



CAREER: BACHILLERATO Y LICENCIATURA EN LA ENSEÑANZA DEL INGLÉS

TERM: II-2019

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)

EXTRA CLASS HOURS: 05

REQUIREMENT: IO5600, Técnicas de Investigación

CO-REQUIREMENT: None

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

PROFESSOR: Tamatha Rabb Andrews

STUDENT ATTENTION HOURS: Thursdays 9 to 11:30 &

Fridays on Mediacion Virtual 9:30 to 11:30

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 OBJETIVES:</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.	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





(cognitive and attitudinal objective)	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 themes of literary study genres:

A.

A. Introduction to Literature: Key Concepts (2 weeks)

1. Definition of Literature
2. Basic Literary Genres
3. Literary devices and using a story mountain
4. Introduction to Reading and Writing about Literature / The Role of Good Reading (Gardner et al. 1- 19)

B. Introduction to Short Stories (4 weeks)

1. Elements of Fiction (Gardner et al. 72);
2. How do I read short fiction? (McMahan 106)
3. What is Structure (McMahan 112)
4. Oral and Written Storytelling: Introduction (Bruchac)
5. Short Stories:
 - a *The Earth on Turtle's Back* (Onondaga—Northwest Woodlands — from Bruchac 5); Turtle (Lake-Thom 155)
 - b *Coyote Story* (Lake-Thom 84-86)
 - c *Old Man Coyote and the Rock* (Pawnee—Great Plains (from Bruchac 35);
 - d *The Goose Girl* (Grimm 66)
 - e *Young Goodman Brown* (Hawthorne 3);
 - f *The Cask of Amontillado* (Poe 14);





- g *The Lady with the Dog* (Chekhov 62);
- h *A Rose for Emily* (Faulkner 204);
- i *The Man to Send Rain Clouds* (Silko 376).
- j *Girl* (Kincaid 380))

C. **Introduction to Drama (3 weeks)**

1. Elements of Drama (Gardner 111)
2. *How do I Read a Play?* (McMahan 718)
3. *Writing About Dramatic Structure* (McMahan 723)
4. Writing About Character (McMahan 765)
5. Plays:
 - a *Trifles* (Glaspell)— [Gardner 115].
 - b *The Wedding Story* (Homokay)---<https://www.10-minute-plays.com/>
 - c *Cyrano de Bergerac* (Rostand)--- [World Anthology]
6. Dramatization (Acting— Golson)

D. **Introduction to Poetry (3 weeks)**

1. *Elements of Poetry* (1208); (McMahan)
2. *How to Read a Poem* (Wall & Wall 119)
3. Archetypal Symbols (Guerin 184-191)
4. Poems:
 - a *The Wife's Lament* (Hamer 71);
 - b *The Wanderer* (Hamer 172)
 - c *Lord Randall* (449);
 - d *Sonnets 18, 73, and 116* (Shakespeare 453);
 - e *The Tiger* (Blake 474);
 - f *La Bella Dame sans Merci* (Keats 491);
 - g *My Last Duchess* (Browning 503);
 - h *I Heard a Fly Buzz when I Died* (Dickenson 522);

E. **Introduction to Novels (3 weeks)**

1. Elements of a Novel (McMahan)
2. Novella: *The Outsiders* (Hinton)

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. The students are expected to participate actively and negotiate meaning in the target language by engaging in classroom activities that will foster their linguistic, cultural, and critical thinking skills; this will be framed within the cornerstones of cooperative language learning. They will also seek the co-construction, regulation, and direction of





a range of skills by way of out-of-class research, accumulated knowledge from previous courses, and autonomous learning strategies devised on their own.

THE PROFESSOR'S ROLE: As an eclectic course, the professor will profit from different theoretical principles from a variety of teaching philosophies to create learning opportunities for the achievement of the learning outcomes, such as oral presentations, group discussions, choral reading, dramatization, paraphrasing, and written responses. In class, s/he will take the role of a facilitator in explaining key concepts and elements throughout the course, a co-creator in mutually constructing knowledge and experience, a team member, and a guide in the learning process. The professor will take advantage of technological resources (such as the UCR's METICS platform) to supplement materials such as the course anthology.

ACTIVITIES

A variety of activities –including journal writing, group discussions, choral reading, 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 instruction and understanding. As well as understanding 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 suggested below. Instructors are invited to adjust them to satisfy their own classroom needs.

ASSESSMENT:

A. Summative Assessments

ASSESSMENT COMPONENTS	PORCENTAGES
Group Presentation	10%
Journal Keeping Reactions (5% each)	20%
Educational Video	20%
6 Constructivist Quizzes (5% each)	30%
Enacting a Sketch	20%

GROUP PRESENTATION OF A GENRE: Students are to make an oral presentation on one genre and to include the following:

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





- 2) teach vocabulary and key terms related to the genre
- 3) Guide students in using a story mountain or poem analysis chart to analyze at least one literary work from the course anthology. Then discuss the literary piece creatively (i.e. a panel, round-table discussion, etc.).

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 the genre,
- 2) guiding the analysis,
- 3) presentation techniques, and
- 4) socio-linguistic dominion ("language performance").

The presentation and analysis should not exceed 90 minutes. The value of this work is 10%.

JOURNAL KEEPING PROJECT: Upon completion of each literary genre, the professor will post a message on Mediación Virtual to generate analysis and discussion on one or more literary pieces within each genre. Students choose one literary work in which to analyze based on the discussion or question posted by the professor. Each post will be graded based on the following criteria: *task completion as directed (1%), originality in the comments and analysis (1%), use of vocabulary from the literary genre being studied (1%), length (between 80 and 100 words (1%), and support from academic sources (1%).*

EDUCATIONAL VIDEO: The video project consists of the creation of one educational video that can be used as didactic material in the classroom. The assignment will be divided into four groups, each of them in charge of one course genre: short story, poetry, drama, or novel. The video should reflect the students' accumulated knowledge of the obtained literary genre. The first part of the video should focus predominantly on the teaching of key terms within the corresponding genre. The second part uses at least one course literary work, from the genre, to illustrate the terms used in the first part of the video. It is also possible to combine part 1 and part 2, in that you would teach one key term and then give the illustration within the literary work. Students may use more than one literary work for the illustrations of the key terms. The video should be between 15 and 20 minutes in length.

QUIZZES: Throughout the course, six constructivist quizzes 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.

ENACTING A SKETCH: The sketch project will consist of the creation of a short drama based on any of the literary works used in the course anthology. First, students need to choose a tentative literary piece and estimate how many people may be needed to accomplish the sketch.





Second, they need to write a draft of the sketch connecting it to the Costa Rican culture. Students need to have the draft checked by the professor at least three weeks before the play enactment. Third, students must appoint a play director, who will be in charge of all the fine elements in completing the project. Finally, they must enact the play before a tribunal of three academic professors and possibly in front of a larger audience.

B. 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

A compilation of literary works selected by the professor within the course anthology along with theoretical framework of the four key genres. (A copy of the course anthology is with the lab office personnel).

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 Frenc, 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.
- Golson, Alex. *Acting Essentials -or- Just Say your Lines like you Mean them and don't Bump into the Scenery: A Practical, Beginning Acting Handbook*. 1st Edition. McGraw Hill. 2001.
- 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.
- McMahan et al. *Literature and the Writing Process*. 10th ed. Longman. 2013.
- 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>.
Accessed 16 May 2017.

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.

COURSE CALENDAR

GROUP 01 (Monday 1:00 to 4:50 p.m.; Rm 403)

Session	Date	Topics / Presentations	Reading Assignments
1	Aug 12 th	- Discussion of the course syllabus. - Assigning Course Presentations Topic: (1) Introduction to what is literature and the basic genres. (2) Using a story mountain <i>The Goose Girl</i> (Grimm)	(1) Introduction to Reading and Writing about Literature / The Role of Good Reading (Gardner et al. 1- 19) (2) Elements of Fiction (Gardner et al. 72)
2	Aug 19 th	INTRODUCTION TO SHORT STORIES Topic: Elements of short fiction & novels (ppp) <i>The Man to Send Rain Clouds</i> (Silko) <i>Girl</i> (Kincaid)	(1) Oral and Written Storytelling: Introduction (Bruchac) (2) How do I read short fiction? (McMahan 106) (3) What is Structure (Writing About Structure)-(McMahan 112) (4) What are Images? (McMahan 130) (5) What are Symbols? (McMahan 131)
3	Aug 26 th	SHORT STORIES Topic: (1) Structure (3) Oral and Written Storytelling: Introduction (4) Images and Symbols <i>The Earth on Turtle's Back</i> (Onondaga—Northwest Woodlands —Bruchac 5); <i>Turtle</i> (Lake-Thom 155) QUIZ #1	(1) Coyote Story (Lake-Thom 84-86) (2) Old Man Coyote and the Rock (Pawnee—Great Plains (Bruchac 35) (3) What is Point of View? (McMahan 152)
4	Sept 2 nd	SHORT STORIES Topic: Point of View -Analyze the Coyote stories read for homework	(1) What are Setting and Atmosphere? (McMahan 165) (2) What is Theme? (McMahan 182) (3) Young Goodman Brown (Hawthorne 3);
5	Sept 9 th	SHORT STORIES Topic: (1) Setting & Atmosphere (2) Theme (3) Analyze Young Goodman Brown QUIZ #2	(1) The Cask of Amontillado (Poe 14) (2) The Lady with the Dog (Chekhov 62); (3) A Rose for Emily (Faulkner 204);

6	Sept 16 th		<p>* Journal Reaction #1 on Mediación Virtual</p> <p>Elements of Drama (Gardner 111)</p> <p><i>How do I Read a Play?</i> (McMahan 718)</p>
7	Sept 23 rd	<p>INTRODUCTION TO DRAMA</p> <p>Topic: Elements of Drama and How to read a play</p> <p>Presentation: SHORT STORIES (Group 1)</p> <p><i>Trifles</i> (Glaspell)</p> <p style="text-align: center;">QUIZ #3</p>	<p><i>Writing About Dramatic Structure</i> (McMahan 723)</p> <p>Writing About Character (McMahan 765)</p> <p><i>Trifles</i> (Glaspell)— [Gardner 115].</p>
8	Sept 30 th	<p>DRAMA</p> <p>Topic: Dramatic Structure and Characters</p> <p>Finish the discussion on <u>Trifles</u></p> <p><i>THE WEDDING STORY</i> (Homokay)--- https://www.10-minute-plays.com/</p> <p>Presentation: DRAMA (Group 2)</p>	<p>Dramatization (Acting— Golson)</p> <p>Read Act I of <u>Ten Little Indians</u> (Christie)</p>
9	Oct 7 th	<p>DRAMA</p> <p>Topic: Dramatization</p> <p><i>The Wedding Story</i> (Homokay)</p> <p>Presentation: <u>Present short sketch of an interpretation of one short story from the anthology.</u></p> <p style="text-align: center;">QUIZ #4</p>	<p>Finish reading <u>Ten Little Indians (Acts II – III)</u> (Christie)</p>
10	Oct 14 th Culture Day	Holiday	<p>* Journal Reaction #2 on Mediación Virtual</p> <p>1. Elements of Poetry (1208); (McMahan)</p> <p>2. How to Read Poetry</p>
11	Oct 21 st	<p>POETRY</p> <p>Topic: Elements of Poetry and How to read a poem.</p> <p>Poems:</p> <p>a The Unknown Citizen</p> <p>c Lord Randall (449);</p> <p>d Sonnets 18, 73, and 116 (Shakespeare 453);</p>	
12	Oct 28 th	<p>POETRY</p> <p>Topic: Archetypal Symbols</p> <p>a. The Tiger (Blake 474);</p> <p>b. La Bella Dame sans Merci (Keats 491);</p> <p>c. My Last Duchess (Browning 503);</p> <p>d. I Heard a Fly Buzz when I Died (Dickenson 522);</p> <p>Presentation: POETRY (Group 3)</p>	<p>Elements of a Novel (McMahan)</p> <p>Novella: <i>The Outsiders</i> (Hinton). Read 1/3 of the novel.</p>

13	Nov 4 th	NOVEL Topic: The Outsiders (Hinton) QUIZ #5	* Journal Reaction #3 on Mediación Virtual Novella: The Outsiders (Hinton). Read 2/3 of the novel.
14	Nov 11 th	NOVEL Topic: The Outsiders (Hinton)	Novella: The Outsiders (Hinton). Finish the novel.
15	Nov 18 th	NOVEL Topic: The Outsiders (Hinton) Presentation: NOVEL (Group 4) QUIZ #6	
16	Nov 25 th	Presentation of Video Project	* Journal Reaction #4 on Mediación Virtual
17	Dec 5 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.