

	LIT 3000 Literary Analysis
Fall 2022	
Meeting days: MWF	Instructor title and name: Dr. Bettina Tate Pedersen
Meeting times: 1:30-2:25	Office Phone: (619) 849-2260 (x2260)
Meeting location: BAC 155	Email: bettinapedersen@pointloma.edu For course questions please use Canvas email.
Final Exam: Friday, Dec. 16, 1:30-4:00 PST	Virtual office hours: Zoom Open Office Hours, Fridays 3:00-4:00pm Campus office: BAC 116 (Fridays 3:00-4:00pm and by appointment)
<p>Essential materials for every F2F class: face mask (as required by university policy), books, course materials, computers or iPads, earphones/headsets (as desired), (You may bring cell phones to class sessions, but they are not the best device for viewing course materials and/or participating in group work. I may also ask you to mute and store cell phones during class sessions as well.)</p> <p>For remote classes: computers or iPads, earphones/headsets (as desired), books, course materials, physical space conducive to study (as much as is possible in your remote locations)</p>	<p>Additional info: Essential platforms for ALL course work: Chrome, Word (not Pages!), Google, Excel, Canvas.</p> <p>If you do not have the necessary technology this fall (e.g. a laptop or access to reliable internet), please email student-tech-request@pointloma.edu for assistance.</p> <p>Also be sure to check the Knowledge Base site for discounted hardware and software. You must sign into this page once you are there.</p>

PLNU Mission ☼

To Teach ~ To Shape ~ To Send

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service is an expression of faith. Being of Wesleyan heritage, we strive to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

COURSE DESCRIPTION ☼

Catalog: This course introduces the student to the technical study of literature with a threefold emphasis. One, it instructs students in the practice of close reading and literary analysis of all the major genres of literature: poetry, prose (fiction and nonfiction), and drama, giving special attention to close reading and literary analysis of poetry. Two, it requires the study and mastery

of literary terms, their definitions and applications. Three, it introduces students to historical literary periods and major schools of literary criticism and their approaches. A more extensive study of literary criticism is completed in [LIT 4095](#). Students should use and master more fully LIT 3000 course content in subsequent literature courses. *Prerequisite(s): Fulfillment of the College Composition requirement.*

COURSE LEARNING OUTCOMES⊕

Students of LIT 3000 will

1. memorize and employ fundamental concepts of literary study:
 1. standard literary terminology
 2. modes/genres of literature
 3. elements of literary genres
 4. literary periods (dates, writers, characteristics, and important developments)
2. describe and practice close reading of literary texts.
3. describe current schools of contemporary literary criticism.
4. consider current schools of contemporary literary criticism in relation to Christian faith and practice.
5. use contemporary literary criticism to examine literary texts and argue their own readings of literary texts.
6. use literary research skills to examine literary texts and formulate their own readings of literary texts.

COURSE CREDIT HOUR INFORMATION⊕

In the interest of providing sufficient time to accomplish the stated Course Learning Outcomes, this class meets the PLNU credit hour policy for a 3-unit class delivered over 16 weeks. It is anticipated that students will spend a minimum of 37.5 participation hours per credit hour on their coursework. For this course, students will spend an *estimated 112.5 minimum* hours meeting the course learning outcomes. Weekly time estimations are provided in the Canvas modules.

Distribution of Student Learning Hours

Course Assignments & Exams	Hours	%Weight
Reading Assignments, Online Discussions, Class Activities	45	30%
Quizzes (Study & Quiz-taking)	42	
Short Papers	12	20%
Long Paper	10	20%
Midterm Exam	1	10%
Final Exam	2.5	20%
Total Course Hours (3 units)	112.5	100%

ASSESSMENT AND GRADING ⊕

Student grades will be posted in the Canvas grade book according to the weighted components of our course work. It is important to read the comments posted with each graded assignment as these comments will help you improve your work. Grades will be based on the following:

Grade Scale (Percentage)

A	93-100%	C	73-76%
A-	90-92%	C-	70-72%
B+	87-89%	D+	67-69%
B	83-86%	D	63-66%
B-	80-82%	D-	60-62%
C+	77-79%	F	59% & below

STATE AUTHORIZATION ⊕

State authorization is a formal determination by a state that Point Loma Nazarene University is approved to conduct activities regulated by that state. In certain states outside California, Point Loma Nazarene University is not authorized to enroll online (distance education) students. If a student moves to another state after admission to the program and/or enrollment in an online course, continuation within the program and/or course will depend on whether Point Loma Nazarene University is authorized to offer distance education courses in that state. It is the student's responsibility to notify the institution of any change in his or her physical location. Refer to the map on [State Authorization](#) to view which states allow online (distance education) outside of California.

INCOMPLETES AND LATE ASSIGNMENTS ⊕

All assignments are to be submitted by the due dates posted. Due dates are posted with all assignments, discussions, etc. Assignments must typically be submitted by 11:59pm Pacific Standard Time on the day they are due *unless otherwise specified. Check Canvas deadlines carefully.*

Late assignments are typically not accepted. Incompletes will only be assigned in extremely unusual circumstances.

In our synchronous and asynchronous discussions, it is crucial that your work be posted spot on time! Late work will show in pink on Canvas and may be assigned a zero. Late or missing work means that other class members will not have the opportunity to respond to your comments nor you to theirs in a timely fashion. Your consideration of others' time is hospitable. It is also crucial to your learning, your grade, *and* our class reading community. If you know you will be away on the day your assignment is due, you must post your work *before* you leave.

PLNU COPYRIGHT POLICY

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

PLNU ACADEMIC HONESTY POLICY

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

PLNU ACADEMIC ACCOMMODATIONS POLICY

PLNU is committed to providing equal opportunity for participation in all its programs, services, and activities. Students with disabilities may request course-related accommodations by contacting the Educational Access Center (EAC), located in the Bond Academic Center (EAC@pointloma.edu or 619-849-2486). Once a student's eligibility for an accommodation has been determined, the EAC will issue an academic accommodation plan ("AP") to all faculty who teach courses in which the student is enrolled each semester.

PLNU highly recommends that students speak with their professors during the first two weeks of each semester/term about the implementation of their AP in that particular course and/or if they do not wish to utilize some or all of the elements of their AP in that course.

Students who need accommodations for a disability should contact the EAC as early as possible (i.e., ideally before the beginning of the semester) to assure appropriate accommodations can be provided. It is the student's responsibility to make the first contact with the EAC.

SEXUAL MISCONDUCT AND DISCRIMINATION

Point Loma Nazarene University faculty are committed to helping create a safe learning environment for all students. If you (or someone you know) have experienced any form of sexual discrimination or misconduct, including sexual assault, dating or domestic violence, or stalking, know that help and support are available through the Title IX Office at pointloma.edu/Title-IX. Please be aware that under Title IX of the Education Amendments of 1972, it is required to disclose information about such misconduct to the Title IX Office.

If you wish to speak to a confidential employee who does not have this reporting responsibility, you can contact Counseling Services at counselingservices@pointloma.edu or find a list of campus pastors at pointloma.edu/title-ix

PLNU ATTENDANCE AND PARTICIPATION POLICY ☼

Regular and punctual attendance at all class sessions is considered essential to optimum academic achievement. If the student is absent for more than 10 percent of class sessions, the faculty member will issue a written warning of de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation.

In some courses, a portion of the credit hour content will be delivered **asynchronously**, and attendance will be determined by submitting the assignments by the posted due dates. See [Academic Policies](#) in the Undergraduate Academic Catalog. If absences exceed these limits but are due to university excused health issues, an exception will be granted.

Asynchronous Attendance/Participation Definition

A day of attendance in asynchronous content is determined as contributing a substantive note, assignment, discussion, or submission by the posted due date. Failure to meet these standards will result in an absence for that day. Instructors will determine how many asynchronous attendance days are required each week.

Course Modality Definitions

1. **In-Person:** Course meetings are face-to-face with no more than 25% online delivery.
2. **Online:** Coursework is completed 100% online and asynchronously.
3. **Online Synchronous:** Coursework is completed 100% online with required weekly online class meetings.
2. **Hybrid:** Courses that meet face-to-face with required online components.

CLASS PARTICIPATION

Interactions and Engagement with Course Readings

Your success in understanding and making meaning of the course texts will be directly related to your

- close reading of assigned texts,
- ongoing annotation of texts,
- thoughtful reflection on the multiple ways texts may be read,
- engaged participation in discussions (in-class commenting, Canvas posting and replying),
- diligent and engaged completion of assignments,
- wrestling with your own questions about your reading,
- connecting your close reading skills to the wider world,
- spiritual meditation on the power of interpretation and reading

Preparation and Assignments

1. Course books must be in your possession before the modules dedicated to those books begin. No exemptions from quizzes or other required/graded work will be granted because you do not yet have course texts. Using designated editions is crucial since all page references in course handouts, slides, assignments are taken from the specified editions. If audiobooks are used, you will need to listen with dedicated focus and with the discussion/question sheets in front of you as you listen.

2. Completion of all discussions & assignments is required; passing the course will be difficult without doing so. Missed work may be made up only in extenuating circumstances as determined by typical university standards. You must communicate with me directly about such circumstances.
3. Late assignments *will not be accepted* (unless extenuating circumstances apply or you and I have discussed matters ahead of the deadline).
4. Always keep some form of backup copies of your work so you can recover/provide one if necessary.

Quizzes

You will complete numerous quizzes on literary terms especially and possibly on some of the assigned readings. Quizzes may not be made up, so please *check Canvas deadlines very carefully*. I generally throw out the lowest quiz score when calculating final course averages.

ONLINE PLATFORMS & TECHNOLOGY

We will be using several online or digital platforms for our course work.

- **Canvas** (Google Chrome is the best browser to use with Canvas.)
- **Google Drive**
- **Canvas Email**
- **COVE** (Collaborative Organization for Virtual Education), a digital platform devoted to open access texts and research for students and scholars.

You are responsible for checking our course online platforms regularly for all course material, announcements, communications that are distributed via these sites. I will send messages only to these sites. If you want to reach out to me about our course, *please do so in Canvas email*. Please let me know *immediately* if you encounter any technical problems with these sites so that I can address the technical issues on my side.

For your best course experience, be sure to submit all coursework in acceptable, viewable/audible, Canvas-compatible, digital form (doc, docx, pdf, xlsx). Pages documents *are not readable* in Canvas/Google Chrome. If I cannot open your document or read it, I cannot assign it any credit.

In order to be successful with the online and digital components of our course, you'll need to meet the minimum technology and system requirements; please refer to the [Technology and System Requirements](#) information. (You will have to log into this link's page to see appropriate content.)

Problems with technology do not relieve you of the responsibility of participating, turning in your assignments, or completing your classwork.

ACADEMIC WRITING & MLA STYLE

For all written work, please use MLA Style and follow all standards of academic writing taught to you in your college composition class. The MLA Style includes the standard use of inclusive

language. (See also “LJML Department Syllabus Statements: Inclusive Language” posted on Canvas in the Syllabus & Course Policies folder.) *Points are lost for errors in MLA Style use.*

INCLUSIVE LANGUAGE

Because the Literature, Journalism, and Modern Language department recognizes the power of language, all public language used in this course, including written and spoken discourse, should be inclusive. This standard is outlined by all major academic style guides, including MLA, APA, and Chicago, and is the norm in university-level work.

PUBLIC DISCOURSE

Much of the work we will do in this discussion-based F2F/hybrid/online class is interactive, the nature of Canvas discussion board posts and replies and recorded ZOOM meetings are ***public, not private, discourse***. By continuing in this class, you acknowledge that your work will be viewed and/or heard by others in the class and is thus, public.

DIVERSITY STATEMENT

Point Loma Nazarene University is committed to diversity in the classroom, in its publications and in its various organizations and components. Faculty and staff recognize that the diverse backgrounds and perspectives of their colleagues and students are best served through respect toward gender, disability, age, socioeconomic status, ethnicity, race, culture and other personal characteristics. In addition, the department of Literature, Journalism, Writing, and Languages is committed to taking a leadership position that calls for promoting a commitment to diversity in and out of the classroom and in the practices of writing, journalism and the study of literature.

SPIRITUAL CARE☪

PLNU strives to be a place where students grow as whole persons. To this end, we provide resources for our students to encounter God and grow in their Christian faith.

If you have questions, a desire to meet with the chaplain, or if you have prayer requests, you can contact the [Office of Student Life and Formation](#).

REQUIRED TEXTS (Some Texts On Reserve in Library)

Bressler, Charles E. *Literary Criticism: An Introduction to Theory and Practice* 5thed. Upper Saddle River, NJ: Pearson Prentice Hall, 2007. 801.95 B843L (4thed on Reserve)
DiYanni, Robert. *Literature: Approaches to Fiction, Poetry, and Drama*. 2nded.
Harmon & Holman. *A Handbook to Literature*. R803 H288h 1996 (on Reserve)
MLA Handbook. 9th ed. R 808.02 M691h (Non-Circulating)
Schwarz, Daniel, ed. *The Dead*. Case Studies in Contemporary Criticism. Boston & New York: Bedford/St. Martin's Press, 1994. 823 J89de (on Reserve)

RECOMMENDED TEXT

Dillard, Annie *Teaching a Stone to Talk*. Harper Collins, 1988.

ASSIGNMENTS AT A GLANCE

1. **Quizzes (running over 14 weeks)** Multiple choice quizzes at least weekly (some weeks more) to test knowledge and recall of literary terms. (CLO #1)
2. **Assignments and Discussion Boards (variable):** Various assignments, activities, and discussion boards in relation to course readings. Rubrics will be included on Canvas for grading expectations. (CLO #1-4)
3. **Midterm Exam** Cumulative multiple-choice exam on literary terms and features of the genres. (CLO #1)
4. **Short Papers** Literary analysis of poetry, drama, fiction, and/or essay showing close reading of primary text and citing of sources using MLA Style. Rubrics will be included on Canvas for grading expectations. (CLO # 2-6)
5. **Long Paper** You will write a 5-page paper, fully researched, cited using MLA Style and a variety of scholarly sources on James Joyce's "The Dead" using the critical approaches that interest you for closely reading this short story. Rubric will be included on Canvas for grading expectations. (CLO #2-6).
6. **Final Exam** Comprehensive multiple-choice exam on literary terms and features of the literary modes/genres. (CLO #1, 3).

SCHEDULE OF READINGS & ASSIGNMENTS

Date		Content & Assignment Due
History of Literary Criticism/Theory, Elements of Fiction – Close Reading “The Dead”		
Week 1		Class Orientation & History of Literary Criticism
1	Tues. Aug. 30	Course Orientation: Canvas & Cove <i>What is Literature?</i>
2	Wed. Aug 31	Course Orientation, Bressler, <i>Literary Criticism</i> , Chapter 1: Defining Criticism, Theory, and Literature, Bressler Quiz 1
3	Fri. Sept 2	Bressler, <i>Literary Criticism</i> , Chapter 2: A Historical Survey of Literary Criticism, Bressler Quiz 2
Week 2		James Joyce’s “The Dead” – Close Reading & Critical Approaches
4	Wed. Sept 7	Schwartz, “The Dead” (pp. 21-59) MLA Handbook Ch. 3 Principles of Inclusive Language (pp. 89-93) ASSIGNMENT – COVE Annotations ASSIGNMENT (Short Paper 1): Plot Summary-“The Dead” (Fiction)
5	Fri. Sept 9	MLA Handbook Ch. 4 Documenting Sources: An Overview (pp. 95-103) Schwartz, “Introduction: Biographical and Historical Contexts” (pp. 3-20)
Week 3		Elements of Fiction & Library Research
6	Mon. Sept 12	Schwartz, “Critical History” (pp. 63-84) ASSIGNMENT: Biographical-Historical-Critical Contexts QUIZ 2
7	Wed. Sept 14	DiYanni, <i>Literature</i> , “Introduction” & Chs. 1-2 (entire), Ch. 3 (pp. 49-110, DiYanni’s <i>text only-not the stories</i>), Ch. 4 (quick read) QUIZ 3
8	Fri. Sept 16	MLA Handbook Ch. 5 The List of Works Cited (pp. 105-166) LIBRARY DAY – Understanding Databases and Sources
Elements of Poetry – Close Reading & Literary Analysis		
Week 4		Elements of Poetry & Close Reading Judith Wright’s “Woman to Child”
9	Mon. Sept. 19	MLA Handbook Ch. 5 The List of Works Cited (pp. 167-226) LIBRARY DAY – Finding Articles from Databases & Annotated Bibliographies; QUIZ 3B
10	Wed. Sept. 21	ASSIGNMENT: Annotated Bibliography (Due ??) DiYanni, <i>Literature</i> , Chs. 10 & 11 (pp. 495-509)
11	Fri. Sept. 23	DiYanni, <i>Literature</i> , Chs. 12 (pp. 510-35); QUIZ 4 Discussion Homework: Respond to questions Voice, Diction and Imagery, Figures of Speech (pp. 509-91) for poem “Woman to Child”
Week 5		Elements of Poetry – Prosody & Scansion of Closed Forms
12	Mon. Sept. 26	DiYanni, <i>Literature</i> , Chs. 12 (pp. 536-56) Discussion Homework: Respond to questions Symbolism and Allegory, Syntax and Structure (pp. 509-91) for poem “Woman to Child” & QUIZ 5
13	Wed. Sept. 28	DiYanni, <i>Literature</i> , Chs. 12 (pp. 556-74) Discussion Homework: Respond to questions Sound, Rhythm, and Meter, Theme (pp. 509-91) for poem “Woman to Child” ASSIGNMENT: (Short Paper 2); QUIZ 6
14	Fri. Sept. 30	Prosody & Scansion—Closed Forms Handout ASSIGNMENT (Short Paper 2): Poetry Analysis “Woman to Child”

Week 6		Writing about Poetry – Judith Wright’s “Woman to Child”
15	Mon. Oct. 3	Prosody & Scansion—Closed Forms Handout DiYanni, <i>Literature</i> , Chs. 14 (pp. 594-620 FYI) QUIZ 7 (& 7B possible)
16	Wed. Oct. 5	DiYanni, <i>Literature</i> , Chs. 13 (pp. 575-579, 589-93)
17	Fri. Oct. 7	Draft of Short Paper 2 - Revision Workshop ASSIGNMENT (Short Paper 2): Due
Elements of Drama – Close Reading & Literary Analysis		
Week 7		Elements of Drama & Close Reading of Susan Glaspell’s <i>Trifles</i>
18	Mon. Oct. 10	DiYanni, <i>Literature</i> , Chs. 21-22 QUIZ 8
19	Wed. Oct. 12	DiYanni, <i>Literature</i> , Chs. 23 (entire), 25 (pp. 954-59), 26 (pp. 1007-12), 27 (pp. 1102-05) QUIZ 9
20	Fri. Oct. 14	Susan Glaspell’s <i>Trifles</i> , (DiYanni, <i>Literature</i> , pp. 1280-91) Watch Trifles (Live Production) Discussion Homework: Questions #1-16 (DiYanni, <i>Literature</i>, Ch. 24, pp. 949-59)
Week 8		Writing about Drama – Susan Glaspell’s <i>Trifles</i>
21	Mon. Oct. 17	ASSIGNMENT (Short Paper): Play Analysis <i>Trifles</i> Introductions and Conclusions QUIZ 10
22	Wed. Oct. 19	Draft of Short Paper 3 - Revision Workshop ASSIGNMENT (Short Paper 3): Due QUIZ 11
FALL BREAK (Fri. Oct. 21)		
Elements of the Essay—Close Reading & Analysis		
Week 9		Elements of the Essay & Close Reading Annie Dillard’s “God in the Doorway”
23	Mon. Oct. 24	MIDTERM
24	Wed. Oct. 26	Nonfiction Prose & Elements of the Essay (Video lecture; no reading) QUIZ 12
25	Fri. Oct. 28	Creative Nonfiction: Annie Dillard “God in the Doorway” & Discussion Board QUIZ 13
Research, Literary Criticism, Critical Analysis of Joyce’s “The Dead”		
Week 10		Overview of 20 th - & 21 st -Century Literary Criticism
26	Mon. Oct. 31	DiYanni, <i>Literature</i> , Ch. 31 (long chapter) ASSIGNMENT: Long Paper—return to ongoing research and writing
27	Wed. Nov. 2	Bressler, <i>Literary Criticism</i> , Chapter 3: Russian Formalism and New Criticism
28	Fri. Nov. 4	Bressler, <i>Literary Criticism</i> , Chapter 8: Marxist Criticism Close Reading Organizer: Frames of Analysis for “The Dead” (Google Sheet) QUIZ 14
Week 11		Reader-Oriented Criticism & African-American Criticism
29	Mon. Nov. 7	Bressler, <i>Literary Criticism</i> , Chapter 4: Reader-Oriented Criticism QUIZ 15
30	Wed. Nov. 9	Schwartz, Reader Response Reading: “‘A Symbol of Something’: Interpretive Vertigo in ‘The Dead’” (pp. 125-49)
31	Fri. Nov. 11	Bressler, <i>Literary Criticism</i> , Chapter 11: African-American Criticism

Week 12		Psychoanalytical Criticism & Postcolonial Theory
32	Mon. Nov. 14	Bressler, <i>Literary Criticism</i> , Chapter 6: Psychoanalytic Criticism QUIZ 16
33	Wed. Nov. 16	Schwartz, Psychoanalytic Reading: "Gabriel Conroy's Psyche: Character as Concept in Joyce's 'The Dead'" (pp. 85-124)
34	Fri. Nov. 18	Bressler, <i>Literary Criticism</i> , Chapter 10: Postcolonialism
Week 13		Ecocriticism Theory
35	Mon. Nov. 21	Bressler, <i>Literary Criticism</i> , Chapter 13: Ecocriticism QUIZ 17
THANKSGIVING BREAK		
Week 14		Feminist Theory & Queer Theory
36	Mon. Nov. 28	Bressler, <i>Literary Criticism</i> , Chapter 7: Feminism QUIZ 18
37	Wed. Nov. 30	Schwartz, Feminist Reading: "Not the Girl She Was at All: Women in 'The Dead'" (pp. 178-205)
38	Fri. Dec. 2	Bressler, <i>Literary Criticism</i> , Chapter 12: Queer Theory QUIZ 19
Week 15		Cultural Poetics & Seminar Paper
39	Mon. Dec. 5	Bressler, <i>Literary Criticism</i> , Chapter 9: Cultural Poetics/New Historicism QUIZ 20
40	Wed. Dec. 7	Schwartz, New Historicism Reading: "Living History in 'The Dead'" (pp. 150-177)
41	Fri. Dec. 9	Long Paper-Long Revision (Full Draft due at the beginning of class) Long Paper Due (11:59pm on Canvas)
Week 16		FINALS WEEK
	Fri, Dec 16, 1:30-4:00PST	Final Exam Period 1:30-4:00 PST

LIT 3000 Literary Analysis - Course Evaluation *How well does my course work enable me to perform the skills of the learning outcomes?*

IDEA Objectives <i>How do I evaluate this course?</i>	Learning Outcomes <i>Students will...</i>	Course Work <i>Reading, Discussing, Writing, Viewing</i>
8 Developing skill in expressing oneself orally or in writing.	CLO 4	<ul style="list-style-type: none"> • Reading primary texts (stories, poems, plays, essays) • Discussion boards • Small group discussions, collaborations, spreadsheets • Class discussions, collaborations • Reading literary criticism textbooks, secondary texts (biographical essays, books, journal articles, etc.) • Writing literary analysis (long paper)
1 Gaining a basic understanding of the subject (e.g., factual knowledge, methods, principles, generalizations, theories)	CLO 1	<ul style="list-style-type: none"> • Quizzes • Exams • CRO (Close Reading Organizers) • Writing literary analysis (short papers, long paper)
11 Learning to analyze and critically evaluate ideas, arguments, and points of view.	CLO 6	<ul style="list-style-type: none"> • Reading primary texts (stories, poems, plays, essays) • Practicing using literary terms, citing the primary and secondary texts, using MLA Style • Reading literary criticism textbooks, secondary texts (biographical essays, books, journal articles, etc.) • Library and research assignments • Writing literary analysis (short papers, long paper)
9 Learning how to find, evaluate, and use resources to explore a topic in depth.	CLO 5	<ul style="list-style-type: none"> • Reading primary texts (stories, poems, plays, essays) • Discussion boards • Small group and/or class discussions, collaborations, spreadsheets • Practicing using literary terms, citing the primary and secondary texts, using MLA Style • CRO (Close Reading Organizers) • Reading literary criticism textbooks, secondary texts (biographical essays, books, journal articles, etc.) • Writing literary analysis (short papers, long paper)
6 Developing creative capacities (inventing, designing, writing, performing in art/music/drama, etc.)	CLO 2	<ul style="list-style-type: none"> • Reading primary texts (stories, poems, plays, essays) • Discussion boards • Small group and/or class discussions, collaborations, spreadsheets • Practicing using literary terms, citing the primary and secondary texts, using MLA Style • CRO (Close Reading Organizers) • Writing literary analysis (short papers, long paper)

<p>4 Developing specific skills, competencies, and point of view needed by professionals in the field(s) most closely related to this course.</p>	<p>CLO 3</p>	<ul style="list-style-type: none"> • Discussion boards • Small group and/or class discussions, collaborations, spreadsheets • CRO (Close Reading Organizers) • Quizzes • Exams • Reading literary criticism textbooks, secondary texts (biographical essays, books, journal articles, etc.)
<p>7 Gaining a broader understanding and appreciation of intellectual/cultural activity (music, science, literature, etc.)</p>		<ul style="list-style-type: none"> • Reading primary texts (stories, poems, plays, essays) • Discussion boards • Small group and/or class discussions, collaborations, spreadsheets

LIT 3000 Literary Analysis - Course Evaluation *How well does my course work enable me to perform the skills of the learning outcomes?*

	IDEA Objectives: 2017 <i>How do I evaluate this course?</i>	Student Learning Outcomes: <i>Students will...</i>	Course Work: <i>Reading, Discussing, Writing, Viewing</i>
1st	8 Developing skill in expressing oneself orally or in writing. E 4.43	4 consider current schools of contemporary literary criticism in relation to Christian faith and practice.	<ul style="list-style-type: none"> • Reading primary texts (stories, poems, plays, essays) • Discussion boards • Small group discussions, collaborations, spreadsheets • Class discussions, collaborations • Reading literary criticism textbooks, secondary texts (biographical essays, books, journal articles, etc.) • Writing literary analysis (long paper)
2nd	1 Gaining a basic understanding of the subject (e.g., factual knowledge, methods, principles, generalizations, theories) E 4.29	1. memorize and employ fundamental concepts of literary study: <ol style="list-style-type: none"> a. standard literary terminology b. modes/genres of literature c. elements of literary genres d. literary periods (dates, writers, characteristics, & important developments) 	<ul style="list-style-type: none"> • Quizzes • Exams • CRO (Close Reading Organizers) • Writing literary analysis (short papers, long paper)
3rd	11 Learning to analyze and critically evaluate ideas, arguments, and points of view. E 4.21	6. use literary research skills to examine literary texts and formulate their own readings of literary texts.	<ul style="list-style-type: none"> • Reading primary texts (stories, poems, plays, essays) • Practicing using literary terms, citing the primary and secondary texts, using MLA Style • Reading literary criticism textbooks, secondary texts (biographical essays, books, journal articles, etc.) • Library and research assignments • Writing literary analysis (short papers, long paper)
4th	9 Learning how to find, evaluate, and use resources to explore a topic in depth. I 4.07	5. use contemporary literary criticism to examine literary texts and argue their own readings of literary texts.	<ul style="list-style-type: none"> • Reading primary texts (stories, poems, plays, essays) • Discussion boards • Small group and/or class discussions, collaborations, spreadsheets • Practicing using literary terms, citing the primary and secondary texts, using MLA Style • CRO (Close Reading Organizers) • Reading literary criticism textbooks, secondary texts (biographical essays, books, journal articles, etc.) • Writing literary analysis (short papers, long paper)

4 th	<p>6 Developing creative capacities (inventing, designing, writing, performing in art/music/drama, etc.)</p> <p>I 4.07</p>	2. describe and practice close reading of literary texts.	<ul style="list-style-type: none"> • Reading primary texts (stories, poems, plays, essays) • Discussion boards • Small group and/or class discussions, collaborations, spreadsheets • Practicing using literary terms, citing the primary and secondary texts, using MLA Style • CRO (Close Reading Organizers) • Writing literary analysis (short papers, long paper)
5 th	<p>4 Developing specific skills, competencies, and point of view needed by professionals in the field(s) most closely related to this course.</p> <p>1 4</p>	3. describe current schools of contemporary literary criticism.	<ul style="list-style-type: none"> • Discussion boards • Small group and/or class discussions, collaborations, spreadsheets • CRO (Close Reading Organizers) • Quizzes • Exams • Reading literary criticism textbooks, secondary texts (biographical essays, books, journal articles, etc.)
5 th	<p>7 Gaining a broader understanding and appreciation of intellectual/cultural activity (music, science, literature, etc.)</p> <p>I 4</p>		<ul style="list-style-type: none"> • Reading primary texts (stories, poems, plays, essays) • Discussion boards • Small group and/or class discussions, collaborations, spreadsheets