

Cerro Coso College

Course Outline of Record Report

05/07/2020

ENGLC211 : Survey of Literary Genres

General Information

Author (s):	<ul style="list-style-type: none"> • Gary Enns • Vasquez, Laura • Swiridoff, Christine
Course Code (CB01) (CB01) :	ENGLC211
Course Title (CB02) (CB02) :	Survey of Literary Genres
Department:	English
Proposal Start:	Fall 2020
TOP Code (CB03) :	(1503.00) Comparative Literature
SAM Code (CB09) (CB09) :	Non-occupational
Distance Education Approved:	Yes
Course Control Number (CB00) (CB00) :	CCC000175526
Curriculum Committee Approval Date:	11/22/2019
Board of Trustees Approval Date:	03/12/2020
External Review Approval Date:	03/12/2020
Course Description:	This course introduces representative works from major genres, develops students' close reading and analytical writing skills, and promotes appreciation and critical understanding of the cultural, historical, and aesthetic qualities of literature.
Submission Type:	Mandatory Revision
	This course is being revised for its cyclical review. Content such as description and SLO's are being updated to maintain alignment with its C-ID equivalent. Changed name to reduce word clutter. This course was last assessed on 1/17/12; there were no impacts from the assessment.

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:	No value

Course Formerly Known As

Course Formerly Known As
Introduction to Types of Literature

Course Development Options		
Basic Skills Status (CB08) (CB08) Course is not a basic skills course. <input type="checkbox"/> Allow Students to Gain Credit by Exam/Challenge	Course Special Class Status (CB13) (CB13) Course is not a special class. Allowed Number of Retakes 0	Grade Options <ul style="list-style-type: none"> • Pass/No Pass • Letter Grade methods
Rationale For Credit By Exam/Challenge No value	Retake Policy Description Type: Non-Repeatable Credit	Course Prior to College Level (CB21) Not applicable. <input checked="" type="checkbox"/> Allow Students To Audit Course

Associated Programs	
<input checked="" type="checkbox"/> Course is part of a program (CB24)	
Associated Program	Award Type
CC Liberal Arts: Arts & Humanities	A.A. Degree Major
CSU General Education (CSU GE Breadth)	CSU General Education (CSU GE Breadth)
Intersegmental General Education Transfer Curriculum Certificate of Achievement	Intersegmental General Education Transfer Curriculum Certificate of Achievement
Liberal Arts: Arts & Humanities Associate in Arts Degree	Liberal Arts: Arts & Humanities Associate in Arts Degree

Transferability & Gen. Ed. Options			
Transferability		Transferability Status	
Transferable to both UC and CSU		Approved	
Cerro Coso General Education Requirements	Categories	Transferability Status	Comparable Course
Area 3.3	Humanities Literature	Approved	ENGL 120

CSU General Education Certification	Categories	Transferability Status	Comparable Course
Area C.2	Arts & Humanities Humanities	Approved	ENGL 120

Intersegmental General Education Transfer Curriculum	Categories	Transferability Status	Comparable Course
Area 3.B	Arts & Humanities Humanities	Approved	No Comparable Course defined.

C-ID	Categories	Transferability Status	Comparable Course
English	C-ID discipline	Pending	ENGL 120

Units and Hours

Summary

Minimum Credit Units (CB07) (CB07)	3	Total Course In-Class (Contact) Hours	54	Total Student Learning Hours	162
Maximum Credit Units (CB06) (CB06)	3	Total Course Out-of-Class Hours	108	Faculty Load	-

Credit / Non-Credit Options

Course Credit Status (CB04) (CB04)	Course Non Credit Category (CB22) (CB22)	Non-Credit Characteristics
Credit - Degree Applicable	Credit Course.	No value

Course Classification Code (CB11) (CB11)	Funding Agency Category (CB23) (CB23)	<input type="checkbox"/> Cooperative Work Experience Education Status (CB10) (CB10)
Credit Course.	Not Applicable.	
<input type="checkbox"/> Variable Credit Course		

Weekly Student Hours			Course Student Hours	
	In Class	Out of Class	Course Duration (Weeks)	
Lecture Hours	3	6	18	Hours per unit divisor 54
Lab Hours	-	-		Course In-Class (Contact) Hours
Activity Hours	-	-		Lecture 54
				Lab -
				Activity -
				Total 54

Course Out-Of-Class Hours	
Lecture	108
Lab	-
Activity	-
Total	108

Time Commitment Notes for Students
 No value

Faculty Load
 Extra Duty: - Faculty Load: -

Units and Hours - Weekly Specialty Hours

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

Requisites

Prerequisite
 ENGLC101 - Freshman Composition

In English 211, students are expected to employ the following academic skills, all of which are taught in English 101: Freshman Composition:

- Read, analyze, and evaluate a variety of university-level texts for content, context, and rhetorical merit with consideration of tone, audience, and purpose.
- Apply a variety of rhetorical strategies in writing unified, well-organized academic essays with arguable theses and persuasive support, using complex ideas presented in university-level sources.
- Integrate the ideas of others through paraphrasing, summarizing, and quoting without plagiarism.
- Find, evaluate, analyze, interpret, and see the relations among primary and secondary sources, incorporating them into written essays using accurate MLA documentation and formatting.
- Proofread and edit essays for presentation so they exhibit no disruptive errors in English grammar, usage, or punctuation.

Entrance Skills

Skill	Content Review
No value	No value

Limitations on Enrollment	
Limitation	Provide Rationale
No value	No value

Specifications	
Methods of Instruction	Methods of Instruction Rationale
Written work	<p>Students write one or more formal essays exploring specific works of literature.</p> <p>Example: Explicate a poem using the academic terminology of the field, such as speaker and tone, diction and syntax, denotation and connotation, imagery, figurative language, sound, rhythm and meter, and theme.</p> <p>Example: Analyze a short story's use of dialog, description, and action to build character.</p> <p>Example: Write a critique of a scholarly essay focusing on one of the works of literature addressed in the course.</p>
Lecture	<p>Class time devoted to lessons on the various forms of literature, including poetry, fiction, creative non-fiction, and plays.</p> <p>Examples: elements of poetry, fiction, creative non-fiction, and dramatic works; exploration of style and thematic elements of various authors and poets; study of various schools of writing and poetry, such as Realist, Naturalism, Romanticism, Symbolism, Minimalism.</p>
Library	<p>Researching various authors, their lives, and their works, or researching various schools of writing.</p> <p>Example: Choose one of the poets or fiction writers addressed this semester, and read four or more works by him or her. Find a common thread--whether theme, form, tone, or style--and prepare a report of your findings for the class.</p> <p>Example: Write précis of three scholarly essays focused on one of the literary works addressed in this class. Prepare an introduction to your research, and then share with the class.</p>
Outside reading	<p>Reading of literary works makes up the core of the class. Works will include short pieces of fiction such as short stories, flash fiction, and novellas, and possibly a novel; poetry by a variety of poets and in a variety of styles, creative non-fiction, and dramatic works.</p> <p>Examples: Fiction of Hemingway, O'Connor, Faulkner, Munro; poetry of Frost, Bishop, Williams, Dove; plays of Miller, Pomerance, Shakespeare, Chekhov; creative non-fiction of Didion, Orwell, Woolf, Wright.</p>
Peer analysis, critique & feedback	<p>Peer review workshops for formal essays.</p> <p>Example: Bring a complete draft of your essay, typed, with a beginning, clear thesis, several body paragraphs, a conclusion, and the required amount of integrated resources. Break into small groups, exchange papers, and review based on the peer review questions. Strive for thorough answers, providing constructive feedback to help your peer make the paper as strong as possible.</p>
In-class writing	<p>In-class reader response for pre-reading preparation and post-reading reflection.</p> <p>Example: Before reading Flannery O'Connor's "A Good Man is Hard to Find," consider the word, <i>good</i>. What, to you, does it mean to be a <i>good person</i>? On the flipside, what does it mean to be a <i>bad person</i>?</p> <p>Example: Before reading Raymond Carver's "Fever," consider the stages of grief. What are they? Are they the same for everyone? How long do they typically last?</p>

Discussion

Prompts promoting class discussions about works of literature and upcoming projects.

Example: The Grandmother of O'Connor's "A Good Man is Hard to Find": The grandmother is the central character of the story who stands to gain or lose the most. What is her greatest character flaw (or set of flaws)? Does she seem to wake up to her flaws in the end? If so, what leads her to this moment of Grace?

Example: Regarding Bernard Pomerance's play *The Elephant Man*, usually, the central character of a fictional work or play is the one who stands the most to gain or lose, or who has the most to learn (or fail to learn), or who is confronted with a moral choice. Based on this literary character concept, whose story is this: Treves' or Merrick's? Regardless of your answer, justify your your assertion with plenty of specifics and reasons from the text.

Example: In your journal, you were asked to identify an issue in Jayn Anne Phillips' "The Holy Animal," to state the issue as an interpretive question, and then to hypothesize about a possible answer using qualifying words. How did it go? In discussion, share your process, your issue, and any difficulties or questions you still have about this direction of yours. You might use openers such as "What I find interesting about this issue is," "I think this issue might make for an interesting paper because," or "What I still don't know or can't figure out is." Such open-ended statements may help you to further explore, and may help your peers to further elaborate and provide feedback for you.

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 1,500 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, plays, and creative non-fiction of the course.

Sample Weekly Reflection on 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), McPhersons (can discuss together), Ella. Explain the conflict thoroughly, using examples from the text to support your points.

Sample Weekly Reflection on 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 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 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?

QUIZZES AND TESTS: Questions focused on literary figures, works, genres, elements, and methods of study.

Sample Quiz: Matching quiz showing that students can differentiate between various forms of figurative language such as metaphor, simile, personification, metalepsis, and symbol

Sample Quiz: Identification quiz showing that students can identify forms of poetry such as sonnet, villanelle, blank verse, haiku, and free verse, and concrete poetry.

Methods of Evaluation	Methods of Evaluation Rationale
Tests	<p>Exams and quizzes testing the student's comprehension of course material.</p> <p>Example of Matching Question on Genre and Literary Elements: Descriptions of the following terms to be matched to terms: symbol, flat character, dialog, characterization, acts and scenes, themes, diction, metaphor, enjambment, connotation, climax, irony.</p> <p>Example of Timed Essay: Write an essay in which you recommend one of the following works as reading for high school students taking an English class. In your answer, employ the elements of critique, and make sure to provide sound reasons for your argument. [Instructor provides choices based on readings from the course.]</p> <p>Tests evaluated by automatic grading and/or by rubric.</p>
Homework	<p>Homework such as 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, facilitate critical thought, reinforce understanding of key elements of major genres, and encourage the use of common literary terms.</p> <p>Example: First, choose one of these topic lenses provided in class, and ponder its meaning and significance. Explain what you feel it means (look up key words in a dictionary to be sure you can define them). Then use this lens to analyze O'Connor's short story, "A Good Man is Hard to Find." For instance, if you have chosen boundaries, what boundaries are created and preserved in the story, and how? Ultimately, are these boundaries challenged? How? This question is challenging, as the lenses often seem to be gray areas which can be interpreted and applied in a variety of ways. This ambiguity is a good thing! Pondering and hypothesizing within these gray areas often lead to fresh insights.</p> <p>Homework evaluated using a rubric measuring completeness.</p>
Participation	<p>Weekly participation in class discussion and other class activities. Are students showing up prepared each week? Are they contributing substantively to the academic conversation?</p> <p>Example: For discussion, take a very close look at the sample student final draft on "The Solitary Reaper." Notice in particular how she develops her issue and claim, how she develops topical paragraphs, and how she keeps quotes short. Discuss these or any additional strengths of her essay here. Which of Abby's techniques might you incorporate into your own essay?</p> <p>Participation evaluated weekly using attendance or a rubric measuring completion.</p>
Research Paper	<p>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.</p> <p>Example: Choose two poems from one of the poetry clusters offered in class, and write an essay in which you explore these poems in the light of one of the many topic lenses listed. First read several poems within your chosen cluster in order to find two that seem to complement each other. Then consider the poems in the light of a topic lens. This topic lens will give your essay unity. For instance, if you choose two Emily Dickinson poems about death, you might look at them through the <i>boundaries</i> lens, exploring how and why Dickinson blurs the boundary line between life and death.</p> <p>Research paper assessed using a rubric.</p>
Distance Education Description: how outcomes are evaluated	<p>Outcomes for the various methods of evaluations above are assessed in the following ways:</p> <ol style="list-style-type: none"> 1. Tests and exams are assessed using tabulated scores, plus a rubric for any written components. 2. Homework is assessed using completion checking or a rubric 3. Participation is assessed weekly using a rubric focused on a set amount of substantive posts and responses to peers.

4. Research papers are assessed using a rubric.

Equipment

No Value

Textbooks

Author	Title	Publisher	Date	ISBN
Kennedy, X. J. and Dana Gioia	Literature: An Introduction to Fiction, Poetry, Drama, and Writing, 14th Ed.	Pearson	2019	978-0134668468
Meyer, Michael D. and Quentin Miller	The Compact Bedford Introduction to Literature, 12th Ed.	Macmillan	2020	978-1319105051
Mays, Kelly J.	The Norton Introduction to Literature, Portable 13th Ed.	Norton	2019	978-0393420463

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

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

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

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

2. evaluate the significance of artistic and cultural constructions. Assessment:

Liberal Arts: Arts & Humanities AA Degree

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

Expected SLO Performance: 70.0

Outline

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

1. Selecting the text
2. Identifying audience
3. Identifying the main issue, claim, and evidence
4. Identifying particular challenges
5. Determining effective organization strategies
6. Identifying common literary terms needed to study the literary type or genre

C. Composing

1. Title
2. Style
3. Introduction
4. Development
5. Emphasis
6. Conclusion

D. Revising

1. Logic
2. Organization
3. Clarity
4. Emphasis
5. Style
6. Grammar

II. 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

III. 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

IV. Drama

A. Key elements of drama

1. Focus
2. Tension
3. Mood
4. Space
5. Language
6. Symbol
7. Conflict
8. Climax
9. Element of fiction
10. Elements of poetry when relevant
11. Study of script versus staged production of play

B. Important dramatic forms

1. Tragedy
2. Comedy
3. Tragicomedy
4. Historic
5. Farce
6. One-Act

V. Research

A. Critical approaches to literature

1. Formalist criticism
2. Deconstructionist criticism
3. Historical criticism
4. Inter-textual criticism
5. Reader-response criticism
6. Mimetic criticism
7. Symbolic/Archetypal criticism
8. Psychological criticism
9. Marxist criticism
10. Feminist criticism

B. Sources

1. The difference between primary and secondary sources

2. Finding and evaluating sources
3. Investigating through sources the cultural, historical, and aesthetic relevance of a literary work
4. Balancing and documenting summary, paraphrase, and direct quotes

C. MLA Style

1. Formatting
2. Parenthetical citations
3. Works Cited

Delivery Methods

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 to face
- Online (purely online no face-to-face contact)
- Online with some required face-to-face meetings ("Hybrid")
- iTV – Interactive video = Face to face course with significant required activities in a distance modality

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? Describe the ways in which instructor-student contact and student-student contact will be facilitated in the distance ed environments.

Online: Regular and effective contact between instructor and student in the online environment is accomplished primarily through weekly discussions within the learning management system (LMS); students post to weekly prompts, and the instructor engages with students in the resulting discussion threads. Options for additional methods of contact are identical to the onsite course, including messaging via LMS, a college-adopted networking app (such as Pronto), email, live video conferencing, and/or telephone. Student-to-student contact is accomplished primarily through weekly discussions and possibly a college-adopted networking app. All paper assignments are identical to those in an onsite class, except that they are submitted within the LMS. Likewise, quizzes and exams are also delivered within the LMS. The instructor is responsible for providing substantive feedback on student work via online methods such as rubrics, comment spaces, private online discussion, video conferencing, or direct messaging.

Hybrid: All student-instructor and student-student contact in a hybrid course are identical to the online course but with the addition of some face-to-face meetings that the instructor may use to connect with students through in-class lecture, discussion, testing, feedback, and other in-class activities.

iTV: Regular and effective contact between instructor and student in an iTV course is identical to a traditional onsite course, excepting that some students are attending the iTV course remotely. Additional methods of contact are identical to onsite courses. Student-to-student contact is likewise the same, with remote students participating equally with each other and with students at the host location. All paper assignments and their assessments are identical to those in a regular onsite class but will be collected and assessed using a medium such as LMS assignments or Turnitin. Lectures and class discussions are conducted through iTV. The instructor is responsible for providing feedback either through iTV conferences, e-mail, LMS messaging, phone conferences, or office hours. The instructor must provide substantive critiques of all essays, as well as some assessment of iTV class participation.

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 -Message -Other Contact - Chat/Instant Messaging -E-mail -Face-to-face meeting(s) -Newsgroup/Discussion Board -Proctored Exam -Telephone -iTV - Interactive Video -Other

- Discussion Forums
- Message

- E-mail
- Newsgroup/Discussion Board

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?

Up-to-date web browser.

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—Interactive Video only
- Learning management system

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.

Section size is no greater in distance education modes than in face-to-face versions of the course.