# Course Specification

## (Bachelor)

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|---|---|
| **Course Title:** | Foundations of Literary Studies |
| **Course Code:** | ENG 2301 |
| **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

## 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 4/ Year 2

### 4. Course general Description:

This course is designed to provide students with the foundational concepts and skills needed to read and critically respond to literature. It begins by engaging students with important questions about the definition and practice of literary studies, such as: What is literature and what is the field of literary studies? Why do we study literature and what is the task of a literary scholar? What do we mean by "genre" and "canon" and how fixed are their boundaries? The rest of the course is organized into three parts which will continue to pursue these questions in relation to the three major formal genres: fiction, poetry, and drama. The focus in each part will be on highlighting the formal and structural elements that define that genre and how they contribute to the meaning and purpose of a literary work. This will be done through a close reading of a range of texts that will also help introduce students to the literary devices and techniques used by writers across genres, including figures of speech, imagery, diction, tone, and structure. Although the course chiefly focuses on honing students' skills in the formal analysis of literature, they will be occasionally encouraged to consider how the biographical and historical context may aid in the interpretation of an author's work.

The course also aims to initiate students in the process of writing a literature essay by introducing them to the more basic steps of this process. Students will first practice annotating at least one primary text with their personal reflections and comments, a task that will be guided by a set of genre-specific critical questions as well as by the 'Sample Writing' feature of the assigned textbook. Using several student writing samples as models for their work, students are expected to expand their annotations and finally develop them into a short Response Paper – one that uses a less formal organization and style than the formal essay and is not necessarily thesis driven. These two tasks will be a gateway towards learning how to write a thesis-driven Literature Essay which will be covered in Literary Criticism in Practice (ENG 2302).

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

Reading Comprehension 3 and Academic Writing 3.

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

None

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

This course aims to familiarize students with the basic principles and practices of the field of literary studies that will enable them to critically analyze works of fiction, poetry and drama in relation to their form, style and thematic content, using appropriate literary terminology.

## 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 <br> • Traditional classroom <br> • E-learning | | |
| 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 |
| **Total** | | 40 hours |

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

| Code | Course Learning Outcomes | Code of CLOs aligned with program | Teaching Strategies | Assessment Methods |
|------|--------------------------|-----------------------------------|---------------------|--------------------|
| **1.0** | **Knowledge and understanding** | | | |
| 1.1 | Discuss the basic elements of each of the three formal genres (fiction, poetry and drama) and their distinctive structural and stylistic features. | **Literature Track: K2** <br><br> **Linguistics Track: K4** | Traditional lecturing. Reading critical articles. Seminars. | Quizzes and exams. |
| 1.2 | Evaluate the different modes and uses of figurative language in the selected texts. | **Literature Track: K2** <br><br> **Linguistics Track: K4** | Traditional lecturing. Reading critical articles. Seminars. | Quizzes and exams. <br><br> Class discussion. |
| 1.3 | Critique possible interrelationships between the selected texts and | **Literature Track: K3** | Traditional lecturing. | Quizzes and exams. |

| Code | Course Learning Outcomes | Code of CLOs aligned with program | Teaching Strategies | Assessment Methods |
|------|--------------------------|-----------------------------------|---------------------|--------------------|
| | works of visual culture such as theatre, film and other art forms. | **Linguistics Track: K4** | Engaging with other art forms in class and online. Reading critical articles. | Class discussion. Online discussion. |
| **2.0** | **Skills** | | | |
| 2.1 | Interpret texts critically and analytically in both written or spoken forms. | **Literature Track: S2** **Linguistics Track: S4** | Traditional lecturing. Class discussion. Online discussion. Reading analytical essays. Seminars. Interactive workshops. | - Open-book quizzes. - Analytical exam questions. - Analytical essay assignment. Class discussion. |
| 2.2 | Demonstrate research and analytical skills in the field of literature . | **Literature Track: S5** **Linguistics Track: S4** | 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. | **Literature Track: S3** **Linguistics Track: S4** | - Class discussion. - Exposure to creative content online or in class. - Reading analytical essays. - Reading creative content. - Interactive workshops. | - Analytical essay assignment. - Analytical exam questions. Creative assignment. |
| 2.4 | Analyze possible interrelationships between the selected texts and visual artworks (theater, film and | **Literature Track: S2** **Linguistics Track: S4** | - Analyzing or engaging with other art forms in | - Class discussion . |

| Code | Course Learning Outcomes | Code of CLOs aligned with program | Teaching Strategies | Assessment Methods |
|---|---|---|---|---|
| | art forms) both local and international. | | class or online.<br>- Reading critical articles.<br>- Watching documentaries and critical content.<br>Interactive workshops. | - Online discussion.<br>- Analytical assignment.<br>Creative assignment. |
| **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. |
| 3.2 | Work responsibly and autonomously when performing a task individually or within a team. | V2 | Traditional lecturing Class discussion. Watching documentaries. | Class discussion. |

## C. Course Content

| No | List of Topics | Contact Hours |
|---|---|---|
| 1. | **Introduction:**<br>• What is literature?<br>• What does literature do?<br>• What are the genres of literature?<br>• Why read literature?<br>• Why study literature?<br>• What is literary criticism?<br>• What is the meaning of literary studies?<br>• What can I do with a literature degree?<br>• Literary studies in the past versus today.<br>**Note:** For the last three questions, an excellent book to consult is M.R.A. Habib's *Literary Studies: A Norton Guide* (2019). The department's curricula committee can provide course instructors with a copy of the chapter that discusses these questions. | 4 |
| 2. | **Fiction**<br>• The following elements should be covered in reference to the relevant sections (and subsections) from *The Norton Introduction to Literature* (14th shorter edition). These should be discussed in relation to a number | 14 |

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| | of selected short stories either from the textbook or from an external source.<br>• Plot<br>• Narration and Point of View<br>• Character<br>• Setting<br>• Theme(s)<br>• Symbol and Figurative Language<br>• **Quiz** (1 contact hour) | |
| 3. | **The Five Common Writing Tasks in Literature Courses:**<br><ul><li>Personal Annotations and Reflections<ul><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>o **Note 1:** 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.<br>o **Note 2:** In this course, students **should not** be expected to write a Literature Essay (or a Literature Research Essay), as this will be covered in Literary Criticism in Practice. Therefore, this lecture focuses on guiding students in (1) how to write annotations; (2) how to expand those into longer notes; (3) and finally how to develop the notes into a Response Paper. A Response Paper is a personal response to a literary work that incorporates critical reflections based on textual evidence and is not necessarily driven by a thesis. This is the main difference between a Response Paper and Literature Essay, the latter of which must be controlled by a thesis.<br>o **Note 3:** For this lesson, class discussion should focus on examining one or two of the student sample writings provided by the textbook. The best samples are those that show the evolution of the sample from the first stage of Annotation to a Response Paper. The following stories (and their samples) are recommended:<br>    o "20/20" by Lina Brewer<br>    o "And of Clay Are We Created" by Isabel Allende | 2 |
| 4. | o **Close-Reading Workshop 1** to practice writing **Annotations** and expand them into **Reading Notes.**<br>    o **Note 1:** It is preferable that the assigned text be short and one that is unfamiliar to the students so that they can read it and spontaneously respond to it in class without resorting to critical readings from external sources. The text can be chosen from the wide selection of canonical or uncanonical works in the assigned textbook or from external sources, but care should be taken to ensure that the approximate reading time for the selected text does not exceed 10 minutes which can be achieved | 2 |

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| | if the short story belongs to the genre of *flash fiction* (also known as *minimalist fiction* or *micro fiction*). Based on their length only, the following are some recommendations for short stories (In order to ensure its suitability for the students, please read the work before assigning it):<br>  ▪ Kate Chopin's "The Story of an Hour"<br>  ▪ Earnest Hemingway's "Cat in the Rain"<br>  ▪ Gabriel García Márquez's "One of These Days"<br>  ▪ Ray Bradbury's "The Last Night of the World"<br>  ▪ Virginia Woolf's "A Haunted House"<br>  ▪ Lord Dunsany's "The True History of the Hare and the Tortoise"<br>  ▪ Edgar Allan Poe's "Shadow: A Parable"<br>  ▪ Anton Chekhov's "An Enigmatic Nature"<br>  ▪ Fredrick Brown's "Earthmen Bearing Gifts"<br>  ▪ Ambrose Bierce's "John Mortonson's Funeral"<br>  ▪ H.P. Lovecraft's "Ex Oblivione"<br>  ▪ H.P. Lovecraft's "The Terrible Old Man"<br>  ▪ H.P. Lovecraft's "What the Moon Brings"<br>  ▪ Bolesław Prus's "Mold of the Earth" (translated by Christopher Kasparek)<br> o **Note 2:** Handouts of the story should be distributed to the students in class where they can write their notes on the margins. During the session, students may consult their book/print dictionaries (rather than electronic ones) to ensure that they don't resort to electronic sources in the process of interpreting the text. The annotations should be submitted in class along with the expanded Reading Notes. | |
| 5. | **Poetry**<br>  • The following elements should be covered in reference to the relevant sections (and subsections) from *The Norton Introduction to Literature* (14th shorter edition). These should be discussed in relation to a number of selected poems either from the textbook or from an external source.<br>  • Defining Poetry<br>  • Poetic Subgenres and Kinds<br>  • Speaker: Whose Voice Do We Hear?<br>  • Language: Word Choice and Order<br>  • Visual Imagery and Figures of Speech<br>  • Symbol<br>  • The Sounds of Poetry<br>  • External Form<br>  • **Short Quiz** (on the basic metrical feet of poetry and the material can be excluded from the final exam) | 10 |
| 6. | o **Close-Reading Workshop 2** to allow students to practice developing their Reading Notes into a Response Paper. | 2 |
| 7. | **Drama**<br>  • The following elements should be covered in reference to the relevant sections (and subsections) from *The Norton Introduction to Literature* (14th shorter edition). These should be discussed in relation to a number of selected plays either from the textbook or from an external source. | 4 |

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| | • Elements of Drama | | |
| 8. | **Midterm** | | 2 |
| | **Total** | | **40** |

## D. Students Assessment Activities

| No | Assessment Activities * | Assessment timing (in week no) | Percentage of Total Assessment Score |
|---|---|---|---|
| **1.** | **Midterms or Quizzes:**<br>The exam should contain at least 5% subjective questions dedicated to measuring the students' ability to analyze and think critically.<br><br>    Students should be held responsible for language mistakes. A "reasonable" percentage of the grade should be allocated to language and punctuation problems.<br><br>A clear rubric should be followed. | 6 | 25% |
| **2.** | **Two written assignments**<br><br>    o   For more details on these assignments, please refer to items 3, 4 and 7 in the Course Contents above.<br><br>**1- Annotations and reflections on a literary text (5%)**<br><br>a) This should be assigned after students have been introduced to one of the genres, preferably fiction, because they will need to respond to a set of guiding questions related to the genre.<br><br>b) This assignment aims to develop student's ability to ask meaningful critical questions when performing a close analysis of a literary text.<br><br>c) For more details on this type of assignment, please refer to the Chapter titled "Fiction: Reading, Responding, Writing" pages 16-45 of *The Norton Introduction to Literature* (14th 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.<br><br>**2- Response Paper (developed from the student's annotations on the literary work) (10%)**<br><br>A **Response Paper** is one that uses a less formal organization and style than the formal essay and is not necessarily thesis | 9 | 15% |

| No | Assessment Activities * | Assessment timing (in week no) | Percentage of Total Assessment Score |
|---|---|---|---|
| | driven. In this course, students **should not be** expected to write a Literature Essay that is argumentatively structured around a clear thesis, as this will be covered in Literary Criticism in Practice. A Response Paper is a personal response to a literary work that incorporates critical reflections based on textual evidence<br><br>a) This should be assigned after students have completed the assignment on writing their personal annotations and reflections on a literary work<br><br>b) For more details on this type of assignment, please refer to the Chapter titled "Fiction: Reading, Responding, Writing" pages 16-45 of *The Norton Introduction to Literature* (14th 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.<br><br>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.<br><br>d) At least one 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.<br><br>e) Topics, guidelines and deadlines should be specified at the beginning of the course. | | |

| No | Assessment Activities * | Assessment timing (in week no) | Percentage of Total Assessment Score |
|---|---|---|---|
| | f) Assignments should be marked for structure, punctuation, content and proper citation of sources. g) A clear rubric should be followed. | | |
| 3. | **Discussion in class and online:** Students should be encouraged to speak up and express their opinion on a variety of topics and issues related to the course. | weekly | 10% |
| 4. | **InQuisitive** | 2-9 | 5% |
| 5. | **Quiz** | 9 | 5% |
| 6. | **Final:** The exam should contain at least 10% subjective questions dedicated to measuring the students' ability to analyze and think critically. 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. | 13 | 40% |

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

## E. Learning Resources and Facilities

## 1. References and Learning Resources

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| **Essential References** | Jays, May Kelly, ed., *The Norton Introduction to Literature*, shorter 14th edn., (London and New York: W. W. Norton & Company Inc., 2021), <u>or the latest edition.</u> **Note:** 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. |
| **Supportive References** | Habib, M.R.A., *Literary Studies: A Norton Guide*, (London and New York: W. W. Norton & Company Inc., 2019) Kennedy, J. X. and Dana Gioia, *Literature: An Introduction to Fiction, Poetry, Drama, and Writing, MLA Update Edition*, 13th edn., (New York: Pearson, 2019) Klarer, Mario, *An Introduction to Literary Studies,* 3rd edn., (New York: Routledge, 2013) Scholes, Robert, et. al. eds., *Elements of Literature: Essay, Fiction, Poetry, Drama, Film,* 4th edn., (Oxford: Oxford University Press, 1991) |
| **Electronic Materials** | 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. |

| Other Learning Materials | |
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## 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) | Projectors |
| Other equipment (depending on the nature of the specialty) | NA |

## 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

| COUNCIL /COMMITTEE | DEPARTMENT COUNCIL |
|---|---|
| REFERENCE NO. | 424040414453 / 132022 |
| DATE | 2023 - 1445 |