



CAREER: BACHILLERATO Y LICENCIATURA EN LA ENSEÑANZA DEL INGLÉS

TERM: II-2022

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: M. L Jose Luis Chan Diaz

STUDENT ATTENTION HOURS: Mondays 17:00 18:00 (313); Thursdays and Fridays 8:00 to 9:00 (lab); Fridays 15:00 20:00 in Mediacion 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>	<u>SPECIFIC OBJECTIVES:</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. 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 instruction and 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

ASSESSMENT COMPONENTS	PORCENTAGES
2 Group Presentations (15% each)	30%
Reading Journal	30%
Educational Video	8 %
6 Tasks (4% each)	24%
Enacting a Sketch/Scene	8 %

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 90 minutes. The value of this work is 10% 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.

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 groups, each of them in charge of at least one of the course genres: short story/novel, poetry, or drama. 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 using an assigned chapter from Literature and Writing Process (see chapters below). The second part uses at least one literary work from Literature and Writing Process as well 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 10 and 15 minutes in length.

Chapter 7 Writing About Structure

Chapter 8 Writing About Imagery and Symbolism

Chapter 9 Writing About Point of View

Chapter 10 Writing About Setting and Atmosphere

Chapter 11 Writing About Theme

Chapter 17 How Do I Read Poetry?

Chapter 18 Writing About Persona and Tone

Chapter 19 Writing About Poetic Language

Chapter 20 Writing About Poetic Form

Chapter 28 How Do I Read a Play?

Chapter 29 Writing About Dramatic Structure

Chapter 30 Writing About Character

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.

ENACTING A SKETCH: The sketch project will consist of the creation of a short dramatization based on *Pride and Prejudice* by Jane Austen. First, students need to choose a tentative chapters and estimate how many people may be needed to accomplish the sketch (no more than 4 people). 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 (not mandatory for it may be recorded).

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.





COURSE CALENDAR

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

Session	Date	Topics / Presentations / Tasks (TBA)	Mandatory Reading Assignments / Student Selections*
1	16-18 Ago. Feriado		
2	22-25 Ago	Expectations: The Good-Morrow by John Donne What is literature, and who does it belong? Philosophy and the Mirror of Nature by David Foster Wallace	The Good Morrow Philosophy and the Mirror of Nature
3	29 Ago- 01 Set	Cannons: An Outline of The Norton Anthology of English Literature Outline	The Tiger
4	05-08 Set	1. Poetry	* (6) Pride and Prejudice
5	12-15 Set	2. The thing which is not	* (7)
6	19*-22 Set Feriado		
7	26-29 Set	3. Prose fiction	* (8) The Tragedy of Macbeth
8	03-06 Oct	4. Plays and films	* (9)
9	10-13 Oct	5. Medieval and early modern	* (10)
10	17-20 Oct	6. From Colonial America to Restoration England to 1900	* (11)
11	24-27 Oct	7. From 1900 to the present	* (1)
12	31 Oct- 03 Nov	8. The place of literature	* (2)
13	07-10 Nov	9. Literary theory	* (3)
14	14-17 Nov	10. Primary and secondary sources	* (4)
15	21-24 Nov	11. Reading, research, writing	* (5)
16	28 Oct- 01 Dic	Sketch Presentations and Video Posts	
17	05*-08 Dic Feriado	Ampliación	
18	12-15 Dic		

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





CAREER: BACHILLERATO Y LICENCIATURA EN LA ENSEÑANZA DEL INGLÉS

ACADEMIC PERIOD: II-2022

COURSE: IO-5010 Introduction to Literature

DOCUMENT: Educational Video Project Grading Form

FINAL PERCENTAGE Grade:

PERCENTAGE: 8%

Student: _____ ID# _____

Student: _____ ID# _____

Student: _____ ID# _____

Student: _____ ID# _____

Grading

8%	Excellent, criteria were fully fulfilled	5/4%	Fair, criteria were only HALF fulfilled
7%	Very Good, criteria were for the most part fulfilled	3/2%	Needs Improvement, criteria were 30 to 25% fulfilled
6%	Good, criteria were 75% fulfilled	1%	Not noted OR fulfilled the criteria BELOW the 25% minimum

Criteria:

_____ 2% Original & Creative video on a course genre

NOTE: To obtain this full percentage, the video must catch the audience's attention and hold it through the use of creativity.

_____ 2% Video is made as a Didactic Material to teach one genre from the course.

NOTE: To obtain the full percentage, the video is meant to teach NOT lecture, so be sure to break-up the video, two to three times, with multiple choice questions inserted in the video itself to check students' comprehension of the genre

_____ 2% The content of the genre is explained in the video as a REVIEW, with a review check, of the key aspects of the genre and its vocabulary terms.

NOTE: The video should be intended to review the genre which has already been presented. As such, the video only covers the key elements of the genre, 2 to 3 multiple choice check questions, and reviews at least **eight** literary terms specifically related to the genre.

_____ 2% Correct usage of the English language and effort shown in the creation of the video.

NOTE: Correct language usage is used throughout the video as well as clear, precise articulation.



13 **Anthology of Short Fiction** 210

Nathaniel Hawthorne, <i>The Birthmark</i>	210
Edgar Allan Poe, <i>The Cask of Amontillado</i>	221
Sarah Orne Jewett, <i>A White Heron</i>	227
Kate Chopin, <i>The Story of an Hour</i>	234
Charlotte Perkins Gilman, <i>The Yellow Wallpaper</i>	236
James Joyce, <i>Araby</i>	248
Katherine Anne Porter, <i>The Grave</i>	252
Zora Neale Hurston, <i>"Spunk"</i>	256
William Faulkner, <i>Barn Burning</i>	261
Ernest Hemingway, <i>Hills Like White Elephants</i>	274
Arna Bontemps, <i>A Summer Tragedy</i>	278
Tillie Olsen, <i>I Stand Here Ironing</i>	284
Hisaye Yamamoto, <i>Seventeen Syllables</i>	290
Rosario Morales, <i>The Day It Happened</i>	300
Raymond Carver, <i>What We Talk About When We Talk About Love</i>	303
T. Coraghessan Boyle, <i>The Love of My Life</i>	312
Louise Erdrich, <i>The Red Convertible</i>	324

14 **A Portfolio of Science Fiction Stories** 331

Ray Bradbury, <i>There Will Come Soft Rains</i>	332
Ursula K. Le Guin, <i>The Ones Who Walk Away from Omelas</i>	336
Octavia E. Butler, <i>Speech Sounds</i>	341
MultiModal Project	351
Sample Student Paper: Comparing Dystopias	351

15 **A Portfolio of Humorous and Satirical Stories** 355

H. H. Munro ("Saki"), <i>The Open Window</i>	355
John Updike, <i>A & P</i>	358
Margaret Atwood, <i>Happy Endings</i>	363
Ron Hansen, <i>My Kid's Dog</i>	366
MultiModal Project	370

16 **A Portfolio of Stories about Singular Women** 371

Katherine Mansfield, <i>Miss Brill</i>	371
John Steinbeck, <i>The Chrysanthemums</i>	375
Eudora Welty, <i>A Worn Path</i>	384
Katherine Min, <i>Secondhand World</i>	390
MultiModal Project	392



PRESENTATION #1	PRESENTATION #2	Chapter for Video Presentation
Group #. Title of chapter assigned (NAMES)	* Story Selected (Group #) page #	
1. Poetry	* (6)	
2. The thing which is not	* (7)	
3. Prose fiction	* (8)	
4. Plays and films	* (9)	
5. Medieval and early modern	* (10)	
6. From Colonial America to Restoration England to 1900	* (11)	
7. From 1900 to the present	* (1)	
8. The place of literature	* (2)	
9. Literary theory	* (3)	
10. Primary and secondary sources	* (4)	
11. Reading, research, writing	* (5)	

