

Cerro Coso College
Course Outline of Record Report
10/11/2021

ENGLC111 : Introduction to Types of Literature

General Information

Author:	-
Course Code (CB01) :	ENGLC111
Course Title (CB02) :	Introduction to Types of Literature
Department:	English
Proposal Start:	Fall 2013
TOP Code (CB03) :	(1503.00) Comparative Literature
SAM Code (CB09) :	Non-occupational
Distance Education Approved:	Yes
Course Control Number (CB00) :	CCC000175526
Curriculum Committee Approval Date:	10/04/2013
Board of Trustees Approval Date:	11/14/2013
External Review Approval Date:	02/25/2014
Course Description:	This course introduces students to the analysis and interpretation of imaginative literature, develops their comprehension of structure, theme, and artistic purpose in works of poetry, drama, and fiction, and promotes appreciation and critical understanding of the cultural, historical, and aesthetic qualities of literature.
Submission Type:	New Course
Author:	No value

Faculty Minimum Qualifications

Master Discipline Preferred:	<ul style="list-style-type: none">English
Alternate Master Discipline Preferred:	<ul style="list-style-type: none">English
Bachelors or Associates Discipline Preferred:	No value
Additional Bachelors or Associates Discipline Preferred:	No value

Course Development Options

Basic Skills Status (CB08) Course is not a basic skills course.	Course Special Class Status (CB13) Course is not a special class.	Grade Options <ul style="list-style-type: none">Letter Grade MethodsPass/No Pass
<input type="checkbox"/> Allow Students to Gain Credit by Exam/Challenge	Allowed Number of Retakes 0	Course Prior To College Level (CB21) Not applicable.

Rationale For Credit By Exam/Challenge

No value

Retake Policy Description

Type:|Non-Repeatable Credit

 Allow Students To Audit Course**Course Support Course Status (CB26)**

No value

Associated Programs Course is part of a program (CB24)**Associated Program****Award Type****Active**

CC Liberal Arts: Arts & Humanities

A.A. Degree Major

Summer 2018 to Fall 2020

CSU General Education (CSU GE Breadth) (In Development)

Certificate of Achievement

Fall 2021

Intersegmental General Education Transfer Curriculum Certificate of Achievement (In Development)

Certificate of Achievement

Fall 2021

CSU General Education (CSU GE Breadth)

Certificate of Achievement

Fall 2020

Intersegmental General Education Transfer Curriculum Certificate of Achievement

Certificate of Achievement

Fall 2020

Liberal Arts: Arts & Humanities Associate in Arts Degree

A.A. Degree Major

Fall 2020

Liberal Arts: Arts & Humanities Associate in Arts Degree (In Development)

A.A. Degree Major

Spring 2022

Transferability & Gen. Ed. Options**Course General Education Status (CB25)**

No value

Transferability

Transferable to both UC and CSU

Transferability Status

Approved

Cerro Coso General Education Requirements

Area 3.3

CategoriesHumanities
Literature**Status**

Approved

Approval Date

No value

Comparable Course

ENGL 120

CSU General Education Certification

Area C.2

CategoriesArts & Humanities
Humanities**Status**

Approved

Approval Date

No value

Comparable Course

ENGL 120

Intersegmental General Education Transfer Curriculum

Area 3.B

CategoriesArts & Humanities
Humanities**Status**

Approved

Approval Date

No value

Comparable Course

No Comparable Course defined.

Units and Hours:**Summary****Minimum Credit Units (CB07)**

3

Maximum Credit Units (CB06)

3

Total Course In-Class (Contact) Hours

54

Total Course Out-of-Class Hours

108

Total Student Learning Hours

162

Faculty Load

0

Credit / Non-Credit Options**Course Credit Status (CB04)**

Credit - Degree Applicable

Course Non Credit Category (CB22)

Credit Course.

Non-Credit Characteristic

No Value

Course Classification Status (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

 Cooperative Work Experience Education Status (CB10) Variable Credit Course**Weekly Student Hours****In Class**

Lecture Hours

3

Laboratory Hours

0

Out of Class

6

0

Course Student Hours**Course Duration (Weeks)**

18

Hours per unit divisor

0

Course In-Class (Contact) Hours

Activity Hours	0	0	Lecture	0
			Laboratory	0
			Activity	0
			Total	54
			Course Out-of-Class Hours	
			Lecture	0
			Laboratory	0
			Activity	0
			Total	108

Time Commitment Notes for Students

No value

Faculty Load

Extra Duties: 0

Faculty Load: 0

Units and Hours: - Weekly Specialty Hours

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

Pre-requisites, Co-requisites, Anti-requisites and Advisories

Prerequisite

ENGLC070 - Introductory Composition

In English C111, students are expected to analyze college-level reading material, write clearly structured text-based essays which require finding, evaluating, organizing, and effectively integrating college-level source material, and employ MLA formatting and documentation, all skills taught in English C070 Introductory Composition.

Entrance Skills

Entrance Skills	Description
No value	No value

Limitations on Enrollment

Limitations on Enrollment

Description

No value

No value

Specifications

Methods of Instruction

Methods of Instruction

Written work

Rationale

No value

Methods of Instruction

Lecture

Rationale

No value

Methods of Instruction

Library

Rationale

No value

Methods of Instruction

Outside reading

Rationale

No value

Methods of Instruction

Peer analysis, critique & feedback

Rationale

No value

Methods of Instruction

In-class writing

Rationale

No value

Methods of Instruction

Guest Lecturers

Rationale

No value

Methods of Instruction

Group Work

Rationale

No value

Methods of Instruction

Discussion

Rationale

No value

Assignments

FORMAL ESSAY: One 1500 word formal interpretive essay demonstrating the student's ability to write an MLA Style essay and to use the conventions of academic literary discourse.

SAMPLE ESSAY ASSIGNMENT: Write a 1500 page interpretive analysis of Kent Haruf's Plainsong in which you identify an intriguing pattern or problem within the text, ask a bold interpretive question about that pattern or problem, and answer that question with a clear thesis statement and supporting evidence (quotes and paraphrases) from the novel. Using an analytical tool from another discipline area is encouraged. (For instance, you might look at the novel in light of Erik Erikson's eight stages of cognitive development.) The successful essay will interpret the work of literature by decoding, clarifying, querying, conjecturing, and drawing inferences and reasoned conclusions. Multiple academic sources and MLA Style documentation/formatting are required.

WEEKLY REFLECTIONS: Journal or short essay assignments in which students respond substantively to the short stories, poems, and plays of the course.

SAMPLE WEEKLY REFLECTION ON CONFLICT IN A NOVEL: Discussing conflict is a great way to begin probing the depths of a story. First, carefully review the importance of "conflict" to the fiction elements of plot and character. Then, in a multi-paragraph post, explain one key conflict for each of the following main characters in Plainsong: Guthrie, Victoria Roubideaux, Ike and Bobby (can discuss together), McPherons (can discuss together), Ella. Explain the conflict thoroughly, using examples from the text to support your points.

SAMPLE WEEKLY REFLECTION ON THEME IN A SHORT STORY: Read the prescribed short stories, and then study the resource, "Theme versus Subject." Once you have studied the resource, write both a statement of subject and a statement of theme for one of the short stories. Be sure to make use of the word "that" as prescribed by Landow. Once you have written your statements, justify them, explaining how you came to them and offering support directly from the short story.

SAMPLE WEEKLY REFLECTION ON POETIC ELEMENTS IN A POEM: Choose the one poem from this week which intrigues you. Read it several times, and then write a response to it in which you explore the poem's possible meanings. Suggest possible ways of reading the poem. Come to a new understanding of this poem through your writing. As you respond, you might consider one or more of the following: 1). Is there any ambiguity in the poem? Consider the multiple ways you might read these 26.

ambiguities. 2). Is there a dominant metaphor or motif? What is it, and how does the metaphor help us to better understand the subject? 3). Do you feel that this is a poem with a message? If so, what is the message? 4). Who is the speaker of the poem? (Don't assume it is the poet.) Describe the speaker as deeply and as thoroughly as you can. Hypothesize about age, class, sex, values, fears, etc.

SAMPLE WEEKLY REFLECTION ON A PLAY: In the traditional tragedy, a great but flawed individual is brought down by circumstance. In the end, realization and catharsis happen, though too late to stop the tragedy. In Medea, is Jason the tragic figure of this play? If so, what lesson does Jason have an opportunity to learn through this event? Do you feel he has, or will, understand this lesson? Alternatively, is Medea the tragic figure? If so, what lesson does she have an opportunity to learn through this event? Do you feel she has, or will, understand this lesson?

Methods of Evaluation

Rationale

Tests

F). Exams and quizzes testing the student's comprehension of course material.

Other

D). In-class and homework exercises that facilitate critical thought, reinforce understanding of key elements of major genres, and encourage the use of common literary terms.

Participation

C). Weekly participation in class discussion. Are students showing up prepared each week? Are they contributing substantively to the academic conversation?

Other

B). Short essay responses or journal assignments throughout the semester. Every type of literature addressed in the course should be covered in these assignments. Prompts should lead students to

reflect, hypothesize, connect, and analyze works of literature.

Other
A). A formal literary analysis essay. This essay should exhibit a student's understanding of the key elements of the type of literature being addressed, apply common literary terms, demonstrate appropriate academic discourse and conventions of literary analysis, include academic quality source material, and use correct MLA formatting and documentation.

Equipment

No Value

Textbooks

Author	Title	Publisher	Date	ISBN
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	Kennedy, X. J. and Gioia, D . (2012) Literature: An Introduction to Fiction, Poetry, Drama, and Writing, 12th, Longman			
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	Meyer, M. (2013) The Bedford Introduction to Literature, 10th, Bedford/St. Martin's			
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	Mays, K. J. (2013) The Norton Introduction to Literature, 11th, W.W. Norton			
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Other Instructional Materials

No Value

Materials Fee

No

Learning Outcomes and Objectives

Course Objectives

No value

CSLOs

Read actively and critically a variety of literary texts.

Expected SLO Performance: 70.0

Social Science
IGETC PLOs

Evaluate the significance of artistic and cultural constructions.

Identify key elements of major genres in order to analyze and interpret texts.

Expected SLO Performance: 70.0

English
Liberal Arts: Arts & Humanities
AA Degree

Describe how people throughout the ages and in different cultures have responded to themselves and the world around them in artistic and cultural creation.

Define common literary terms and apply them to the analysis of specific texts.

Expected SLO Performance: 70.0

Compose formal written analyses of texts that demonstrate appropriate academic discourse and the conventions of literary analysis.

Expected SLO Performance: 70.0

English
Liberal Arts: Arts & Humanities AA Degree

Evaluate, create, or perform artistic and cultural constructions.

Research appropriate primary and secondary sources and apply documentation skills without plagiarism.

Expected SLO Performance: 70.0

Outline

Course Outline

- I. Composition of literary analysis
- A. Exploring through critical reading:
 1. Making predictions
 2. Close reading
 3. Describing audience
 4. Focusing on content and form separately
 5. Tracing patterns within the text and noting apparent contradictions
 6. Identifying important words, images, or scenes
 7. Identifying shifts in meaning
 8. Raising questions about the text
 9. Considering the cultural, historical, and aesthetic relevance of a literary work
- B. Planning an interpretative essay:
 10. Selecting the text
 11. Identifying audience
 12. Identifying the main issue, claim, and evidence
 13. Identifying particular challenges
 14. Determining effective organization strategies
 15. Identifying common literary terms needed to study the literary type or genre
- C. Composing:
 16. Title
 17. Style
 18. Introduction
 19. Development
 20. Emphasis
 21. Conclusion
- D. Revising:
 22. Logic
 23. Organization
 24. Clarity
 25. Emphasis
 26. Style
 27. Grammar
- I. Fiction
 - A. Key elements of fiction:
 1. Plot and structure
 2. Point of view

3. Character
4. Setting
5. Imagery
6. Theme
7. Style
8. Dialog
9. Symbolism
10. Tone
11. Irony

B. Differences between forms:

1. Novel
2. Novella
3. Short story
4. Short short

C. Critical approaches to fiction and writing about fiction

I. Poetry

A. Key elements of poetry:

1. Speaker and tone
2. Diction and syntax
3. Denotation and connotation
4. Imagery
5. Figurative language
6. Sound
7. Rhythm and meter
8. Theme

B. Important poetic forms:

1. Villanelle
2. Sonnet
3. Elegy
4. Haiku
5. Prose poem

C. Critical approaches to poetry and writing about poetry

I. Drama

A. Key elements of drama:

1. Characteristics of fiction
2. Characteristics of poetry when relevant

B. Study of the script versus the staged production of a play

C. Critical approaches to drama and writing about drama

I. Research

A. The difference between primary and secondary sources

B. Finding and evaluating sources

C. Investigating the cultural, historical, and aesthetic relevance of a literary work

D. Balancing and documenting summary, paraphrase, and direct quotes

E. MLA Style

1. Formatting
2. Parenthetical citations
3. Works Cited

Delivery Methods and Distance Education

Delivery Method: Please list all that apply -Face to face -Online (purely online no face-to-face contact) -Online with some required face-to-face meetings ("Hybrid") -Online course with on ground testing -iTV – Interactive video = Face to face course with significant required activities in a distance modality -Other

Face 2 Face

Online (purely online no face-to-face contact)

Hybrid
Interactive

Rigor Statement: Assignments and evaluations should be of the same rigor as those used in the on-ground course. If they are not the same as those noted in the COR on the Methods of Evaluation and out-of-class assignments pages, indicate what the differences are and why they are being used. For instance, if labs, field trips, or site visits are required in the face to face section of this course, how will these requirements be met with the same rigor in the Distance Education section?

No Value

Effective Student-Instructor Contact: Good practice requires both asynchronous and synchronous contact for effective contact. List the methods expected of all instructors teaching the course. -Learning Management System -Discussion Forums -Moodle Message -Other Contact -Chat/Instant Messaging -E-mail -Face-to-face meeting(s) -Newsgroup/Discussion Board -Proctored Exam -Telephone -iTV -Interactive Video -Other (specify)

discussion forums
learning management system message
chat
email

Software and Equipment: What additional software or hardware, if any, is required for this course purely because of its delivery mode? How is technical support to be provided?

No Value

Accessibility: Section 508 of the Rehabilitation Act requires access to the Federal government's electronic and information technology. The law covers all types of electronic and information technology in the Federal sector and is not limited to assistive technologies used by people with disabilities. It applies to all Federal agencies when they develop, procure, maintain, or use such technology. Federal agencies must ensure that this technology is accessible to employees and the public to the extent it does not pose an "undue burden". I am using -iTV—Interactive Video only -Learning management system -Publisher course with learning management system interface.

itv
learning management system
publisher

Class Size: Good practice is that section size should be no greater in distance ed modes than in regular face-to-face versions of the course. Will the recommended section size be lower than in on-ground sections? If so, explain why.

No Value