

ENGL-C1002: INTRODUCTION TO LITERATURE

Effective Term

Fall 2026

CC Approval

10/03/2025

AS Approval

10/09/2025

BOT Approval

10/16/2025

COCI Approval

12/10/2025

SECTION A - Course Data Elements

CB04 Credit Status

Credit - Degree Applicable

Discipline

Minimum Qualifications	And/Or
English (Master's Degree)	

Subject Code

ENGL - English

Course Number

C1002

Department

English

Division

Language and Developmental Studies (LADS)

Full Course Title

Introduction to Literature

Short Title

Introduction to Literature

CB03 TOP Code

1501.00 - English

CB08 Basic Skills Status

NBS - Not Basic Skills

CB09 SAM Code

E - Non-Occupational

Rationale

CCN update.

SECTION B - Course Description

Catalog Course Description

In this course, students are introduced to works by diverse authors and major literary genres, developing close reading and analytical writing skills. Students also develop appreciation for and critical understanding of the cultural, historical, and aesthetic qualities of literature.

SECTION C - Conditions on Enrollment

Open Entry/Open Exit

No

Repeatability

Not Repeatable

Grading Options

Letter Grade or Pass/No Pass

Allow Audit

Yes

Requisites

Prerequisite(s)

Successful completion of college-level composition (ENGL-C1000/ENGL-C1000H/ENGL-C1000E/C-ID ENGL 100) or equivalent.

Requisite Justification

Requisite Description

Course in a Sequence

Subject

ENGL

Course

C1000

Level of Scrutiny

Content Review

Upon entering this course, students should be able to:

1. Read, comprehend, and analyze college-level texts of varying lengths, styles, and subjects. Be able to identify main and supporting ideas and underlying structure. Use strategies to infer ideas and respond in writing to them. Summarize and paraphrase texts.
2. Write clearly conceived and well-formulated essays of 750-1000 words which are carefully organized and presented and which are reasonably free from errors. Demonstrate a clear and thoughtful thesis as well as the ability to move from abstract statement to specific support.
3. Demonstrate an awareness of the writing process, specifically the ability to plan, draft, revise, and edit.
4. Possess the study and organizational skills necessary to complete reading assignments of up to 20 pages per class meeting and writing assignments of 1000-1500 words (4-6 pages) every two weeks.

SECTION D - Course Standards

Is this course variable unit?

No

Units

3.00000

Lecture Hours

54.00

Outside of Class Hours

108

Total Contact Hours

54

Total Student Hours

162

Distance Education Approval**Is this course offered through Distance Education?**

Yes

Online Delivery Methods

DE Modalities	Permanent or Emergency Only?
Entirely Online	Permanent
Hybrid	Permanent

SECTION E - Course Content**Student Learning Outcomes**

Upon satisfactory completion of the course, students will be able to:	
1.	Think, read, and write critically about a variety of literary genres.
2.	Write a unified, coherent, well supported, and grammatically correct document.
3.	Demonstrate through explication, interpretation, and analysis, knowledge of the elements and principles that make up works of imaginative literature.

Course Objectives

Upon satisfactory completion of the course, students will be able to:	
1.	Interpret and analyze a variety of diverse texts.
2.	Identify key elements of major literary genres (including poetry, drama, fiction) in order to analyze and interpret texts.
3.	Define common literary terms and apply them to the analysis of specific texts.
4.	Compose formal written analyses of texts by diverse authors that demonstrate appropriate academic discourse and the conventions of literary analysis.
5.	Integrate research, including primary and secondary sources, applying documentation skills responsibly and effectively.

Course Content

- A minimum of 3 literary genres, including poetry, drama, and short fiction from diverse authors representing a wide range of cultures, ethnicities, genders, sexual orientations, and socioeconomic backgrounds. Other genres may include but are not limited to the novel, creative nonfiction, and essays.
- Literary terminology, devices, and critical approaches.
- Active and critical reading strategies.
- Writing and thinking critically about literature, including literary analysis.
- Minimum 5,000 words of writing which may include a combination of drafts, written peer response, and other forms of writing.

Course Content Part II

Instructors may organize a class according to literary genre or subject themes. They will introduce significant works of literature across genres, particularly poetry, fiction and drama, and make students familiar with their salient features.

Instruction will also frame the texts' historical and cultural relevance and encourage students to locate and integrate secondary sources for interpreting literature.

Instruction will review the writing process from pre-writing through drafting, revision, and editing. Students will examine essay forms, notably explications and interpretative arguments, to be used as models for their own written analysis.

Reading skills will be assessed with informal writing responses, e.g., quizzes, journal entries, and short essays. Students will learn to identify literary structures and figures of speech and use them to build interpretive analyses. Formal student writing in response to readings through in-class and out-of-class essays will follow.

Coordination with campus Success Centers provides supplemental instruction in grammar and essay development for students and introduces them to campus support resources. Five hours of supplemental instruction are recommended.

Salient features of literature to be examined vary according to genre:

FICTION: Elements of short fiction to be examined include:

1. Plot, detailing the exposition, complication, crisis, falling action, resolution or denouement, as well as consideration of its ordering;
2. Character and methods of characterization (through names, appearance, authorial comments, dialogue, action), including Round and Flat characters;
3. Setting and its textual function as background, as antagonist, as means of creating appropriate atmosphere, as means of revealing character, as means of reinforcing theme;
4. Point of View and Narration, including omniscient, limited omniscient, first person, stream of consciousness, dramatic, objective, or unreliable
5. Theme, whether overt or implied, topical or universal, and its significance;
6. Symbol and Allegory, including types of symbols (traditional, original, private) and their uses (setting and symbol, plot and symbol, character and symbol);
7. Style and Tone, including a focus on diction and syntax as well as the uses of irony (verbal, of situation, dramatic irony).

DRAMA: Elements of drama to be examined include:

1. The primary elements of drama, e.g., character, plot, dialogue, action, staging, etc.;
2. Elements of dramatic form: exposition, complication, crisis, falling action and denouement;
3. Dialogue and action each as vehicles for motivating plot;
4. Setting, character (motivation), action, imagery (motif), diction (irony), language, structure, style, in each play;
5. Theatre design, dramatic conventions (e.g., use of the chorus, alienation effect) and audience role and response in each period;
6. The relationship between the written text and the performed work.

POETRY: Elements of poetry to be examined include:

1. Devices of sound, e.g., Rhyme - perfect and slant rhyme; Meter – iambic pentameter, accentual verse, syllabic verse, free verse, etc.; Alliteration and Assonance;
2. Symbols (e.g. personal, natural, and conventional), Allegory (religious and mythological), as well as text specific patterns of imagery;
3. Form, including discussions of Lyric vs. Narrative, and introductions to Ballads, Sonnets, Odes, Blank Verse, Enjambment and Open Forms;
4. Diction and word choice, i.e. connotation and denotation
5. Figurative language, including Imagery, Simile, Metaphor, Analogy, Personification;
6. Point of View in Poetry, in particular the First Person in dramatic monologues and lyrics, Third Person Lyrics, and the Speaker/ Persona as a convention.

Methods of Instruction

Methods of Instruction

Types	Examples of learning activities
Activity	In-class activities may involve hands-on practice of literary analysis.
Discussion	Students discuss and analyze the narrative point of view in "A Rose for Emily."
Individualized Instruction	Students may be directed to Success Centers for individualized support with specific, identified skill needs.
Lecture	Instructors present lectures introducing and explaining important literary terms.
Group Work	Students work in groups to review each other's essays and provide revision suggestions.
Journal	Students respond to and analyze readings in reading journals.

Online Adaptation

Types	Examples of learning activities
Activity	Students practice literary analysis through online annotation tools.
Discussion	Students discuss and analyze the narrative point of view in "A Rose for Emily" via a discussion board.
Individualized Instruction	Students may be directed to Success Centers for individualized support with specific, identified skill needs. Online appointments are available.
Lecture	Instructors present recorded lectures introducing and explaining important literary terms.
Group Work	Students work in groups to review each other's essays and provide revision suggestions via Canvas or another online platform.
Journal	Students respond to and analyze readings in reading journals.

Instructor-Initiated Online Contact Types

Announcements/Bulletin Boards
 Chat Rooms
 Discussion Boards
 E-mail Communication
 Telephone Conversations
 Video or Teleconferencing

Student-Initiated Online Contact Types

Chat Rooms
 Discussions
 Group Work

Course design is accessible

Yes

Methods of Evaluation**Methods of Evaluation**

Types	Examples of classroom assessments
Other	<p>Methods of evaluation used to observe or measure students' achievement of course outcomes are at the discretion of local faculty.</p> <p>Formal writing, including essays.</p> <p>Informal writing (examples include journals, discussions, annotations, reader responses, in-class writing, and responses to questions).</p> <p>Minimum 5,000 words of writing which may include a combination of drafts, written peer response, and other forms of writing.</p> <p>Other evaluation methods may include assignments such as quizzes, projects, presentations, and portfolios.</p>

Methods of Evaluation Part II

Types	Examples of classroom assessments
Other	<p>At least 70% of the overall course grade will be based on performance on academic essay assignments, which may include timed essay exams.</p> <p>The remainder of the grade may be assigned to such activities as reading responses, journal writing, group discussion, quizzes, or peer group activities.</p>

Assignments**Reading Assignments**

Students will be required to read literary texts and analyze, evaluate, and respond to their formal conventions and themes.

For example: Read William Shakespeare, "My Mistress' Eyes"; John Donne, "The Flea"; Andrew Marvell, "To His Coy Mistress"; John Keats, "La Belle Dame Sans Merci." Write a journal response that examines how each poem defines passion and desire in terms of the body. Discuss how each writer's definition reflects the period in which the poem was produced.

For example: Read Leslie Marmon Silko's short story "Yellow Woman." Identify the elements of Pueblo mythology fused within the narrator's story. Discuss what the mythology indicates in terms of values and social roles. Then, discuss how does this mythology informs the narrator's experience with the character of Silva; also discuss how does the narrator's experience illuminates and reconceives the tribal myth.

For example: Read August Wilson's play Fences and write in your journal what the fence represents to each of the main characters who live in the Maxson house: Troy, Rose, and Cory. How does the symbol of the fence change throughout the play? Imagine yourself in the audience watching this play; do you feel yourself witnessing events from inside or outside the fence? Why?

Writing Assignments

For example: Read the poems "The Youngest Daughter" by Cathy Song and "A Bedtime Story" by Mitsuye Yamada. Write an essay exploring how both depict parent-child relationships and comparing them in terms of the conflicting attitudes and expectations of parent and child. Consider how these conflicts are inflected by culture and generation as well as how do the speakers' respective positions of view influence the reading of the poems' devices.

For example: Read Tartuffe by Moliere and write an essay that discusses how Elmire, Dorine, or Marianne responds to authority. Identify the authority figure, the character's own role (wife, maid, daughter, etc.) in relation to that authority and how that role influences her response, and the purpose of her response.

For example: Read Tim O'Brien's "How to Tell a True War Story" and consider how it repeatedly challenges the definition of "truth," particularly in connection with the "war story." For this topic, research literary criticism of O'Brien's work and biographical information about his military service in Vietnam. Using this research, write an argumentative paper that analyzes how O'Brien draws the connection between representation (i.e., telling and writing) and truth.

Outside-of-Class Assignments

Students can be directed to Success Centers that support this course for supplemental instruction in primary Course Objectives as well as in identified, individual learning needs.

SECTION F - Textbooks and Instructional Materials**Material Type**

Textbook

Author

Kelly J. Mays

Title

The Norton Introduction to Literature

Edition/Version

15th

Publisher

W.W. Norton

Year

2024

Material Type

Textbook

Author

Michael Meyer

Title

The Bedford Introduction to Literature

Edition/Version

13th

Publisher

Cengage

Year

2024

Material Type

Textbook

Author

Kirzner and Mandell, eds.

Title

Literature: Reading, Reacting, Writing

Edition/Version

10th

Publisher

Cengage

Year

2024

Material Type

Textbook

Author

Gardner, Janet E.

Title

Reading and Writing about Literature

Edition/Version

4th

Publisher

Macmillan

Year

2016

Rationale

Classic/Legacy

Material Type

Textbook

Author

Barnet, Sylvan, et al.

Title

An Introduction to Literature

Edition/Version

16

Publisher

Longman

Year

2010

Rationale

Classic/Legacy

Material Type

Textbook

Author

Diyanni, Robert

Title

Literature, Approaches to Fiction, Poetry and Drama

Edition/Version

6th

Publisher

McGraw Hill

Year

2007

Rationale

Classic/Legacy

Material Type

Textbook

Author

Gardner, Janet E.

Title

Writing about Literature: A Portable Guide

Edition/Version

6th

Publisher

Bedfor St. Martin's

Year

2025

Material Type

Textbook

Author

Harmon, William and C. Hugh Holman

Title

A Hanbook to Literature

Edition/Version

12th

Publisher

Prentice Hall

Year

2010

Rationale

Classic/Legacy

SECTION G - Diversity, Equity and Inclusivity

How does your course and/or course outline of record reflect strategies for accommodating and engaging diverse student populations, advancing equitable outcomes, and fostering inclusion for all students?

Course readings come from diverse authors representing a wide range of cultures, ethnicities, genders, sexual orientations, and socioeconomic backgrounds. Students can be directed to the Writing Success Center for support.

Course Codes (Admin Only)

CB00 State ID

CCC000304375

CB10 Cooperative Work Experience Status

N - Is Not Part of a Cooperative Work Experience Education Program

CB11 Course Classification Status

Y - Credit Course

CB13 Special Class Status

N - The Course is Not an Approved Special Class

CB23 Funding Agency Category

Y - Not Applicable (Funding Not Used)

CB24 Program Course Status

Program Applicable

Allow Pass/No Pass

Yes

Only Pass/No Pass

No