



CAREER: BACHILLERATO Y LICENCIATURA EN LA ENSEÑANZA DEL INGLÉS

TERM: Second Term

DOCUMENT: Semester Syllabus

COURSE: IO5520, Literatura Comparada

GROUP: 01

MEDIACIÓN VIRTUAL: Bajo virtual

CREDITS: 03

HOURS PER WEEK: 04 (Monday 1:00 p.m. to 4:50 p.m.)

EXTRA CLASS HOURS: 06

REQUIREMENT: IO5530 Introduction to Literature

CO-REQUIREMENT: None

LEVEL: 4th year (VIII Cycle) of the study plan

PROFESSOR: Tamatha Rabb Andrews, M.Ed.

STUDENT OFFICE HOURS: Monday, 9 to 11:30 and through

Mediacion Virtual Tuesday, 1 to 3pm

COURSE DESCRIPTION

An advanced level course which aims to bring- by analogies, kinship, and influence - literary genres to other areas of expression and/or understanding. It also aims to connect the facts to the literary texts, whether they be from the present or past or even from cultures near or far, provided they belong to different languages and/or cultures but are part of the same universal theme in order to better describe, understand, and assess the literary elements within the texts.

Curso de nivel avanzado que pretende acercar -mediante lazos de analogía, parentesco, e influencia- la literatura a otros dominios de la expresión o del conocimiento. También se pretende conectar los hechos o textos literarios entre sí, distantes o no en el tiempo o en el espacio, siempre que estos pertenezcan a varias lenguas y/o cultura y formen parte de una misma tradición; esto con el fin de mejor describir, comprender y apreciar dichos hechos/textos.

REQUIRED PREVIOUS KNOWLEDGE

Students must dominate the different skills that make up the English Language (listening, speaking, reading, and writing) as well as use the accumulated acquired knowledge from U.S. Literature and British Literature.

El estudiante deberá tener dominio de las diferentes habilidades del idioma inglés (habla, escucha, lectura, y escritura), así como los conocimientos adquiridos sobre literatura estadounidense y literatura británica.



<p><u>GENERAL OBJECTIVE:</u> By the end of the course, students will be able to:</p>	<p><u>SPECIFIC OBJETIVES:</u> By the end of the semester, the student will be able to:</p>
<p>1. To acquire a panoramic perspective concerning the development of comparative studies in literature. (cognitive objective) Adquirir una visión panorámica sobre el desarrollo de los estudios comparativos de la literatura.</p>	<p>1.1 To identify /characterize each of the critical approaches studied in order to realize an analysis of a literary work. (cognitive objective) Identificar las diferentes teorías de crítica literaria para realizar análisis literarios.</p> <p>1.2 To understand and employ specific concepts from each approach in the analysis and interpretation of given literary works. (cognitive objective) Para comprender y emplear conceptos específicos de cada enfoque en el análisis y la interpretación de determinadas obras literarias.</p>
<p>2. To be able to apply each literary criticism theory to works of literature in English. (cognitive and skill objective) Combinar la teoría sobre comparación literaria con la práctica a través de estudios de caso específicos.</p>	<p>2.1 To employ explicit vocabulary that allows comprehension and practice of technical and structural usage in the development of different perspectives and ideas related to literary criticism. (cognitive and skill objective) Manejar un vocabulario crítico que permita comprender y utilizar las técnicas y estructuras empleadas en el desarrollo de diferentes perspectivas e ideas relacionadas a la crítica literaria.</p> <p>2.2 To differentiate and employ a variety of perspectives in analyzing a given literary work. (cognitive and skill objective) Para diferenciar y utilizar una variedad de perspectivas en el análisis de una obra literaria.</p> <p>2.3 To develop the ability to support ideas from both primary and secondary sources. (cognitive and skill objective) Desarrollar la capacidad para apoyar las ideas de fuentes</p>
<p>3. To analyze cultural and historical aspects that emphasizes the development in the relationship between different types of literature. (cognitive and skill objective) Analizar aspectos culturales e históricos que enfatizan la evolución de la relación entre diferentes tipos de literatura.</p>	<p>3.1 To compare literary works, and/or theory, critically to their corresponding film versions. (cognitive and skill objective) Comparar críticamente obras literarias con sus correspondientes versiones fílmicas.</p> <p>3.2 To identify similarities and differences with respect to style, speech, tone, theme, social-cultural, undertone/background, etc., within literary works. (cognitive objective) Identificar similitudes y diferencias con respecto a estilo, lenguaje, tono, tema, y trasfondo sociocultural, entre obras literarias.</p>



<p>4. To find sets of comparative study problems within texts of literature written in English. (cognitive and skill objective) Ubicar la problemática de los estudios comparativos en textos de obras literarias en inglés.</p>	<p>4.1 To explain and defend personal insights and positions clearly and effectively in standard English, both oral and written. (cognitive and skill objective) Para explicar y defender puntos de vista personales y posiciones con claridad y eficacia en la norma Inglés, tanto oral como escrito.</p>
<p>5. To apply literary criticism theories to works of literature in English and in teaching. (skill objective)</p>	<p>5.1 To develop different perspectives and ideas related to literary criticism by employing explicit metalanguage from the field.(cognitive and attitudinal objective)</p> <p>5.2 To employ a variety of literary approaches in analyzing a given literary work. (cognitive and skill objective)</p> <p>5.3 To augment teaching techniques / strategies through an understanding of literary theories and how they may be used in teaching literature in English. (cognitive and attitudinal objective)</p>

CONTENT AND CHRONOGRAM: The following general themes of literary study genres:

- A. **Introduction to Literary Criticism and Theory (1-2 weeks)**
 - 1. Functions of literary criticism
 - 2. **Traditional Approaches:**
 - a Historical & Biographical
 - b Moral & Philosophical
 - c The Formalistic Approach
- B. **Modern Approaches: Mythic Approaches (3-4 weeks)**
 - 1. Mythological Approach
 - 2. Archetypal (Jungian) Approach
 - a Introduction to theories
 - b Application to literary works
- C. **Feminist and Gender Studies Approaches (3-4 weeks)**
 - 1. Introduction to theories
 - 2. Application to literary works
- D. **Cultural Studies/New Historicism (2 weeks)**
 - 1. New Historicism / Cultural Poetics
 - 2. Postcolonial Studies
 - a Introduction to theories

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b Application to literary works

E. **Reader-Response Approaches (2 weeks)**

1. Reader-Response Criticism
2. Structuralism & Poststructuralism
 - a Introduction to theories
 - b Application to literary works

F. **Teaching Literary Criticism Theories (2 weeks)**

1. Introduction
2. Application

METHODOLOGY:

The methodology of this course is grounded on an eclectic and ethical philosophy, where humanistic, constructivist, investigative and participative approaches are integrated using a Blended Learning Approach through a mix of CALL (Computer Assisted Language Learning) and in class face-to-face time.

THE STUDENT'S ROLE: To do well in the course, each student is expected to participate actively and negotiate meaning as well as interact with the literary works in the target language through in-class activities that will foster student's linguistic, cultural, and critical thinking skills framed within cooperative language learning. Incorporating previous knowledge on theories of literary criticism and literary works is necessary for individual and group participation. Basic MLA aspects of literary essays to produce an academic essay as well as an educational booklet and/or teaching video are part of students' tasks and responsibilities. Also. It is important to keep in mind: 1) completing each assignment on-time 2) looking up unfamiliar terminology in different documentary search engines, and 3) going beyond by researching the material through traditional library resources and/or the Web.

Group work must be balanced in responsibility and participation. Students will also use their knowledge of the conventions of oratory acquired throughout their career to prepare and perform panels, discussions and group presentations for some literary works studied over the course of the semester. When a student has doubts, she/he should communicate them in class to obtain clarifications. In this sense, students are encouraged to co-monitor their learning.

THE PROFESSOR'S ROLE: As an eclectic course, the professor will take advantage of different theoretical principles from a variety of teaching philosophies. Thus, s/he will create learning opportunities for the achievement of learning outcomes that facilitate the fulfillment of learning objectives. In class, s/he will take the role of a facilitator in explaining key concepts and contents of the course; a co-creator in mutually constructing knowledge and experience; a member; and a guide in the learning process. The professor will take advantage of technological resources to enhance the course.

ACTIVITIES AND SKILLS TO BE DEVELOPED:

A variety of activities—round-table discussions, group discussions, projects, paraphrasing, and written responses—will be employed to foment understanding and enjoyment of the subject matter, together with critical reading skills and cross-cultural instruction and understanding.



Students

will also obtain an understanding of the importance of ethics in literature in relation to plagiarism and applying MLA citation principles throughout the different course tasks done in and out of class. The activities are suggestions:

- Summarizing
- Sequencing
- Inferencing
- Drawing conclusions
- Self-questioning
- Problem-solving
- Relating background knowledge
- Finding the main idea, important facts, and supporting details
- Interpreting literary texts through Literary Theory and Criticism
- Using theoretical support
- Asking for and giving examples/ideas/explanations
- Using new vocabulary to discuss a literary work as well as to explain them
- Researching about Literary Theory and Criticism
- Using the Web, virtual environments and other resources

ASSESSMENT:

A. SUMMATIVE ASSESSMENTS

ASSESSMENT COMPONENTS	PORCENTAGES
Round Table Discussion/Analysis	10%
Exam	20%
Two Constructivist Quizzes (5% each)	10%
Presentation	10%
Academic Literary Essay	15%
Oral Essay Project Presentation	15%
Educational Teaching Video with a Lesson Plan	20%

ROUND TABLE DISCUSSION/ANALYSIS: One to two round table discussions will be completed during the semester depending on the size of the group. For the discussion, you will first do a comparative analysis of two literary pieces or its video in groups of 2 to 4 individuals from IO5520 using the approaches noted by the instructor. The analysis must be supported with quotes & specific details from the literary works along with key vocabulary terms. The instructor will provide students with one to two handouts. The handout(s) is/are to help you organize your ideas for the whole class discussion worth 10% of the course grade.



EXAM: One summative exam will be administered with a value of 20%. The exam will cover the course contents up to the date of said exam.

QUIZZES: Two constructivist quizzes will be administered at an ungiven specified time or date. The purpose of these quizzes is to check on the student' understanding of the subject matter as well as to reflect on one's comprehension of the course material. Each quiz will be worth 5%.

GROUP PRESENTATION OF A LITERARY CRITICISM THEORY: Students are to make an oral presentation on one of the course literary criticism theories for which they must perform:

1) bibliographic research in different sources to expand the information provided by the teacher in the course anthology and

2) a critical analysis of a literary work in which to apply the literary theory in a guided teaching practice with the class (i.e. panel, round-table discussion)

Expository technique must transcend the traditional presentation "power-point" or poster, so it is expected that each group uses documentary techniques, panels, round-table discussions, photography, news, newspaper, etc. 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 literary theory,
- 2) content of literary analysis,
- 3) presentation techniques, and
- 4) socio-linguistic dominion ("language performance").

The presentation should not exceed 60 minutes. The value of this work is 10%.

ACADEMIC LITERARY ESSAY: Comparative Literary Theory and Criticism essay consists of 5 to 6 pages using one to two literary criticism theories and adhering to the MLA formatting style. The guide, the breakdown and the general instructions will be made available by the course professor. It should be noted that plagiarism either by internet or any other source based on the regulations of the UCR will be strongly punished. Pleading ignorance on this is not a valid defense. The use of phrases, ideas, or words without giving credit to the author of the material is considered plagiarism. The value of this work is 15%.

ORAL ESSAY PROJECT PRESENTATION: The second essay will be developed along the same lines as the first comparative essay, but it will be presented to the class orally using visual aids such as a PowerPoint Presentation. The oral essay must have a preapproved detailed outline that uses literary works not analyzed in the first essay. Essay is to use one to two literary criticism theories and adhering to the MLA formatting style (i.e. quotes) The guide, the breakdown and the general instructions will be made available by the course professor. It should be noted that plagiarism either by internet or any other source based on the regulations of the UCR will be strongly punished. The value of this work is 15%.



EDUCATIONAL TEACHING VIDEO WITH LESSON PLAN: The video consists of the creation of one, original, audiovisual educational video that may be used as didactic material in the teaching of literary theory and criticism in relation to a literary work from the course anthology. The assignment will be divided into groups, and each group will be in charge of one course literary criticism approach: Historical & Biographical, Moral & Philosophical, The Formalistic Approach, Mythological Approach, Archetypal (Jungian) Approach, Feminisms & Gender Studies, British

Cultural Materialism, New Historicism / Cultural Poetics, Postcolonial Studies, and Reader-Response Approaches The video should reflect the students' accumulated knowledge of the given material. The first part of the video should focus predominantly on the teaching of key terms and elements within the corresponding approach. The second part uses at least one course literary work, from the course anthology in relation to the approach, to illustrate the literary criticism terms and elements used in the first part of the video. It is also possible to combine part 1 and part 2, in that you would teach key term/element and then give the illustration within the literary work. Students may use more than one literary work for the illustrations of the key terms and elements. The video should be between 15 and 20 minutes in length.

The fully developed lesson plan must use the key language skills: listening, speaking, reading, writing and culture with clear objectives to develop the skills. Activities are clearly meant to develop the skills through a literary work. Be sure to add your teaching video as either a warm-up or a main activity.

The value of this work is 20% of the total grade.

B. FORMATIVE ASSESSMENTS

The instructor and students may use a range of in-process techniques to monitor comprehension, learning needs, and academic progress throughout the course. A variety of formative activities will be used, such as the following:

Observations	Practice Presentations
Questioning	Kinesthetic Assessments
Discussion	Individual Whiteboards
Exit/Admit Slips	Four Corners
Learning/Response Logs	Constructive Quizzes
Graphic Organizers	Think Pair Share
Peer/Self Assessments	Appointment Clock

REFERENCES

Abrams, M.H. and Geoffrey Harpham. *A Glossary of Literary Terms* (11th Ed). Cengage Learning, 2014.

Abrams, M. H. and Stephen Greenblatt, et al., (editors). *The Norton Anthology of English Literature* (9th Ed) (Vol. Package 1: Volumes A, B, C). W. W. Norton & Company, 2012.

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Foster, Thomas C. *How to Read Literature Like a Professor: A Lively and Entertaining Guide to Reading Between the Lines (Revised Ed)*. Harper Perennial, 2014.

Gibaldi, Joseph. *MLA Handbook for Writers or Research Papers (6th Ed)*. MLA, 2003.

Guerin, Wilfred L. et al. *A Handbook of Critical Approaches to Literature (5th Ed)*. Oxford University Press, 2005.

Jeffers, Robinson. *Medea: Freely Adapted from the "Medea" of Euripides*. Samuel French Inc., 1976.

Klaus, Carl H. et al. *Stages of Drama: Classical to Contemporary Theater (5th Ed)*. Bedford/St. Martin's, 2003.

Leitch, Vincent B., et al, editors. *The Norton Anthology of Theory and Criticism (2nd Ed)*. W. W. Norton & Company, 2010.

Levine, Robert S., et al, editors. *The Norton Anthology of American Literature (9th Ed) (Vol. Package 1: Volumes A and B)*. W. W. Norton & Company, 2016.

Levine, Robert S., et al, editors. *The Norton Anthology of American Literature (Ninth Edition) (Vol. Package 2: Volumes C, D, E)*. W. W. Norton & Company, 2016.

Makaryk, Irena, editor. *Encyclopedia of Contemporary Literary Theory: Approaches, Scholars, Terms (Theory / Culture)*. University of Toronto Press, Scholarly Publishing Division, 1993.

Meyers, Kari and Gilda Pacheco. *The Perceptive Process: An Introductory Guide to Literary Criticism*. Editorial de la Universidad de Costa Rica, 2003.

Peterson, Linda, et al, editors. *The Norton Reader: An Anthology of Nonfiction (13th Ed)*. W. W. Norton & Company, 2011.



Teaching Literature. Blackwell Publishing Ltd., 2003.

Venturino, Steven J. *The Complete Idiot's Guide to Literary Theory and Criticism*. ALPHA, 2013.

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.



COURSE CALENDAR

GROUP 01 (Monday 1:00 to 4:50 p.m.; Rm 305)

Session	Date	Topics / Presentations	Reading Assignments
1	Aug. 7 th	<p>- Discussion of the course syllabus. - Assigning Course Presentations Topic: Introduction to what is Comparative Literature as well as literature itself. "A Good Man is Hard to Find" (O'Connor)</p>	<p><u>Lysistrata</u> (Aristophanes) Play-Analysis: The Director's Primary Study pp. 6-10; 17- 41</p>
2	Aug. 14 th	<p>TRADITIONAL APPROACHES-- Topic: Discussion of: Defining Criticism, Theory, & Literature. Aristophanes's <u>Lysistrata</u></p> <p>Presentations: <u>Play Analysis:</u> <u>The Director's Primary Study</u></p> <div style="border: 1px solid black; padding: 5px; margin: 10px auto; width: 60%; text-align: center;"> <p>Group 01</p> <hr/> <p>Jordi, Ricardo, & Karina</p> </div>	<p>- "To His Coy Mistress" (Marvell) - "Young Goodman Brown" (Hawthorne) - "Everyday Use" (Walker) --Historical and Biographical Approaches pp. 51-75 -Moral and Philosophical Approaches pp. 77-89 -The Formalist Approach pp. 90-150 NOTE: At the end of each theory chapter you will find an analysis of several literary works, you need only pay close attention to the literary works which have been given as homework (i.e. Marvell, Hawthorne, and Walker)</p>
3	Aug. 21 st	<p>TRADITIONAL APPROACHES cont.-- "To His Coy Mistress" (Marvell) "Young Goodman Brown" (Hawthorne) "Everyday Use" (Walker) Presentations: <u>Traditional Approaches:</u> <u>Historical & Biographical,</u> <u>Moral & Philosophical, and</u> <u>The Formalistic Approach</u></p> <div style="border: 1px solid black; padding: 5px; margin: 10px auto; width: 60%; text-align: center;"> <p>Group 02</p> <hr/> <p>Luis Alberto, Luis Diego & Brandon</p> </div>	<p>- "The Mask of the Red Death" (Poe) - "Marigolds" (Collier) - Mythological Approach pp. 182-201 - "Doña Sebastiana" (anonymous) - Archetypal Approach: Jungian Psychology pp. 201-219 - The Perceptive Process. Chapter 1</p>



4	Aug. 28 th	<p>MYTHIC APPROACHESB</p> <p>Topic: Discussion of: “The Mask of the Red Death” (Poe) “Marigolds” (Collier) “Doña Sebastiana” (anonymous)</p>	<p>“The Birthmark” (Hawthorne) - <u>Beowulf</u> - American Indian Coyote Myths</p>		
5	Sept. 4 th	<p>MYTHIC APPROACHESB</p> <p>Topic: Discussion of: “The Birthmark” (Hawthorne) <u>Beowulf</u> & the Video -American Indian Trickster Tales</p> <p>Presentation: Mythological Approach & Archetypal (Jungian) Approach</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td style="text-align: center;">Group 03</td> </tr> <tr> <td style="text-align: center;">Jessica, Anna & Isabel</td> </tr> </table>	Group 03	Jessica, Anna & Isabel	<p>- Feminisms and Gender Studies pp. 222-270 -The Perceptive Process. Chapter 2 -“The Story of an Hour” -“A Pair of Silk Stockings” (Chopin)</p>
Group 03					
Jessica, Anna & Isabel					
6	Sept.11 th	<p>FEMINISMS & GENDER STUDIESB</p> <p>Topic: Discussion of: “The Story of an Hour@ (Chopin) “A Pair of Silk Stockings” (Chopin)</p>	<p>-“Red Riding Hood” (various versions) -<u>Medea</u> (Euripides) pp.240-263</p>		
7	Sept.18 th	<p>FEMINISMS & GENDER STUDIESB</p> <p>Topic: Discussion of: “Red Riding Hood@ (various versions) <u>Medea</u> (Euripides) pp.240-263 and the Video</p>	<p>-“Iron John@ (Grimm Brothers) -<u>Medea</u> (Euripides) pp.264- to the end of the play -Global Masculinities: Restoration and Resistance</p>		
8	Sept 25 th	<p>FEMINISMS & GENDER STUDIESB</p> <p>Topic: Discussion of: “Iron John” (Grimm Brothers) <u>Medea</u> (Euripides) and the Video Global Masculinities: Restoration and Resistance</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td style="text-align: center;">Group 04</td> </tr> <tr> <td style="text-align: center;">Erika, Milady & Katherine</td> </tr> </table> <p>Presentation: Feminisms and Gender Studies</p>	Group 04	Erika, Milady & Katherine	<p>“In Another Country” (Hemingway) “Shooting an Elephant” (Orwell) Cultural Poetics or New Historicism pp. 212-228 -Cultural Studies pp. 275-322 -The Perceptive Process. Chapter 3</p>
Group 04					
Erika, Milady & Katherine					
9	Oct. 2 nd	<p>CULTURAL STUDIES / NEW HISTORICISMB</p> <p>Topic: Discussion of:</p>			



		"Shooting an Elephant" (Orwell)			
10	Oct. 9 th	Midterm Exam	"Town and Country Lovers" (Gordimer) part 1 & 2 "In Another Country" (Hemingway)		
11	Oct. 16 th No Class	<p>CULTURAL STUDIES / NEW HISTORICISM</p> <p>Topic: Discussion of: "Town and Country Lovers" (Gordimer) part 1 & 2 "In Another Country" (Hemingway)</p> <p>Presentation: <u>Cultural Studies / New Historicism:</u></p> <ul style="list-style-type: none"> British Cultural Materialism New Historicism American Multiculturalism Postmodernism & Popular Culture Postcolonial Studies <p><u>NOTE to the presenters:</u> You may wish to divide the material to be presented between this session and the 12th session below.</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <tr> <td style="text-align: center;">Group 05</td> </tr> <tr> <td style="text-align: center;">Marcela, Andrey, Michelle & Verónica</td> </tr> </table>	Group 05	Marcela, Andrey, Michelle & Verónica	<p>"A Rose for Emily" (Faulkner) -Cultural Studies pp. 323-344</p> <p>-Finish Essay</p> <p>This paper is to be posted on the essay group wiki page as a Word Document.</p>
Group 05					
Marcela, Andrey, Michelle & Verónica					
12	Oct. 23 rd	<p>CULTURAL STUDIES / NEW HISTORICISM</p> <p>Topic: Discussion of: "A Rose for Emily" (Faulkner) -</p> <p>Completed Essay</p> <p>Besides posting the essay on the Wiki, each group is to turn in a hard-copy by 1:10pm to the professor.</p>	<p>"I Met a Seer" (Crane) "The Yellow Wallpaper" (Gilman) -Reader Response Theories pp. 350- 367 -The Perceptive Process. Chapter 4</p>		
13	Oct. 30 th	<p>READER-RESPONSE APPROACHESB</p> <p>Topic: Discussion of: "I Met a Seer" (Crane) "The Yellow Wallpaper" (Gilman)</p>	<p>"Sinners in the Hands of an Angry God" (Edwards) "Trifles" (Glaspell) -Reader Response Theories pp. 368- 379 -Reader- Oriented Criticism pp. 72-90</p>		
14	Nov. 6 th	<p>READER-RESPONSE APPROACHESB</p> <p>Topic: Discussion of: "Sinners in the Hands of an Angry God" (Edwards) "Trifles" (Glaspell)</p> <p>Presentation: <u>Reader-Response Approaches:</u></p>	<p>"The Legacy" (Virginia Woolf) "The Man to Send Rain Clouds" (Leslie Marmon Silko)</p>		



		<p>Reader-Response Criticism Dialogics Structuralism Poststructuralism & Deconstruction</p> <hr/> <p>Group 06</p> <hr/> <p>Daniela, Yansy, Monserrat & Rosario</p>	
15	Nov. 13 th	<p>READER-RESPONSE APPROACHES Topic: Discussion of: “The Legacy” (Virginia Woolf) “A Modest Proposal” (Jonathan Swift)</p> <p>MOVIE: SHREK – Deconstruction Analysis</p> <p>Presentation of Video Project</p>	
16	Nov. 20 th	ORAL ESSAY PRESENTATION	
17	Nov 27 th	‘Ampliacion’ Exam	

NOTE: Slight changes may occur in the schedule of topics. You are responsible to take note(s) of these changes as they occur.