

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

ENGLC222H : World Literature: 17th Century to Present - Honors

General Information

Author:	-
Course Code (CB01) :	ENGLC222H
Course Title (CB02) :	World Literature: 17th Century to Present - Honors
Department:	English
Proposal Start:	Fall 2013
TOP Code (CB03) :	(1504.00) Classics
SAM Code (CB09) :	Non-occupational
Distance Education Approved:	Yes
Course Control Number (CB00) :	CCC000561652
Curriculum Committee Approval Date:	11/14/2014
Board of Trustees Approval Date:	02/12/2015
External Review Approval Date:	04/14/2015
Course Description:	This course is a comparative study of selected works, in translation and in English, of literature from around the world, including Europe, the Middle East, Asia, and other areas, from the mid or late seventeenth century to the present. The honors course provides more content and requires greater intensity and depth of study than the non-honors course; the honors course also requires at least one extra research assignment.
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

History Associate in Arts Degree for Transfer
(AA-T)

A.A. Degree for Transfer

Spring 2020 to Spring 2020

CSU General Education (CSU GE Breadth)

Certificate of Achievement

Fall 2020

Intersegmental General Education Transfer
Curriculum Certificate of Achievement

Certificate of Achievement

Fall 2020

History Associate in Arts Degree for Transfer

A.A. Degree for Transfer

Spring 2020

Liberal Arts: Arts & Humanities Associate in
Arts Degree

A.A. Degree Major

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

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

Categories

Humanities
Literature

Status

Pending

Approval Date

No value

Comparable Course

ENGL 145

CSU General Education Certification

Area C.2

Categories

Arts & Humanities
Humanities

Status

Pending

Approval Date

No value

Comparable Course

ENGL 145

Intersegmental General Education Transfer Curriculum

Area 3.B

Categories

Arts & Humanities
Humanities

Status

Pending

Approval Date

No value

Comparable Course

No Comparable Course defined.

Units and Hours:

Summary

Minimum Credit Units (CB07)	4
Maximum Credit Units (CB06)	4
Total Course In-Class (Contact) Hours	72
Total Course Out-of-Class Hours	144
Total Student Learning Hours	216
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)

Funding Agency Category (CB23)

Credit Course.

Not Applicable.

Cooperative Work Experience Education Status (CB10)

Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	4	8
Laboratory Hours	0	0
Activity Hours	0	0

Course Student Hours

Course Duration (Weeks) 18

Hours per unit divisor 0

Course In-Class (Contact) Hours

Lecture 0

Laboratory 0

Activity 0

Total 72

Course Out-of-Class Hours

Lecture 0

Laboratory 0

Activity 0

Total 144

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 222H, 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 70: 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

Presentations (by students)

Rationale

No value

Methods of Instruction

Written work

Rationale

No value

Methods of Instruction

Outside reading

Rationale

No value

Methods of Instruction

Peer analysis, critique & feedback

Rationale

No value

Methods of Instruction

Lecture

Rationale	No value
Methods of Instruction	Library
Rationale	No value
Methods of Instruction	Instruction through examination or quizzing
Rationale	No value
Methods of Instruction	In-class writing
Rationale	No value
Methods of Instruction	Guest Lecturers
Rationale	No value
Methods of Instruction	Discussion
Rationale	No value
Methods of Instruction	Group Work
Rationale	No value
Assignments - A. reading assigned texts, like Flaubert's Madame Bovary. B. answering reading questions about all of the texts in the class, from Swift to Rushdie. C. reading essays from sources like Harold Bloom's anthologies on Charles Dickens' novels . D. doing research. E. planning, drafting, and revising papers. F. honors reading, research, and writing on a challenging topic, like a critical examination of Goethe and Schiller within the historical and philosophical context of eighteenth- and nineteenth-century Germany.	
Methods of Evaluation	Rationale
Other	expository and argumentative essays of 1250-1500 words demonstrating the student's ability to write clearly structured text-based essays which require 1. finding, evaluating, organizing, and effectively integrating college-level source material; 2. employing MLA format and citation apparatus correctly; and 3. analyzing college-level reading material for structure, purpose, audience, and relation of ideas to other texts. <ul style="list-style-type: none"> • Example: Discuss the role of philosophical optimism in Voltaire's Candide. Show how Voltaire contrasts harsh reality with the ideals of optimism to discredit all utopian philosophies as a viable outlook on life. • Example: In Flaubert's Madame Bovary, the curé and the pharmacist debate the value of religion repeatedly. Emma is twice tempted by the calls for a life of religious devotion. Religion, specifically Catholicism, figures largely in the novel but how is it shown to be an inadequate guide for living?
Tests	

quizzes and/or exams on critical thinking, knowledge of literary terms, reading comprehension, and interpretive/analytical skills.

• Example: Define Verfremdungseffekt, the alienation or distancing effect in Brecht's plays, and then examine its application in Mother Courage

Other reading responses, as in-class or take-home exercises.

Other Honors Project
Example: Construct a project reflecting intensified study beyond the scope of the non-honors class. Students will write a ten-page paper (2500 words) applying the close-reading and interpretation skills learned in the non-honors section to a critical examination of Goethe and Schiller within the historical and philosophical context of their times.

Equipment

No Value

Textbooks

Author	Title	Publisher	Date	ISBN
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	Puchner, M., et al. (2012) The Norton Anthology of World Literature (Shorter Third Edition) Vol. 2, 3rd, Norton			
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	Davis, Paul, et al. (2010) The Bedford Anthology of World Literature Vols. 4, 5, 6,, , 1st, Bedford: latest edition available of this authoritative text.			
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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 literature of the world from the seventeenth century through the twenty-first century, including diverse voices and cultures. Expected SLO Performance: 70.0

Identify key elements of literary genres in order to analyze and interpret texts. Expected SLO Performance: 70.0

Relate literary works to their historical, cultural, and aesthetic contexts.

Expected SLO Performance: 70.0

Social Science
PLOs for CSU GE COA Evaluate the significance of artistic and cultural constructions.

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.

Social Science
IGETC PLOs Evaluate the significance of artistic and cultural constructions.

Define, identify, and analyze literary and dramatic techniques in a variety of works.

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

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

Expected SLO Performance: 70.0

Construct a project reflecting intensified study beyond the scope of the non-honors class.

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 contradictions
6. Identifying important words; images; or scenes
7. Identifying shifts in meaning
8. Raising questions about the text

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 of the 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. Literary Elements

- A. Plot and structure
- B. Point of view
- C. Character
- D. Setting
- E. Imagery
- F. Theme
- G. Style
- H. Symbolism
- I. Dialogue
- J. Tone
- K. Irony

III. Genres; Contexts; and Works

A. Enlightenment&mdashNeoclassicism and Reason: Historical; Cultural; and Aesthetic Contexts

Examples:

1. Mary Wollstonecraft: *The Vindication of the Rights of Woman*
2. Molière: *The Misanthrope or Tartuffe*
3. La Fayette: *The Princess of Clèves*
4. Jean Racine: *Phaedra*
5. Evliya Celebi: *The Book of Travels*
6. Voltaire: *Candide; or Optimism*
7. Wu Cheng'en: *Journey to the West*
8. Selections of poetry; such as Matsuo Basho; Yosa Buson; Kobayashi Issa; Ihara Saikaku; Sor Juana Inés de la Cruz; Ramprasad Sen

B. Romanticism&mdashAge of Revolution: Historical; Cultural; and Aesthetic Contexts

Examples:

1. Johann Wolfgang von Goethe: *Faust*
2. Alexander Pushkin: *"The Queen of Spades"*
3. Nikolai Gogol: *"The Overcoat"*
4. Domingo Sarmiento: *Facundo; or, Civilization and Barbarism*
5. Herman Melville: *"Bartleby the Scrivener"*
6. Selections of poetry; such as William Wordsworth; Samuel Taylor Coleridge; John Keats; William Blake; Friedrich Hölderlin; Heinrich Heine; Charles Baudelaire; Alfred Tennyson; Walt Whitman; Emily Dickinson; Christina Rossetti; Stéphane Mallarmé; Paul Verlaine; Arthur Rimbaud; Rubén Darío; Rosalía de Castro; Nguyen Du; Ghalib

C. Realism and Naturalism: Historical; Cultural; and Aesthetic Contexts

Examples:

1. Fyodor Dostoevsky: *Notes from Underground or Crime and Punishment*
2. Gustave Flaubert: *Madame Bovary*
3. Leo Tolstoy: *Death of Ivan Illych*
4. Henrik Ibsen: *Hedda Gabler or A Doll's House*
5. Joaquim Maria Machado de Assis: *"The Rod of Justice"*
6. Anton Chekhov: *The Cherry Orchard*
7. Higuchi Ichiyo: *"The Thirteenth Night"* or *"Separate Ways"*

D. Modernism: Historical; Cultural; and Aesthetic Contexts

Examples:

1. Joseph Conrad: *Heart of Darkness*
2. Jun'ichiro Tanizaki: *"The Tattooer"*
3. Marcel Proust: *"Swann's Way. Overture"*
4. Thomas Mann: *"Death in Venice"*
5. James Joyce: *"The Dead"*
6. Franz Kafka: *The Metamorphosis*
7. Luigi Pirandello: *Six Characters in Search of an Author*
8. Yasunari Kawabata: *Snow Country or Thousand Cranes* or *"The Izu Dancer"*
9. Virginia Woolf: *A Room of One's Own* or *Mrs. Dalloway*
10. Lao She: *"An Old and Established Name"*
11. Ch'ae Man-Sik: *"My Innocent Uncle"*
12. Bertolt Brecht: *"The Good Woman of Setzuan"*
13. Jorge Luis Borges: *"The Garden of Forking Paths"*
14. Selections of poetry; such as William Butler Yeats; Constantine Cavafy; Rainer Maria Rilke; Wallace Stevens; T. S. Eliot; Anna Akhmatova; Mahmoud Darwish; Federico García Lorca; Pablo Neruda

E. Postwar; Postcolonial; and Contemporary: Historical; Cultural; and Aesthetic Contexts

Examples:

1. Gabriel García Márquez: *"A Very Old Man with Enormous Wings"* or *Death Constant Beyond Love*
2. Julio Cortázar: *"House Taken Over"*
3. Doris Lessing: *"The Old Chief Mshlanga"*

4. Albert Camus: The Guest
5. Samuel Becket: Endgame or Krapp's Last Tape
6. Naguib Mahfouz: "Zaabalawi"
7. Nguyen Huy Thiep: "The General Retires"
8. Isabel Allende: "And of Clay Are We Created"
9. Zhu Tianxin: "Man of La Mancha"
10. Mo Yan: "The Old Gun"
11. Chinua Achebe: Things Fall Apart
12. Salman Rushdie: Midnight's Children
13. Margerite Duras: "The Lover"
14. Selections of poetry; such as Léopold Sédar Senghor; Paul Celan; Carlos Fuentes; Aimé Césaire; Yehuda Amichai; Derek Walcott; Ngugi wa Thiong'o; Junot Díaz; Seamus Heaney

IV. Research and Documentation

- A. The difference between primary and secondary sources
- B. Finding and evaluating sources
- C. Balancing and documenting summary; paraphrase; and direct quotes
- D. MLA Style
 1. Formatting
 2. Parenthetical citations
 3. Works Cited page

V. Honors Project

- A. How to identify an appropriate upper-division-level research topic
- B. How to perform scholarship survey
- C. How to formulate an original thesis
- D. How to defend conclusions in an oral presentation or essay

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
Hybrid

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?

It is not the intention of the English Department for ENGL C222H to be offered online. However, a student in an online section of ENGL C222 could enroll in the honors section and attend its on-ground meetings. The rigor requirements of any online section of ENGL C222 are specified in detail in the course outline of record.

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)

email
face2face

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