

**UNIVERSIDAD DE COSTA RICA**  
**FACULTAD DE LETRAS**  
**Escuela de Lenguas Modernas**  
**Bachillerato en Inglés**  
**Profesorado y Bachillerato en la Enseñanza del Inglés**

**COURSE OUTLINE**

Name: Communication and Pronunciation Techniques III	Requisites: LM-1361, LM-1362, LM-1363
LM-1471	Co-requisites: None
Credits: 3	Type: Plan de Estudios B.A. in English and B.A. and Profesorado in English Teaching
Schedule: 4 hours / week in-class work 8 hours / week out-of-class work	16 weeks
Level: Fourth year	VII Online Delivery modality: High (100%)

**I. DESCRIPTION**

LM-1471 is a required fourth-year course that is designed to develop students' ability to discuss analytically, fluently, and effectively a variety of topics of social, cultural, and/or economic interest. The purpose of this course is to introduce fourth-year students to advanced film analysis. This course requires students to think critically about noncommercial and/or independent movies. It also examines the elements of film form such as mise-en-scène, sound, and color, among others to hone students' skills in analyzing how these elements build meaning. These and other terms will be applied to analyze, describe, and interpret films in both in-class discussions and presentations. Students must also apply oral skills acquired in previous courses.

Together with the instructor, students will also use the institutional platform, all following the University's guidelines, as a repository for extra materials, to submit any assignment required during the semester, to display the detailed guidelines for every assignment, and other teaching-learning requirements for the course.

This course is 100% online. Students must attend all scheduled synchronous sessions and complete the assigned activities.

**II. GENERAL OBJECTIVE**

Increase English fluency as well as appropriate grammar structures and further develop analytical skills through the discussion of specific topics of social, cultural, and/or economic interest as

manifested in selected readings and films.

### III. SPECIFIC OBJECTIVES

By the end of the course, the students will:

1. Detect and correct their phonological and syntactical errors.
2. Apply knowledge concerning speech patterns in speeches, class discussions, and/or presentations.
3. Be able to use the International Phonetic Alphabet (IPA) to transcribe high-frequency and topic-related words.
4. Develop listening skills through an immersion into the specific native language environment offered by each film and comprehend different English accents and idiomatic expressions routinely used in films.
5. Analyze the interaction between linguistic and paralinguistic elements (e.g., facial expressions and body movements) and base, in part, their interpretation of discourse on their readings of those paralinguistic elements that make up the global communicative context.
6. Recognize the general components of an artistic film (e.g., symbols, character development, conflict, and denouement) of a controversial topic.
7. Discuss a particular artist's moral and ethical values—the artistic worldview or *Weltanschauung* of the visual work of art—as manifested through the ideological structure of a film.
8. Articulate their thoughts about a particular film through a cogent, coherent, well-organized presentation that avoids mere plot summary and focuses instead on an in-depth analysis of a film's specific ideological content as reflected in the film's symbolic and formal properties.

### IV. CONTENT/TOPICS

1. Speech Patterns: Rising-Falling Intonation, Rising Intonation
2. Definition of Artistic Versus Commercial Movies (maturation of the self, the melodramatic movie, symbols, characterization, setting, and any other related topic)
  - a. General introduction to film analysis: terminology, concepts, subjective reactions of the film, creative design, story structure, visual design, camera work, and sound.
  - b. Narrative and genre
  - c. Mise-en-scène
  - d. Sound
  - e. Symbols
  - f. Color

3. The Individual and Society: the psychology of films
4. Interpersonal Relations: the psychology of films

## V. METHODOLOGY AND ACTIVITIES

Students will be required to work individually and in groups to carry out a variety of tasks. Class time will be used to discuss and analyze both the reading and film assigned for that specific date. Students will have the opportunity to communicate knowledge, ideas, and reasoning in oral forms appropriate to the discipline. The professor will guide the students in the discussion and ensure the participation of all the students. Students will participate in a previewing session (e.g., glossary, questions, and a brief synopsis of the film) and a post-viewing discussion of the film where analysis of the artistic and select linguistic components (e.g., idiomatic expressions, accents) of the film, and the attendant reading, if used, will be explored. Throughout the semester, the students will participate in any kind of oral communication technique studied in previous courses such as group discussions, debates, or speeches to reflect on assigned films and readings. Given the nature of this course, the students must fully prepare themselves prior to class and participate actively in class discussions.

This course is 100% online. Students must attend all scheduled synchronous sessions and complete the assigned activities. *Mediación Virtual* will be used as the official platform for online classes. Thus, students are required to have a UCR account and to participate in all the online activities of the course. Together with the instructor, students will also use the institutional platform, all in accordance with the University's guidelines, as a repository for extra materials, to submit any assignment required during the semester, to display the detailed guidelines for every assignment, to take written exams/quizzes; and other teaching-learning requirements for the course.

Synchronous sessions will not be recorded; hence, it is fundamental that students join the session on time and actively participate in class with their cameras on if technical conditions allow this. In the case of exams and oral presentations, all cameras must be on.

All communication between the instructor and students will be conducted through official channels: *Mediación Virtual* and/or UCR email. Thus, all students are required to make use of their institutional email to receive emails from the instructor of the course and contact her/him/them.

## VI. EVALUATION

Oral evaluation #1	10%
Oral evaluation #2	10%
Exam I	30%

Exam II  
Quizzes: *announced or unannounced* (minimum 3)

30%  
20%

## VII. ADDITIONAL INFORMATION AND CLASS RULES

- The International Phonetic Alphabet (IPA) symbols included in the 2005 version will be used in this course.
- In this course, students will be required to prepare a thorough self-assessment evaluation. The students will listen to the recordings of their presentations and analyze them carefully. This self-assessment must be typed. Students must listen to their recordings and type every mistake made. For example, if there were vocal fillers in their presentations, their evidence will be the ones they make: uh, um, aha, em, etc. (see self-assessment sample in the anthology for specific guidelines). The main goal of this activity is to improve the students' overall performance.
- Quizzes (announced or unannounced) may include vocabulary, pronunciation, theory, transcriptions, self-assessments, presentations, research, and any other content or technique studied in class or assigned by the professor. If pop quizzes are applied, these will not take more than **5%** of the overall quiz percentage.
- **Oral presentations, oral quizzes, and exams will be recorded.** Students are responsible for recording the audio of every oral evaluation to be used for their self-assessment quiz.
- Tribunal exams will evaluate movies that have not been watched during class to apply the strategies and theory learned throughout the semester. **These tests will be graded by at least two (2) of the professors teaching the course, and they may ask questions (about the subject matter being discussed) to students during the test. The tests will be recorded.**
- In addition to the standard tribunal exams (I and II), students will be asked to participate in class discussions and deliver two oral presentations during the semester. Each presentation will be delivered before each exam. These presentations should be based on an analysis of a specific element in a movie (e.g., the development and maturation of a character, the interaction between two characters, a repeated phrase, a symbol or motif, the use of irony, a sequence of scenes, among others).
- Students may use notes (index cards, not a sheet of paper) for their presentations. But please observe that the notes are to be used judiciously; they are meant to be a guide, not a text. In other words, students must not read their presentations from a prepared set of notes. Please note that *material from the Internet* is a form of cheating (i.e., plagiarism). Merely going to the internet and downloading material and then reciting that material in front of the class is *not* considered a presentation. **If students read, they will automatically receive a grade of 5**

or below. This will also apply to the memorization of the content.

- Students must watch all the films to be able to be ready for the corresponding analysis. The movies chosen may change at any time; **if students cannot see one of them during the time allotted, it is their responsibility to make arrangements on their own to watch it.** The film showings constitute what usually would be considered laboratory time.
- No interruptions or late arrivals will be permitted during presentations, and there will not be any make-up tests or presentations unless there is a valid justification (health problems or death of close family members; check “Reglamento de Régimen Académico Estudiantil, Capítulo VI, artículo 24, de las normas de evaluación”).
- Details of the different assignments will be specified in a separate document on MV, not in the course outline.
- **No late work will be accepted.** Assignments must be submitted on time. Only under very special circumstances, at the professor’s discretion, will late assignments be accepted. In this case, 40% may be taken off the assignment’s grade.
- Cell phones and any other electronic device **must always be kept off and put away** as mandated by the University regulations.
- The submission of work generated partially or entirely by **AI technologies** (e.g., ChatGPT) is strictly **prohibited** and will **not** be tolerated. These assignments are designed to assess students’ individual abilities; therefore, the use of AI constitutes academic misconduct. **Plagiarism**, a serious academic offense, will be handled in accordance with the *Reglamento Académico Estudiantil*. Any plagiarized work will receive a **zero**, and the violation will be formally recorded in the student’s academic file.

#### **General Class Policies:**

- All classes are **online** and will start on time.
- Students are responsible for all the material discussed in class and/or assigned (read, study, and prepare before coming to class, not after).
- Students will meet with the instructor when so required by either party during office hours.
- Participation and attendance are fundamental to pass the course. Attendance is strongly encouraged.
- English is the required language of instruction.
- No extra credit will be given to any student.
- This proposed course outline/syllabus may be modified to adjust to the pace and needs of the group.

## Academic Honesty:

- Students are expected to follow the codes of honor and academic ethics as set forth in the University regulations. In fact, honesty, trust, and personal responsibility are fundamental attributes of this University community. Academic dishonesty by a student will not be tolerated, for it threatens the foundation of an institution dedicated to the pursuit of knowledge.
- Plagiarism/Cheating/Forgery/Collusion will be punished as severely as university regulations permit.

## VIII. BIBLIOGRAPHY

Bordwell, D. & Thomson, K. (2008). *Film art: An introduction*. NY: McGraw-Hill.

Cohen, J. (1996). *Monster theory: Reading culture*. Minnesota, University of Minnesota Press.

Eglinton, Y. (2015). *Feminist literary theory: An introductory handbook*. New York: Textual Matters.

Lewis, J. (2012). *Essential cinema: An introduction to film analysis*. MA: Wadsworth Cengage Learning.

Dale, P. & Poms, L. (2005). *English pronunciation made simple*. NY: Longman.

Lujan, B. (2004). *The American accent guide* (2nd ed.). Utah: Lingual Arts.

Orion, G.F. (2012). *Pronouncing American English: Sounds, stress, and intonation*. Boston: Heinle Cengage Learning.

*\*Some other materials taken from various sources may also be part of the course (readings, videos, listening activities, and others).*

## REGLAMENTO DE ORDEN Y DISCIPLINA DE LOS ESTUDIANTES DE LA UNIVERSIDAD DE COSTA RICA

**Artículo 4.** Son faltas muy graves:

- g) Utilizar, con conocimiento de causa, documentos falsificados, para cualquier gestión universitaria administrativa, académica o de cualquier índole.
- j) Plagiar, en todo o en parte, obras intelectuales de cualquier tipo.
- k) Presentar como propia una obra intelectual elaborada por otra u otras personas, para cumplir con los requisitos de cursos, trabajos finales de graduación o actividades académicas similares.

**Artículo 9.** Las faltas serán **sancionadas** según la magnitud del hecho con las siguientes medidas:

- a) Las faltas **muy graves**, con suspensión de su condición de estudiante regular **no menor de seis**

**meses calendario, hasta por seis años calendario.**

**b) Las graves con suspensión de quince días lectivos a seis meses calendario.**

Según la Oficina Jurídica de la Universidad de Costa Rica, el **plagio** es un tipo de **fraude** considerado muy grave, por lo tanto para su sanción se debe aplicar el Artículo 4, inciso g) del Reglamento de Orden y Disciplina de los Estudiantes de la Universidad de Costa Rica y los procedimientos establecidos en los artículos del 11 al 20.

## **REGLAMENTO DE REGIMEN ACADÉMICO ESTUDIANTEL**

**ARTÍCULO 22.** Debe observarse el siguiente procedimiento, en relación con la calificación, entrega e impugnación de los resultados de cualquier prueba de evaluación, salvo disposición expresa en contrario:

a) El profesor debe entregar a los alumnos las evaluaciones calificadas y todo documento o material sujeto a evaluación, a más tardar diez días hábiles después de haberse efectuado las evaluaciones y haber recibido los documentos.

**ARTÍCULO 24.** Cuando el estudiante se vea imposibilitado, por razones justificadas, para efectuar una evaluación en la fecha fijada, puede presentar una solicitud de reposición a más tardar en cinco días hábiles a partir del momento en que se reintegre normalmente a sus estudios. Esta solicitud debe presentarla ante el profesor que imparte el curso, adjuntando la documentación y las razones por las cuales no pudo efectuar la prueba, con el fin de que el profesor determine, en los tres días hábiles posteriores a la presentación de la solicitud, si procede una reposición. Si ésta procede, el profesor deberá fijar la fecha de reposición, la cual no podrá establecerse en un plazo menor de cinco días hábiles contados a partir del momento en que el estudiante se reintegre normalmente a sus estudios. Son justificaciones: la muerte de un pariente hasta de segundo grado, la enfermedad del estudiante u otra situación de fuerza mayor o caso fortuito. En caso de rechazo, esta decisión podrá ser apelada ante la dirección de la unidad académica en los cinco días hábiles posteriores a la notificación del rechazo, según lo establecido en este Reglamento.

## **LINEAMIENTOS ACADÉMICOS Y ADMINISTRATIVOS PARA LA DOCENCIA CON COMPONENTE VIRTUAL (VD-11502-2020)**

**ARTÍCULO 19.** Disponibilidad y acceso a las grabaciones de la clase.

Debido a que las grabaciones de clases u otras actividades académicas pueden contener datos personales de acceso restringido, como el video, imagen y la voz de la persona participante, los archivos de dichas grabaciones no son de carácter público y únicamente pueden emplearse para propósitos académicos. En los cursos de libre asistencia, los efectos de la no asistencia a clases deben ser valorados por la persona estudiante como parte de su decisión de no asistir. Por tanto,

el archivo de la grabación de la clase no tiene como propósito principal sustituir la asistencia de la persona estudiante.

### **Resolución Vicerrectoría de Docencia (VD-12784-2023)**

Artículo 41. Desarrollo de clases virtuales sincrónicas. En la planificación e implementación de clases virtuales sincrónicas, se deben tomar en consideración los siguientes aspectos:

a. Con el fin de facilitar la identificación y la participación activa de las personas matriculadas en el curso, las personas docentes deben invitar a que las personas estudiantes activen voluntariamente su audio y/o video durante el transcurso de la lección.

La persona docente podrá establecer la activación obligatoria del audio y/o el video cuando, a su criterio, ello sea requerido para cumplir con los objetivos de aprendizaje.

b. Durante la realización de evaluaciones en clases virtuales sincrónicas, ya sean pruebas escritas, pruebas orales, actividades colaborativas u otras interacciones, la habilitación del video y/o el audio es obligatoria para todas las personas involucradas.

### **IX. Tentative timetable<sup>1</sup>**

Week	Topics/exams/quizzes	Readings/assignments
<b>Week 1</b> March 10 – 14	Introduction to the course / Diagnostic / Elements to carry out movie analysis.	Reading: Analyzing movies
<b>Week 2</b> March 17 – 21	Elements to carry out movie analysis. Film analysis #1	<b>Film #1: <i>Pleasantville</i></b> Reading: Narrative & Genre
<b>Week 3</b> March 24 – 28	Film analysis #1 Pronunciation review	Readings: Color / Symbolism
<b>Week 4</b> March 31 – April 4	Film analysis #2 <b>Quiz #1</b>	<b>Film #2: <i>The Last Supper</i></b> Reading: Mise-en-scene
<b>Week 5</b> April 7 – 11	<b>ORAL EVALUATION #1</b>	
<b>Semana Santa (Easter)</b> April 14 – 18		

<sup>1</sup> This timetable is tentative and subject to changes as deemed appropriate by the professor.



<b>Week 6</b> April 21 – 25 (Semana Universitaria)	Feedback on Oral evaluation #1 Pronunciation review & Intonation	
<b>Week 7</b> April 28 – May 2	Pronunciation review & Intonation Theory and discussion review	
<b>Week 8</b> May 5 – 9	<b>EXAM I</b>	
<b>Week 9</b> May 12 – 16	Film analysis #3 <b>Quiz #2</b>	<b>Film #3: <i>Who is Dayani Cristal?</i></b> Reading: Documentary, Experimental Films
<b>Week 10</b> May 19 – 24	Film analysis #4	<b>Film #4: <i>Promising Young Woman</i></b> Reading: Camera Work
<b>Week 11</b> May 26 – 30	Movie analysis #4	<b>Film #4: <i>Promising Young Woman</i></b> Reading: Sound
<b>Week 12</b> June 2 to 6	Theory and discussion review <b>Quiz #3</b>	
<b>Week 13</b> June 9 – 13	<b>ORAL EVALUATION #2</b>	
<b>Week 14</b> June 16 - 20	Feedback on Oral evaluation #2 Film analysis #5	<b>Film #5: <i>Little Miss Sunshine</i></b>
<b>Week 15</b> June 23 – 27	Film analysis #5 Theory and discussion review	
<b>Week 16</b> June 30 – July 4	<b>EXAM II</b>	
<b>WEEK 17</b>	<b>FINAL GRADES</b>	
<b>WEEK 18</b>	<b>Ampliación EXAM</b> <b>July 16<sup>th</sup> (8:00 am to 12:00 md)</b>	