



# Course Specification

— (Bachelor)

**Course Title:** Literary Criticism in Practice

**Course Code:** ENG 2302

**Program:** BA in English Language/ English Language and Literature Track

**Department:** Department of English

**College:** College of Social Sciences

**Institution:** Umm Al-Qura University

**Version:** 2

**Last Revision Date:** 18 October, 2023



## Table of Contents

<b>A. General information about the course:</b> .....	3
<b>B. Course Learning Outcomes (CLOs), Teaching Strategies and Assessment Methods</b> .....	4
<b>C. Course Content</b> .....	6
<b>D. Students Assessment Activities</b> .....	11
<b>E. Learning Resources and Facilities</b> .....	16
<b>F. Assessment of Course Quality</b> .....	17
<b>G. Specification Approval</b> .....	17



## A. General information about the course:

### 1. Course Identification

1. Credit hours: 4

#### 2. Course type

A.  University  College  Department  Track  Others  
 B.  Required  Elective

3. Level/year at which this course is offered: Level ٥/ Year 2

#### 4. Course general Description:

This course builds upon Foundations of Literary Studies and is designed to further develop the basic conceptual and technical skills students need to critically respond to literature. It differs from the previous course in its twofold purpose of: (1) providing students with guided practice and explicit instruction on the essentials of writing evidence-based critical analyses of literature; (2) encouraging students to move from close readings of individual works in a variety of genres and forms to analyses that address the broader contextual issues surrounding a literary text. For the latter, the course will utilize the “Exploring Contexts” feature of the assigned textbook, which comes equipped with the necessary contextual material as well as a set of authentic student writing samples. The samples will form part of the class discussion, and students are later expected to use them as models for their own work.

Recognizing that *writing* is partly constitutive of the act of *criticism*, this is a writing-intensive course, meaning that at least 40% of the final grade will be on writing. Throughout the semester, students will work on building a writing portfolio that includes short exercises in the most common types of writing tasks they will encounter in literature courses. Students will also be introduced to a few critical approaches to literature only insofar as they offer practical strategies for reading and analysis, with a minimal emphasis on their theoretical aspects or historical development.

#### 5. Pre-requirements for this course (if any):

Foundations of Literary Studies

#### 6. Co-requirements for this course (if any):

None

#### 7. Course Main Objective(s):

This course continues the aims of Foundations of Literary Studies, with the added objective of guiding students on the essentials of writing evidence-based critical analyses of literature by engaging with both a work’s form and its context.

### 2. Teaching mode (mark all that apply)





No	Mode of Instruction	Contact Hours	Percentage
1	Traditional classroom	4 hours per week	90%
2	E-learning		10%
3	Hybrid <ul style="list-style-type: none"> <li>Traditional classroom</li> <li>E-learning</li> </ul>		
4	Distance learning		

### 3. Contact Hours (based on the academic semester)

No	Activity	Contact Hours
1.	Lectures	34 hours
2.	Laboratory/Studio	
3.	Field	
4.	Tutorial	
5.	Others: E-learning & Exams	6 hours
<b>Total</b>		<b>40 hours</b>

## B. Course Learning Outcomes (CLOs), Teaching Strategies and Assessment Methods

Code	Course Learning Outcomes	Code of CLOs aligned with program	Teaching Strategies	Assessment Methods
<b>1.0</b>	<b>Knowledge and understanding</b>			
1.1	Examine the different types of contexts (authorial, literary, sociohistorical, or critical) in which a literary text can be analyzed.	<b>Literature Track: K2</b> <b>Linguistics Track: K4</b>	Traditional lecturing. Reading critical articles. Seminars.	Quizzes and exams.
1.2	Discuss the basic assumptions of three (or more) critical approaches to literature.	<b>Literature Track: K2</b> <b>Linguistics Track: K4</b>	Traditional lecturing. Reading critical articles. Seminars.	- Quizzes and exams. - Class discussion.
1.3	Evaluate possible interrelationships between the selected texts and works of visual culture such as theatre, film and other art forms.	<b>Literature Track: K2</b> <b>Linguistics Track: K4</b>	Traditional lecturing. Engaging with other art forms in class and online.	- Quizzes and exams. - Class discussion. - Online discussion.





Code	Course Learning Outcomes	Code of CLOs aligned with program	Teaching Strategies	Assessment Methods
			Reading critical articles.	
<b>2.0</b>	<b>Skills</b>			
2.1	Interpret literary texts through the application of appropriate literary critical frameworks.	<b>Literature Track: S2</b> <b>Linguistics Track: S4</b>	Traditional lecturing. Class discussion. Online discussion. Reading analytical essays. Seminars. Interactive workshops.	<ul style="list-style-type: none"> <li>- Open-book quizzes.</li> <li>- Analytical exam questions.</li> <li>- Analytical essay assignment.</li> </ul> Class discussion.
2.2	Demonstrate research and analytical skills in the field of literature.	<b>Literature Track: S5</b> <b>Linguistics Track: S4</b>	Traditional lecturing. Reading analytical essays. Research seminars. Interactive workshops.	Analytical essay assignment.
2.3	Build well-constructed responses (creative or academic) that reflect independent and personal understanding of the selected texts.	<b>Literature Track: S3</b> <b>Linguistics Track: S4</b>	Class discussion. Exposure to creative content online or in class. Reading analytical essays. Reading creative content. Interactive workshops.	<ul style="list-style-type: none"> <li>- Analytical essay assignment.</li> <li>- Analytical exam questions.</li> </ul> Creative assignment.
2.4	Analyze possible interrelationships between the selected texts and visual artworks (theater, film and art forms) both local and international.	<b>Literature Track: S2</b> <b>Linguistics Track: S4</b>	Analyzing or engaging with other art forms in class or online. Reading critical articles.	<ul style="list-style-type: none"> <li>- Class discussion.</li> <li>- Online discussion.</li> <li>- Analytical assignment.</li> </ul> Creative assignment.



Code	Course Learning Outcomes	Code of CLOs aligned with program	Teaching Strategies	Assessment Methods
			Watching documentaries and critical content. Interactive workshops.	
3.0	Values, autonomy, and responsibility			
3.1	Demonstrate ethical behavior in all professional, personal and academic contexts.	V1	Traditional lecturing Reading scholarly articles.	Class discussion. Assignments Projects
3.2	Work responsibly and autonomously when performing a task individually or within a team.	V2	Traditional lecturing Class discussion. Watching documentaries.	Class discussion. Assignments Projects

### C. Course Content

No	List of Topics	Contact Hours
1.	Course Overview	2
2.	<p><b>Introduction:</b></p> <ul style="list-style-type: none"> <li>• Revision of the major Elements of the genres of fiction, poetry and drama</li> <li>• A revision and a more extensive discussion of the “<b>Five Common Writing Tasks in Literature Courses</b>”: <ul style="list-style-type: none"> <li>▪ Personal Annotations and Reflections <ul style="list-style-type: none"> <li>• Annotations</li> <li>• Reading Notes</li> </ul> </li> <li>▪ Response Paper</li> <li>▪ Literature Essay</li> <li>▪ Literature Research Essay</li> <li>▪ Exam (or In-Class) Essay</li> </ul> </li> <li>○ <b>Note 1:</b> The textbook includes discussions of the five types of writing tasks which are located in different parts of the book. With the cooperation of the course’s instructors, the department’s curricula committee has prepared PowerPoint slides for this lesson, which can be shared with the students.</li> <li>○ <b>Note 2:</b> In the prerequisite to this course, Foundations of Literary Studies, students would have practiced the first three types of writing tasks (Annotations, Reading Notes, and</li> </ul>	8





Response Paper) and would have been briefly introduced to the Literature Essay, the Literature Research Essay and the In-Class Exam Essay. The first classes of this course should offer a more comprehensive discussion of these types of writing tasks.

- **Note 3:** It is recommended that the textbook's writing samples be analyzed and form part of the class discussion. For example, students can read the sample essays at home and analyze in class how the elements of a Literature Essay are fulfilled by the sample essay. If possible, and to ensure students' maximum engagement in this course component, this task can be assigned as a group activity whereby each group would be responsible for analyzing and explaining a particular element or paragraph in the sample essay. This is an excellent way to allow this lesson to be more student-led than instructor-driven.

### Writing about Literature (Part 1)

- Basic Moves: Paraphrase, Summary and Description
- The Literature Essay
  - Elements of the Literature Essay
  - Common Essay Types
  - The Writing Process (assigned as self-directed reading, and the instructor may discuss, in class, some of the useful tips mentioned in this section)
- **Suggested literary work:** Susan Glaspell's *Trifles* would be a good starting point for this course for two reasons:
  1. The final part of the Foundations of Literary Studies was on the genre of Drama so this will be a continuation of the final discussion points of the previous course.
  2. The textbook includes student writing samples on Glaspell's *Trifles* for most types of writing tasks. These are:
    - Sample Writing: Annotation of *Trifles*
    - Sample Writing: Reading Notes on *Trifles*
    - Sample Writing: Response Paper on *Trifles*
    - Sample Writing: Essay on *Trifles*This will allow the instructor to offer practical examples on the key steps and strategies of writing a Literature Essay.
- **Another suggestion:** Isabel Allende's "And of Clay Are We Created", discussed in relation to the three writing samples:
  - Reading Notes on "And of Clay Are We Created"
  - Response Paper on "And of Clay Are We Created"
  - Essay on "And of Clay Are We Created"
- While the textbook does not have writing samples for the Research Literature Essay on these two works, the fact that they come with samples on the first types of writing tasks is very instructive because it will allow students to trace the evolution of the samples' critical responses from the stage of annotations to the stage of a complete essay.

**Note:**





- the instructor may use another section from the textbook that offers the same types of writing samples in relation to another literary work of any genre.
- The textbook also includes writing samples of the Research Literature Essay and at least one example of this should be discussed in class to help students differentiate between a Literature Essay and a Research Literature Essay. This discussion may be deferred to a later class in the course.

### Critical Approaches:

The aim of this lecture is:

1. to provide students with a brief overview of the different types of critical approaches as listed below. In this brief overview, any critical approach that is deemed too challenging/theoretical for students should be eliminated – for example, structuralism, poststructuralism or deconstruction).
2. to offer students a more in-depth introduction to two or more critical approaches to literary analysis and how they may be practically applied to a particular text.

**NOTE:** This section from the textbook should not be covered in its entirety or in detail. Students should not be burdened with the history or theoretical background of a critical approach. **This is not a survey course of literary theory and criticism.** Instead, this course focuses on *practicing* literary criticism, so anything that is covered in this section should be for its *practical utility*: the kinds of questions it encourages students to ask and how they may be answered in an essay format. What is important at this stage is that students develop an awareness of the different ways or modes of critical analysis as practical tools and strategies for finding meaning in a text.

3.

6

### Brief Overview of the Types of Critical Approaches:

- ***Emphasis on the Text***
  - New Criticism
  - Structuralism
  - Poststructuralism
  - Deconstruction
  - Narrative Theory
- ***Emphasis on the Source***
  - Biographical Criticism
  - Psychoanalytic Criticism
    - Freudian Criticism
    - Jungian and Myth Criticism
    - Lacanian Criticism
- ***Emphasis on the Receiver***
  - Reader-Response Criticism
  - Reception Studies
- ***Historical or Ideological Criticism (also known as Political Approaches to Criticism)***
  - Marxist Criticism





- Feminist Criticism
  - Gender Studies
  - African American and Ethnic Literary Studies
  - New Historicism
  - Cultural Studies
  - Postcolonial Criticism and Studies of World Literature
- Other Political Critical Approaches not included in the book:
- Disability Studies
  - Environmental Humanities
  - Critical Race Theory

**Other Useful sources for this lecture:**

1) Stevens, Anne H., *Literary Theory and Criticism: An Introduction*, 2<sup>nd</sup> edn., (Ontario: Broadview Press, 2021)

**- Chapter 10: From Theory to Practice**

- The Example of *Hamlet*
  - *Hamlet's* Organic Unity
  - *Hamlet's* Theatricality
  - *Hamlet* in Literary History
  - *Hamlet* and Class
  - *Hamlet* and Gender
  - *Hamlet's* Melancholy
- The Example of *Frankenstein*
  - *Frankenstein* and Narratology
  - *Frankenstein* and History
  - *Frankenstein* and Political Approaches
  - The Sublime, the Abject, the Uncanny

2) Pugh, Tison and Margaret E. Johnson, *Literary Studies: A Practical Guide* (London: Routledge, 2014)

**- Unit 3: A Practical Guide to Literary Criticism and Literary Theory**

- Close Reading and New Criticism
- Semiotic and Deconstructive Approaches
- (New) Historicist and Cultural Studies Approaches
- Theories of Social Class and Ideology
- Psychoanalytic Approaches
- Gender and Feminist Theories
- Postcolonial and Critical Race Theories
- Rhetorical Analysis
- Genre Theories

**Writing Workshops**

- 3.
- 5 writing workshops in the course of the semester.
  - This is to be designed by the instructor according to best practice and according to the best way he/she sees fit—and in coordination with other instructors teaching the course.

10





- The writing workshops should focus on managing the development of the student’s “Writing Portfolio” which should include activities in all types of writing tasks:
  - Annotations & Reading Notes
  - Response Paper
  - Literature Essay
  - Exam (or In-Class) Essay
  - Literature Research Essay: It is important to remember that this is the first course in which students will practice research, so the evaluation rubric for this task should be designed accordingly. In other words, the expectations for this task should be reasonable and in line with the students’ level. In Year 3 of the program, there is a course dedicated to research where all the ideas that are introduced in the present course will be revisited.
- **The importance of feedback:** Students should receive feedback on their work throughout the semester. This is a writing course and sufficient attention should be given to correcting and commenting on students’ written production as well as guiding them on the best practices in literary criticism.

#### Fiction: Exploring Contexts

*Note:*

- This component can form part of the course’s writing workshops.
- Given that *The Norton Introduction to Literature* offers a wide selection of choices for practicing contextual analysis, this section can be designed in more than one way, depending on the choice of the instructor/s. Possible topics include the following:

***Exploring Contexts: Flannery O’Conner***

- 4.
- Biographical Approaches to Literature
  - Three Stories by Flannery O’Connor
  - In-Class discussion of one of the analytical essays on O’Conner’s stories

6

OR

***Exploring Cultural and Historical Contexts: Women in the Turn-of-the-Century America***

- An overview of the historical context
- Women Writers in a Changing World
- A choice of one or two primary texts and the relevant contextual excerpts
- In-Class discussion of one of the analytical essays on the relevant primary and secondary texts





	OR	
	<p><b><i>Exploring Cultural and Historical Contexts: Tim O’Brian’s “The Things They Carried”</i></b></p> <ul style="list-style-type: none"> <li>○ “The Things They Carried”</li> <li>○ Relevant contextual material</li> <li>○ In-Class discussion of one of the analytical essays on the relevant primary and secondary texts</li> </ul>	
5.	<p><b>Writing about Literature (Part 2)</b></p> <ul style="list-style-type: none"> <li>• The Literature Research Essay                             <ul style="list-style-type: none"> <li>○ Types of Essays and Sources</li> <li>○ What Sources Do</li> <li>○ The Research Process</li> <li>○ Writing with Sources</li> </ul> </li> <li>• Quotation, Citation and Documentation</li> </ul>	6
6.	<ul style="list-style-type: none"> <li>• <b>Quiz (on the basic moves)</b></li> <li>• <b>Quiz on some the technical aspects of a Literature Essay</b></li> <li>• <b>Midterm</b></li> </ul>	3
<b>Total</b>		<b>40</b>

#### D. Students Assessment Activities

No	Assessment Activities *	Assessment timing (in week no)	Percentage of Total Assessment Score
1.	<p><b>Midterm</b></p> <p>The exam should contain at least 5% subjective questions dedicated to measuring the students’ ability to analyze and think critically.</p> <p>Students should be held responsible for language mistakes. A “reasonable” percentage of the grade should be allocated to language and punctuation problems.</p> <p>A clear rubric should be followed.</p>	6	20%



No	Assessment Activities *	Assessment timing (in week no)	Percentage of Total Assessment Score
	<p><b>Writing Portfolio</b></p> <p>The Writing Portfolio involves short exercises in the most common types of writing tasks students will encounter in literature courses. These are as follows:</p> <p><b>1- Annotations and reflections on a literary text</b></p> <p>a) Students will have practiced this type of assignment in Foundations of Literary Studies. Further practice will help reinforce the skills that this task aims to develop. The task should be assigned at the beginning of the course.</p> <p>b) This assignment aims to develop student's ability to ask meaningful critical questions when performing a close analysis of a literary text.</p> <p>2.</p> <p>c) For more details on this type of assignment, please refer to the Chapter titled "Fiction: Reading, Responding, Writing" pages 16-45 of <i>The Norton Introduction to Literature</i> (14<sup>th</sup> shorter edition), which also includes a student writing sample. The section on writing personal and critical annotations can be found on pages 20-23. Alternatively, if the instructor wishes to assign this task in relation to poetry or drama, similar exercises and writing samples can be found in the relevant sections on these genres.</p> <p><b>2- Response Paper (developed from the student's annotations on the literary work)</b></p> <p>A <b>Response Paper</b> is one that uses a less formal organization and style than the formal essay and is <b><u>not necessarily</u></b> thesis driven.</p>	2-10	30%





No	Assessment Activities *	Assessment timing (in week no)	Percentage of Total Assessment Score
	<p>a) This should be assigned after students have completed the assignment on writing their personal annotations and reflections on a literary work.</p> <p>b) For more details on this type of assignment, please refer to the Chapter titled “Fiction: Reading, Responding, Writing” pages 16-45 of <i>The Norton Introduction to Literature</i> (14<sup>th</sup> shorter edition), which also includes a student writing sample. The section on writing a personal response can be found on pages 40-41. Alternatively, if the instructor wishes to assign this task in relation to poetry or drama, similar exercises and writing samples can be found in the relevant sections on these genres.</p> <p>c) Students should be encouraged to model their papers on the writing sample/s available in the textbook (in relation to rhetorical techniques, logical organization, the use of textual evidence as well as the use of clear writing that conforms to academic conventions and correct grammar, punctuation, and diction). However, if the writing samples are long, students should be informed that they are not expected to write a response paper of the same length as the available samples. It is preferable that the instructor specifies a “reasonable” word limit for the assignment.</p> <p>d) At least 1 session should be conducted as a close reading workshop, where the instructor guides the students through the questions and the types of responses that are meaningful as critical reflections. The instructor should make use of the Norton’s Online Close-Reading Workshops, which can be accessed by the instructor for free (along with the entire textbook) once the instructor has created an instructor’s account (by using his/her university e-mail). The Online Close-Reading Workshop can be projected on the board and the first tasks of the workshop (those related to close-reading) can be performed as a timed in-class activity.</p>		



No	Assessment Activities *	Assessment timing (in week no)	Percentage of Total Assessment Score
	<p><b>3- Literature Essay</b></p> <p>a) A literature essay differs from a Response Paper in that it is thesis driven and structured according to the conventional framework of a literary essay: it includes a thesis statement, topic sentences for each paragraph, textual evidence, transitional language and a conclusion.</p> <p>b) A Literature Essay <b><u>does not necessarily</u></b> include support from secondary sources or any contextual material. This is the distinctive feature of the Literature Research Essay, as it requires students to search and locate appropriate secondary material. It is preferable that this task be assigned as a close-reading analysis of a text.</p> <p><b>4- Exercise in relation to the Research Literature Essay</b></p> <p>a) At this stage of the program, students should not be expected to write a long Research Essay, as this will be covered in Level 7/Year 3. At their present level, they are also not expected to have acquired the skills to search and locate appropriate secondary material related to their assignments.</p> <p>b) However, it is still important to introduce students to the concept of a Research Essay (one in which the argument is supported by secondary material) and to have them practically engage with it. This will allow students to practice analyzing texts in relation to different contexts, which is one of the main objectives of this course.</p> <p>c) <i>The Norton Introduction to Literature</i> has an excellent feature that offers students ample opportunity to practice contextual analysis without having to research for contextual material. It contains many sections titled “Exploring Contexts” or “An Album” each of which includes one or more primary texts along with sufficient contextual material. Instructors can make use of these sections</p>		



No	Assessment Activities *	Assessment timing (in week no)	Percentage of Total Assessment Score
	<p>in designing an assignment that engages students with both the primary and secondary material.</p> <p>d) The assignment for this task can be:</p> <ul style="list-style-type: none"> <li>To require students to write a short Literature Research Essay</li> <li>Developing an outline as a group activity: students can work in a group and develop an outline of a Research Essay that offers textual evidence from the primary and secondary material available in the textbook.</li> <li>Developing an outline as an individual task: students work individually and develop an outline of a Research Essay that offers textual evidence from the primary and secondary material available in the textbook.</li> </ul> <p>e) Topics, guidelines and deadlines should be specified at the beginning of the course.</p> <p>f) Assignments should be marked for structure, punctuation, content and proper citation of sources.</p> <p>g) A clear rubric should be followed.</p>		
3.	<p><b>Discussion in class and online:</b></p> <p>Students should be encouraged to speak up and express their opinion on a variety of topics and issues related to the course.</p>	weekly	10%
4.	<b>InQuisitive</b>	2-9	5%
5.	<b>Quiz</b>	6	5%
6.	<p><b>Final:</b></p> <p>The exam should contain at least 20% subjective questions dedicated to measuring the students' ability to analyze and think critically.</p> <p>Students should be held responsible for language mistakes. A "reasonable" percentage of the grade should be allocated to language and punctuation problems. A clear rubric should be followed. .</p>	13	30%

\*Assessment Activities (i.e., Written test, oral test, oral presentation, group project, essay, etc.).





## E. Learning Resources and Facilities

### 1. References and Learning Resources

<b>Essential References</b>	<p>Mays, Kelly J., ed., <i>The Norton Introduction to Literature</i>, shorter 14th edn., (London and New York: W. W. Norton &amp; Company Inc., 2021), <u>or the latest edition.</u></p> <p><b>Note on The Norton Introduction to Literature:</b> The instructor can obtain free access to the e-book copy of the textbook (as well as to all the resources and materials designed for instructors) by creating an instructor's account. The university e-mail should be used when creating the account as it will be used by the Norton team to validate your university information.</p>
<b>Supportive References</b>	<p>Stevens, Anne H., <i>Literary Theory and Criticism: An Introduction</i>, 2<sup>nd</sup> edn., (Ontario: Broadview Press, 2021)</p> <p>Pugh, Tison and Margaret E. Johnson, <i>Literary Studies: A Practical Guide</i> (London: Routledge, 2014)</p> <p>Sim, Stuart and Borin Van Loon. <i>Introducing Critical Theory: A Graphic Guide</i> (London: Icon Books Ltd, 2012)</p> <p>Habib, M.R.A., <i>Literary Studies: A Norton Guide</i>, (London and New York: W. W. Norton &amp; Company Inc., 2019)</p> <p>Kennedy, J. X. and Dana Gioia, <i>Literature: An Introduction to Fiction, Poetry, Drama, and Writing, MLA Update Edition</i>, 13th edn., (New York: Pearson, 2019)</p> <p>Klarer, Mario, <i>An Introduction to Literary Studies</i>, 3rd edn., (New York: Routledge, 2013)</p> <p>Scholes, Robert, et. al. eds., <i>Elements of Literature: Essay, Fiction, Poetry, Drama, Film</i>, 4<sup>th</sup> edn., (Oxford: Oxford University Press, 1991)</p>
<b>Electronic Materials</b>	The assigned textbook is equipped with an e-learning platform that offers a number of interactive e-learning tools and resources. These include the Close-Reading Workshop as well as InQuisitive tools.
<b>Other Learning Materials</b>	

### 2. Required Facilities and equipment

Items	Resources
Facilities (Classrooms, laboratories, exhibition rooms, simulation rooms, etc.)	Classrooms and computers (or e-readers)
Technology equipment (projector, smart board, software)	Data show and Projectors





Items	Resources
Other equipment (depending on the nature of the specialty)	-----

## F. Assessment of Course Quality

Assessment Areas/Issues	Assessor	Assessment Methods
Effectiveness of teaching	Students	Institutionally controlled questionnaires (Direct)
Effectiveness of Students assessment	Peer Reviewer	Institutionally controlled questionnaires (Direct)
Quality of learning resources	Students	Institutionally controlled questionnaires / Peer-review procedure (Direct)
The extent to which CLOs have been achieved	Course Instructor	Exams, assignments, and class discussions (Direct)
Other		

**Assessors** (Students, Faculty, Program Leaders, Peer Reviewer, Others (specify))

**Assessment Methods** (Direct, Indirect)

## G. Specification Approval

<b>COUNCIL /COMMITTEE</b>	<b>DEPARTMENT COUNCIL</b>
<b>REFERENCE NO.</b>	<b>424040414453 / 132022</b>
<b>DATE</b>	<b>2023 - 1445</b>

