POINT LOMA NAZARENE UNIVERSITY

Department of Literature, Journalism, Writing, and Languages

ENG 3000 Literary Analysis (3 units)

Fall 2024

Meeting days: MWF	**Instructor title and name:** Dr. Bettina Tate Pedersen **(Please call me Dr. Pedersen or Dr. Tate Pedersen)**
Meeting times: 1:30-2:25	**Office Phone:** (619) 849-2260 (x2260)
Meeting location: BAC 156	**Email:** bettinapedersen@pointloma.edu For course questions, please use Canvas email.
Final Exam: **Wednesday, Dec. 18, 1:30-4:00 PST**	**Campus office:** BAC 116 - Mondays 3:00-4:00pm and by appointment – Zoom office hours are available upon request
This is a F2F Class. **Essential materials for *every F2F class*:** books, course materials, computers or iPads. Please mute and store cell phones during class sessions. **For remote accommodations:** computers or iPads, earphones/headsets (as desired), books, course materials, physical space conducive to class instruction and participation (as much as possible in your remote locations)	**Additional info:** Essential platforms for ALL course work: Canvas, Chrome, Word *(not Pages!)*, Google, Excel 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. Also be sure to check the Knowledge Base site for discounted hardware and software. ***You must sign into this page once you are there.***

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 ENG 4095. Students should use and master more fully ENG 3000 course content in subsequent literature courses. *Prerequisite(s): Fulfillment of the College Composition requirement.*

PROGRAM LEARNING OUTCOMES⊛

Students 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)

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.

REQUIRED TEXTS *(Some are on reserve in the library.)*

Bressler, Charles E. *Literary Criticism: An Introduction to Theory and Practice* 5th ed. Upper Saddle River, NJ: Pearson Prentice Hall, 2007. 801.95 B843L (5th ed on Reserve)
DiYanni, Robert. *Literature: Approaches to Fiction, Poetry, and Drama*. 2nd ed.
Eagleton, Terry. *How To Read Literature*. Yale, 2014.
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)](#)

SUPPORT 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.

ASSESSMENT AND GRADING✪

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

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

Weighted Components of Total Grade Average

Quizzes | Assignments	30%
Short Papers	20%
Long Paper	20%
Midterm Exam	10%
Final Exam	20%
TOTAL	100%

INCOMPLETES AND LATE ASSIGNMENTS✪

All assignments are to be submitted by the due dates posted. Due dates are posted with assignments, discussions, etc. *Check Canvas deadlines carefully.*

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

Class discussion boards must be posted spot on time! 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 your assignment is due, you must post your work *before* you leave.

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 <u>one</u> 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.

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 4046 Romantic Literature**, 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. 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 I will support you throughout your learning in this course.

TRIGGER WARNING

The experience of being triggered versus being intellectually challenged is different. 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 will alert you prior to reading content that may be triggering. 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.

HEALTH & WELLBEING

PLNU's [Wellness Center](#) offers many [Medical Services](#), [Nutrition Services](#), and other services. Please check out these web links 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.

SPIRITUAL CARE⊛

Please be aware that 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 if you have prayer requests, you can contact the Office of Student Life and Formation.

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.

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 POLICY⊛

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.

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 gain permission from the instructor.

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 619-849-2486). 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. The EAC makes accommodations available to professors at the student's request.

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 special accommodations.

LANGUAGE & 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 a bias incident regarding language, you can find more information on reporting and resources at https://www.pointloma.edu/bias.

SEXUAL MISCONDUCT AND DISCRIMINATION

In support of 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 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 https://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 drop 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.

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. (Please log into this link's page to see appropriate content.) 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 or 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 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.

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

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: https://plnu.mywconline.com/
- Website: https://www.pointloma.edu/centers-institutes/loma-writing-center
- Email: writingcenter@pointloma.edu

CLASS PARTICIPATION IN ENG 3000 LITERARY ANALYSIS

Your success in understanding and making meaning 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

PREPARATION, ASSIGNMENTS, QUIZZES, AND TECH

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/late work may be made up only in extenuating circumstances as determined by typical university standards. You must communicate with me directly about such circumstances and ahead of deadlines whenever possible.

3. **Keep backup copies of your work**, so you can recover/provide one if necessary.

4. **Quizzes** You will complete numerous quizzes on **literary terms** especially and a few on 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.

5. **Coursework must be submitted in acceptable, viewable/audible, Canvas-compatible, digital form (doc, docx, pdf, xlsx). Google Chrome is the best browser to use with Canvas, and Canvas does not open or read Pages documents.** It is your responsibility to see to it that your work is posted/submitted correctly in Canvas. Please *let me know immediately* if you are experiencing technical difficulties with course materials in Canvas so that I can address the technical issues on my side.

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 lost 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.

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.

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, Literary Theory &** **Elements of Fiction - Close Reading**	
	Week 1	**Class Orientation & History of Literary Criticism**
1	Wed. Sept. 4	Course Orientation: Syllabus, Canvas, Quizlet **What is Literature?** *MLA Handbook* Ch. 3 Principles of Inclusive Language (pp. 89-93)
2	Fri. Sept. 6	Bressler, *Literary Criticism*, Chapter 1: Defining Criticism, Theory, and Literature, **Bressler Reading Guide 1**
	Week 2	**Elements of Fiction &** **James Joyce's "The Dead" – Close Reading**
3	Mon. Sept. 9	Bressler, *Literary Criticism*, Chapter 2: A Historical Survey of Literary Criticism, **Bressler Reading Guide 2** **Literary Periods Quiz in Canvas**
4	Wed. Sept. 11	DiYanni, *Literature*, "Introduction" & Chs. 1-2 (entire), Ch. 3 (pp. 49-110, DiYanni's *text only-not the stories*), Ch. 4 (quick read) **QUIZ 2**
5	Fri. Sept. 13	Eagleton, *How to Read Literature*, Chapter 1: Openings (pp. 1-44) Schwarz, "The Dead" (pp. 21-59) **ASSIGNMENT: Researched Literary Analysis (distributed)** *COVE Annotations TBD* **QUIZ 3 & QUIZ 3B**
**Elements of Nonfiction - Close Reading**	
	Week 3	**Elements of Nonfiction** **Annie Dillard's "God in the Doorway" & Close Reading**
6	Mon. Sept. 16	Eagleton, *How to Read Literature*, Chapter 2 Character (pp. 45-79)

		Nonfiction Prose & Elements of the Essay (Video lecture; no reading) **QUIZ 12**
7	Wed. Sept. 18	Eagleton, *How to Read Literature*, Chapter 3 Narrative (pp. 80-116) Creative Nonfiction: Annie Dillard "God in the Doorway," Discussion Board, & CRO Questions Assignment **QUIZ 13**

Elements of Poetry – Close Reading & Literary Analysis		
8	Fri. Sept. 20	DiYanni, *Literature*, Chs. 10 & 11 (pp. 495-509)
Week 4		**Elements of Poetry** **Judith Wright's "Woman to Child" & Close Reading**
9	Mon. Sept. 23	DiYanni, *Literature*, Chs. 12 (pp. 510-35); **QUIZ 4** **CRO:** Respond to questions *Voice, Diction and Imagery, Figures of Speech* (pp. 509-91) for poem "Woman to Child"
26ᵗʰ Annual Poetry Day		
10	Wed. Sept. 25	DiYanni, *Literature*, Chs. 12 (pp. 536-56) **CRO:** Respond to questions *Symbolism and Allegory, Syntax and Structure* and *Sound Devices* (pp. 509-91) for poem "Woman to Child"
11	Fri. Sept. 27	DiYanni, *Literature*, Chs. 12 (pp. 556-74) **CRO:** Respond to questions *Sound, Rhythm, and Meter, Theme* (pp. 509-91) for poem "Woman to Child" & **QUIZ 5**
Week 5		**Elements of Poetry – Prosody & Scansion of Closed Forms** **Writing about Poetry – Judith Wright's "Woman to Child"**
12	Mon. Sept. 30	Prosody & Scansion—Closed Forms Handout **ASSIGNMENT (Short Paper 2):** Poetry Analysis "Woman to Child" **QUIZ 6**
13	Wed. Oct. 2	Prosody & Scansion—Closed Forms Handout & "Woman to Child" DiYanni, *Literature*, Chs. 14 (pp. 594-620 FYI)
14	Fri. Oct. 4	Writing about Poetry: process and MLA & Discussion: "Woman to Child" **QUIZ 7 (& 7B possible)**
Week 6		**Writing about Poetry – Judith Wright's "Woman to Child"** **Elements of Drama & Close Reading of Susan Glaspell's *Trifles***
15	Mon. Oct. 7	Draft of Short Paper 2 - Revision Workshop **ASSIGNMENT (Short Paper 2): Due**
Elements of Drama – Close Reading & Literary Analysis		
16	Wed. Oct. 9	Eagleton, *How to Read Literature*, Chapter 4 Interpretation (pp. 117-149) DiYanni, *Literature*, Chs. 21-22 **QUIZ 8**
17	Fri. Oct. 11	Eagleton, *How to Read Literature*, Chapter 4 Interpretation (pp. 149-174) DiYanni, *Literature*, Chs. 23 (entire), 25 (pp. 954-59), 26 (pp. 1007-12), 27 (pp. 1102-05) **QUIZ 9**
Week 7		**Elements of Drama & Close Reading of Susan Glaspell's *Trifles*** **Writing about Drama – Susan Glaspell's *Trifles***
18	Mon. Oct. 14	Susan Glaspell's *Trifles*, (DiYanni, *Literature*, pp. 1280-91) Watch Trifles (Live Production) **CRO:** Questions #1-16 (DiYanni, *Literature*, Ch. 24, pp. 949-59)
19	Wed. Oct. 16	**ASSIGNMENT (Short Paper): Play Analysis *Trifles*** Introductions and Conclusions **QUIZ 10**
20	Fri. Oct. 18	Draft of Short Paper 3 - Revision Workshop

		ASSIGNMENT (Short Paper 3): Due **QUIZ 11**
	Week 8	
21	Mon. Oct. 21	*MLA Handbook* Ch. 4 Documenting Sources: An Overview (pp. 95-103) Schwarz, "Introduction: Biographical and Historical Contexts" (pp. 3-20)
22	Wed. Oct. 23	Schwarz, "Critical History" (pp. 63-84) **ASSIGNMENT: Biographical-Historical-Critical Contexts**
		**FALL BREAK (Oct. 24-27)**
	Week 9	**Midterm & Library Research**
23	Mon. Oct. 28	**MIDTERM**
24	Wed. Oct. 30	*MLA Handbook* Ch. 5 The List of Works Cited (pp. 105-166) LIBRARY DAY – Understanding Databases and Sources
25	Fri. Nov. 1	*MLA Handbook* 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)**
		**Research, Literary Criticism, Critical Analysis of Joyce's "The Dead"**
	Week 10	**Overview of Modern Literary Criticism, Formalism/New Criticism, & Reader-Oriented Lit Crit**
24	Mon. Nov. 4	DiYanni, *Literature,* Ch. 31 (long chapter) ASSIGNMENT: Long Paper—return to ongoing research and writing **QUIZ 14**
25	Wed. Nov. 6	Bressler, *Literary Criticism,* Chapter 3: Russian Formalism and New Criticism (pp. 48-64)
26	Fri. Nov. 8	Bressler, *Literary Criticism*, Chapter 4: Reader-Oriented Criticism (pp. 65-84) **CRO**: "The Dead" (Google Sheet) **QUIZ 15**
	Week 11	**Reader-Oriented & Psychoanalytical Lit Crit**
28	Mon. Nov. 11	Schwarz, Reader Response: Rabinowitz "'A Symbol of Something': Interpretive Vertigo in 'The Dead'" (pp. 125-49)
29	Wed. Nov. 13	Bressler, *Literary Criticism,* Chapter 6: Psychoanalytic Criticism (pp. 123-42) **QUIZ 16**
30	Fri. Nov. 15	Schwarz, Psychoanalytic: Schwarz "Gabriel Conroy's Psyche: Character as Concept in Joyce's 'The Dead'" (pp. 85-124)
	Week 12	**Cultural Poetics & Postcolonial Lit Crit**
31	Mon. Nov. 18	Bressler, *Literary Criticism,* Chapter 9: Cultural Poetics/New Historicism (pp. 181-96) **QUIZ 17**
32	Wed. Nov. 20	Schwarz, New Historicism: Levenson "Living History in 'The Dead'" (pp. 150-177)
33	Fri. Nov. 22	Bressler, *Literary Criticism,* Chapter 10: Postcolonialism (pp. 197-209)
	Week 13	**Your Analysis, Your Research**
34	Mon. Nov. 25	Eagleton, *How to Read Literature*, Chapter 5 Value (pp. 175-206) **RESEARCH:** Reread & Annotate Joyce's "The Dead" & Make Notes in Ways In & CRO, Research for your essay on "The Dead" **QUIZ 18**
		**THANKSGIVING BREAK (Nov. 27-Dec. 1)**

	Week 14	Feminist Criticism, Eco Criticism, African-American Criticism, & Queer Theory
35	Mon. Dec. 2	Bressler, *Literary Criticism,* Chapter 7: Feminism (pp. 143-64) **QUIZ 19**
36	Wed. Dec. 4	Schwarz, Feminist: Norris "Not the Girl She Was at All: Women in 'The Dead'" (pp. 178-205)
37	Fri. Dec. 6	Bressler, *Literary Criticism,* Chapter 13: Ecocriticism (pp. 230-38) Bressler, *Literary Criticism,* Chapter 11: African-American Criticism (pp. 210-19) Bressler, *Literary Criticism,* Chapter 12: Queer Theory (220-29)
	Week 15	Writing & Workshopping Your Researched Literary Analysis Paper
38	Mon. Dec. 9	Long Paper-Long Revision (Full Draft due at the beginning of class) **Workshop: Revision of drafts** **QUIZ 20**
39	Wed. Dec. 11	**Workshop: Revision of drafts, polishing**
40	Fri. Dec. 13	**Workshop: Revision of drafts, polishing** **Long Paper Due (11:59pm on Canvas)**
	Week 16	FINALS WEEK
	Wed. Dec 18, 1:30-4:00PST	**Final Exam Period 1:30-4:00 PST**

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

IDEA Objectives *How do I evaluate this course?*	Learning Outcomes *Students will…*	Course Work *Reading, Discussing, Writing, Viewing*
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)
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)
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)
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)
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 • 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.)
7 Gaining a broader understanding and appreciation of intellectual/cultural activity (music, science, literature, etc.)		• Reading primary texts (stories, poems, plays, essays) • Discussion boards • Small group and/or class discussions, collaborations, spreadsheets