



CAREER: BACHILLERATO Y LICENCIATURA EN LA ENSEÑANZA DEL INGLÉS

TERM: II-2025

DOCUMENT: Course Syllabus

COURSE: IO5010 Introduction to Literature (Introducción a la Literatura)

***MEDIACIÓN VIRTUAL:** Bajo virtual

GROUP: 01

CREDITS: 03

HOURS PER WEEK: 04 (theoretical-practical) Mondays 1 pm to 4:50 pm

EXTRA CLASS HOURS: 05

REQUIREMENT: IO5600, Técnicas de Investigación

CO-REQUIREMENT: None

LEVEL: 3rd year (VI Cycle) of the study plan

PROFESSOR: M. L. Karla Araya Araya

STUDENT ATTENTION HOURS: Tuesdays 8-12 (virtual)

COURSE DESCRIPTION

This is an intermediate course which gives an overview of basic concepts in literature as well as various genres, including poetry, short fiction, the novel, and drama. This course will also focus on identifying, discussing, and applying key elements of each specific literary genre including the cultural aspects within the literary pieces which will nurture intellectual curiosity and interest in literary studies. In addition to identifying and discussing the elements of literature, this course will also provide students with an introduction to critical reading as understood within the principles of the formalistic approach. This will help students build critical skills while enhancing competence and performance of the student's English integrated skills of listening, speaking, reading, writing, and culture.

*Note: According to the regulation of the "Vicerrectoría de Docencia-UCR," this course is classified as low virtual because the METICS platform will be used for students to perform some tasks online and check materials that will be posted there.



<u>GENERAL OBJECTIVE:</u> By the end of the course, students will be able to:	<u>SPECIFIC OBJECTIVES:</u> By the end of the semester, the student will be able to:
1. Develop basic tools for the understanding, interpretation and reaction to literary pieces while analyzing different literary genres. (cognitive and attitudinal objective)	1.1 Recognize a wide range of critical perspectives in literary genres and their historical backgrounds. (cognitive and skill objective) 1.2 Generalize the aesthetic and didactic aspects of a text. (cognitive objective) 1.3 Respond academically to individual pieces of literature, both through in-class discussion and through written interpretations using the proper metalanguage from the field of literature. (cognitive objective) 1.4 Formulate and articulate basic interpretations of simple literary texts in terms of message and/or theme. (skill and attitudinal objective)
2. Raise awareness of the different literature genres in English and their sub-characteristics. (cognitive and attitudinal)	2.1 Recognize the distinctive features of literary genres and their structures. (cognitive objective) 2.2 Distinguish basic characteristic of literary elements in literature. (cognitive objective) 2.3 Connect basic figurative uses of language such as metaphor, simile, and hyperbole in the analysis of a variety of literary works. (cognitive and attitudinal objective)
3. Foment critical thinking and linguistic competence in English. (skill and attitudinal objective)	3.1 Analyze literary elements and figurative language through the means of responding to different genres in a variety of literary pieces. (skill objective) 3.2 Relate their ideas to a literary piece using examples from the primary source. (skill and attitudinal objective)

CONTENT AND CHRONOGRAM: The following general topics will be covered during the tentative period suggested:

A. **PART I: Beginnings (2 weeks)**

1. Expectations: The Good-Morrow by John Donne



2. What is literature,

and who does it belong? Philosophy and the Mirror of Nature by David Foster Wallace

3. Canons: The Norton Anthology of English Literature Outline

B. **PART II: Form and genre (4 weeks)**

1. Poetry
2. The thing which is not
3. Prose fiction
4. Plays and films

C. **PART III: Periods and movements (4 weeks)**

1. Medieval and early modern
2. From Colonial America to Restoration England to 1900
3. From 1900 to the present

D. **PART IV: Positions, identities, ideas (2 weeks)**

1. The place of literature
2. Literary theory

E. **PART V: Over to you (2 weeks)**

1. Primary and secondary sources
2. Reading, research, writing

METHODOLOGY:

The methodology of this course is grounded on an eclectic philosophy, where humanistic, constructivist, investigative and participative approaches are blended together.

THE STUDENT'S ROLE: Students will be provided with basic introductory information on standard literary genres. Students are expected to participate actively and negotiate meaning in the target language by engaging in classroom and asynchronous activities that will foster their linguistic, cultural, and critical thinking skills along with autonomous learning.

THE PROFESSOR'S ROLE: The professor is a facilitator to the contents and activities to be carried out in and out of class. The teacher guides and helps while coordinating and communicating, using in-class strategies as well as audio and / or visual materials.

ACTIVITIES

A variety of in-class and virtual classroom activities—including journal writing, group discussions, dramatization, paraphrasing, and written responses—will be employed to foment understanding and enjoyment of the subject matter, together with critical reading skills and cross-cultural



~~understanding. As well as understanding the importance of ethics in literature in~~
relation to plagiarism and applying APA or MLA citation principles throughout the different course tasks done in and out of class. The activities are suggested below.

ASSESSMENT:

A. Summative Assessments

- ✓ 2 Group Presentations 30% (15% each)
- ✓ Reading Journal 30% (15 class reactions, 2% each one)
- ✓ Two partial tests: 40% (20% each)

GROUP PRESENTATIONS: Students are to make two oral presentations, one on the weekly reading assigned and the other on a selected short story (See suggested anthology at the end of this course program). Presentations must include the following:

- 1) bibliographic research in different sources (at least one) to expand the information provided in the course text and anthology of literary texts.
- 2) teach key vocabulary related to the chapter and/or literary text
- 3) For the first presentation (chapter from Rainsford, 2014), include a discussion of at least a literary text discussed and/or mentioned in the chapter. For the second presentation (short story), guide students in using at least one literary work from McMahan et al. *Literature and the Writing Process*. 11th ed. Pearson. 2017. Then discuss the literary piece creatively (i.e. a panel, round-table discussion, etc.) including important key terms and critical questions provided on page 105.

Expository technique must transcend the traditional presentation "power-point". The chosen technique must be previously authorized by the instructor no less than seven days prior to presentation date to ensure innovative presentation techniques are met. The aspects to be evaluated are:

- 1) content of the chapter,
- 2) guiding the analysis,



- 3) presentation techniques, and
- 4) socio-linguistic dominion ("language performance").

Each presentation and analysis should not exceed 80 minutes (if under 70 minutes, points will be deducted from final grade). The value of this work is 15% each. It may be presented in a Zoom session if circumstances allow it. Be sure to remember that the grade includes guiding the rest of the class in an analysis of at least 1 literary work.

READING JOURNAL: before, during and/or upon completion of each weekly presentation, students will open a journal entry to write notes about basic information about the content and literary texts discussed, memories evoked as you read, record unfamiliar vocabulary, and post hypothetical questions, arguments or speculations to generate possible analysis and discussion on the literary pieces included in the chapter. Students must include at the end of each entry a summary of the content discussed. Each entry will be shared and discussed with a classmate in class to be graded based on the completion as directed. *If a student does not attend class, reading journal is due before 1 pm on Monday. If student attends class, reading journal is due by the end of the day.*

TASKS: Throughout the course, at least six constructivist tasks will be administered with the purpose of checking on the students' understanding of the subject matter, as well as to open room for reflection on one's learning of the course material. One of the tasks is to share with the class the content and an activity related to the educational video (20 minutes-presentation—see timetable)

TESTS: tests are meant to summative evaluate students' understanding and progress related to the contents studied in class.

A. Formative Assessments

At their discretion, professors may use a range of formative assessments, such as the following:

1. Peer-feedback forms
2. Student self-assessment forms
3. Group-feedback scales
4. Teacher-student conferences
5. Verbal calls
6. Plans of improvement
7. Assessment portfolios



COMPULSORY BIBLIOGRAPHY

Javidshad, M & Nenati, A. An Outline of The Norton Anthology of English Literature (Digital text)

McMahan, E. (2017) *Literature and the Writing Process*. 11th ed. Pearson. (digital book)

Rainsford, D. (2014). *Studying Literature in English: An Introduction*. London: Routledge

COMPLEMENTARY BIBLIOGRAPHY

Brontë, Charlotte, and Basil Davenport. *Jane Eyre*. Dodd, Mead & Co, 1941.

Brontë, Emily. *Wuthering Heights*. Wordsworth Classics. 1992.

Bruchac, Joseph, Ka-Hon-Hes, and Michael J. Caduto. *Native American Stories*. Fulcrum Pub, 1991.

Collins, Wilkie, and Matthew Sweet. *The Woman in White*. Penguin Books, 2003.

Cottrel, June. *Creative Drama in the Classroom*. National Textbook Company, 1989.

Cummings, E. E. *A Selection of Poems*. Harcourt, Inc., 1965.

Darío, Rubén. *To Roosevelt*. Academy of American Poets. [Translation released into public domain, translator unknown], <https://www.poets.org/poetsorg/poem/roosevelt>. Accessed 16 May 2017.

Euripides, and Robinson Jeffers. *Medea*. Samuel French, Inc. 1974.

Fitzgerald, F S, and Matthew J. Bruccoli. *The Great Gatsby*. Scribner, 1996.

Gardner, Janet. Reading and Writing about Literature. 3rd ed. Bedford/St. Martin's, 2013.

Gardner, Janet et al. Literature: A Portable Anthology. 3rd ed. Bedford/St. Martin's, 2013.

Guerin, Wilfred L. *A Handbook of Critical Approaches to Literature*. 5th ed. Oxford University Press, 2005.

Guth, Hans. P and Gabriele L. Rico. *Discovering Literature*. 2nd ed. Prentice Hall, 1997.



- Hamer, Richard. *A Choice of Anglo-Saxon Verse, Selected with an Introd.* Faber and Faber. 1970.
- Heilman, Robert B. *An Anthology of English Drama before Shakespeare.* Rinehart, 1952.
- Hodge, Francis. *Play Directing: Analysis, Communication, and Style.* Prentice-Hall, 1971.
- Hughes, Langston. *Langston Hughes: Poems.* Random House. 1999.
- Kennedy, X. J. and Dana Gioia. *An Introduction to Poetry.* 9th ed. New York: Longman 1998.
- Lawrence, D. H. *Snake.* <http://homepages.wmich.edu/~cooneys/poems/dhl.snake.html>. Accessed 16 May 2017.
- Lee, Harper. *To Kill a Mockingbird.* Harper & Row, 2006.
- Literature: A Portable Anthology*, 2nd ed. Ed. Janet E. Gardner, et al. Bedford/St. Martin's, 2009. ISBN: 978-0-312-46186-7
- Lopez, Josefina. *Real Women have Curves & other Plays.* WPR Publishing. 2011.
- Lynch, Jack. *Dracula, by Bram Stoker.* Salem Press, 2010.
- Mary Shelley, *Frankenstein* (Case Studies in Contemporary Criticism). Ed. Johanna M. Smith. Bedford/St. Martin's, 2000. ISBN: 978-0-312-19126-9
- Mayes, Frances. *The Discovery of Poetry.* ~~New York:~~ Harcourt, Inc., 2001.
- Modern World Literature.* Austin, Texas: Holt, Rinehart and Winston, 1996.
- Nims, John Frederick and David Mason. *Western Wind.* 4th ed. McGraw-Hill, 2000.
- Tolkien, J R. R. *The Hobbit.* HarperCollins, 2012.
- Twain, Mark. *Adventures of Huckleberry Finn.* CreateSpace Independent Publishing Platform. 2014.
- Salinger, J D, E M. Mitchell, and Lotte Jacobi. *The Catcher in the Rye*, 1951.
- Shakespeare, William, and John Crowther. *Sonnets.* SparkNotes, 2004.
- Shakespeare, William, Barbara A. Mowat, and Paul Werstine. *The Taming of the Shrew.*



Washington Square Press, 1992.

Shakespeare, William, and Peter Holland. *The Tempest*. Penguin Books, 1999.

Sophocles, Dudley Fitts, and Robert Fitzgerald. *The Oedipus Cycle: An English Version: Oedipus Rex, Oedipus at Colonus, Antigone*. Harcourt, Brace, 1949.

Stoker, Bram. *Dracula*. University of Virginia Library, 1996.

Steinbeck, John. *Of Mice and Men*. Penguin Books, 1993.

Stockton, Frank R. *The Lady, or the Tiger?* Champaign, Ill: Project Gutenberg, 1990,
<http://www.gutenberg.org/cache/epub/396/pg396-images.html>.

Stevenson, Robert. *Treasure Island*. Barnes & Noble Books. 1994.

Wall, Amy, and Regina Wall. *The Complete Idiot's Guide to Critical Reading*. Alpha Books, 2005.

COURSE POLICIES

1. Although attendance to class is not mandatory, students are advised to attend in order to internalize the course content successfully and to accomplish the course objectives auspiciously. Students are responsible to sign any attendance record.
2. Quizzes will not be announced, unless the professor decides otherwise. The professor may schedule quizzes and other evaluations at any point within the class schedule. That is why, it is in the best interest of students to not miss any part of the class period.
3. Assessments will be made up only in cases of a justified absence due to an illness, accident, death in the immediate family or *force majeure*, i.e. strike, court order or a natural disaster. Absences corresponding to any of these causes must be justified in writing with the respective supporting documents and delivered to the instructor within five business days of the absence.
4. Students must stay abreast of any possible changes in the course timetable.
5. Cell phones and other electronics must be turned off during class, as stated by the University's regulations.
6. The minimum passing grade for the course is 7.0. Students scoring between 6.0 and 6.5. may take an extraordinary examination. No matter the grade they get in the test, they will be assigned 7.0, if students obtained more than 7.0. But if they don't pass the test, the original course grade will be maintained. The test will cover all the course contents.