

City University of New York (CUNY)

## CUNY Academic Works

---

Open Educational Resources

Queens College

---

2022

### ENGL 130: Writing about Literature in English

Kimberley A. Garcia

*CUNY Queens College*, [Kimberley.Garcia@qc.cuny.edu](mailto:Kimberley.Garcia@qc.cuny.edu)

[How does access to this work benefit you? Let us know!](#)

More information about this work at: [https://academicworks.cuny.edu/qc\\_oers/48](https://academicworks.cuny.edu/qc_oers/48)

Discover additional works at: <https://academicworks.cuny.edu>

---

This work is made publicly available by the City University of New York (CUNY).

Contact: [AcademicWorks@cuny.edu](mailto:AcademicWorks@cuny.edu)

Course/Section Information: English 130  
Writing About Literature in English  
Spring 2022  
Instructor: K. Garcia

### Course Description

General Departmental Overview: Writing About Literature in English explores academic literacy practices specifically in the discipline of English and Literary Studies. English 130 fulfills the College Writing 2 requirement and builds on the work of English 110. From your knowledge of the general conventions of academic writing, this course will advance your understanding of the conventions of writing in the discipline of English. This course focuses on the study of Anglophone literature (or translations). We'll use close reading practices and recursive writing processes. We'll practice methods of engaging in scholarly conversations about literature. We'll explore primary and secondary sources, conduct original research, and develop analytical arguments about literary texts in different genres.

Section Focus: Our fundamental focus will be to appreciate that language is a system of mutually agreed upon signs to communicate--and that literature has honed conventions consisting of those signs and the layered meanings of which we can often take for granted. With our semiotic and communications focus, we'll need to consider the interplay between denotations, connotations, and contextual understandings of textual discourse. Student work in this course will develop flexibility in your writing process. Composition has discrete stages. We'll explore variations for you to develop your own composition comforts. Expect to experience different strategies for different rhetorical modes and processes. Be prepared to work independently, with a partner, and with a small group of classmates to read, investigate, review, provide and respond to feedback of your ideas, research, and writing pieces.

### Learning Goals

- Create arguable theses about literary texts.
- Support your theses with close reading.
- Marshal primary and secondary sources for textual analysis.
- Find, cite, and evaluate sources using appropriate research tools.
- Deploy critical terms effectively.
- Converse with other scholars in the field, orally and in writing.
- Practice reading strategies to summarize, synthesize, analyze, and critique other people's arguments and ideas fairly.
- Explore research practices that will help strengthen academic writing and critical thinking.
- Share ideas about how writers navigate the diverse processes of composing including revision and collaboration.
- Take ownership of their work and gain an understanding of their own voice, style, and strengths.
- Produce writing that responds appropriately to a variety of rhetorical situations with a particular focus on academic argumentation.
- Produce writing that strategically employs appropriate language conventions in different writing situations.

### Expectations and Requirements

- Class Activities/Discussions: Use varied media and modality to argue claims and theses in weekly class activities; demonstrate close reading practices for supporting literary interpretations and rhetorical analyses of other's ideas in prewriting assignments. Produce a short paper for Unit 1. (30% of total grade)
- Group Collaborative Research: Summarize, assess, and synthesize vetted and evaluated scholarship in collaborative group discussions; practice reading strategies to summarize, synthesize, analyze, and critique other people's arguments and ideas fairly; develop your individual project's specialized focus based on

group work. Produce portions of a group summary and synthesis presentation of a readings critical ideas and key-terms; contribute to a group Annotated Bibliography and Literature Review. Produce a paper with scholarship for Unit 2. (30% of total grade)

- Individually Revise, Present, and Respond: Revise and expand group research into an individual project; revise and develop research into different modes of distribution and academic conversation, including presentation and collaborative panel discussion (AMA or Ask Me About [My Research]). Produce an Individual Research Project for Unit 3. (30% of total grade)
- Individual Conferencing (10% of total grade)

## Textbook Information

As a Zero-Cost or Open Educational Resource (OER) course, all materials will be provided digitally or electronically via hyperlinks or pdf. On the Weekly Schedule you'll find the citation and hyperlink to each assigned material.

## Schedule Outline

### Unit 1: Writing Purposes and Possibilities (and Poetry)

#### Week 1: Expectations for Engagement

Read: Introduction: "Our Natural Right to Play" –Michelle Bonczek Evory | [Naming the Unnameable: An Approach to Poetry for New Generations – Open Textbook \(geneseo.edu\)](#)

Read: "Why Write About Literature" & Chapter 1 "Reading Like A Professional" –Tanya Long Bennett | [Writing and Literature: Composition as Inquiry, Learning, Thinking, and Communication by Tanya Long Bennett \(usg.edu\)](#)

Watch: [Chimamanda Ngozi Adichie: The danger of a single story | TED Talk](#)

Stitching: Comparison Exercise: Students explain their past writing experiences' motives/goals and articulate their current expectations after reviewing the provided materials.

#### Week 2: Perspectives Within and Without

Read: Chapter 1 "Analysis for Multiple Perspectives" – Randall Fallows [Exploring Perspectives: A Concise Guide to Analysis \(saylordotorg.github.io\)](#)

Read: Chapter 2 "Forming a Perspective on the Subject" –Tanya Long Bennett | [Writing and Literature: Composition as Inquiry, Learning, Thinking, and Communication by Tanya Long Bennett \(usg.edu\)](#)

Watch: [First person vs. Second person vs. Third person – Rebekah Bergman | TED-Ed](#)

Stitching: Class Collaborative Powerpoint: Students each contribute a slide to distinguish the meanings and importance of *perspective*. Students' slides will demonstrate the activities of defining, synthesizing, or applying. Students will provide each other feedback.

#### Week 3: Figurative and *Literary* Language

Read: Chapter 6 "Pope, 'The Rape of the Lock'" – Theodore L. Steinberg | [Literature, the Humanities, and Humanity - Milne Open Textbooks](#)

Read: Chapter 4 "Experiencing the Power of Poetry" –Tanya Long Bennett | [Writing and Literature: Composition as Inquiry, Learning, Thinking, and Communication by Tanya Long Bennett \(usg.edu\)](#)

Watch: [What makes a poem ... a poem? - Melissa Kovacs | TED-Ed](#)

Stitching: Class Word Cloud and Oxford English Dictionary Annotation Assignment: Students isolate key-terms to research using the OED and then collaboratively annotated a shared document of the literary text(s) discussed in the provided materials.

#### Week 4: Interpretation and Composition

Read: Chapter 2 “Setting the Stage for Writing” – Randall Fallows [Exploring Perspectives: A Concise Guide to Analysis \(saylordotorg.github.io\)](https://saylordotorg.github.io)

Read: Chapter 3 “Effective Argument” – Tanya Long Bennett | [Writing and Literature: Composition as Inquiry, Learning, Thinking, and Communication by Tanya Long Bennett \(usg.edu\)](https://usg.edu)

Read: Chapter I “The Sentence Equation” – Dr. Jennie A. Harrop | [The Simple Math of Writing Well – Simple Book Production \(pressbooks.com\)](https://pressbooks.com)

Watch: [A poetic experiment: Walt Whitman, interpreted by three | TED-Ed](https://ted-ed.com)

Stitching: Developing Interpretation Exercise: Students expand their previous week’s work on a poem by practicing an idea from the provided materials. Peer groups provide each other feedback.

#### Week 5: Authorship and Audience

Read: Chapter 3 “Developing Assertions: From a Close Reading of Examples” – Randall Fallows [Exploring Perspectives: A Concise Guide to Analysis \(saylordotorg.github.io\)](https://saylordotorg.github.io)

Read: Chapter 8 “The Literary Analysis Essay” – Tanya Long Bennett | [Writing and Literature: Composition as Inquiry, Learning, Thinking, and Communication by Tanya Long Bennett \(usg.edu\)](https://usg.edu)

Watch: [The pleasure of poetic pattern - David Silverstein | TED-Ed](https://ted-ed.com)

Stitching: Practice and Present: Students extract a portion of their Unit 1 paper draft as a demonstration of an idea from the provided materials. Each will add a slide to a collaborative presentation. Students will provide each other feedback.

#### Unit 2: Reading Critically

##### Week 6: Close and Slow Reading

Read: Chapter 1 “Critical Reading” – Elizabeth Browning | [Let's Get Writing! – Simple Book Publishing \(pressbooks.com\)](https://pressbooks.com)

Read: Chapter 5 “The Truths of Fiction” – Tanya Long Bennett | [Writing and Literature: Composition as Inquiry, Learning, Thinking, and Communication by Tanya Long Bennett \(usg.edu\)](https://usg.edu)

Read: Chapter II “The Paragraph Equation” – Dr. Jennie A. Harrop | [The Simple Math of Writing Well – Simple Book Production \(pressbooks.com\)](https://pressbooks.com)

Watch: [Jacqueline Woodson: What reading slowly taught me about writing | TED Talk](https://ted-talk.com)

Stitching: Writing Guide Collaboration: Students review the provided materials and combine the techniques and procedures they used in Unit 1 to make a collaborative and annotated document of tips, techniques, and key-terms.

##### Week 7: Contextual Reading

Read: Chapter 5 “Shakespeare” – Theodore L. Steinberg | [Literature, the Humanities, and Humanity - Milne Open Textbooks](https://milneopen.com)

Read: Chapter 6 “All the World’s a Stage” – Tanya Long Bennett | [Writing and Literature: Composition as Inquiry, Learning, Thinking, and Communication by Tanya Long Bennett \(usg.edu\)](https://usg.edu)

Watch: [The importance of setting in a story | TED-Ed](https://ted-ed.com)

Stitching: Group Research Proposal: As groups, students generate an area of focus for collaborative research based on the provided materials.

##### Week 8: Generating and Developing Inquiry

Read: Chapter 4 “Explanations and Significance: Developing Your Analysis” – Randall Fallows [Exploring Perspectives: A Concise Guide to Analysis \(saylordotorg.github.io\)](https://saylordotorg.github.io)

Read: Chapter “Composing” – Robin Jeffrey | [About Writing: A Guide – Simple Book Production \(pressbooks.pub\)](#)

Watch: [Elif Shafak: The politics of fiction | TED Talk](#)

Stitching: Project Proposal Components: In highlighting one idea from the provided materials, each student explains their contributions to the group research work. Groups will provide each other feedback.

#### Week 9: Evaluating Others’ Ideas and Your Own

Read: Chapter 2 “Rhetorical Analysis” – Elizabeth Browning | [Let's Get Writing! – Simple Book Publishing \(pressbooks.com\)](#)

Read: Chapter 5 “The Analytical Essay: Expressing Your Points of View” – Randall Fallows [Exploring Perspectives: A Concise Guide to Analysis \(saylordotorg.github.io\)](#)

Read: Chapter III “The Essay Equation” – Dr. Jennie A. Harrop | [The Simple Math of Writing Well – Simple Book Production \(pressbooks.com\)](#)

Watch: Peruse the *why you should read* videos on *TED: Ideas Worth Spreading*.

Stitching: Group Powerpoint Close Readings: Each member contributes a slide to group presentations that closely examine important passages in their selected text. Groups will provide each other feedback.

#### Week 10: Clarity and Conciseness

Read: Chapter “Academic Writing” – Robin Jeffrey | [About Writing: A Guide – Simple Book Production \(pressbooks.pub\)](#)

Read: Chapter 3 “Argument” – Kirsten DeVries | [Let's Get Writing! – Simple Book Publishing \(pressbooks.com\)](#)

Read: Chapter IV “The Process of Writing Well” – Dr. Jennie A. Harrop | [The Simple Math of Writing Well – Simple Book Production \(pressbooks.com\)](#)

Watch: [The 5 types of text structure | TED-Ed](#)

Stitching: Individual Powerpoint Close Readings: Each member creates a visual reverse outline of their Unit 2 papers in the style of a *why you should read*.

### Unit 3: Researching and Writing Purposefully

#### Week 11: Alternative Conversations

Read: Chapter 7 “Creative Nonfiction, The Fourth Genre” – Tanya Long Bennett | [Writing and Literature: Composition as Inquiry, Learning, Thinking, and Communication by Tanya Long Bennett \(usg.edu\)](#)

Read: Chapter 4 “Argument” – Kathy Boylan | [Let's Get Writing! – Simple Book Publishing \(pressbooks.com\)](#)

Watch: [Sakinah Hofler: How to use creative writing to bear witness | TED Talk](#)

Watch: [Andrew Fitzgerald: Adventures in Twitter fiction | TED Talk](#)

Stitching: Individual Project Proposals: After reviewing the provided materials, students explain and contextualize their individual research motive and areas of inquiry using a relevant and communicative a social media platform.

#### Week 12: The Replicable Research Process

Read: Chapter “Researching” – Robin Jeffrey | [About Writing: A Guide – Simple Book Production \(pressbooks.pub\)](#)

Read: Chapter 9 “The Research Paper” – Tanya Long Bennett | [Writing and Literature: Composition as Inquiry, Learning, Thinking, and Communication by Tanya Long Bennett \(usg.edu\)](#)

Read: Chapter V “Research” – Dr. Jennie A. Harrop | [The Simple Math of Writing Well – Simple Book Production \(pressbooks.com\)](#)

Stitching: Researching Collaboration: Students review the provided materials and combine with their practical experiences of techniques and procedures from Unit 2 to make a collaborative and annotated document of tips, techniques, and key-terms—any media format can be used for this composition.

### Week 13: Assessing and Attributing Sources

Read: Chapter 6 “Finding and Using Outside Sources” – Katelyn Burton | [Let's Get Writing! – Simple Book Publishing \(pressbooks.com\)](#)

Read: Chapter 7 “How and Why to Cite” – Katelyn Burton | [Let's Get Writing! – Simple Book Publishing \(pressbooks.com\)](#)

Watch: [How art gives shape to cultural change - Thelma Golden | TED-Ed](#)

Stitching: Annotation Advice: Students review the provided materials and compose advice for peers about how to evaluate sources for their Annotated Bibliographies; advice on summary, assessment, and reflection will explain strategies on where and how to include synthesis and application of ideas.

### Week 14: Engaging and Evaluating Ideas

Read: Chapter 4 “The Writing Process” – Kathy Boylan | [Let's Get Writing! – Simple Book Publishing \(pressbooks.com\)](#)

Read: Chapter 5 “Rhetorical Modes” – Jenifer Kurtz | [Let's Get Writing! – Simple Book Publishing \(pressbooks.com\)](#)

Read: Chapter “Revising” – Robin Jeffrey | [About Writing: A Guide – Simple Book Production \(pressbooks.pub\)](#)

Watch: [Is there a difference between art and craft? - Laura Morelli | TED-Ed](#)

Stitching: Individual Powerpoint Close Readings: Each member creates a visual reverse outline of their Unit 3 research papers, curated by their groups under an idea from the provided materials.

### Week 15: Formatting and Final Outcomes

Read: Chapter VI Academic Formatting – Dr. Jennie A. Harrop | [The Simple Math of Writing Well – Simple Book Production \(pressbooks.com\)](#)

Read: Chapter “MLA/APA/CMS” – Robin Jeffrey | [About Writing: A Guide – Simple Book Production \(pressbooks.pub\)](#)

Watch: [What we learned from 5 million books - Erez Lieberman Aiden | TED-Ed](#)

Stitching: Group Panel Presentations: Each student contributes a slide to a group presentation about the outcomes of their research projects. Topics will be grouped by an idea from the provided readings and revisit students’ Week 1 ideas about writing motives/goals and their expectations from the course.

### Additional Policies\*

\*Updated Policies and Resources belong here, including but not limited to: due dates, submissions and absences; how to contact the instructor; technology platforms; academic integrity, ethical attribution, and citation formatting; CUNY services and resources (Library, Writing Center, Student Wellness, Special Accommodations, etc.).