



Introduction to the Study of Literature

Spring 2016

Meeting days: MWF	Instructor: Dr. Bettina Tate Pedersen
Meeting times: 11:00-11:55	Phone: 2260
Meeting location: Cabrillo 202	E-mail: bettinapedersen@pointloma.edu
Additional info: Check Canvas daily	Office: BAC 119
Final Exam: Monday, May 2, 10:30-1:00	Office hours: M 1:00-4:00 by appt. please

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 will be completed in LIT 495. Students should use and master more fully the course content in LIT 250 in any/all subsequent literature courses.

STUDENT LEARNING OUTCOMES

PROGRAM LEARNING OUTCOMES (PLOS) FOR THE STUDENT OF LITERATURE

Students will

1. integrate their literature studies with ongoing reflection and hospitable engagement with a diverse world.
2. identify and articulate characteristics and trends of diverse literatures and historical periods: dates, styles, authors, and canon formation.
3. develop and support close readings of texts using literary theory and terminology.
4. articulate the difference between a traditional pedagogical and a modern linguistics notion of language.
5. employ strong research, rhetorical, literary, and analytical skills in their writing.
6. Present literary analysis to formal audiences, demonstrating strategies for audience engagement and oral communication of the written work.

PROGRAM LEARNING OUTCOMES (PLOS) FOR THE STUDENT OF WRITING

Students will

1. Apply creative and advanced skills in various forms and genres of writing, demonstrating critical thinking and quantitative reasoning appropriately.
2. Demonstrate knowledge of the conventions and terminology of creative and advanced writing within literary and non-literary texts.
3. Demonstrate knowledge of major literary-theoretical perspectives and terminology.
4. Develop connections between the literature and language studied and the contemporary world.
5. Engage in writing and editorial processes through campus publications and external internships.
6. Present creative work to formal audiences, demonstrating strategies for audience engagement and oral communication of the written work.

PROGRAM LEARNING OUTCOMES (PLOS) FOR THE STUDENT OF LANGUAGE

Students will

1. essays without significant errors of grammar, spelling, or vocabulary usage that would impede comprehension by a native speaker.
2. Comprehend the main idea and most details of connected oral discourse by a native speaker on a variety of topics.
3. Converse in a participatory fashion with a native speaker using a variety of language strategies to convey meaning.
4. Analyze and interpret target language texts and data sets according to their cultural, literary, and/or linguistic content.
5. Display knowledge of the nature and structure of language.
6. Discuss the influence of their own perspective on cultural interconnections through engagement with local, national, or international communities.

COURSE LEARNING OUTCOMES FOR LIT 250: INTRODUCTION TO THE STUDY OF LITERATURE

Students of LIT 250 will

1. Memorize and employ fundamental concepts of literary study:
 - a. standard literary terminology
 - b. modes/genres of literature
 - c. elements of literary genres
 - d. literary periods (dates, writers, characteristics, and important developments) **(PLO 1, 2) (PLO 1, 2) (PLO 4)**
2. Describe and practice close reading of literary texts. **(PLO 1, 4, 6) (PLO 1, 2) (PLO 4)**
3. Describe current schools of contemporary literary criticism. **(PLO 2, 3) (PLO 3) (PLO 4)**
4. Consider current schools of contemporary literary criticism in relation to Christian faith and practice. **(PLO 1, 2, 3, 4) (PLO 3, 4) (PLO 4)**
5. Use contemporary literary criticism to examine literary texts and argue their own readings of literary texts. **(PLO 2, 3, 4, 5, 6) (PLO 2, 3) (PLO 1, 4)**
6. Use literary research skills to examine literary texts and formulate their own readings of literary texts. **(PLO 2, 4, 5, 6) (PLO 1, 2) (PLO 1, 4)**

CLO (LIT 250: Introduction to the Study of Literature)	Course Work
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, and important developments) 	Discussion (Disc.), Quizzes, TQs, Exams, Analyses
2. Describe and practice close reading of literary texts.	Disc. & Analyses
3. Describe current schools of contemporary literary criticism.	Disc., Quizzes, Analyses
4. Consider current schools of contemporary literary criticism in relation to Christian faith and practice.	Disc. & Analyses
5. Use contemporary literary criticism to examine literary texts and argue their own readings of literary texts.	Disc., Quizzes, Analyses, Major Analysis
6. Use literary research skills to examine literary texts and formulate their own readings of literary texts.	Disc., Quizzes, Analyses Major Analysis

IMPORTANT UNIVERSITY & LJML POLICIES

Please see the link ([LJML Department Syllabus Statements 2015-2016](#)) and the printed copy of these policies.

Please see **Academic and General Policies** in the catalog for all information on university academic and general policies: (<http://catalog.pointloma.edu/content.php?catoid=18&navoid=1278>)

1. **ATTENDANCE:** Your regular and punctual attendance *and* active, informed participation in our class sessions is essential to your learning and to the vibrancy of our class time together. Please read the [Class Attendance](#) section of your *PLNU Catalog*, carefully (see link above). It indicates that if students miss more than 10% of class meetings (approx. 4 for a MWF course, 3 classes for a TTH course, 2 classes for a quad course), faculty members may file a written report which may result in de-enrollment from the course. If students miss more than 20% of class meetings (approx. 8 for a MWF course, 6 classes for a TTH course, 4 for a quad course), students may be de-enrolled without notice. De-enrollment may have serious consequences on residence, athletic, and scholarship requirements; it may also necessitate a reduction or loss in a student's financial aid. **DROPPING CLASS:** If you do decide to drop the course for any reason, please let me know so that I can officially remove you from my grade roster and class lists—and not worry about what has happened to you. (FYI: The last day to drop a Spring 2016 quad class is February 5, 2016.)
2. **FINAL EXAMINATIONS:** Final Examinations are the culminating learning event in a course, and they are scheduled to take into account all the different courses and departments across the university. The exam schedule varies from year to year. The 2015-16 final examination schedule is posted at [Final Exam Schedule 2015-2016](#). Final Exams in Quad 1 courses are scheduled for the final class session of the quad. ***You are expected to arrange your personal affairs to fit the examination schedule.*** In the rare case that you may be scheduled for more than three (3) final examinations on the same day, you may work out an alternate time for one of your exams with your professors. This is the only university-sanctioned reason for taking a final exam at a time other than the officially scheduled time for the exam. Please confirm your final examination schedule the first week of classes, and schedule those exam times into your daily planners and calendars now. If you find that your final exam schedule is the one described above, please meet with your professors as soon as possible so that they may help you to make alternative arrangements for taking your exams. Department chairs/school and college deans need not be involved in the process of making this accommodation.

COURSE REQUIREMENTS, POLICIES & GUIDELINES

1. **MLA Style:** Since MLA style is the norm for our discipline, all written work *must conform* to MLA style. (See also **LJML Department Statement, Inclusive Language.**)
2. **Class Participation:**
 - a. The quality of your course experience will be directly related to your completing the assigned reading, your thoughtful reflection on the readings, your engaged participation in the community of readers that our class will become, and the adjustments you make toward correcting your misperceptions and mistakes in key concepts and assignments.
 - b. Your success in understanding and making meaning of the texts we read will be directly related to your deliberate marking of your texts and to your thoughtful reflection on the ideas and questions presented in the texts.
 - c. The quality of our class sessions depends so importantly upon you and your individual contributions to class discussions and course assignments. Your contribution to class in many forms is invaluable to our community of scholars/readers. Please bring your
 - questions about the texts and/or their implied meanings
 - confusions about things you don't understand in or about the texts or literary terms

- ideas about new understandings of the texts
- ideas about how these texts speak to our contemporary lives
- insights about connections between course readings and the many other important subjects you are studying
- perspectives about what spiritual impacts the texts—especially literary theory—may have on you or those you love and care about

d. Please feel comfortable contributing to the discussion. I am interested in your thoughts about the ways our course readings seem meaningful to you, but also in learning from your comments/questions about what you are/are not understanding. Those of you who truly engage with the material, prepare each session's readings, and come to class ready to ask or say something will almost assuredly reap the reward of higher grades on your course work all the way along.

3. *Class Sessions, Preparation, Assignments, and Technology:*

- If you wish to use your laptop during class, please sit in the front. If you are using an electronic reader please let me know and have no file open on your reader other than the class text/reading.
- Silence all other electronics for the entire class period unless we are using them for class purposes.
- Completion of all assignments is required, and passing the course without doing so will be difficult. Readings and written responses must be prepared in advance of the date scheduled/due and of sufficient length and quality to meet the assignment's requirements and intents. Missed assignments (other than quizzes) may be made up only in truly extenuating circumstances and only if you and I have had a conversation about your situation. Extra-credit will not substitute or be given to make up for missed work.
- Late assignments will not be accepted either in person, by delivery, or in my mailbox (unless you and I have communicated prior to the deadline about extenuating circumstances).
- It is your responsibility to see to it that I receive your work whether submitting in paper or online.
- Always keep multiple soft and hard copies of your work on hand so that you can provide duplicate copies if needed.
- Handwritten assignments are never acceptable (unless so specified).
- You may be requested to attend office hours with the professor if a need arises.

4. *Classroom Decorum:* Please manage your electronic devices appropriately and with consideration for others—see 3a & 3b above. Please dress in appropriate academic attire out of consideration for others in our class. I do reserve the right to ask you to leave the classroom if I believe your attire to be offensive and/or an obstacle to a positive learning and teaching environment.

5. *Email, Canvas & Live Text:* You are responsible for checking your PLNU Gmail account, Canvas, Live Text regularly for electronic messages from me (and sometimes from your classmates). You are fully accountable for all course material, announcements, and communications that are distributed via Gmail, Canvas, and Live Text. I will send messages only to these sites. Please let me know if you encounter any technical problems with these sites.

6. *Quizzes:* You will complete numerous quizzes (mostly online) on course material. Online quizzes must be completed during the online window set up for each quiz. **Google Chrome** and **Firefox work best with Canvas**. You must conscientiously observe the online quiz windows as quizzes may not be made up. I will drop your lowest quiz score when I calculate final grades. Please do not ask me if you may make up a missed quiz. Please notify me immediately if there are technical difficulties with the online quizzes.

7. *Extenuating Situations & Grades:* No “Incomplete” grades will be assigned unless extenuating circumstances arise (e.g., death in the family, automobile accidents, hospitalization). In such a situation, please contact me immediately and be ready to submit any necessary documentation to verify your situation. When you communication with me right away, I am happy to help you in these difficult situations as best I can.

COURSE EVALUATION AND ASSESSMENT

COURSE EVALUATION

Your grade will be based on the quality of your work in these areas:

- Quizzes (approx. 20 quizzes) & Assignments 25%
- Analyses: 2-3 minor papers (submitted on *Live Text*) 20%
- Major Analysis (submitted on *Live Text*) 15%
- Midterm Exam 20%
- Final Exam 20%

Your work will not be graded on a curve. A traditional US scale will be used.

- A** indicates exceptional work (roughly 20% of students normally achieve this level)
- B** indicates good work (roughly 30% of students normally achieve this level)
- C** indicates satisfactory/average work
- D** indicates minimally passing work
- F** indicates unsatisfactory work

PERCENT	GRADE
93-100	A
90-92	A-
88-89	B+
83-87	B
80-82	B-
78-79	C+
73-77	C
70-72	C-
68-69	D+
63-67	D
60-62	D-
0-59	F

ASSESSMENT

The Final Exam & Major Analysis Paper are the Key Assignments used for Assessment of the learning outcomes.

REQUIRED TEXTS AND RECOMMENDED RESOURCES (Some on Reserve in the Library)

REQUIRED TEXTS

Baker, Nancy L. and Nancy Huling. *A Research Guide for Undergraduate Students: English and American Literature*. 6th ed. New York: MLA, 2000.

Bressler, Charles E. *Literary Criticism: An Introduction to Theory and Practice*. 4th ed. Upper Saddle River, NJ: Pearson Prentice Hall, 2007. (Also on Reserve)

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

DiYanni, Robert. *The Essay: An Introduction*.

Gardner, Janet E. *Writing about Literature: A Portable Guide*. 2nd ed.

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 7th ed. R808.02 M691h 2003**

Harmon & Holman. *A Handbook to Literature*. R803 H288h 1996 (Also on Reserve)

Schwarz, Daniel, ed. *The Dead*. Case Studies in Contemporary Criticism. Boston & New York: Bedford/St. Martin's Press, 1994.

The MLA (Modern Language Association) is delighted to announce the release of the seventh edition of the [MLA Handbook for Writers of Research Papers](#). Widely adopted by universities, colleges, and secondary schools, the *MLA Handbook* gives step-by-step advice on every aspect of writing research papers. New to this edition, a companion Web site provides the full text of the *MLA Handbook* along with several research project narratives, with sample papers, illustrating the steps successful students take in researching and writing papers. The inside back cover of each copy has a unique activation code that allows you to establish personal access to the site.

ADDITIONAL RESOURCES IN LIBRARY:

- Abrams, M. H. *A Glossary of Literary Terms*. 7th ed. [803 A161g 1993](#) (Non-Circulating, 6th ed.)
- Groden, Michael and Martin Kreiswirth, eds. *The John Hopkins Guide to Literary Theory and Criticism*. Baltimore & London: The Johns Hopkins University Press, 1994. [801.95 J65g](#) (Non-Circulating)
- Harner, James L. *Literary Research Guide: An Annotated Listing of Reference Sources in Literary Studies*. 5th ed. New York: MLA, 2008. [809 H289L](#) (Non-Circulating)
- Littlewood, Ian. *The Literature Student's Survival Kit: What Every Reader Needs to Know*. (Also on Reserve)

HELPFUL WEBSITES:

- <http://andromeda.rutgers.edu/~jlynch/Lit/>
- <http://vos.ucsb.edu/>
- <http://citationmachine.net/>
- <http://www.mla.org/> (follow links to MLA Style)
- <http://lcweb2.loc.gov/ammem/ndlpedu/start/cite/index.html>
- <http://www.liu.edu/cwis/cwp/library/workshop/citmla.htm>
- http://owl.english.purdue.edu/handouts/research/r_mla.html
- <http://www.wisc.edu/writing/Handbook/DocMLA.html>
- <http://www.bedfordstmartins.com/online/cite5.html>
- <http://webster.commnet.edu/mla/index.shtml>
- <http://www.cla.purdue.edu/academic/engl/theory/index.html>

COURSE SCHEDULE AND ASSIGNMENTS (TBA as needed)

	DATE	CLASS PREPARATION (HOMEWORK) & CLASS SESSION TOPICS	ONLINE/IN-CLASS QUIZZES
WEEK ONE		**Adjustments made as needed throughout the semester**	
1	Jan 12	Class Introduction: Syllabus, Learning Outcomes, Schedule Literary Periods, Authors, and Works	
2	Jan 13	Bressler , <i>Literary Criticism</i> , Chapter 1 “Defining Criticism, Theory, and Literature”	
3	Jan 15	READING DAY: Gardner <i>Writing about Literature</i> Chapter 1; DiYanni , <i>Literature</i> , “Introduction” & Chapters 1-2 (entire)	
WEEK TWO			
4	Jan 20	Bressler , <i>Literary Criticism</i> , Chapter 2 “A Historical Survey of Literary Criticism”	
5	Jan 22	LITERARY RESEARCH: Baker , <i>A Research Guide</i> , Chapters 1-3 & 5-8 (read Chapter 4 if time) Library Session (Library Computer Lab) Understanding Databases and Sources	QUIZ 1
WEEK THREE			
6	Jan 25 Book Launch Day	MLA Handbook for Writers of Research Papers Chapter 1 (pp. 1-50); [Additional: DiYanni, <i>Literature</i> , Chapter 30 (pp. 1521-38); Optional: Alice Walker’s “Everyday Use” (pp. 476-82)] Library Session (Library Computer Lab) Finding Articles from Databases & the Annotated Bibliography	
7	Jan 27	FICTION: DiYanni, <i>Literature</i> , Chapter 3, (selected pages from pp. 49-110)	QUIZ 2
8	Jan 29	DiYanni , <i>Literature</i> , Chapter 3 review Gardner <i>Writing about Literature</i> Chapters 2, 3 & 4 Analysis 1 Assignment (<i>Formalist Analysis—Bressler’s Questions</i>)	QUIZ 3
WEEK FOUR			
9	Feb 1	DiYanni , <i>Literature</i> , Chapter 4 MLA Handbook , Chapters 2-3, esp. 3.6.1-3.7.2, (pp. 65-130) Discussion of story assigned for Analysis 1 Assignment	QUIZ 3B
10	Feb 3	Analysis 1 Workshop MLA Handbook , Chapter 4 (pp. 115-22) and Chapter 6, (pp. 213-32)	
11	Feb 5	POETRY: DiYanni , <i>Literature</i> , Chapters 10-11 ANALYSIS 1 DUE HARDCOPY & LIVE TEXT	QUIZ 4
WEEK FIVE			
12	Feb 8	DiYanni , <i>Literature</i> , Chapter 12, (pp. 510-35)	QUIZ 5
13	Feb 10	DiYanni , <i>Literature</i> , Chapter 12, (pp. 536-56)	
14	Feb 12	DiYanni , <i>Literature</i> , Chapter 12, (pp. 556-74) Analysis 2 Assignment (<i>Formalist/Biographical Analysis?</i>)	QUIZ 6

	WEEK SIX	<i>Writer's Symposium by the Sea Week</i>	
15	Feb 15	DiYanni , <i>Literature</i> , Chapter 13 (pp. 575-93); "Woman to Child (535);" Please prepare & bring to class your responses to discussion questions (pp. 590-91) for "Woman to Child" Gardner <i>Writing about Poems</i> Chapter 5 http://bcs.bedfordstmartins.com/virtualit/poetry/rhyme_def.html	QUIZ 7
16	Feb 17	<i>Analysis 2 Workshop—further revision on your own</i>	QUIZ 7B
17	Feb 19	DiYanni , <i>Literature</i> , Chapter 14 (pp. 594-620) Prosody & Scansion (more work on closed forms handout)	
WEEK SEVEN			
18	Feb 22	DRAMA (Required to Attend PLNU Play): DiYanni , <i>Literature</i> , Chapters 21-22 ANALYSIS 2 DUE HARDCOPY & LIVE TEXT	QUIZ 8
19	Feb 24	DiYanni , <i>Literature</i> , Chapter 23	QUIZ 9
20	Feb 26	DiYanni , <i>Literature</i> , Chapter 25, pp. 954-59, Chapter 26, pp. 1007-12, & Chapter 27, pp. 1102-05 Analysis 3 Assignment (Feminist Analysis?)	
WEEK EIGHT			
21	Feb 29	DiYanni , <i>Literature: Glaspell Trifles</i> (pp. 1280-91) & Chapter 24 Questions 1-16 (pp. 949-50)—Discussion of play—Analysis Handout	QUIZ 10
22	Mar 2	Gardner <i>Writing about Literature</i> , Chapter 6 <i>Analysis 3 Workshop—further revision on your own</i>	QUIZ 11
23	Mar 4	MIDTERM	
SPRING BREAK			
WEEK NINE			
24	Mar 14	NONFICTION: DiYanni , <i>The Essay</i> , Chapters 1, 2 & 3 (pp. 1-44) ANALYSIS 3 DUE HARDCOPY & LIVE TEXT	QUIZ 12
25	Mar 16	DiYanni , <i>The Essay</i> , Chapter 4 (pp. 45-53); Donne's "Meditation XVII: For Whom the Bell Tolls," Swift's "A Modest Proposal" (pp. 110-17) DiYanni , <i>The Essay</i> , Chapter 5 (pp. 54-62); Orwell's "Shooting an Elephant" (pp. 125-29), Questions (p. 73); Analysis 4 Assignment (class discussion)	QUIZ 13
26	Mar 18	TBA: Presentations	
WEEK TEN		EASTER RECESS WEEK	
27	Mar 21	RESEARCH & LITERARY CRITICISM: DiYanni , <i>Literature</i> , Chapter 31 (long chapter)	
28	Mar 23	Gardner <i>Writing about Literature</i> , Chapter 8 SPECIAL ASSIGNMENT: In-Class Teams—Lit Crit, Canon, Curriculum	QUIZ 14
WEEK ELEVEN			
29	Mar 30	Bressler , <i>Literary Criticism</i> , Chapter 3 "Russian Formalism and New Criticism"	
30	Apr 1	Schwartz , "The Dead" pp. 21-59 & Critical Approaches http://www.online-literature.com/james_joyce/ ; http://www.kirjasto.sci.fi/jjoyce.htm	QUIZ 15

WEEK TWELVE			
31	Apr 4	Schwartz , “Introduction: Biographical and Historical Contexts” & “Critical History pp. 3-20; 63-84 SPECIAL ASSIGNMENT: In-Class Teams—Lit Crit, Canon, Curriculum	
32	Apr 6	Schwartz , “Introduction: Biographical and Historical Contexts” & “Critical History pp. 3-20; 63-84 cont.; Critical Approaches to “The Dead” In-Class Teams: Timelines—Lit Crit, Canon, Curriculum	QUIZ 16
33	Apr 8	Bressler , <i>Literary Criticism</i> , Chapter 7 “Feminism” (pp. 167-88 <i>only</i>)	
WEEK THIRTEEN			
34	Apr 11	Schwartz , Feminist (pp. 178-205)	QUIZ 17
35	Apr 13	Bressler , <i>Literary Criticism</i> , Chapter 9 “Cultural Poetics/New Historicism” (pp. 212-29 <i>only</i>) DUE: Timelines—Lit Crit, Canon, Curriculum	
36	Apr 15	Schwartz , New Historicism (pp. 150-177) Major Paper Assignment	
WEEK FOURTEEN			
37	Apr 18	Bressler , <i>Literary Criticism</i> , Chapter 4 “Reader-Oriented Criticism” (pp. 72-92 <i>only</i>)	QUIZ 18
38	Apr 20	Schwartz , Reader Response (pp. 125-149)	
39	Apr 22	Bressler , <i>Literary Criticism</i> , Chapter 6 “Psychoanalytic Criticism” (pp.142-62 <i>only</i>)	QUIZ 19
WEEK FIFTEEN			
40	Apr 25	Schwartz , Psychoanalytic (pp. 85-124)	QUIZ 20
41	Apr 27	TBA: Major Analysis Workshop	
42	Apr 29	TBA: Major Analysis Workshop	
Mon. May 2, 10:30-1:00		FINAL EXAM (<i>PUT THIS EXAM DATE IN YOUR CALENDARS NOW.</i>) MAJOR ANALYSIS DUE HARDCOPY & LIVE TEXT	