



UNIVERSIDAD DE
COSTA RICA



SEDE DE
OCCIDENTE



Departamento de
Filosofía, Artes y Letras
Sección de Letras
Carrera de Enseñanza del Inglés

<p>Second Semester 2013 COURSE CONTENTS & DISTRIBUTION (Tentative)</p>	<p>IO-5520 Comparative Literature (Literatura Comparada) TUESDAYS 8:00 - 11:50 A.M. Requirements: IO-5510 British Literature Credits: 3 Hours of class time: 4</p>	<p>Instructor: M.Ed. Tamatha Rabb Andrews Office Hours for Attending Students: Mondays 8:30 – 11:30 a.m. Office #: 11 Cell Phone: 8836-4247 e-mail: tamcambronero@gmail.com Skype: tamatha.rabb</p>
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COURSE OVERVIEW

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 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 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.

COURSE OBJECTIVES: At the end of the course, students will be capable of:

Al finalizar el curso, el estudiante será capaz de:

GENERAL	SPECIFIC
<p>1. To acquire a panoramic perspective concerning the development of comparative studies in literature.</p> <p>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. 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. 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. 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. 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. 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. Desarrollar la capacidad para apoyar las ideas de fuentes primarias y secundarias.</p> <p>2.4 To comprehend ethical issues regarding plagiarism. Para comprender las cuestiones éticas relacionadas con el plagio.</p>
<p>3. To analyze cultural and historical aspects that emphasizes the development in the relationship between different types of literature. 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. 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. 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. 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. Para explicar y defender puntos de vista personales y posiciones con claridad y eficacia en la norma Inglés, tanto oral como escrito.</p>

COURSE CONTENTS /CONTENIDOS DEL CURSO:

Defining Criticism, Theory and Literature

Play Analysis: The Director's Primary Study

Traditional Approaches:

- (1) Historical & Biographical
- (2) Moral & Philosophical
- (3) The Formalistic Approach

Modern Approaches:

- (1) Mythic Approaches:
 - Mythological Approach
 - Archetypal (Jungian) Approach
- (2) Feminisms & Gender Studies

(3) Cultural Studies:

- British Cultural Materialism
- New Historicism / Cultural Poetics
- American Multiculturalism
- Postmodernism & Popular Culture
- Postcolonial Studies

(4) Reader-Response Approaches

- Reader-Response Criticism
- Dialogics
- Structuralism & Poststructuralism including Deconstruction

LINGUISTIC CONTENTS / CONTENIDOS LINGÜÍSTICOS

Making predictions	Identify theme(s) within a literary work
Summarizing points	Construct a literary essay
Act out a scripted conversation	Present findings on a literary work
Express and defend opinions	Relate one's experiences to a literary piece
Perform a dialogue	Read aloud
Give a narrative	Ask for and give examples/ideas/explanations
Orally summarize a literary work	Use new vocabulary to discuss a literary work
Interpret literary poetry	Asking for clarification in understanding a literary piece
Restate quotations	Report research findings
Share ideas	Support opinions with examples
Use tone of voice to indicate attitude when reading or performing a literary play	

METHOD OF INSTRUCTION

Class time will generally be employed in the discussion and analysis of given literary works previously assigned as homework using literary theories as well as situational ethics. The professor will review, clarify, and supplement introductory material as needed and guide the students in the application of the given approaches. Student preparation and participation are fundamental for successful completion of the course. Participation includes both informal presentations and discussions whether individual or in groups as well as formal oral/visual presentations.

SCHEDULE OF TOPICS

Session	Date	Topics / Presentations	Reading Assignments
1	Aug. 13 th	- Discussion of the course syllabus. - Assigning Course Presentations Topic: Introduction to what is Comparative Literature as well as literature itself. AA Good Man is Hard to Find@ (O=Connor)	<u>Lysistrata</u> (Aristophanes) Play-Analysis: The Director=s Primary Study pp. 6- 10; 17- 41
2	Aug. 20 th	TRADITIONAL APPROACHES-- Topic: Discussion of: Defining Criticism, Theory, & Literature. Aristophanes=s <u>Lysistrata</u> Presentations: <u>Play Analysis:</u> <u>The Director's Primary Study</u> Mayra Soza Jesus Barrios Jose Felix Arrieta	ATo His Coy Mistress@ (Marvell) AYoung Goodman Brown@ (Hawthorne) AEveryday Use@ (Walker) --Historical and Biographical Approaches pp. 51-75 BMoral and Philosophical Approaches pp. 77-89 BThe 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)
3	Aug. 27 th	TRADITIONAL APPROACHES cont.-- ATo His Coy Mistress@ (Marvell) AYoung Goodman Brown@ (Hawthorne) AEveryday Use@ (Walker) Presentations: <u>Traditional Approaches:</u> Historical & Biographical, Moral & Philosophical, and The Formalistic Approach Vinicio Rojas Manuel Quiros Maria Jose Quesada	AThe Mask of the Red Death@ (Poe) AMarigolds@ (Collier) BMythological Approach pp. 182-201 ADoña Sebastiana@ (anonymous) BArchetypal Approach: Jungian Psychology pp. 201-219 -The Perceptive Process. Chapter 1
4	Sept. 3 rd	MYTHIC APPROACHESB Topic: Discussion of: AThe Mask of the Red Death@ (Poe) and the Video AMarigolds@ (Collier) ADoña Sebastiana@ (anonymous)	AThe Birthmark@ (Hawthorne) - Beowulf - American Indian Coyote Myths
5	Sept. 10 th	MYTHIC APPROACHESB Topic: Discussion of: AThe Birthmark@ (Hawthorne) <u>Beowulf</u> & the Video -American Indian Trickster Tales Presentation: <u>Mythological Approach & Archetypal (Jungian) Approach</u> Libia Retana Paola Rodriguez Yoser Sirias Cristian Granados	AThe Story of an Hour@ (Chopin) ARed Riding Hood@ (Grimm Brothers) AMy Last Duchess@ (Browning) - Feminisms and Gender Studies pp. 222-270 -The Perceptive Process. Chapter 2
6	Sept.17 th	FEMINISMS & GENDER STUDIESB Topic: Discussion of: "The Story of an Hour@ (Chopin) "Red Riding Hood@ (Grimm Brothers) "My Last Duchess@ (Browning)	-AThe Ex-Queen among the Astronomers@ (Adcok) -AA Pair of Silk Stockings@ (Chopin) -Medea (Euripides) pp.240-263
7	Sept. 24 th	FEMINISMS & GENDER STUDIESB Topic: Discussion of: AThe Ex-Queen among the Astronomers@ (Adcok) AA Pair of Silk Stockings@ (Chopin) Medea (Euripides) part 1 and the Video Presentation: <u>Feminisms and Gender Studies</u> Mauricio Esquivel G. Lucia Alpizar O. Jose Luis Barquero A. Karla Hidalgo A.	-AIron John@ (Grimm Brothers) -Medea (Euripides) pp.264- to the end of the play -Global Masculinities: Restoration and Resistance

8	Oct. 1 st	FEMINISMS & GENDER STUDIES_B Topic: Discussion of: A Iron John@ (Grimm Brothers) Medea (Euripides) part 2 and the Video Global Masculinities: Restoration and Resistance Review	Study for the exam.
9	Oct. 8 th	Midterm Exam	A The Wife of Bath's Tale@ (Chaucer) A Shooting an Elephant@ (Orwell) Cultural Poetics or New Historicism pp. 212-228 -Cultural Studies pp. 275-298
10	Oct. 15 th	CULTURAL STUDIES / NEW HISTORICISM_B Topic: Discussion of: "In Another Country@ (Hemingway) A Shooting an Elephant@ (Orwell)	A Town and Country Lovers@ (Gordimer) part 1 & 2 -Cultural Studies pp. 299-322 -The Perceptive Process. Chapter 3
11	Oct. 22 nd	CULTURAL STUDIES / NEW HISTORICISM_B Topic: Discussion of: A Town and Country Lovers@ (Gordimer) part 1 & 2 Presentation: <u>Cultural Studies / New Historicism:</u> British Cultural Materialism New Historicism American Multiculturalism Postmodernism & Popular Culture Postcolonial Studies Brian Paz Hernan Rodriguez Noemy Montoya Jose Gorgona Chaves <u>NOTE to the presenters:</u> You may wish to divide the material to be presented between this session and the 12 th session below.	"A Rose for Emily" (Faulkner) -Cultural Studies pp. 323-344
12	Oct. 29 th	CULTURAL STUDIES / NEW HISTORICISM_B Topic: Discussion of: A A Rose for Emily@ (Faulkner)	Finish Essay
13	Nov. 5 th	No class this week in order for essay pairs to finish-up and post the final paper. This paper should be posted on the course WIKI page as a Word Document.	A I Met a Seer@ (Crane) A The Yellow Wallpaper@ (Gilman) -Reader Response Theories pp. 350- 367 -The Perceptive Process. Chapter 4
14	Nov. 12 th	READER-RESPONSE APPROACHES_B Topic: Discussion of: A I Met a Seer@ (Crane) A The Yellow Wallpaper@ (Gilman)	A Sinners in the Hands of an Angry God@ (Edwards) A Trifles@ (Glaspell) -Reader Response Theories pp. 368- 379 -Reader- Oriented Criticism pp. 72-90

15	Nov. 19 th	READER-RESPONSE APPROACHES_B Topic: Discussion of: A Sinners in the Hands of an Angry God _@ (Edwards) A Trifles _@ (Glaspell) Presentation: <u>Reader-Response Approaches:</u> Reader-Response Criticism Dialogics Structuralism Poststructuralism & Deconstruction Jahara Acuna Juan Jose Rodriguez Isabel Calderon Ch. Sem Picado <u>NOTE to the presenters:</u> You may wish to divide the material to be presented between this session and the 16 th session below.	A The Purloined Letter _@ (Poe)
16	Nov. 26 th	READER-RESPONSE APPROACHES_B Topic: Discussion of: A The Purloined Letter _@ (Poe) MOVIE: SHREK	Study for the exam.
17	Dec. 3 rd	Final Exam	
18	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.

METHOD OF EVALUATION

COMPONENTS	PERCENTAGES
Presentation on one literary approach (First come . . . first serve on your choice of approach or it will be assigned for you)	10%
Midterm	20%
Final Exam	20%
Comparative Literary Essay	20%
6 Quizzes at 5% each	30%

Description of Course Assignments:

Presentation on one literary approach: Students will present one Literary Approach and guide the class in the analysis of the literary works assigned. This presentation will be completed in groups of two to three students. NOTE: groups of 3 students will only be considered if all the literary approaches have a group to present each of them. (First come. . . first serve on your choice of Period). Students should create a problem solving activity to check the groups understanding of the theory as well as create a summary of the material to be emailed to each course member. Be creative and use technology wherever possible. You have approximately 60 min. of class time for this presentation. Presentations will be graded on the following aspects:

*E-mailed summary that contains an outline of the approach(es) .This should be sent to each course member no later than the day of the presentation (2%).

*Use of creative teaching techniques which guides the class in the analysis of the assigned literary works (2%).

*Language performance (2%) will be evaluated as well content on the approach (2%), evaluation activity based on the presentation content (1%) & presentation techniques (1%).

Midterm and Final Exams: There will be a midterm and final exam that cover the materials discussed and/or assigned.

Short Paper: Students are to choose one approach in which to analyze one literary work found within the course anthology, which then must be approved by the professor based upon the thesis statement created for the backbone of the paper. Students are to research the literary work (author, era, etc) on the web and other sources; this should then be used to help build the framework/outline towards the creation of a five to six paragraph essay. The essay must follow the specifics found within the breakdown of the undergraduate student quality essay csee the attachment. . . Also see Chapter 5 of The Perceptive Process.

Be it from the internet or any other source, plagiarism will be punished as harshly as university regulations permit. To plead ignorance about what constitutes plagiarism is not a legitimate defense. The use of material that is not your own _ be it a phrase, idea, or word, without giving due credit to the author of that material, is considered cheating.

Quizzes: Pop quizzes will be given at least once a week throughout the course and sometimes twice a week. A total of seven quizzes will be applied. At the end of the course, the lowest quiz grade will be dropped, which will give a total of six quizzes in the end at 5% each. These short tests consists of two to five questions which will be dictated at any time during the class session. Anyone who is not present without a written excuse will automatically obtain a zero for said quiz. It is recommended that on the occasion a student is unable to attend a class session: (1) the student should inform the professor of the situation prior to the class session and (2) bring a written excuse to class within a week of the absence. It is highly recommended that students are on time for class at the beginning and after the break as well as staying till the end of the class session as these are optimum times for a quiz to be applied.

"AMPLIACION" EXAM

An "Ampliacion" Exam will be given to those students who have obtained a 6.0 to a 6.5. If the student passes this exam, the final grade will be a 7.0. This exam covers all of the course readings and lectures.

BIBLIOGRAPHY

Barry Peter. Beginning Theory: An Introduction to Literary and Cultural Theory. New York: Manchester University Press, 1995.

Bressler, Charles E. Literary Criticism: An Introduction to Theory and Practice. 4th Ed. Upper Saddle River, New Jersey: Prentice Hall, 2007.

Gibaldi, Joseph. MLA Handbook for Writers or Research Papers. 6th Ed. New York: MLA, 2003.

Green, Kenneth and Jill LeBihan. Critical Theory & Practice: A Course Book. New York: Routledge, 1996.

Guerin, Wilfred L. et al. A Handbook of Critical Approaches to Literature. 5th Ed. New York: Oxford University Press, 2005.

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

Selden, Raman. Practicing Theory and Reading Literature. 3rd Ed. Lexington: University Press of Kentucky, 1989.

Materials compiled by the professor.

Required Items

- Prepared Anthology
- MLA Handbook (optional) if using an on-line MLA resource

COURSE POLICIES:

Reading assignments must be completed before the class under which they are indicated in the Schedule of Topics of this syllabus.

Please note that university rules clearly and emphatically stipulate that all cell phones must be turned off during class.

The paper will be assigned by the professor. Any paper that does not fulfill the assignment will receive a failing grade. **Special Note:** Each run-on, fragment and/or comma-splice will automatically reduce the final essay grade by 30 points.

Ethical Issues Regarding Plagiarism

By Amy Jorgensen

Plagiarism can refer to several types of actions, including not crediting a source for information used in an essay or presentation or using someone else's ideas as your own. Colleges classify plagiarism as academic dishonesty. According to Dr. Beth Dixon, a professor of philosophy at Pittsburgh State University, students need to understand why plagiarism is wrong. She suggests discussing the ethical issues with students.

1. Ethics Defined

- Before exploring the ethical issues, the term "ethics" needs defining. Merriam-Webster Online offers several definitions, including "the principles of conduct governing an individual or group" and "a theory or system of moral values." Explaining the ethical issues of plagiarism covers both definitions because prohibiting such activity involves determining the principles by which students should act and because whether or not students adhere to those principles will be determined by their own moral system.

Kantian Ethics

- Immanuel Kant's theory of moral law offers guidance on plagiarism and ethics. In his theory, everyone should be treated equally under the moral law and your behavior determines the moral law you would desire for the world. Consequently, if you steal someone else's ideas without giving them credit, then you are saying that is how you wish to be treated.

Utilitarianism

- Under the utilitarian ethical theory, good and bad actions depend on the outcomes they produce. For example, an action is morally good if it produces more pleasure than pain. However, everyone affected must count equally; therefore, if the action produces pleasure for you at the expense of causing pain to a dozen strangers, the action would be morally wrong. In the case of plagiarism, the pleasure provided to you by cheating does not make up for the pain caused for the original author of the ideas, the other students, the faculty and even yourself in the long term.

Virtue Ethics

- Aristotle, the Greek philosopher and student of Plato, believed ethics allowed you to be as happy as possible while balancing your actions between extremes. This established a moral ideal or the concept of who you want

to be as a person. According to Dr. Dixon, students should ask themselves that question before plagiarizing. Dishonesty violates one of the Aristotle's virtues and, therefore, makes it harder for plagiarizing students to achieve their moral ideal.

Legal Issues

- Plagiarism violates the law as well as individual moral codes. In North Carolina, for example, plagiarism and helping someone else plagiarize are both considered unlawful. Outside academics, if you earn more than \$2,500 from plagiarized content or ideas, you could face \$250,000 in fines and a 10-year prison sentence. Students who commit plagiarism must deal with ramifications including failing grades for the course or assignment, suspension from activities such as sports or fraternities, and expulsion from the university.