

**Introduction to the Study of Literature**

Fall 2017

<b>Meeting days: MWF</b>	<b>Instructor: Dr. Bettina Tate Pedersen</b>
<b>Meeting times: 1:30-2:25</b>	<b>Phone: 2260</b>
<b>Meeting location: BAC 155</b>	<b>E-mail: bettinapedersen@pointloma.edu</b>
<b>Additional info: Check Canvas daily</b>	<b>Office: BAC 116</b>
<b>Final Exam: Monday, Dec. 11, 1:30-4:00</b>	<b>Office hours: M 3:00-4:00 by appt. please</b>

**COURSE DESCRIPTION**

This course introduces the literature, writing, foreign language, and education 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 take place 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: 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, 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

## CARNEGIE UNIT CREDIT HOUR

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Credit is awarded based on the Carnegie unit of 750 minutes of seat time + 1500 minutes of out-of-class work = 1 unit of credit. Some specific details about how this class meets the credit hour requirement are included in this syllabus; additional details can be provided upon request.

## IMPORTANT UNIVERSITY & LJML POLICIES

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Please see the **LJML Department Syllabus Statements** in the Canvas folder labeled *Syllabus and Course Policies*. Please see [Academic and General Policies](#) in the catalog for all information on university academic and general policies.

## PLNU ATTENDANCE AND PARTICIPATION POLICY

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Regular and punctual attendance at all classes is considered essential to optimum academic achievement. If the student is absent from more than 10 percent of class meetings, the faculty member can file a written report which may result in 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. See [Academic and General Policies](#) in the Undergraduate Academic Catalog.

- Please read the [Class Attendance](#) section at the link above
- 10% of class meetings = 4 classes for a MWF course, 3 classes for a TTH course, 2 classes for a quad course
- 20% of class meetings = 8 for a MWF course, 6 classes for a TTH course, and 4 for a quad course
- 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 make sure you complete official record keeping so that you are removed from the course roster. (If you don't, university policy requires me to give you the grade left standing at the end of the semester in your course average.) Please let me know that you are dropping so I don't worry about what has happened to you. (Note: Be sure to pay attention to the last day to drop deadline on the university calendar.)

## FINAL EXAMINATION POLICY

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Successful completion of this class requires taking the final examination **on its scheduled day**. The final examination schedule is listed on the first page of this syllabus and posted on the [Current Students: Final Exam Schedules](#) site.

- The 2017-18 final examination schedule is posted at [Current Students: Final Exam Schedules](#). 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.

## PLNU ACADEMIC ACCOMMODATIONS POLICY

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If you have a diagnosed disability, please contact PLNU's Disability Resource Center (DRC) within the first two weeks of class to demonstrate need and to register for accommodation. See the [Disability Resource Center](#) for contact information.

## INCOMPLETES AND LATE ASSIGNMENTS

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All assignments are to be submitted/turned in by the beginning of the class session when they are due—including assignments posted in Canvas. Incompletes will only be assigned in extremely unusual circumstances.

- **Extremely Unusual Circumstances:** Such are a death in the family, automobile accidents, hospitalization, etc. In such a situation, please contact me immediately and be ready to submit any necessary documentation to verify your situation. When you communicate with me right away, I am happy to help you in these difficult situations as best I can.

## COURSE REQUIREMENTS, POLICIES & GUIDELINES

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- **MLA Style:** Since MLA style is the norm for our discipline, all written work *must conform* to MLA style (8<sup>th</sup> edition). See also **LJML Department Syllabus Statements**, *Inclusive Language*.
- **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 annotations of your texts and to your thoughtful reflection on the ideas and questions presented there.
  - 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 or confusions about the texts, literary approaches, or literary terms
    - ideas about new understandings of the texts and applications of literary theory to your reading
    - ideas about how these texts speak to our contemporary lives
    - insights about connections between course readings and other subjects
    - 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 small group and class discussions. 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.
- **Class Sessions, Preparation, Assignments, and Technology:**
  - a. If you wish to use your laptop or electronic reader during class, please be sure to have open *only* those files that pertain to our class texts/readings.
  - b. Please mute all other electronics for the entire class period unless we are using them for class purposes.
  - c. Your 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.
  - d. 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).
  - e. It is your responsibility to see to it that I receive your work whether submitting in paper or online.

- f. Always keep multiple soft and hard copies of your work on hand so that you can provide duplicate copies if needed.
  - g. Handwritten assignments are never acceptable (unless so specified).
  - h. You may be requested to attend office hours with the professor if a need arises.
- **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.
  - **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. **Make sure your Live Text account is set up by the end of the second week of classes!**
  - **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.

## COURSE GRADES AND ASSESSMENT

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### COURSE GRADES

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

- Quizzes (approx. 20 quizzes on Canvas) & Class Assignments 25%
- Analyses: 3-4 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

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

### ASSESSMENT

Final Exam and Major Analysis are the **Key Assignments** used to assess the course learning outcomes (CLOs).

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

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### REQUIRED TEXTS

- Bressler, Charles E. *Literary Criticism: An Introduction to Theory and Practice*. 5<sup>th</sup> ed. Upper Saddle River, NJ: Pearson Prentice Hall, 2007. [801.95 B843L](#) (On Reserve)
- DiYanni, Robert. *Literature: Approaches to Fiction, Poetry, and Drama*. 2<sup>nd</sup> ed.
- DiYanni, Robert. *The Essay: An Introduction*.
- Gardner, Janet E. *Writing about Literature: A Portable Guide*. 2<sup>nd</sup> ed. 808.042 G227w (On Reserve)
- MLA Handbook*. 8<sup>th</sup> ed. [R808.02 M691h 2016](#) (Non-Circulating)
- Harmon & Holman. *A Handbook to Literature*. [R803 H288h 1996](#) (On Reserve)
- Schwarz, Daniel, ed. *The Dead*. Case Studies in Contemporary Criticism. Boston & New York: Bedford/St. Martin's Press, 1994. [823 J89de](#) (On Reserve)

### ADDITIONAL RESOURCES IN LIBRARY:

- Abrams, M. H. *A Glossary of Literary Terms*. 7<sup>th</sup> ed. [803 A161g 1993](#) (Non-Circulating, 6<sup>th</sup> ed.)
- Baker, Nancy L. and Nancy Huling. *A Research Guide for Undergraduate Students: English and American Literature*. 6<sup>th</sup> ed. New York: MLA, 2000. [807.2 B168r](#) (On Reserve)
- 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*. 5<sup>th</sup> ed. New York: MLA, 2008. [809 H289L](#) (Non-Circulating)
- Littlewood, Ian. *The Literature Student's Survival Kit: What Every Reader Needs to Know*. [809 L781L](#) (On Reserve)

### HELPFUL WEBSITES:

#### Citations

- <http://www.mla.org/> See also link to MLA Style — <https://style.mla.org/>
- <http://citationmachine.net/> (notice and follow the link about MLA 8<sup>th</sup> edition at top of site)

#### Literature

- <http://andromeda.rutgers.edu/~jlynch/Lit/>
- <http://vos.ucsb.edu/>
- <http://lcweb2.loc.gov/ammem/ndlpedu/start/cite/index.html>

## PLNU COPYRIGHT POLICY

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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

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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 and General Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

## PLNU MISSION STATEMENT

### *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 becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

## COURSE SCHEDULE AND ASSIGNMENTS (TBA as needed)

	DATE	CLASS PREPARATION (HOMEWORK) & CLASS SESSION TOPICS	QUIZZES & ANALYSES
<b>WEEK ONE</b>			
1	T Aug 26	<b>Class Introduction:</b> Syllabus, Learning Outcomes, Schedule <i>What is literature? What does the study of literature entail?</i>	
2	W Aug 30	<b>Bressler, <i>Literary Criticism</i></b> , Chapter 1 “Defining Criticism, Theory, and Literature”	Bressler Quiz 1
3	F Sept 1	<b>Bressler, <i>Literary Criticism</i></b> , Chapter 2 “A Historical Survey of Literary Criticism”	Bressler Quiz 2
<b>WEEK TWO</b>			
<b>September 5, 2016 — LABOR DAY</b>			
6	W Sept 6	<b>Gardner <i>Writing about Literature</i></b> , Chapter 8	<b>QUIZ 1</b>
7	F Sept 8	<b>FICTION: DiYanni, <i>Literature</i></b> , “Introduction” & Chapters 1-2 (entire) and Chapter 3 (selected pages from pp. 49-110) <b>Gardner <i>Writing about Literature</i></b> Chapter 1	<b>QUIZ 2</b>
<b>WEEK THREE</b>			
8	M Sept 11	<b>DiYanni, <i>Literature</i></b> , Chapter 3 review <b>Gardner <i>Writing about Literature</i></b> Chapters 2, 3 & 4 <b><i>Analysis 1 Assignment (Formalist Analysis—Bressler’s Questions)</i></b>	<b>QUIZ 3</b>
4	W Sept 13 <b>LIB- Bresee Lab</b>	<b>LITERARY RESEARCH:-<i>MLA Handbook PART I (pp. 1-58)</i></b> <b>Library Session (Library Computer Lab) Understanding Databases and Sources</b>	<b>QUIZ 1</b>
5	F Sept 15 <b>LIB- Bresee Lab</b>	<b><i>MLA Handbook, PART II (pp. 101-129)</i></b> [Skim: DiYanni, <i>Literature</i> , Chapter 30 (pp. 1521-32)] <b>Library Session (Library Computer Lab) Finding Articles from Databases &amp; the Annotated Bibliography</b>	
<b>WEEK FOUR</b>			
9	M Sept 18 <b>(LJML DEPT CHAPEL!)</b>	<b>Annotative Bibliographies Due to Librarian</b> <b>DiYanni, <i>Literature</i></b> , Chapter 4 Discussion of story assigned for <i>Analysis 1 Assignment</i>	<b>(QUIZ 3B)</b>
10	W Sept 20	<b><i>Analysis 1 Workshop</i></b>	
11	F Sept 22	<b>POETRY(Required to Attend Poetry Day Events*): DiYanni, <i>Literature</i></b> , Chapters 10-11 <b>ANALYSIS 1 DUE HARDCOPY &amp; LIVE TEXT</b>	<b>QUIZ 4</b>

WEEK FIVE			
12	M Sept 25	<b>DiYanni</b> , <i>Literature</i> , Chapter 12, (pp. 510-35)	<b>QUIZ 5</b>
13	W Sept 27	<b>DiYanni</b> , <i>Literature</i> , Chapter 12, (pp. 536-56)	
3:00-4:00pm		<i>Poetry on Point</i>	Colt Forum
14	F Sept 29	<b>DiYanni</b> , <i>Literature</i> , Chapter 12, (pp. 556-74)	<b>QUIZ 6</b>
WEEK SIX			
15	M Oct 2	<b>DiYanni</b> , <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” <b>Gardner</b> <i>Writing about Poems</i> Chapter 5	<b>QUIZ 7</b>
	T Oct 3	<i>LJML Forum: What Can I Do with an LJML Major?</i>	<b>BAC 103</b>
16	W Oct 4	<b>DiYanni</b> , <i>Literature</i> , Chapter 14 (pp. 594-620) Prosody & Scansion (more work on closed forms handout) <i>Analysis 2 Assignment (Formalist/Biographical Analysis?)</i>	<b>(QUIZ 7B)</b>
17	F Oct 6	Prosody & Scansion (more work on closed forms handout) <i>Analysis 2 Assignment (Formalist/Biographical Analysis?)</i>	
WEEK SEVEN			
18	M Oct 9	<i>Analysis 2 Workshop</i>	
19	W Oct 11	<b>DRAMA (Required to Attend PLNU Play: Little Women)</b> <b>DiYanni</b> , <i>Literature</i> , Chapters 21-22 <b>ANALYSIS 2 DUE HARDCOPY &amp; LIVE TEXT</b>	<b>QUIZ 8</b>
20	F Oct 13	<b>DiYanni</b> , <i>Literature</i> , Chapter 23 <b>DiYanni</b> , <i>Literature</i> , Chapter 25, pp. 954-59, Chapter 26, pp. 1007-12, & Chapter 27, pp. 1102-05	<b>QUIZ 9</b>
WEEK EIGHT			
21	M Oct 16	<b>DiYanni</b> , <i>Literature: Glaspell Trifles</i> (pp. 1280-91) & Chapter 24 Questions 1-16 (pp. 949-50), Discussion of play	<b>QUIZ 10</b> <b>Advising Chapel</b>
22	W Oct 18	<b>Gardner</b> <i>Writing about Literature</i> , Chapter 6 <i>Analysis 3 Assignment (Feminist Analysis?)</i>	<b>QUIZ 11</b>
<b>October 20, 2017 — FALL BREAK</b>			
WEEK NINE			
23	M Oct 23	<i>Analysis 3 Workshop—Introductions &amp; Conclusions esp.</i>	
24	W Oct 25	<b>MIDTERM</b>	
25	F Oct 27	<b>ANALYSIS 3 DUE HARDCOPY &amp; LIVE TEXT</b> <b>NONFICTION: DiYanni</b> , <i>The Essay</i> , Chapters 1, 2 & 3 (pp. 1-44)	<b>QUIZ 12</b>
WEEK TEN			
26	M Oct 30	<b>DiYanni</b> , <i>The Essay</i> , Chapter 4 (pp. 45-53); Chapter 5 (pp. 54-62); Swift’s “A Modest Proposal” (pp. 110-17) Orwell’s “Shooting an Elephant” (pp. 125-29), Questions (p. 73); <i>Analysis 4 Assignment (Presentations)</i>	<b>QUIZ 13</b>
27	W Nov 1	<i>Analysis 4 Assignment (Presentations)</i>	
28	F Nov 3	<b>RESEARCH &amp; LITERARY CRITICISM: DiYanni</b> , <i>Literature</i> , Chapter 31 (long chapter)	<b>QUIZ 14</b>



<b>WEEK ELEVEN</b>			
<b>PLAY</b>		<i>Little Women: Nov. 9-11 at 7pm, Nov. 16-18 at 7pm, Nov. 18 at 2pm</i>	
29	M Nov 6	<b>Bressler</b> , <i>Literary Criticism</i> , Chapter 3 “Russian Formalism and New Criticism”	
30	W Nov 8	<b>Schwartz</b> , “The Dead” pp. 21-59 & Critical Approaches <a href="http://www.online-literature.com/james_joyce/">http://www.online-literature.com/james_joyce/</a> ; <a href="http://www.kirjasto.sci.fi/jjoyce.htm">http://www.kirjasto.sci.fi/jjoyce.htm</a> ; <b>Major Paper Assignment</b>	<b>QUIZ 15</b>
<b>POETRY NOV. 9 3-4PM, &amp; 7-8PM</b>		<b>Poetry Day with Tania Runyan</b> <b>3-4pm Reading and Talk, 7-8pm Evening Reading</b>	<b>Fermanian</b>
31	F Nov 10	<b>Schwartz</b> , “Introduction: Biographical and Historical Contexts” & “Critical History pp. 3-20; 63-84	
<b>WEEK TWELVE</b>		<b>Course Evaluations TBA</b>	
32	M Nov 13	<b>Schwartz</b> , “Introduction: Biographical and Historical Contexts” & “Critical History pp. 3-20; 63-84 cont.; Critical Approaches to “The Dead”	<b>QUIZ 16</b>
33	W Nov 15	<b>Bressler</b> , <i>Literary Criticism</i> , Chapter 4 “Reader-Oriented Criticism” (pp. 72-92 <i>only</i> )	
34	F Nov 17	<b>Schwartz</b> , Reader Response (pp. 125-149)	<b>QUIZ 17</b>
<b>NOV. 18, 10-11:15AM</b>		<b>LJML Homecoming Creative Writing Celebration</b>	<b>BAC 103</b>
<b>WEEK THIRTEEN</b>		<b>Course Evaluations TBA</b>	
35	M Nov 20	<b>Bressler</b> , <i>Literary Criticism</i> , Chapter 6 “Psychoanalytic Criticism” (pp.142-62 <i>only</i> )	
<b>November 22-26, 2017 — THANKSGIVING BREAK</b>			
<b>WEEK FOURTEEN</b>			
36	M Nov 27	<b>Schwartz</b> , Psychoanalytic (pp. 85-124)	
37	W Nov 29	<b>Bressler</b> , <i>Literary Criticism</i> , Chapter 7 “Feminism” (pp. 167-88 <i>only</i> )	<b>QUIZ 18</b>
38	F Dec 1	<b>Schwartz</b> , Feminist (pp. 178-205)	
<b>WEEK FIFTEEN</b>			
39	M Dec 4	<b>Bressler</b> , <i>Literary Criticism</i> , Chapter 9 “Cultural Poetics/New Historicism” (pp. 212-29 <i>only</i> )	<b>QUIZ 19</b>
40	W Dec 6	<b>Schwartz</b> , New Historicism (pp. 150-177)	<b>QUIZ 20</b>
41	F Dec 8	<b>TBA: Major Analysis Workshop</b>	
<b>Friday Monday, 11, 1:30-4:00</b>		<b>FINAL EXAM</b> <i>(PLEASE SEE AND ACCEPT THIS EXAM TIME INVITATION IN YOUR EMAIL.)</i> <b>MAJOR ANALYSIS DUE</b> <b>HARDCOPY &amp; LIVE TEXT</b>	