Kurt Vonnegut's *Slaughterhouse-5* and Thomas Pynchon's *The Crying of Lot 49*.
2. The literary anticipation of scientific fashion: From the second law of thermodynamics to contemporary chaotics. Cyberpunk and the construction of the simulated posthuman. Science, nostalgia, identity, and metafiction. William Gibson's selected stories from *Burning Chrome*.
3. Techno-ideology and contemporary US film: human or post-human? Artificial Intelligence vs. human power or the creation of the cyborg. Globalization, conspiracy theory, and the bleak future for the Age of Aquarius. From Stanley Kubrick's *2001: A Space Odyssey* and Ridley Scott's *Blade Runner* to the Wachowski Brothers' *The Matrix*.

Compulsory readings:

Kurt Vonnegut, *Slaughterhouse-5* (1969)

Thomas Pynchon's *The Crying of Lot 49* (1966)

William Gibson, *Burning Chrome* ("Johnny Mnemonic", "The Gernsback Continuum", "The Belonging Kind") (1986).

Film screenings:

2001: A Space Odyssey (Stanley Kubrick, 1968)

Blade Runner (Ridley Scott, 1982)

The Matrix (The Wachowski Brothers, 1999)

PART 2:

I. Contemporary American Gothic: mutations of terror in Shirley Jackson's *We Have Always Lived in the Castle* (1962).

II. The figure of the flâneur and the metaphysical detective novel: from Poe's "The Man of the Crowd" to Paul Auster's *New York Trilogy* (1986).

III. Postmodern rewritings of 19th-century classics: parody, humor and formal experimentation in Joyce Carol Oates's "The White Cat" (1987) and "Accursed Inhabitants of the House of Bly" (1992).

Compulsory readings:

Shirley Jackson, *We Have Always Lived in the Castle* (1962)

Paul Auster, *City of Glass* (1985)

E. Allan Poe, "The Man of the Crowd" (1840)

Joyce Carol Oates, "The White Cat" (1987), "Accursed Inhabitants of the House of Bly" (1992)

Film screenings:

Jack Clayton, *The Innocents* (1961)

Robert Wise, *The Haunting* (1963)

b) Tasks/Class activities (30 hours / 15 sessions. 1.2 credits): Class analysis and guided tutorials of a selection of short texts and films from the perspective of the theoretical approaches, methods, and contexts explained in the theory sessions. The list of texts and films is published in the annual syllabus of the course. The reading / viewing of this corpus is compulsory.

c) Assessment tasks/activities, self-assessment of classroom work, and preparation of individual essay (40 hours. 1.6 credits): Tutorials, both individual and in group, as well as participation in practical sessions, will be used to help the students to prepare their essays and to assess their learning process.

d) Individual work (87,5 hours. 3.5 credits): Revision of the concepts explained in the theory sessions and individual analysis of the texts commented on in the practical sessions. Preparation of essay. Individual reading / viewing in library and in the course's web-page (at <http://moodle.unizar.es/>).

Course planning

Calendar of actual sessions and presentation of works

The first eleven sessions (January - March) in the course comprise theoretical and analytical seminars centered on providing students with the necessary critical and methodological tools to approach the different units in Part 1 of the syllabus. The next eleven sessions (April - May) focus on the second part of the course. All sessions are two hours long and alternate theoretical seminars with class analysis of the most relevant literary texts and films in the program.

Some sessions are dedicated to class analysis, film screening, and tutorials with the aim of helping students to prepare their

essays and to assess their learning process.

The 3,000 word final essay has to be submitted by the first week in June.

Bibliographical Resources

Other sources

Recommended Bibliography:

PART 1:

A) On critical theory

Badmington, Neil, ed. 2000. *Readers in Cultural Criticism: Posthumanism*. Houndmills: Palgrave.

Baudrillard, Jean. 1988. "Simulacra and Simulations," in *Jean Baudrillard: Selected Writings*. Ed. Mark Poster. Cambridge: Polity Press. 166-84.

Derrida, Jacques. 1967. *De la Gramatologie*. Paris: Minuit.

Hayles, N. Katherine, ed. 1991. *Chaos and Order: Complex Dynamics in Literature and Science*. Chicago: The University of Chicago Press.

Hayles, N. Katherine. 1999. *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*. Chicago: The University of Chicago Press.

Hutcheon, Linda. 1988. *A Poetics of Postmodernism: History, Theory, Fiction*. London: Routledge.

Hutcheon, Linda. 1991. "Discourse, Power, Ideology: Humanism and Postmodernism," in *Postmodernism and Contemporary Fiction*. Ed. Edmund Smyth. London: Batsford. 105-22.

Jackson, Rosemary. 1981. *Fantasy: The Literature of Subversion*. London: Methuen.

Klinkowitz, Jerome. 1992. *Structuring the Void: The Struggle for Subject in Contemporary American Fiction*. Durham: Duke University Press.

Liotard, Jean-François. 1986. *The Postmodern Condition: A Report on Knowledge*. Manchester: Manchester University Press.

McHale, Brian. 1992. *Constructing Postmodernism*. New York: Routledge.

McLuhan, Marshall. 1964. *Understanding Media: The Extensions of Man*. London: Routledge-Ark, 1987.

Nadeau, Robert. 1981. *Readings from the new book on nature: physics and metaphysics in the modern novel*. Amherst, MA: University of Massachusetts Press.

Sarup, Madan. 1993. *An Introductory Guide to Postmodernism and Poststructuralism*. 2^a ed. London: Harvester/Wheatsheaf.

White, Hayden. 1987. "The Value of Narrativity in the Representation of Reality". In *The Content of the Form: Narrative Discourse and Historical Representation*. Baltimore: Johns Hopkins University Press. 1-25.

B) On American Fiction:

Bercovitch, Sacvan, ed. 1999. *The Cambridge History of American Literature. Volume 7: Prose Writing 1940-1990*. Cambridge: Cambridge University Press.

Collado Rodríguez, Francisco. 2001. "Sobre caos, realismo y metaficción: novela y postmodernismo en los EE.UU.," in *Historia crítica de la novela norteamericana*, José A. Gurpegui, et al. Salamanca: Ediciones Almar. 271-320.

Collado Rodríguez, Francisco and Sergio SALVADOR. 1998. "Post-human: the cultural limits of 'cyberpunk' (including an Electronic Conversation with Bruce Sterling, and his own Selected List of Cyberpunk Readings)." *Miscelánea*, vol. 19: 21-37. Available in electronic format.

Copestake, Ian D. 2003. *American Postmodernity: Essays on the recent fiction of Thomas Pynchon*. Oxford: Peter Lang.

- Cowart, David. 1982. *Thomas Pynchon: The Art of Allusion*. Carbondale: Southern Illinois University Press.
- Elliott, Emory, et al., eds. 1991. *The Columbia History of the American Novel*. New York: Columbia University Press.
- Featherstone, Mike and Roger BURROWS, eds. 1995. *Cyberspace, Cyberbodies, Cyberpunk: Cultures of Technological Embodiment*. London: Sage Publications.
- Haraway, Donna. 1990. "A Cyborg Manifesto: Science, Technology, and Socialist Feminism in the 1980s," in *Feminism/Postmodernism*. Ed. Linda Nicholson. London: Routledge. Reprinted in BADMINGTON 2000: 69-84.
- Ickstadt, Heinz. 1988. "Contemporary American Novel: Between Post-Modernism and Neo-Realism," in *Actas del XII Congreso Nacional de AEDEAN*. Alicante: Universidad de Alicante, 1988. 99-109.
- Klinkowitz, Jerome. 1982. *Kurt Vonnegut*. London: Methuen.
- Klinkowitz, Jerome. 1992. *Structuring the Void: The Struggle for Subject in Contemporary American Fiction*. Durham: Duke University Press.
- O'Donnell, Patrick, ed. 1991. *New Essays on The Crying of Lot 49*. Cambridge: Cambridge University Press.
- Shatt, Stanley. 1976. *Kurt Vonnegut, Jr.* Boston: Twayne.
- Wicke, Jennifer. 1996. "Fin de Siècle and the Technological Sublime," in *Centuries' Ends, Narrative Means*. Ed. Robert Newman. Stanford, CA: Stanford University Press.

PART 2:

- Barone, Dennis, ed. 1995. *Beyond the Red Notebook: Essays on Paul Auster*. Philadelphia: U of Pennsylvania P.
- Bernstein, Stephen. 1999. " 'The Question Is the Story Itself': Postmodernism and Intertextuality in Auster's *New York Trilogy* ". *Detecting Texts: the Metaphysical Detective Story from Poe to Postmodernism*. P. Merivale and S.E. Sweeny, eds. Philadelphia: U of Pennsylvania P. 134-153.
- Bloom, Harold, ed. 2003. *Paul Auster*. New York: Chelsea House.
- Brand, Dana. 1990. "From the flâneur to the detective: interpreting the city of Poe". *Popular Fiction: Technology, Ideology, Production, Reading*. Tony Bennett, ed. London and New York: Routledge. 221-237.
- Brown, Mark. 2007. *Paul Auster*. Manchester UP.
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