



CAREER: BACHILLERATO Y LICENCIATURA EN LA ENSEÑANZA DEL INGLÉS

TERM: I-2019

DOCUMENT: Semester Syllabus

COURSE: IO5011 Literary Theory and Criticism (Teoría Literaria y Crítica)

GROUP: 01

CREDITS: 03

HOURS PER WEEK: 04 (theoretical-practical)

EXTRA CLASS HOURS: 05

REQUIREMENT: IO5010 Introduction to Literature

CO-REQUIREMENT: None

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

PROFESSOR: M.Ed. Tamatha Rabb Andrews

STUDENT OFFICE HOURS: Tuesdays from 8:30 to 11:30 pm (cubiculo 11); Mediacion: Fridays from 9 to 11am.

COURSE DESCRIPTION

This is an upper intermediate course that introduces students to the field of Literary Theory and Criticism. Traditional and modern approaches are studied to develop students' critical analysis and interpretation of texts. The course introduces some important strategies in which to engage with literary texts that have been developed in the field of literary criticism and theory, to introduce students to basic approaches and their applications while fomenting understanding and appreciation of literature in English. The course entails the use of higher-order thinking skills in the reading, analysis, and criticism of major literary works in the target language.

<u>GENERAL OBJECTIVE:</u>	<u>SPECIFIC OBJETIVES:</u>
By the end of the course, students will be able to:	By the end of the semester, the student will be able to:
1. Understand the role of literary criticism and theory in conjunction to the particulars of different traditional and modern approaches. (cognitive objective)	1.1 Determine the main pioneers' contribution as well as the concepts, characteristics and methodological application of the traditional and modern literary approaches. (cognitive objective) 1.2 Interpret between each of the literary criticism approaches studied in order to conduct an analysis of a literary work. (cognitive and skill objective)
2. Analyze the main proposal of the major schools of 20 th and 21 st -century literary criticism and theory. (cognitive and attitudinal objective)	2.1 Identify the similarities and differences among the American, Russian and French schools in terms of objectives, key literary concepts, process of interpretation, meaning and aesthetics. (cognitive objective)





	<p>2.2 Distinguish specific concepts from each literary criticism approach in the analysis and interpretation of a given literary work. (cognitive and skill objective)</p>
<p>3. Apply literary criticism theories to works of literature in English and in teaching. (skill objective)</p>	<p>3.1 Develop different perspectives and ideas related to literary criticism by employing explicit metalanguage from the field. (cognitive and attitudinal objective)</p> <p>3.2 Employ a variety of literary approaches in analyzing a given literary work. (cognitive and skill objective)</p> <p>3.3 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>
<p>4. Foment analytical and language skills through oral presentations and written work. (skill – attitudinal)</p>	<p>4.1 Defend personal insights and positions through clear use of theory and text support in well-thoughtout and effective academic English, both orally and in writing. (attitudinal and skill objective)</p> <p>4.2 Apply analytical and language skills through the application of given approaches while supporting ideas using primary and secondary sources pertaining to the field of literary criticism. (skill objective)</p>

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

A. **Introduction to Literary Theory and Criticism (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





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- 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
 - 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**
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 together.

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. Instructors are invited to adjust them to satisfy their own classroom needs:

- 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
Partial Exam I	20%
Partial Exam II	20%
Two Constructivist Quizzes (5% each)	10%
Presentation	10%
Academic Literary Essay	20%
Educational Teaching Video	20%





PARTIAL EXAMS: Two summative exams will be administered with a value of 40% in total: 20% for each exam. The exams will cover the course contents up to the date of each exam.

QUIZZES: Two constructivist quizzes will be administered with the purpose of checking 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: 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 20%.

EDUCATIONAL TEACHING VIDEO: 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 value of this work is 20% of the total grade.

B. FORMATIVE ASSESSMENTS

Regarding Formative Assessment, the instructor and students may use a range of in-process techniques to monitor comprehension, learning needs, and academic progress throughout the course. Some suggestive formative activities are the following:

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

BIBLIOGRAFÍA OBLIGATORIO

Guerin, Wilfred L. et al. *A Handbook of Critical Approaches to Literature* (6th Ed).
Oxford University Press, 2010. (801.95 H236h6)-- Biblioteca Luis Ferrero Acosta

Meyers, Kari and Gilda Pacheco. *The Perceptive Process: An Introductory Guide to Literary Criticism*. Editorial de la Universidad de Costa Rica, 2003. (801.95 M613p)-- Biblioteca Luis Ferrero Acosta

A compilation of literary works selected by the professor within the course anthology.

BIBLIOGRAFIA COMPLEMENTARIA

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.

Abrams, M. H. and Stephen Greenblatt, et al., (editors). *The Norton Anthology of English Literature* (9th Ed) (Vol. Package 2: Volumes D, E, F). W. W. Norton & Company, 2012.

Araya, Karla. *Deconstruction and Figurative Language: an Analysis of the Way Language Works*. Revista Comunicación Universidad Nacional de Costa Rica, N° 1, 2008. Web

Bressler, Charles E. *Literary Criticism: An Introduction to Theory and Practice (A Second Printing)* (5th Ed). Prentice Hall, 2011.





- Bruchac, Joseph. *Native American Stories*. Colorado: Fulcrum Publishing, 1991.
- Culler, Jonathan. *Literary Theory: A Very Short Introduction* (2nd Ed). Oxford University Press. 2011.
- 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.
- 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.
- Peterson, Linda, et al, editors. *The Norton Reader: An Anthology of Nonfiction* (13th Ed). W. W. Norton & Company, 2011.
- Showalter, Elaine. *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 (Wednesday 8:00 to 11:50 p.m.; Rm 403)

Session	Date	Topics / Presentations	Reading Assignments
1	March 13 th	<p>- Discussion of the course syllabus. - Assigning Course Presentations Topic: Introduction to what is literature. "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	March 20 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>	<p>- "To His Coy Mistress" (Marvell) - "Young Goodman Brown" (Hawthorne) - "Everyday Use" (Walker)</p> <p>--Historical and Biographical Approaches -Moral and Philosophical Approaches -The Formalist Approach</p> <p>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	March 27 th I Jornada de Inglés	TRADITIONAL APPROACHES cont.-- "To His Coy Mistress" (Marvell) "Young Goodman Brown" (Hawthorne) "Everyday Use" (Walker)	- "The Mask of the Red Death" (Poe) - "Marigolds" (Collier) - Mythological Approach - "Doña Sebastiana" (anonymous) - Archetypal Approach: Jungian Psychology - The Perceptive Process. Chapter 1
4	April 3 rd	Presentations: Traditional Approaches: Historical & Biographical, Moral & Philosophical, and The Formalistic Approach MYTHIC APPROACHESB Topic: Discussion of: "The Mask of the Red Death" (Poe) "Marigolds" (Collier) "Doña Sebastiana" (anonymous)	"The Birthmark" (Hawthorne) - <u>Beowulf</u> - American Indian Coyote Myths
5	April 10 th	MYTHIC APPROACHESB Topic: Discussion of: "The Birthmark" (Hawthorne) <u>Beowulf</u> & the Video - American Indian Trickster Tales QUIZ #1 Presentation: <u>Mythological Approach & Archetypal (Jungian) Approach</u>	- Feminisms and Gender Studies - The Perceptive Process. Chapter 2 - "The Story of an Hour" - "A Pair of Silk Stockings" (Chopin) - <u>Medea</u> (Euripides) pp.240-263
6	April 17 th	Easter Week	
7	April 24 th University Week	FEMINISMS & GENDER STUDIESB Topic: Discussion of: "The Story of an Hour" (Chopin) "A Pair of Silk Stockings" (Chopin) <u>Medea</u> (Euripides) pp.240-263 and the Video	
8	May 1 st	Labor Day	
9	May 8 th	FEMINISMS & GENDER STUDIESB Topic: Discussion of: "Iron John" (Grimm Brothers)	- "Iron John" (Grimm Brothers) - <u>Medea</u> (Euripides) pp.264- to the end of the play - Global Masculinities: Restoration and Resistance "Shooting an Elephant" (Orwell) - Cultural Poetics or New Historicism





		<p><u>Medea</u> (Euripides) and the Video Global Masculinities: Restoration and Resistance Presentation: Feminisms and Gender Studies</p>	<p>-Cultural Studies -The Perceptive Process. Chapter 3</p>
10	May 15 th	<p>PARTIAL EXAM I CULTURAL STUDIES / NEW HISTORICISM B Topic: Discussion of: "Shooting an Elephant" (Orwell)</p>	<p>"Town and Country Lovers" (Gordimer) part 1 & 2 "In Another Country" (Hemingway) -Cultural Studies</p>
11	May 22 nd	<p>CULTURAL STUDIES / NEW HISTORICISM B Topic: Discussion of: "Town and Country Lovers" (Gordimer) part 1 & 2 "In Another Country" (Hemingway) Presentation: Cultural Studies / New Historicism: British Cultural Materialism New Historicism American Multiculturalism Postmodernism & Popular Culture Postcolonial Studies NOTE to the presenters: You may wish to divide the material to be presented between this session and the 12th session below.</p>	<p>-"A Rose for Emily" (Faulkner) -Reader Response Theories -The Perceptive Process. Chapter 4</p>
12	May 29 th	<p>CULTURAL STUDIES / NEW HISTORICISM B Topic: Discussion of: "A Rose for Emily" (Faulkner) - Completed Essay Besides posting the essay on Mediacion Virtual, each group is to turn in a hard-copy by 8am to the professor.</p>	<p>"I Met a Seer" (Crane) "The Yellow Wallpaper" (Gilman)</p>
13	June 5 th	<p>READER-RESPONSE APPROACHES B 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 -Reader- Oriented Criticism</p>
14	June 12 th	<p>READER-RESPONSE APPROACHES B Topic: Discussion of: "Sinners in the Hands of an Angry God" (Edwards) "Trifles" (Glaspell) Presentation: Reader-Response Approaches: Reader-Response Criticism Dialogics</p>	<p>"The Legacy" (Virginia Woolf) "The Man to Send Rain Clouds" (Leslie Marmon Silko)</p>



		Structuralism Poststructuralism & Deconstruction	
15	June 19 th	READER-RESPONSE APPROACHES Topic: Discussion of: “The Legacy” (Virginia Woolf) “The Man to Send Rain Clouds” (Leslie Marmon Silko) MOVIE: SHREK – Deconstruction Analysis QUIZ #2 Presentation of Video Project	
16	June 26 th	PARTIAL EXAM II	
17	July 3 rd	‘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.

