



LJWL/School of Humanities, Arts, and Public Engagement

ENG 3000 Literary Analysis

3 units

Fall 2025

BAC 102

Final Exam Date & Time: Fri. Dec. 19, 1:30am-4:00pm

INFORMATION	SPECIFICS FOR THE COURSE
Instructor title and name:	Dr. Bettina Tate Pedersen
Office Phone:	(619) 849-2260
Canvas Email:	Please email me in CANVAS for all course related messages
Gmail:	bpederse@pointloma.edu (for non-course related messages)
Office location and hours:	BAC 116, Mondays 3:00-4:00pm and by appointment
This is a Face-to-Face Class.	Essential materials for every F2F class: books, course materials, computers or iPads. <i>Please mute and store cell phones during class sessions.</i> Essential platforms for ALL course work: Canvas, Chrome, Google, Word <i>(not Pages!)</i>, Excel If you do not have the necessary technology (e.g. a laptop or access to reliable internet), please email student-tech-request@pointloma.edu for assistance. Also be sure to check the Knowledge Base site for discounted hardware and software. You must log in to this page once you are there. Remote classes: computers or iPads, earphones/headsets (as desired), books, course materials, physical space conducive to class instruction and participation (as much as your remote locations allow)

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⊗

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 [ENG 4095](#). Students should use and master more fully [ENG 3000](#) course content in subsequent literature courses.

Letter grade.

Prerequisite(s): Fulfillment of the College Composition requirement.

PROGRAM LEARNING OUTCOMES

Students who complete the program in English - concentrations in Education, Literature, and Writing, will be able to:

1. Integrate literary studies and/or craft development with ongoing reflection and hospitable engagement with a diverse world. (Integrative Learning, Foundation Skills for Lifelong Learning)
2. Analyze and critique diverse forms and genres of literature situated within historical and cultural contexts. (Critical Thinking)*
3. Employ strong research, close reading, and analytical skills in writing as appropriate for literary form and genre conventions. (Information Literacy, Critical Thinking)*
4. Develop creative or analytical works in various forms of writing. (Written Communication)*
5. Present creative and/or analytical writing to formal audiences, demonstrating strategies for audience engagement and oral communication. (Oral Communication)*

*Assessed with researched essay and oral presentation of research paper (See assignments section below)

COURSE LEARNING OUTCOMES⊗

Students of ENG 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.

ASSESSMENT AND GRADING⊕

Student grades will be posted in the Canvas grade book according to the weighted components of the course work, which are:

Weighted Components of Total Grade Average

- Quizzes* | Assignments (20%)
- Short Papers (20%)
- Major Researched Analysis (30%)
- Midterm Exam (10%)
- Final Exam (20%)

Grades will be regularly updated. It is important to read any comments posted with your work as these comments will help you improve in future work. Course grades will be calculated on a weighted basis, so you won't have an overall sense of your average in all categories until late in the semester. Grades will be based on the following scale:

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

*You will complete numerous quizzes on **literary terms** and optionally a few on assigned readings. Quizzes should be completed as schedule to best connect terms to content and application during class sessions. Once the deadlines have passed, 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.

INCOMPLETES AND LATE ASSIGNMENTS⊕

All assignments are to be submitted/turned in by the beginning of the class session when they are due—including assignments posted in Canvas. **Check Canvas deadlines regularly** and ask me if you have any uncertainty about them.

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

Discussion boards must be **posted early!** Last minute, 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. Late work will show in pink on Canvas and likely be assigned a zero. If you know you will be away on the day an assignment is due, you must post your work *before* you leave.

Missing work usually remains as missing and receives a zero. Only in extenuating circumstances about which you communicate with me *immediately* is making up missing work possible.

Group projects/presentations must also show consideration of your group members' time, schedules, and equitable workloads for all group members.

FINAL EXAMINATION POLICY⊕

Successful completion of this class requires taking the final examination on its scheduled day. The final examination schedule is posted on the [Traditional Undergraduate Records: Final Exam Schedules](#) site. If you find yourself scheduled for three (3) or more final examinations on the same day, you are authorized to contact each professor to arrange a different time for one of those exams. However, unless you have three (3) or more exams on the same day, no requests for alternative final examinations will be granted.

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 their physical location. Refer to the map on [State Authorization](#) to view which states allow distance education outside California.

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 RECORDING NOTIFICATION⊕

In order to enhance the learning experience, please be advised that this course may be recorded by the professor for educational purposes, and access to these recordings will be limited to enrolled students and authorized personnel.

Note that all recordings are subject to copyright protection. Any unauthorized distribution or publication of these recordings without written approval from the University (refer to the Dean) is strictly prohibited.

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. For all student appeals, faculty and students should follow the procedures outlined 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 in accordance with the Americans with Disabilities Act (ADA). 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 619-849-2533). Once a student's eligibility for an accommodation has been determined, the EAC will work with the student to create an Accommodation Plan (AP) that outlines allowed accommodations. Professors are able to view a student's approved accommodations through Accommodate.

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. Accommodations are not retroactive so clarifying with the professor at the outset is one of the best ways to promote positive academic outcomes.

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. Students cannot assume that because they had accommodations in the past, their eligibility at PLNU is automatic. All determinations at PLNU must go through the EAC process. This is to protect the privacy of students with disabilities who may not want to disclose this information and are not asking for any accommodations.

LANGUAGE AND BELONGING

Point Loma Nazarene University faculty are committed to helping create a safe and hospitable learning environment for all students. As Christian scholars we are keenly aware of the power of language and believe in treating others with dignity. As such, it is important that our language be equitable, inclusive, and prejudice free. Inclusive/Bias-free language is the standard outlined by all major academic style guides, including MLA, APA, and Chicago, and it is the expected norm in university-level work. Good writing and speaking do not use unsubstantiated or irrelevant generalizations about personal qualities such as age, disability, economic class, ethnicity, marital status, parentage, political or religious beliefs, race, gender, sex, or sexual orientation. Inclusive language also avoids using stereotypes or terminology that demeans persons or groups based on age, disability, class, ethnicity, gender, race, language, or national origin. Respectful use of language is particularly important when referring to those outside of the religious and lifestyle commitments of those in the PLNU community. By working toward precision and clarity of language, we mark ourselves as serious and respectful scholars, and we model the Christ-like quality of hospitality.

If you (or someone you know) have experienced other forms of discrimination, you can find more information on reporting and resources at www.pointloma.edu/nondiscrimination.

SEXUAL MISCONDUCT AND DISCRIMINATION

In support of a safe learning environment, 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 accommodations and resources 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, faculty and staff are 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.

If you (or someone you know) have experienced other forms of discrimination or bias, you can find more information on reporting and resources at www.pointloma.edu/bias.

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 withdrawal date or, after that date, receive an “F” grade.

PLNU COURSE MODALITY DEFINITIONS

1. **Online Courses:** These are courses with class meetings where all instruction and interaction is fully online.
 - a. Synchronous Courses: At least one class meeting takes place at a designated time.
 - b. Asynchronous Courses: All class meetings are asynchronous.
2. **Hybrid Courses:** These are courses with class meetings that take place both in the classroom and online synchronously and/or asynchronously.
3. **In-Person Courses:** These are courses that meet in person with the instructor and students in a physical classroom setting. With approval by the area dean, this may include up to 25% of qualified class interactions through a Learning Management System (such as Canvas).

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.

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.

ARTIFICIAL INTELLIGENCE (AI) POLICY

You are allowed to use Artificial Intelligence (AI) tools (e.g., ChatGPT, Gemini Pro 1.5, GrammarlyGo, Perplexity, etc) *only* to generate ideas, but you are not allowed to use AI tools to generate content (text, video, audio, images) that will end up in any work submitted to be

graded for this course. If you have any doubts about using AI, please speak with me to gain permission.

USE OF TECHNOLOGY & ONLINE PLATFORMSⓧ

In order to be successful in the online or hybrid environment, you'll need to meet the minimum technology and system requirements; please refer to the [Technology and System Requirements](#) information. Additionally, students are required to have headphone speakers, microphone, or webcams compatible with their computer available to use. Please note that any course with online proctored exams requires a computer with a camera (tablets are not compatible nor allowable) to complete exams online.

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**
- **COVE** (Collaborative Organization for Virtual Education), a digital platform devoted to open access texts and research for students and scholars.
- **Canvas Email**

You are responsible for checking our course's online platforms regularly for all course material, announcements, and 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, so please do not submit any work in Pages.** If I cannot open your document or read it, I cannot assign it any credit other than a zero. **Problems with technology do not relieve you of the responsibility of participating, turning in your assignments, or completing your class work.**

CLASS PARTICIPATION IN ENG 3000 LITERARY ANALYSIS

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

- engaged close reading with ongoing annotation (COVE),
- engaged participation in discussions (all forms),
- diligent contextual work with historical and cultural readings,
- flexible and thoughtful reflection on the multiple ways texts may be read and are relevant to modern life, especially using different critical approaches,
- wrestling with your own questions about close reading and critical theory,
- connecting your skills in close reading and critical theory to the wider world,
- spiritual meditation on the power of interpretation and reading

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 the above **LANGUAGE & BELONGING** section of this syllabus. *Points are deducted for errors in MLA Style use.*

PUBLIC DISCOURSE

Much of the work we will do in this discussion-based class is interactive. The nature of Canvas discussion board posts and replies, and any 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.

CONTENT WARNING

I acknowledge that each of you comes to PLNU with your own unique life experiences. This contributes to the way you perceive various types of information. In **ENG 3000 Literary Analysis**, all of the class content, including that which may be intellectually or emotionally challenging, has been intentionally curated to achieve the learning goals for this course. The decision to include such material is not taken lightly. These topics include nature of knowledge, nature of language, nature of reading and interpretation, foundational assumptions about the way we make meaning, implications of philosophical tenets and belief, the way canons and histories are created and maintained, and so on. If you encounter a topic that is intellectually challenging for you, it can manifest in feelings of discomfort and upset. In response, I encourage you to come talk to me about it. Class topics are discussed for the sole purpose of expanding your intellectual and compassionate engagement in the human story, and of developing your skill at rigorous analysis. In all course content I will support you throughout your learning in this course.

TRIGGER WARNING

The experience of being triggered is different from the experience of being intellectually challenged. The main difference is that an individual must have experienced trauma to experience being triggered, whereas an intellectual challenge has nothing to do with trauma. I have indicated on the Schedule of Readings the content that could be triggering if you've experienced what the content describes. If you are a trauma survivor and encounter a topic in this class that is triggering for you, you may feel overwhelmed or panicked and find it difficult to concentrate. In response, I encourage you to take the necessary steps for your emotional safety. This may include leaving class while the topic is discussed or talking to a therapist at the Counseling Center. Should you choose to sit out on discussion of a certain topic, know that you are still responsible for the material; but we can discuss if there are other methods for accessing that material, and for assessing your learning on that material. Class topics are discussed for the sole purpose of expanding your intellectual and compassionate engagement in the human story, and I will support you throughout your learning in this course.

LOMABOOKS INSTRUCTIONS FOR STUDENTSⓈ

This course is part of our course material delivery program, **LomaBooks**. The bookstore will provide each student with a convenient package containing all required physical materials; all digitally delivered materials will be integrated into Canvas.

You should have received an email from the bookstore confirming the list of materials that will be provided for each of your courses and asking you to select how you would like to receive any printed components (in-store pick up or home delivery). If you have not done so already, please confirm your fulfillment preference so the bookstore can prepare your materials.

For more information about **LomaBooks**, please go: [HERE](#)

REQUIRED TEXTS (*Best to use these editions! Some are on reserve in the library.*)

You are responsible for having the required course textbooks prior to the first day of the class we begin reading and discussing that text. Using the designated editions is essential since all page referenced in course handouts, slides, assignments, etc. are taken from these designated editions.

Bressler, Charles E. *Literary Criticism: An Introduction to Theory and Practice* 5thed. Upper Saddle River, NJ: Pearson Prentice Hall, 2007. 801.95 B843L (5thed on Reserve)

DiYanni, Robert. *Literature: Approaches to Fiction, Poetry, and Drama*. 2nded.

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)

[COVE Subscription \(\\$10\)](#)

RECOMMENDED BUT NOT REQUIRED TEXTS

Culler, Jonathan. *Literary Theory, A Very Short Introduction*. Oxford, 2000.

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

Stevens, Anne H. *Literary Theory and Criticism, An Introduction*. 2ed. Broadview Press, 2021.

BEST PRACTICES FOR CLOSE READING LITERATURE

1. **Close Reading** The *single most important thing you can do for success* in a literature course is to read the assigned text (*not a summary of it*).
2. **Reading Guides** To sharpen your reading focus, *read discussion questions or prompts* that go with the reading assignment *before* you do the assigned reading. **Key Tip:** reading these questions or prompts helps you build a conceptual framework for all the details, and it gives you the specifics your professor has already identified as important. (Summaries of works don't give you this focus.)
3. **Annotations** *Close reading demands annotating*. Make notes about what you are reading as you read. Notes can take the form of underlining, writing in the margins, circling key words or unfamiliar words, developing a shorthand or key for similar ideas or conventions and using them consistently, using Post-it notes, etc. There are many ways of annotating, so find a way that works for you. If you are not annotating, you are not doing close reading. It's that simple.

4. **Passages Discussed in Class** Be sure to *mark key passages that we discuss* during class, so you will be able to find and review those key passages for midterm and final exams.
5. **Class Notes** Research shows that our brains remember information better if we *write it down* the old-fashioned way *in our own words* because doing so means we have to reprocess what we are hearing instead of just copying verbatim. Since annotating involves you making your own notes, and summarizing rather than copying, it helps you remember better and longer. ([NPR Put Your Laptop Away](#), [The Pen Is Mightier than the Keyboard](#))
6. **Studying Your Notes** Studying your handwritten notes and annotations after you have written them down showed the best retention and comprehension results in some research studies. ([The Pen Is Mightier than the Keyboard](#))
7. **Additional Resources** I sometimes include additional sources of information in Canvas to help you visualize or more deeply understand what we are reading. *Please read and/or view them.*

LOMA WRITING CENTER

The Loma Writing Center exists to help all members of the PLNU community cultivate transferable writing skills to engage their academic, professional, personal, and spiritual communities. We work toward this goal by conducting one-on-one consultation sessions, supporting writing education across the PLNU community, and participating in ongoing writing center research.

Getting feedback from the Loma Writing Center while you're in the process of working on an assignment is a great way to improve the quality of your writing and develop as a writer. You are encouraged to talk with a trained writing consultant about getting started on an assignment, organizing your ideas, finding and citing sources, revising, editing for grammar and polishing final drafts, and more. For information about how to make in-person or online appointments, see [Loma Writing Center webpage](#) or visit the Loma Writer Center on the first floor of the Ryan Library, room 221.

- [Appointment Calendar](#)
- [Website](#)
- Email: writingcenter@pointloma.edu

SPIRITUAL CARE☼

Please be aware PLNU strives to be a place where you 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 have prayer requests you can contact your professor or the [Office of Spiritual Life and Formation](#).

HEALTH & WELLBEING

PLNU's [Wellness Center](#) offers many [Medical Services](#), [Nutrition Services](#), and other services. Please check out these web links, including the [Wellness Wheel](#), before you become sick for proactive care for your health and wellbeing.

In the event of an emergency on campus or after hours, **call 911** and [PLNU Public Safety](#) at **(619) 849-2525**.

[San Diego Access and Crisis Line](#) is always available at 1 (888) 724-7240 for emergencies, mental health or suicide risk.

ASSIGNMENTS AT A GLANCE

1. **Quizzes (20%)** Multiple choice quizzes at least weekly (some weeks more) to test knowledge and recall of literary terms. (CLO #1)
2. **Assignments and Discussion Boards (included with Quizzes):** 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 (10%)** Cumulative multiple-choice exam on literary terms and features of the genres. (CLO #1)
4. **Short Papers (20%)** 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. **Researched Literary Analysis (30%)** 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 (20%)** Comprehensive multiple-choice exam on literary terms and features of the literary modes/genres. (CLO #1, 3).

SCHEDULE OF READINGS (Adjustments TBD)

CLASS SESSION DATE	READINGS & PREPARATION	QUIZZES
Week One	COURSE ORIENTATION HISTORY OF LITERARY CRITICISM, LITERARY THEORY & ELEMENTS OF FICTION - CLOSE READING	
1 Sept 3	Course Orientation: Getting Acquainted, Syllabus, Canvas, COVE Setup, Quizlet <i>What is Literature?</i> <i>MLA Handbook</i> , Ch. 3 Principles of Inclusive Language (pp. 89-93)	
2 Sept 5	Bressler, <i>Literary Criticism</i> , Chapter 1: Defining Criticism, Theory, and Literature, Bressler Reading Guide 1	
	WEEK TWO - ELEMENTS OF FICTION & JAMES JOYCE'S "THE DEAD" – CLOSE READING	
3 Sept 8	Bressler, <i>Literary Criticism</i> , Chapter 2: A Historical Survey of Literary Criticism, Bressler Reading Guide 2	Literary Periods Quiz
4 Sept 10	DiYanni, <i>Literature</i> , "Introduction" & Chs. 1-2 (entire), Ch. 3 (pp. 49-110, DiYanni's text only-not the stories), Ch. 4 (quick read)	QUIZ 2
5 Sept 12	James Joyce's "The Dead" (Schwarz, 21-59), Must have COVE ASSIGNMENT: Researched Literary Analysis (Assignment distributed)	QUIZ 3 QUIZ 3B
	WEEK THREE - ELEMENTS OF NONFICTION ANNIE DILLARD'S "GOD IN THE DOORWAY" & CLOSE READING	
6 Sept 15	Nonfiction Prose & Elements of the Essay (Video lecture; no reading)	QUIZ 12
7 Sept 17	Creative Nonfiction: Annie Dillard "God in the Doorway," Discussion Board, & CRO Questions Assignment	QUIZ 13
8 Sept 19	DiYanni, <i>Literature</i> , Chs. 10 & 11 (pp. 495-509)	
	WEEK FOUR - ELEMENTS OF POETRY JUDITH WRIGHT'S "WOMAN TO CHILD" & CLOSE READING	
9 Sept 22	DiYanni, <i>Literature</i> , Chs. 12 (pp. 510-35) CRO: Respond to questions <i>Voice, Diction and Imagery, Figures of Speech</i> (pp. 509-91) for poem "Woman to Child"	QUIZ 4
10 Sept 24	DiYanni, <i>Literature</i> , Chs. 12 (pp. 536-56) CRO: Respond to questions <i>Symbolism and Allegory, Syntax and Structure and Sound Devices</i> (pp. 509-91) for poem "Woman to Child"	
11 Sept 26	DiYanni, <i>Literature</i> , Chs. 12 (pp. 556-74) CRO: Respond to questions <i>Sound, Rhythm, and Meter, Theme</i> (pp. 509-91) for poem "Woman to Child"	QUIZ 5
	ELEMENTS OF POETRY – PROSODY & SCANSION OF CLOSED FORMS WRITING ABOUT POETRY – JUDITH WRIGHT'S "WOMAN TO CHILD"	
12 Sept 29	Prosody & Scansion—Closed Forms Handout ASSIGNMENT (Short Paper 2): Poetry Analysis "Woman to Child"	QUIZ 6

	DiYanni, <i>Literature</i> , Chs. 14 (pp. 594-620 FYI)	
13 Oct 1	Discussion, Interpretation, Possible Thesis Statements: “Woman to Child,” Start Planning Template for Poetry Analysis <i>MLA Handbook</i> , Sections 6.22, 6.36-6.38, 2.109	
14 Oct 3 (No Class Mtg.)	Writing Day: drafting “Woman to Child” paper from planning template Planning Template Due	QUIZ 7 (7B)
	WEEK SIX - WRITING ABOUT POETRY – JUDITH WRIGHT’S “WOMAN TO CHILD” ELEMENTS OF DRAMA & CLOSE READING OF SUSAN GLASPELL’S TRIFLES	
15 Oct 6	Full Final Draft of Poetry Analysis Due for Revision Workshop ASSIGNMENT (Poetry Analysis): Due Canvas Midnight	
16 Oct 6	DiYanni, <i>Literature</i> , Chs. 21-22	QUIZ 8
17 Oct 10	DiYanni, <i>Literature</i> , Chs. 23 (entire), 25 (pp. 954-59), 26 (pp. 1007-12), 27 (pp. 1102-05)	QUIZ 9
	WEEK SEVEN - ELEMENTS OF DRAMA & CLOSE READING OF SUSAN GLASPELL’S TRIFLES WRITING ABOUT DRAMA – SUSAN GLASPELL’S TRIFLES	
18 Oct 13	Susan Glaspell’s <i>Trifles</i> , (DiYanni, <i>Literature</i> , pp. 1280-91) Watch Trifles (Live Production) CRO: Questions #1-16 (DiYanni, <i>Literature</i> , Ch. 24, pp. 949-59)	
19 Oct 15	ASSIGNMENT (Short Paper): Play Analysis Trifles Introductions and Conclusions, Planning Template Due	QUIZ 10
20 Oct 17	Full Final Draft of Drama Analysis - Revision Workshop ASSIGNMENT (Drama Analysis): Due Canvas Midnight	QUIZ 11
	WEEK EIGHT – BIOGRAPHICAL & HISTORICAL CONTEXTS	
21 Oct 20	<i>MLA Handbook</i> , Ch. 4 Documenting Sources: An Overview (pp. 95-103) Schwarz, “Introduction: Biographical & Historical Contexts” (pp. 3-20)	
22 Oct 22	Schwarz, “Critical History” (pp. 63-84) ASSIGNMENT: Biographical-Historical-Critical Contexts	
Oct 23-26	FALL BREAK – NO CLASS	
	WEEK NINE - MIDTERM & LIBRARY RESEARCH	
23 Oct 27	MIDTERM	
24 Oct 29	<i>MLA Handbook</i> , Ch. 5 The List of Works Cited (pp. 105-166) LIBRARY DAY – Understanding Databases and Sources	
25 Oct 31	<i>MLA Handbook</i> , Ch. 5 The List of Works Cited (pp. 167-226) LIBRARY DAY – Finding Articles from Databases & Annotated Bibliographies ASSIGNMENT: Annotated Bibliography (Due in Canvas, TBD)	
	WEEK TEN – OVERVIEW OF MODERN LITERARY CRITICISM FORMALISM & READER-ORIENTED LITERARY CRITICISM	
26 Nov 4	DiYanni, <i>Literature</i> , Ch. 31 (<i>long chapter!</i>) ASSIGNMENT: Researched Literary Analysis —return to ongoing research and writing	QUIZ 14

27 Nov 5	Bressler, <i>Literary Criticism</i> , Chapter 3: Russian Formalism and New Criticism (pp. 48-64)	
28 Nov 7	Bressler, <i>Literary Criticism</i> , Chapter 4: Reader-Oriented Criticism (pp. 65-84), CRO: "The Dead" (Google Sheet)	QUIZ 15
	WEEK ELEVEN – READER RESPONSE & PSYCHOANALYTICAL LIT CRIT	
29 Nov 10	Schwarz, Reader Response: Rabinowitz "'A Symbol of Something': Interpretive Vertigo in 'The Dead'" (pp. 125-49)	
30 Nov 12	Bressler, <i>Literary Criticism</i> , Chapter 6: Psychoanalytic Criticism (pp. 123-42)	QUIZ 16
31 Nov 14	Schwarz, Psychoanalytic: Schwarz "Gabriel Conroy's Psyche: Character as Concept in Joyce's 'The Dead'" (pp. 85-124)	
	WEEK TWELVE - CULTURAL POETICS & POSTCOLONIAL LIT CRIT	
32 Nov 17	Bressler, <i>Literary Criticism</i> , Chapter 9: Cultural Poetics/New Historicism (pp. 181-96)	QUIZ 17
33 Nov 19	Schwarz, New Historicism: Levenson "Living History in 'The Dead'" (pp. 150-177)	
34 Nov 21	Bressler, <i>Literary Criticism</i> , Chapter 10: Postcolonialism (pp. 197-209)	
	WEEK THIRTEEN - POSTCOLONIAL LITERARY CRIT	
35 Nov 24	Scanned Article, Postcolonialism: Simmons "Topography and Transformation" (pp. 12-40)	QUIZ 18
Nov 26-30	THANKSGIVING BREAK – NO CLASS	
	WEEK FOURTEEN – SOCIOLOGICAL LITERARY CRIT FEMINIST, AFRICAN-AMERICAN, ECOCRITICISM, QUEER THEORY	
36 Dec 1	Bressler, <i>Literary Criticism</i> , Chapter 7: Feminism (pp. 143-64)	QUIZ 19
37 Dec 3	Schwarz, Feminist: Norris "Not the Girl She Was at All: Women in 'The Dead'" (pp. 178-205)	
38 Dec 5	Bressler, <i>Literary Criticism</i> , Chapter 13: Ecocriticism (pp. 230-38) Bressler, <i>Literary Criticism</i> , Chapter 11: African-American Criticism (pp. 210-19) Bressler, <i>Literary Criticism</i> , Chapter 12: Queer Theory (220-29) Planning Template for Researched Literary Analysis due	
	WEEK FIFTEEN - YOUR ANALYSIS, YOUR RESEARCH, YOUR WRITING	
39 Dec 8	Workshop: In-Class Writing Day	QUIZ 20
40 Dec 10	Full Polished Draft of Researched Literary Analysis Due Revision Workshop: Introductions & Conclusions	
41 Dec 12	Revision Workshop: 10-Step Revision Workshop Researched Literary Analysis Due (5:00pm on Canvas)	Due 5:00pm
	FINALS WEEK	
F Dec 19 1:30-4:00pm	FINAL EXAM	

ENG 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>	Skills
8 Developing skill in expressing oneself orally or in writing.	CLO 4	• 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)	✚ Close reading ✚ Learning the terms of literary study ✚ Understanding and applying literary theory ✚ Conducting literary research ✚ Writing literary analysis
1 Gaining a basic understanding of the subject (e.g., factual knowledge, methods, principles, generalizations, theories)	CLO 1	• Quizzes • Exams • CRO (Close Reading Organizers) • Writing literary analysis (short papers, long paper)	✚ Learning the terms of literary study ✚ Understanding and applying literary theory
11 Learning to analyze and critically evaluate ideas, arguments, and points of view.	CLO 6	• 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)	✚ Close reading ✚ Learning the terms of literary study ✚ Understanding and applying literary theory
9 Learning how to find, evaluate, and use resources to explore a topic in depth.	CLO 5	• 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)	✚ Conducting literary research ✚ Writing literary analysis
6 Developing creative capacities (inventing, designing, writing, performing in art/music/drama, etc.)	CLO 2	• Reading primary texts (stories, poems, plays, essays) • Discussion boards • Small group and/or class discussions, collaborations, spreadsheets	✚ Understanding and applying literary theory ✚ Writing literary analysis

		• Practicing using literary terms, citing the primary and secondary texts, using MLA Style • CRO (Close Reading Organizers) • Writing literary analysis (short papers, long paper)	
4 Developing specific skills, competencies, and point of view needed by professionals in the field(s) most closely related to this course.	CLO 3	• 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.)	📖 Close reading 📖 Understanding and applying literary theory 📖 Conducting literary research 📖 Writing literary analysis
7 Gaining a broader understanding and appreciation of intellectual/cultural activity (music, science, literature, etc.)	CLO 1	• Reading primary texts (stories, poems, plays, essays) • Discussion boards • Small group and/or class discussions, collaborations, spreadsheets	📖 Close reading 📖 Understanding and applying literary theory