

CAREER: BACHILLERATO Y LICENCIATURA EN LA ENSEÑANZA DEL INGLÉS

TERM: II-2020

DOCUMENT: Course Syllabus

COURSE: IO5010 Introduction to Literature (Introducción a la Literatura) **GROUP:** 01

***MEDIACIÓN VIRTUAL:** 100% virtual

MODALITY: Synchronous on Zoom: Meeting ID: 823 2702 7581, Passcode: 373943

and Asynchronous on Mediacion Virtual

CREDITS: 3

HOURS PER WEEK: 4 (theoretical-practical)

EXTRA CLASS HOURS: 5

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 11am by Zoom appointment **OR** by Whatsapp chat- Monday through Friday.

COURSE DESCRIPTION

This is an intermediate course that 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 the competence and performance of the student's English integrated skills of listening, speaking, reading, writing, and culture.

*According to the regulation of the "Vicerrectoría de Docencia-UCR," this course is classified as 100% virtual on the METICS platform that students will use to perform online tasks, check materials and complete online evaluations. In addition, the teacher will use the virtual environment of the course to post the materials used each week, as well as complementary materials such as videos and virtual tours.



GENERAL OBJECTIVE: By the end of the course, students will be able to:	SPECIFIC OBJETIVES: By the end of the semester, the student will be able to:
<p>1. Develop basic tools for the understanding, interpretation and reaction to literary pieces while analyzing different literary genres. (cognitive and attitudinal objective)</p>	<p>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)</p>
<p>2. Raise awareness of the different literature genres in English and their sub-characteristics. (cognitive and attitudinal)</p>	<p>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)</p>
<p>3. Foment critical thinking and linguistic competence in English. (skill and attitudinal objective)</p>	<p>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)</p>

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

A.

A. Introduction to Literature: Key Concepts (1 week)

1. Definition of Literature
2. Basic Literary Genres
3. Literary devices and using a story mountain

B. Introduction to Short Stories (4 weeks)

1. Elements of Fiction
2. Writing about Stories (Gardner)
3. Short Stories

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
 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
- E. **Introduction to Novels (3 weeks)**
1. Elements of a Novel (McMahan)
 2. Novel

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	PORCENTAJES
Group Presentation	10%
Journal Keeping Reactions (5% each)	20%
Educational Video	20%
6 Constructivist Quizzes (5% each)	30%
Enacting a Sketch	10%
Active Participation during Synchronous Class Sessions	10%

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 300 and 400 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 (virtual or in-class). 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 approximately 15 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 sketch is due. Third, students must appoint a play director, who will be in charge of all the fine elements in completing the project. As the course will be 100% virtual, it is recommended for students to use Zoom to enact and record their sketch or have "actors" record their part in which all the videos would need to be edited and put together to form the completed sketch.

ACTIVE PARTICIPATION DURING SYNCHRONOUS CLASS SESSIONS: Students are expected to actively engage during the synchronous class sessions on Zoom, in group breakout room work, as well as whole class discussions on a given topic. Participation includes

constructive input by means of the Zoom chat feature along with raising a virtual hand to add to a discussion.

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. (The digital text may be found on the course Mediacion platform.)

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 at 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. 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*. Cause(s) must be justified in writing with the respective supporting documents/screenshots and sent to the instructor.
2. Students must stay abreast of any possible changes in the course timetable.
3. 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.,

SYNCHRONIZED from 1:30 to 3pm on Zoom)

Session	Date	Topics / Presentations	Reading Assignments
1	Aug 10 th	<p>- Discussion of the course syllabus.</p> <p>- Assigning Course Presentations</p> <p>Topic: (1) Introduction to what is literature and the basic genres.</p> <p>(2) Using a story mountain</p> <p><i>Jorinda and Joringel</i> (Grimm)</p>	<p>(1) Writing about Stories (Gardner 72)</p> <p>(2) The Story of an Hour (Gardner 89)</p> <p>(3) <u>The Hobbit</u> – chapter 1</p>
2	Aug 17 th Mother's Day observed		
3	Aug 24 th	<p>SHORT STORIES & NOVELS</p> <p>Topic:</p> <p>Elements of short fiction & novels (ppp)</p> <p>Discussion of “The Story of an Hour” & <u>The Hobbit</u>- chapter 1</p> <p style="text-align: center;">QUIZ #1</p>	<p>(1) Abu the Wag (The Arabian Nights)</p> <p>(2) Young Goodman Brown (Hawthorne)</p> <p>(3) <u>The Hobbit</u> – chapter 2</p> <p>(4) What is Point of View? (McMahan 152)</p>
4	Aug 31 st	<p>SHORT STORIES</p> <p>Topic: Point of View</p> <p>-Analyze stories and theory read for homework</p>	<p>(1) What are Setting and Atmosphere? (McMahan 165)</p> <p>(2) What is Theme? (McMahan 182)</p> <p>(3) The Falcon (Boccaccio)</p> <p>(4) <u>The Hobbit</u> – chapter 3</p>
5	Sept 7 th	<p>SHORT STORIES</p> <p>Topic: (1) Setting & Atmosphere</p> <p>(2) Theme</p> <p>-Analyze stories and theory read for homework</p> <p style="text-align: center;">QUIZ #2</p>	<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> <p>-<u>The Hobbit</u> – chapter 4</p>
6	Sept 14 th Independence Day observed		

7	Sept 21 st	INTRODUCTION TO DRAMA Topic: Elements of Drama and How to read a play Presentation: SHORT STORIES (Group 1) <i>The Monkey's Paw</i> (Jacobs)	<i>Writing About Dramatic Structure</i> (McMahan 723) <i>Writing About Character</i> (McMahan 765) <i>The Monkey's Paw</i> (Jacobs) <i>Real Women Have Curves</i> (read half the play) - <u>The Hobbit</u> – chapter 5
8	Sept 28 th	DRAMA Topic: Dramatic Structure and Characters Presentation: DRAMA (Group 2) QUIZ #3	Dramatization (Acting— Golson) <i>Real Women Have Curves</i> (read to the end of the play) - <u>The Hobbit</u> – chapter 6
9	Oct 5 th	DRAMA Topic: Dramatization Presentation: <u>Present short sketch of an interpretation of one short story from the anthology.</u>	* Journal Reaction #2 on Mediación Virtual 1. Elements of Poetry (1208); (McMahan) 2. How to Read Poetry - <u>The Hobbit</u> – chapter 7 & 8
10	Oct 12 th Culture Day		
11	Oct 19 th	POETRY Topic: Elements of Poetry and How to read a poem. Poems: a The Flea (Donne) b Sonnets 7, 20, and 42 (Shakespeare); QUIZ #4	- <u>The Hobbit</u> – chapter 9 & 10
12	Oct 26 th	POETRY Topic: Archetypal Symbols c. Riddles; d. The Three Ravens; e. The Chimney Sweeper (Blake);	Elements of a Novel (McMahan) - <u>The Hobbit</u> – chapter 11 & 13
13	Nov 2 nd	NOVEL Presentation: POETRY (Group 3) QUIZ #5	* Journal Reaction #3 on Mediación Virtual - <u>The Hobbit</u> – chapter 14 & 16

14	Nov 9 th	NOVEL	- <u>The Hobbit</u> – chapter 17 & 19
15	Nov 16 th	NOVEL Presentation: NOVEL (Group 4) QUIZ #6	
16	Nov 23 rd	Presentation of Video Project	* Journal Reaction #4 on Mediación Virtual
17	November 30 th	Holiday	
18	December 7 th	“Ampliacion”	

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