I. General Education Review - Writing Course

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<tr>
<th>Dept/Program Subject</th>
<th>ENGLISH</th>
<th>Course # (i.e. ENEX 200)</th>
<th>ENLT 201</th>
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<tbody>
<tr>
<td>Course Title</td>
<td>Introduction to Literary Studies</td>
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II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office.

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<tr>
<th>Please type / print name</th>
<th>Signature</th>
<th>Date</th>
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<tbody>
<tr>
<td>Instructor</td>
<td>Eric Reimer</td>
<td></td>
</tr>
<tr>
<td>Phone / Email</td>
<td>243-4966</td>
<td></td>
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<tr>
<td>Program Chair</td>
<td>Casey Charles</td>
<td></td>
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III. Overview of the Course Purpose/Description: Provides an introduction to the subject matter and explains course content and learning goals.

This course considers the role and possibilities of literary studies in the academy and in individual lives. As they encounter a wide range of literature drawn from the various genres (short stories, poems, novels, drama, film, etc.), students will (1) consolidate their understanding of fundamental literary concepts; (2) become familiar with periodization and literary history; (3) perceive how literary theory has transformed, complicated, and deepened the study of literature; (4) consider the relationship between art and life, story and history, image and word, etc.; and (5) develop the alacrity and critical skills necessary for reading, thinking and writing about literature.

IV. Learning Outcomes: Explain how each of the following learning outcomes will be achieved.

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<th>Student learning outcomes: Use writing to learn and synthesize new concepts</th>
<th>In addition to learning principles of argumentation and the techniques of literary analysis, students will be expected to reveal their assimilation of literary terminology, theory, and history in their various papers for the course.</th>
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<td>Formulate and express opinions and ideas in writing</td>
<td>In at least three formal papers (and in multiple informal/in-class writing opportunities), students will both assess their own literacy practices and conduct inquiry and argumentative reasoning related to a variety of literary texts.</td>
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<td>Compose written documents that are appropriate for a given audience or purpose</td>
<td>Inquiry-based writing assignments will allow students opportunities for self-reflection and for joining a wider scholarly conversation (e.g., writing essays as if for a literary journal)</td>
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<td>Revise written work based on constructive feedback</td>
<td>At least one (and often two) essays for this course will be approached methodically and recursively, and will allow the students to revise in light of substantive comments on an earlier draft.</td>
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| Find, evaluate, and use information effectively                      | 200-level courses in the English department share some common outcomes; the information literacy outcome, developed with Sue Samson, is:  
*Students will support their literary research with access to academic information resources provided by the library and will include both in-text citations and a bibliography of sources that adheres to the MLA style of documentation. |
| Begin to use discipline-specific writing conventions                 | 200-level courses in the English department share some common outcomes; those relevant to the writing course designation are:  
*Students will be able to perform a literary close reading, demonstrating an ability insightfully to interpret primary literary texts by thoughtfully integrating quoted passages into the larger argumentative claims of an essay. 
*Students will be able to write rhetorically effective papers (well-reasoned and grammatically consistent), driven by a thesis and sustained by an ordered, coherent argument or sequence of ideas. |
| Demonstrate appropriate English language usage                       | Writing workshops, examples, and substantial instructor feedback on formal papers will foreground issues related to prose style, language usage, and grammar. |

**V. Writing Course Requirements Check list**

- Is enrollment capped at 25 students?  
  If not, list maximum course enrollment. Explain how outcomes will be adequately met for this number of students. Justify the request for variance.  
  ☐ Yes ☐ No  
  The English Department is hoping to keep this important entry point to the major capped at 20 students, though it may at times, depending on student demand, reach an enrollment of 25.

- Are outcomes listed in the course syllabus? If not, how will students be informed of course expectations?  
  ☐ Yes ☐ No  
  Yes, this class now has an agreed-upon outcomes statement that appears on (or otherwise accompanies) the syllabus.

- Are expectations for Information Literacy listed in the course syllabus? If not, how will students be informed of course expectations?  
  ☐ Yes ☐ No  
  Yes, Information Literacy requirements are included in the outcomes statement, and are subsequently supplemented through collaborative work between the library staff and the students.

- Are detailed requirements for all written  
  ☐ Yes ☐ No
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<th>Answer</th>
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<td>assignments included in the course syllabus? If not how and when will students be informed of written assignments?</td>
<td>Basic requirements for the various formal written assignments are included in the course syllabus, and more extended and nuanced articulations are provided subsequently in specific assignment handouts and in writing workshops that help students prepare for the particularities of a given writing assignment.</td>
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<td>What instructional methods will be used to teach students to write for specific audiences, purposes, and genres?</td>
<td>Students will read and discuss literary scholarship at the level of rhetorical methods and strategies, and will then complete modest and discrete exercises (e.g., crafting a thesis/enthymeme, writing an opening paragraph, incorporating source material into their prose both purposefully and economically, etc.) in advance of writing their longer and more comprehensive assignments and essays.</td>
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| Will written assignments include an opportunity for revision? If not, then explain how students will receive and use feedback to improve their writing ability. | □ Yes □ No  
Yes. As in virtually any literature course but especially in this one, students receive extended and exacting comments, and will be able to consider and respond to this feedback as they revise one (and sometimes two) of their formal papers. |

**VI. Writing Assignments:** Please describe course assignments. Students should be required to individually compose at least 16 pages of writing for assessment. At least 50% of the course grade should be based on students’ performance on writing assignments. Clear expression, quality, and accuracy of content are considered an integral part of the grade on any writing assignment.

**Formal Graded Assignments**
Depending on the instructor, this course requires two to four short papers of 3-4 pp. each, and one final paper of 6-8 pp., and often an assortment of specialized writing assignments (e.g., short annotated bibliographies, opening paragraph exercises, rhetorical analyses of scholarly essays, conference abstracts, etc.). Some instructors will also require short essays on quizzes and/or a final exam. Writing as an ongoing process is emphasized at all times, and revision figures prominently in the methodology and in the expectations for at least one of the major papers.

**Informal Ungraded Assignments**
There are inevitably multiple occasions (at least a half-dozen, depending on the instructor) for informal ungraded assignments, many of them occurring as accompaniments to in-class exercises and
**INTRODUCTION TO LITERARY STUDIES**

**ENLT 201 ** M W F 10:10 – 11:00 ** LA 105

**ABOUT THE COURSE:**
In attending to some big questions – e.g., what is literature? Why do/should we read and study literature? How do/should we read and study literature? What literature should we study? – this course will find you considering the role and possibilities of literary studies in the academy and in your own lives. As you encounter a wide range of literature drawn from the various genres (short stories, poems, novels, drama, film, etc.), you will (1) consolidate your understanding of fundamental literary concepts; (2) become familiar with periodization and literary history; (3) perceive how literary theory has transformed, complicated, and deepened the study of literature; (4) consider the relationship between art and life, story and history, image and word, etc.; and (5) develop the alacrity and critical skills necessary for reading, thinking and writing about literature. Most importantly, perhaps, our inquiry and discussions will help us realize things that “in all their different ways,” as Mary Gordon has written, “point to something we find difficult to name and yet know as our treasure.”

**COURSE OUTCOMES:**
- Students will understand the major characteristics of the dominant genres (poetry, fiction, and drama) and utilize those characteristics to analyze individual examples.
- Students will be able to state clearly the central themes, concepts, and ideas governing a work of literature and then, as a separate but related act, to evaluate their literary importance and/or cultural significance.
- Students will be able to engage thoughtfully with a range of perspectives on controversial issues, including an ability to state clearly the assumptions and premises of their own position.
- Students will be able to perform a literary close reading, demonstrating an ability to insightfully interpret primary literary texts by thoughtfully integrating quoted passages into the larger argumentative claims of an essay.
- Students will be able to write clear, grammatically consistent, and rhetorically effective papers, driven by a thesis and sustained by an ordered, coherent argument or sequence of ideas.
- Students will be introduced to the major historical, creative, and theoretical areas of study in the English major, as well as becoming familiar with the professors of the Department and their specialties.
• Students will support their literary research with access to academic information resources provided by the library and will include both in-text citations and a bibliography of sources that adheres to the MLA style of documentation.

REQUIRED TEXTS:
* Brian Friel, *Dancing at Lughnasa* (1990)
* Selected poems and essays on E-Reserves at Mansfield Library

REQUIREMENTS:
Collaborative presentation 10%
Annotated bibliography (8 sources) 15%
Quiz (concepts, theories, and literary history) 15%
Four response papers (2 pp. each) 20%
One extended analytical paper (7-8 pp., with abstract) 20%
Class participation 20%

The response papers will be based on prompts/directives that I supply; they will include at least one rhetorical analysis of a piece of literary scholarship, and will give you the opportunity to engage and write about various genres (i.e., poetry, short/long fiction, drama, film, etc.). Unless otherwise noted, papers must be typed and double-spaced, with 1” margins; to avoid grade reductions you will be expected to meet the minimum page requirements, attend to the assignment criteria, and turn them on time. Late papers will be marked down one-half letter grade per day (weekends count as one day).

Your class participation grade will be calculated based on your attendance, on various short writings (both in-class and assigned), on your contributions to our discussions, and generally on your willingness to engage the texts attentively and critically on a class-to-class basis.

The course will conclude with a multi-day practicum surrounding Salman Rushdie’s novel *Haroun and the Sea of Stories*, which will be the result of independent work that you and a partner complete throughout the semester. In other words, this will be a collaborative venture: working in pairs, you should read the book throughout the semester, research the book/author/historical contexts, etc., obtain critical material via the library and/or Interlibrary Loan, meet as a group to discuss your progress, and ultimately decide what critical approaches you can use to discuss the novel. After submitting an abstract that distills and introduces your project, you and your partner will form a panel and present your work to the class. On each day, three or four panels will present for roughly ten minutes each, with the remaining time allotted for questions and discussion.
The final analytical paper will be derived from a line-of-inquiry of your choosing and will focus on one (or more) of our class texts. This thesis-driven investigation will also necessarily be in conversation with multiple secondary sources, and will ultimately emerge from your own research, in-class writing workshops, and a revision process.

ACADEMIC HONESTY:
All work that you submit for this course must be your own, and it must be written exclusively for this course. The unacknowledged borrowing of others’ words or ideas – whether from books, the internet or other sources – constitutes the serious academic crime of plagiarism; if you fail to document those sources consulted for your writing, you risk an automatic failure for the entire course. If you have any doubts or questions about the plagiarism or the University’s academic honesty policy, please see me.

SPECIAL NEEDS:
If you have a documented disability or otherwise anticipate needing special accommodations in this course, please bring this to my attention as early in the semester as possible so that we have an understanding and can make the arrangements that will allow for your full participation in the course.

NOTA BENE:
The English Department may utilize, for assessment purposes, any work students produce in this class, including exam material as well as formal essays. No departmental assessment of student work will have any impact on a student’s grade in the course or progress in the major. Throughout the assessment process, all summary data will be aggregated and student work will remain anonymous, with all characteristics identifying individual students removed before the material is read by anybody but the course instructor. Students who do not wish to have their work used by the Department for assessment may opt out by notifying the instructor in writing before the first assignment is completed.

TENTATIVE SCHEDULE:
1/21  No Class: Martin Luther King Day.
1/23  Introduction. The canon.
1/25  Responding to fiction. Read: “Hills Like White Elephants” (Hemingway, handout).
1/30  Active reading. The short story. Read: “The String Quartet” (Woolf, handout) and “The Woman in the Garden” (Birkerts) (ER).
2/1   Poetry. Read: “On the Death of Dr. Robert Levet” (Johnson) (ER), “Poetry and the Constellation of Surprise” (Hirshfield) (ER), and ESB 250-254.
2/4   Poetry, cont’d. Read: “Sonnet #29” (Shakespeare), “Composed Upon Westminster Bridge” (Wordsworth),