



Please note:

Enrolment will be made through ESSARP's web page. If you have enrolled for a course and will not be able to attend a single session or the whole course, please advise at the Centre as soon as possible. Please ensure a prompt start by planning to arrive in advance of the beginning of the session.

D990 - Webinar - "Space, place and subjectivity" in Stories of Ourselves: The University of Cambridge International Examinations Anthology of Short Stories in English. Volume I (set readings for AS 2024, 2025 & 2026)

Dates: 30 of may, 06, 13 & 27 June from 17:30 hs. to 19:30 hs. - 2024

Venue: Distance

Sessions: 4

Minimum attendance for certificates: 3

Vacancies per school: 5

For: AS as well as Literature and Language teachers interested in working with both canonical and non-canonical texts from a literary linguistic perspective

Please enrol before: **2024, May 27th**

Facilitator(s): *Ms. Florencia Perduca MA*

Florencia Perduca, Graduate Teacher of English and Literary Translator from I. E. S en Lenguas Vivas "J. R. Fernández", MA in Literary Linguistics (University of Nottingham), is an ESSARP course coordinator specialised in Literatures in Englishes, Literary Linguistic Analysis and Postcolonial Theory. She teaches Literature in English at I.E.S. en Lenguas Vivas "Juan Ramón Fernández", Cultural Studies at ENS en Lenguas Vivas "Sofía E. Broquen de Spangenberg", Postcolonial Literature at Licenciatura en Lengua Inglesa, Universidad Nacional del Litoral. She teaches IGCSE English Language and Literature. She is Head of Senior School at St. Catherine's Moorlands School, Sede Belgrano.

Objectives:

- To promote a literary linguistic approach to the reading of texts that lend themselves to exploring Literatures in Englishes.
- To look for and build strategies to raise teachers' and students' awareness of specific cultures and their worlds of meaning exploring instrumental reading and its formative value.
- To prepare materials that meet AS Language & Literature core objectives.

Contents: Set readings from the Anthology Stories of Ourselves. Volume I. Set Readings for AS 2024, 2025 & 2026.

Paper 2, Section C Prose Story

From Stories of Ourselves: The Cambridge Assessment International Education Anthology of Stories in English, Volume 1 (ISBN 9781108462297)

- 1) The Yellow Wallpaper by Charlotte Perkins Gilman
- 2) The Son's Veto by Thomas Hardy
- 3) The Door in the Wall by H G Wells
- 4) An Englishman's Home by Evelyn Waugh
- 5) The Prison by Bernard Malamud
- 6) Billennium by J G Ballard
- 7) The People Before by Maurice Shadbolt
- 8) Five-Twenty by Patrick White
- 9) Report on the Threatened City by Doris Lessing
- 10) Games at Twilight by Anita Desai
- 11) My Greatest Ambition by Morris Lurie
- 12) To Da-duh, in Memoriam by Paule Marshall
- 13) Of White Hairs and Cricket by Rohinton Mistry
- 14) Tyres by Adam Thorpe
- 15) Real Time by Amit Chaudhuri

- Central themes (the present and the past; displacement; individual vs. society) and thematic threads (the motif of "home" as resignifying individual/collective identity) cutting all stories across.
- Narrative structure of the short stories.
- Symbols and motifs.
- Cultural gaps.

Bibliography: 1) Aschcroft, Griffiths, Tiffin (1989) *The Empire Writes Back*, London: Routledge.
2) Aschcroft, Griffiths, Tiffin (1995) *The Post-Colonial Reader*, London: Routledge.
3) Boehmer, E. (1995) *Colonial and Post-Colonial Literature*, Oxford: Oxford University Press.
4) CAMBRIDGE ASSESSMENT INTERNATIONAL EDUCATION (2020). *Stories of Ourselves: The Cambridge Assessment International Education Anthology of Stories in English, Volume 1* (ISBN 9781108436199).
5) Graddol, D. (1997) *The Future of English?* London: The British Council.

Methodology: 1) Presentation and discussion of how to approach texts from a literary linguistic perspective.
2) Discuss each story's/writer's background and culture
3) Delve into signs of identity in a text written in English(es)
4) Guided group reflection and exchange of ideas on the main themes and issues raised by the text, its particular web of meaning, and the ways in which the author uses language to represent specific concerns.
5) Active reading of key extracts in the short stories and a reflection on how they mean.