



ENGL-C1002: INTRODUCTION TO LITERATURE

Also listed as: ENGL-C1002H

Effective Term

Fall 2026

BOT Approval Date

06/12/2025

Discipline

ENGL - English

Course Number

C1002

Course Title

Introduction to Literature

Short Title

Intro to Literature

Credit Status (CB 04)

D - Credit - Degree applicable

Units

Lecture Units

3.00

Total Units

3.00

Hours

Lecture Contact Hours

48-54

Out of Class Hours Lecture

96-108

Total Contact Hours

48 - 54

Total Out of Class Hours

96 - 108

Total Student Learning Hours

144 - 162

Distance Education

Yes

Distance Education

Distance Education Type

Both Fully Online and Hybrid Online

Does the DE also apply to the Honors section?

Yes



Honors component will meet synchronously (face-to-face or moderated through online technology such as Zoom)

Fully Online Delivery Requirements:

- a. Students must be notified via the college schedule of classes and the syllabus for the class if proctored tests are required for this course
- b. Any planned face-to-face meetings, such as an orientation or study session, must be optional
- c. The MSJC curriculum committee requires the use of accessible, asynchronous discussion as a component of every fully online course

Are you using publisher content?

No

Regular Substantive Interaction

Instructor-to-student, student-to-student, and student-to-content contact shall be distributed in a manner that will ensure regular substantive interaction (RSI) is maintained not only weekly but also for the duration of the course. Instructor interactions should be equivalent in time, quality and consistency to the engagement students would receive in a face-to-face course—for example, through announcements, discussion participation, personalized feedback, video messages, or other instructional communications. Instructors are expected to be responsive to student inquiries within a 24-72 hour time frame excluding holidays. RSI will be maintained through a variety of methods:

- Orientation - Students must be oriented to the online and face-to-face portions at the start of the course.
- Announcements - Announcements using the course management system must be posted at least weekly to keep students current on course events, due dates, materials, etc.
- Discussion Forums - Content-related discussion forums within the designated CMS will include appropriate instructor participation and will be initiated and maintained, with timely feedback provided. Instructors are required to monitor the discussions and related activities to provide guidance and direction. Open-ended discussion boards may be used to further learning and interaction.
- MSJC Communication – Instructor will use MSJC-administered communication tools (such as email or the designated CMS communication tools) to regularly communicate with and provide ease of access to students.
- Timely Feedback - Timely feedback on student work will be provided by the instructor, which may include comments and/or rubrics, within the Grades area of the designated CMS.
- Scheduled Meetings – Hybrid and synchronous courses will meet at regularly scheduled times. ADA Compliance - All course interactions and content must be designed with accessibility in mind and meet ADA requirements.

Honors / Non-honors

ENGL-C1002H

C-ID (Admin Only)

C-ID ENGL 120

CB 00

CCC000600758

Course Title

Introduction to Literature - Honors

Approved Cal-GETC Area

AREA-3B

Approved Second Cal-GETC Area

Approved Third Cal-GETC Area

C-ID (Admin Only)

C-ID ENGL 120

Catalog 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.



Requisites

Prerequisite(s)

Prerequisite(s) (must be taken before)

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

Codes

TOP Code (CB 03)

1501.00 - English

CIP Code

23.1401 - General Literature.

Repeatability Code

No

Grading Option

Letter grade OR P/NP

Minimum Qualifications

Minimum Qualifications	And/Or
English (Masters Required)	End

GE Information

Check GE Types Requested

AA/AS C - Humanities

Cal-GETC Areas

Approved Cal-GETC Area

AREA-3B

Learning Objectives

Learning Objectives

Learning Objective

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.
6. Assess the connection between literature and larger societal concerns with an acute and intersectional awareness of cultural differences with regard to race, ethnicity, class, gender identity, and sexual orientation.

Honors Objectives

1. Honors students will use critical thinking and analysis by recognizing that writers draw upon personal, cultural, and literary experiences to create their works and that readers' interpretations of a given work are affected by their experiences in these same areas.
2. Students will gain and apply advanced knowledge of literary genres, theories, and concepts through in-class activities, discussions, and additional reading.
3. Students will produce critical essays and research papers that demonstrate significant, original insights that draw on primary and secondary texts to support interpretive readings.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome
1. Students will appreciate the beauty and relevance of literary works.
2. Students will use evidence in support of an independent analysis.
3. Students will empathize with diverse points of view in a text.

Content

Course Lecture Content

Required Topics:

1. 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.
2. Literary terminology, devices, and critical approaches.
3. Active and critical reading strategies.
4. Writing and thinking critically about literature, including literary analysis.
5. Minimum 5,000 words of writing which may include a combination of drafts, written peer response, and other forms of writing.

CCN Expanded Lecture Content

To meet the minimum 5,000 words of writing, students will produce an in-depth literary analysis for each of the three genres covered, including fiction, poetry, and drama. As relevant for the particular texts studied, the following topics will be discussed:

1. Across Genres
 - a. Multicultural perspectives
 - b. Intersectional perspectives
 - c. Historical Context
 - i. Social
 - ii. Political
 - iii. Economic
 - iv. Religious
 - d. Irony
 - e. Style
 - i. Diction
 - ii. Tone
 - f. Symbols
 - g. Allegory
 - h. Allusion
2. Fiction (short fiction and the novel)
 - a. Plot
 - i. Exposition
 - ii. Complication
 - iii. Suspense/ wing action
 - iv. Crisis
 - v. Climax
 - vi. Denouement/resolution
 - vii. Foreshadowing
 - viii. Flashback
 - ix. In media res
 - x. Subplot
 - xi. Epiphany

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- b. Narrator/point of view
 - i. First person
 - ii. Omniscient
 - iii. Limited-omniscient
 - iv. Objective
 - v. Innocent or naive narrator
 - vi. Unreliable narrator
 - vii. Stream of consciousness
 - c. Characters
 - i. Stock characters
 - ii. Flat characters
 - iii. Round characters
 - iv. Static characters
 - v. Dynamic characters
 - vi. Foil characters
 - vii. Antihero or antiheroine
 - viii. Motivation
 - ix. Protagonist
 - x. Antagonist
 - xi. Identity
 - 1. Culture
 - 2. Gender
 - 3. Political
 - 4. Economic
 - 5. Intersections of identity
 - d. Setting
 - i. Historical context
 - e. Other terms relevant to the fiction being read
3. Poetry
- a. Persona
 - b. Figures of Speech
 - i. Simile
 - ii. Metaphor
 - iii. Implied metaphor
 - iv. Apostrophe
 - v. Overstatement or hyperbole
 - vi. Understatement
 - vii. Metonymy
 - viii. Synecdoche
 - ix. Paradox
 - x. Pun
 - xi. Personification
 - xii. Allusion
 - xiii. Oxymoron
 - c. Imagery
 - d. Sound devices
 - i. Euphony
 - ii. Cacophony
 - iii. Alliteration

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- iv. Assonance
 - v. Consonance
 - vi. Onomatopoeia
 - e. Dramatic situation
 - f. Types of poems
 - i. Narrative
 - ii. Lyric
 - g. Rhyme
 - i. Slant rhyme
 - ii. End rhymes
 - iii. Internal rhymes
 - h. Meter
 - i. Form
 - i. Line
 - ii. Stanza
 - iii. Open form
 - iv. Closed form
 - j. Fixed form
 - i. Italian/Petrarchan sonnet
 - ii. English/Shakespearean sonnet
 - iii. Couplets
 - iv. Tercets
 - v. Quatrains
 - k. Other terms relevant to the fiction being read
 - 4. Drama
 - a. Plot
 - i. Exposition
 - ii. Foreshadowing
 - iii. Rising action
 - iv. Climax
 - v. Crisis
 - vi. Complications
 - vii. Falling action
 - viii. Resolution/denouement
 - ix. Suspense
 - x. Double plot or subplot
 - b. Character
 - i. Protagonist
 - ii. Antagonist
 - iii. Foil character
 - iv. Stock character
 - v. Identity
 - 1. Culture
 - 2. Political
 - 3. Gender
 - 4. Economic
 - 5. Intersections of identity
 - c. Dramatic conventions

- i. Soliloquy
 - ii. Aside
 - iii. Stage directions
 - iv. Staging, such as:
 - 1. Stage set
 - 2. Props, costumes
 - 3. Blocking
 - 4. Non-verbal gestures and movements
 - 5. Lighting
 - 6. Sound effects
 - d. Types of drama
 - i. Tragedy
 - ii. Comedy
 - iii. Tragicomedy
 - iv. Melodrama
 - e. Other terms relevant to the plays being read/watched
- 5. Approaches to Literary Interpretation and Analysis as relevant for the texts studied, including but not limited to:
 - a. Psychological—Interprets characters' motivations, inner conflicts, and doubts, and analyzes whether or not characters change or learn from experience; focuses on characters' relationships
 - b. Sociological—Examines literatures in the cultural, economic, and political context in which it is written or received; Marxist criticism is an example that focuses on the economic and political aspects of art in terms of economic theory
 - c. Cultural Studies—considers the culture from which the work emerges, such as postcolonial studies, Queer theory, historical, and New Historicism.
 - d. Biographical—considers the life of the author in relation to the work
 - e. Thematic/New Criticism—considers the work on its own terms of plot, theme, setting, and point of view, character analysis
 - f. Feminist—considers the woman as a reader of male-produced literature and probes the ideological assumptions of a literary work and the exploitation and manipulation of the female audience; considers the woman as writer and as the producer of textual meaning, with the history, themes, genres, and structures of literature by women
 - g. Reader-Response—Attempts to describe what happens in the reader's mind while interpreting a text
 - h. Deconstruction—Rejects the traditional assumption that language can accurately represent reality
 - i. Structuralist/Linguistic—Recognizes language as arbitrary, as cultural rather than inborn and sees meaning as depending on relationships within the language; also looks for structural patterns that underlie text
 - j. Mythological—combines the insights of anthropology, psychology, history, and comparative religion; a central concept is the archetype, a symbol, character, situation, or image that invokes a deep universal response
- 6. Primary and Secondary Sources
 - a. Finding, incorporating, and documenting academic sources in current MLA format
 - b. Quoting versus paraphrasing versus summarizing
 - c. Avoiding plagiarism
- 7. Critical Reading Strategies
- 8. Written analysis
 - a. Understanding the conventions of academic writing
 - b. Focused thesis
 - c. Supporting thesis
 - d. Incorporating and explaining textual evidence
 - e. Analytic comparison of texts
 - f. Application of literary approaches

Honors Content

The topics to be covered in the honors component of the course are identical to those in English 106. In addition, Honors students will examine readings chosen by the instructor to expose the students to a wider variety of writing styles, writers and issues or topics that students will use as a focus or as a starting point for their essays and research. Students will practice identifying and

analyzing the elements and conventions of fiction, poetry, and drama with more nuance than in the regular section. Compared to the analysis done in the assignments in the regular class, Honors students will be expected to examine topics and texts in greater detail and length, with more originality, and with greater written facility and the need for fewer corrections. For example, while the regular section might read William Faulkner's "A Rose for Emily" and discuss literary elements that underscore a particular theme, the instructor will assign Honors students with additional content, such as peer-reviewed scholarly articles and various contextual and/or theoretical analyses that would allow Honors students to examine the text with greater depth and breadth, which would ultimately be applied to their Honors course assignments. Instructors will supply additional instructions in literary research methods, including instruction on how to conduct more advanced research; smoothly integrate with their own ideas the quotations, paraphrases, and summaries they glean from primary and secondary sources; and cite sources properly using MLA guidelines or those of another accepted documentation style.

Methods of Instruction

Method

Activity

Integration

Formative activities such as brainstorming, workshops, and role playing to help students understand and analyze elements of literature, apply literary approaches, make connections between literature and societal concerns, and experience variant interpretations.

DE Adaptations for MOI

Using CMS discussion boards, group options (forums, file sharing), and/or synchronous meetings, students will participate in class activities. Lectures and/or content on literary terminology and application to specific texts may be accomplished using accessible instructor prepared web-based lectures and links to appropriate reference sites that offer lecture and practice materials. Online guided discussion of stories, poems, plays, and novels may be accomplished via discussion forums in CMS. Online student presentations on theoretical approaches and literary terminology (such as symbolism in a short story or figurative language in a poem) may be facilitated using the CMS, synchronous video conferences, or other online delivery method. Role playing activities such as enacting a scene from a play may also be facilitated using CMS, synchronous video conferences or other online accessible online delivery method.

Method

Discussion

Integration

Discussions as a class, or in smaller groups to allow students to practice analysis, build community, navigate ambiguity, make connections between the current cultural context and the material, and explore variant interpretations in less formal venues.

DE Adaptations for MOI

Discussion boards via the CMS (either as a class or in smaller groups) as a class, or in smaller groups to allow students to practice analysis, build community, navigate ambiguity, make connections between the current cultural context and the material, and explore variant interpretations in less formal venues.

Method

Lecture

Integration

Lecture on research methods and academic citations, approaches to literary criticism, literary genres, context, and the relationship between literature and larger societal concerns such as race, class, and gender.

DE Adaptations for MOI

In the CMS, instructors will provide accessible lecture materials in written, video, or audio format on research methods and academic citations, approaches to literary criticism, literary genres, context, and the relationship between literature and larger societal concerns such as race, class, and gender using a variety of media such as text, video lectures, audio files or imagery. Copying publisher material is not sufficient to meet the lecture method of instruction.

Method

Live Performance Viewing

Integration

Attendance of fiction/poetry reading or dramatic performance followed by analysis (written or oral) to make students aware of how performance enhances the literary experience and use of dramatic techniques such as staging, lighting, and soliloquy, and to experience cultural difference and foster empathy.

DE Adaptations for MOI

Students will view posted videos or performances of plays or other productions through accessible and low or no-cost means, such as Kanopy, or they can submit their own live performance productions to the instructor for approval. In the CMS, students will submit written responses and analyses that make students aware of how performance enhances the literary experience and use of dramatic techniques such as staging, lighting, and soliloquy, and to experience cultural difference and foster empathy. The written analysis of the performances will be submitted via the course management system.

Method

Papers and Reports

Integration

Scaffolded analytical responses and essays to help students apply concepts of literary analysis and approaches to literature or performances.

DE Adaptations for MOI

Using the course management system, the instructor will assign scaffolded analytical responses and essays to help students apply concepts of literary analysis and approaches to literature or performances.

Method

Reading

Integration

Reading of texts and/or criticism of texts to foster understanding of literary terminology (such as plot, character, theme, poetic form, dramatic conventions) and academic conventions to experience cultural difference and foster empathy.

DE Adaptations for MOI

Using the course management system, instructors will post accessible readings and/or criticism of texts, or assign readings from textbooks, to foster understanding of literary terminology (such as plot, character, theme, poetic form, dramatic conventions) and academic conventions to experience cultural difference and foster empathy.

Method

In-class Exercises

Integration

Formative and summative activities such as student teaching, group work, student presentations, and gallery walks to help students explore ambiguity, intersectionality, and variant interpretations in literary texts, to make connections between the current cultural context and the source material, and to learn, analyze, and apply literary concepts to literature.

DE Adaptations for MOI

Formative and summative activities such as presentations, group work, and gallery walks using accessible document sharing platforms such as Google Slides or groups in the course management system to help students explore ambiguity, intersectionality, and variant interpretations in literary texts, to make connections between the current cultural context and the source material, and to learn, analyze, and apply literary concepts to literature.

Additional Methods of Instruction for Honors

Throughout the semester (a minimum of three times) students will meet individually with the instructor or as a small group of honors students to discuss content related to the requirements for the honors component of the course or for individual honors projects for the course.

Additional honors activities may include directed readings and questions posed by the instructor. Honors students may then lead a small group discussion of the directed readings.

Oral presentations of the research project to the honors students or to the regular class can also provide honors students with the opportunity to develop communication skills.

Depending on the course content and research topics, a field trip to facilities, such as the Huntington Library, may provide honors students with additional opportunities for first-hand exploration of primary texts.

Methods of Evaluation**Method**

Exams/Tests

Integration

(Required) At least one assessment per genre of literary terms (such as setting, character, poetic form, figurative language, and dramatic conventions) and approaches (such as feminist, mythological, Marxist) to determine understanding of and ability to apply terms and approaches to the analysis of texts.

DE Adaptations for MOE

Exams assessing students' understanding of literary terminology (such as point of view, character, figurative language, poetic form, dramatic staging and conventions) will be delivered through the course management system or proctored at either the college learning center or a location agreed upon by the student and the instructor. Exams will be evaluated through auto grading and/or individually by the instructor according to a rubric. Feedback will be provided within one to two weeks.

Method

Papers

Integration

(Required) At least one substantial (3-5 pages) essay for each genre. Essays will be evaluated for a strong argumentative thesis regarding fiction, poetry, or drama; integration of textual evidence from the short story, poem, play, or novel that supports the thesis; awareness of socio-cultural perspectives, and effective writing style.

DE Adaptations for MOE

Students will submit paper assignments using the course management system for instructor evaluation. Essays will be evaluated for a strong argumentative thesis regarding fiction, poetry, or drama; integration of textual evidence from the short story, poem, play, or novel that supports the thesis; awareness of socio-cultural perspectives, and effective writing style. Instructor will then evaluate submissions using the CMS grading tools in a timely manner. Major papers on each genre will be returned prior to the due date of the next major paper.

Method

Class Participation

Integration

Participation will be evaluated based on activities such as class discussions. Students will be evaluated based on their ability to perform close-readings, apply literary terminology and/or theory, attempt to navigating ambiguity and/or explore variant interpretations.

DE Adaptations for MOE

Discussion boards will be assigned using the course management system. Instructors will offer feedback by participating in the discussion forums, using the course management system grading tools and a rubric, and/or offering class feedback using the announcements feature in the CMS. Students will be evaluated based on their ability to perform close-readings, apply literary

terminology and/or theory, attempt to navigating ambiguity and/or explore variant interpretations. Feedback will be provided within one to two weeks.

Method

Other

Integration

Journal assignments will be evaluated for analysis, exploration of ambiguity, ability to develop cultural connections to the material, engage in metacognitive reflection, and apply critical interpretation of reading assignments.

DE Adaptations for MOE

Students will submit journal assignments or analysis and interpretation exercises based on specific short stories, poems, plays, or novels via CMS for instructor evaluation. This will be accomplished via discussion boards or other submission venues. Instructor will offer feedback using the CMS grading tool to evaluate how students perform literary analyses, explore ambiguity, develop cultural connections to the material, engage in metacognitive reflection, and/or apply critical interpretation of reading assignments.

Method

Quizzes

Integration

Formative and summative quizzes to develop and assess students' understanding of terms, approaches, and/or comprehension of texts. Surveys may also be used to evaluate students' approaches to writing, revision, feedback and/or course structure and interactions.

DE Adaptations for MOE

Using the course management system quizzes and/or survey features, students will be assigned formative and summative quizzes to develop and assess students' understanding of literary terms, approaches, and/or comprehension of texts. Surveys may also be used to evaluate students' approaches to writing, revision, feedback and/or course structure and interactions. Feedback will be provided using the auto-grading feature, rubrics, or instructor comments within one to two weeks.

Method

Research Projects

Integration

Research projects on short stories, poems, plays, or novels using primary and/or secondary sources to put forth an arguable stance, incorporate the source ideas into the student's own argument or analysis without plagiarism, and to demonstrate an awareness of socio-historical contexts, intersectional cultural differences with regard to race, gender identity, sexual orientation, and/or variant interpretations. Projects must demonstrate proper use of MLA style of documentation.

DE Adaptations for MOE

Students will conduct research on short stories, poems, plays, or novels using primary and/or secondary sources from an online library. Students may use online and textbook resources to gain a command of the MLA or other accepted documentation style. They will submit the paper to the instructor using the course management system and will be evaluated on their ability to incorporate the source ideas into the student's own argument or analysis without plagiarism and to demonstrate an awareness of socio-historical contexts, intersectional cultural differences with regard to race, gender identity, sexual orientation, and/or variant interpretations. Instructors will provide timely feedback using the grading tools in the course managements system, typically within two to three weeks, but always before the next major summative assessment.

CCN Methods of Evaluation

Methods of evaluation used to observe or measure students' achievement of course outcomes are at the discretion of local faculty. Formal writing, including essays.

Informal writing (examples include journals, discussions, annotations, reader responses, in-class writing, and responses to questions).

Minimum 5,000 words of writing which may include a combination of drafts, written peer response, and other forms of writing. Other evaluation methods may include assignments such as quizzes, projects, presentations, and portfolios.

Evaluation of Honors assignments

To receive honors credit, students must successfully complete regular course and honors supplemental assignments (including but not limited to meeting with the instructor and participating in out-of-class discussions, essays and research). The instructor will initially assess the supplemental assignments for Honors English 106 for content, organization, and mechanics, in keeping with the grading standards established for English 106 students in general. In addition, the instructor will evaluate the Honors students' work based on the evident depth of analysis, the appropriate use of outside, academic sources, and the effectiveness of communication, displayed through diction and syntax. Instructors will judge oral presentations on originality of argument, organization, and effectiveness of communication.

Assignments

Assignment Type

Writing

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Formative

Assignment

Write an explication of Pat Mora's poems "Elena" or William Shakespeare's sonnet "My Mistress' Eyes are Nothing Like the Sun." Ensure you perform a close reading, apply relevant literary terms, and investigate uncertainty, ambiguity, and variant interpretations in the texts.

How assignment will be adapted in online format

Using CMS discussion boards or assignments, write an explication of Pat Mora's poems "Elena" or William Shakespeare's sonnet "My Mistress' Eyes are Nothing Like the Sun." Ensure you perform a close reading, apply relevant literary terms, and investigate uncertainty, ambiguity, and variant interpretations in the texts.

Then, write a response to at least two peers in which you assume the following roles:

For one peer, play the role of the Devil's Advocate: The devil's advocate respectfully raises counter-arguments and (constructive) objections. They introduce alternative explanations and solutions.

For one peer, play the role of the Explorer: Explorers seek to uncover new potential in situations and people and explore new areas of inquiry. They encourage imagination and contribute new and alternative perspectives and ideas.

Feedback will be provided using the tools in the CMS or in an announcement to the whole class.

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Read Raisin in the Sun by Lorraine Hansberry and write a paper explaining what the main conflict in the play is and how the other conflicts emphasize the theme, considering in particular the cultural and historical context.

How assignment will be adapted in online format

Read *Raisin in the Sun* by Lorraine Hansberry and submit a paper using the CMS in which you explain what the main conflict in the play is and how the other conflicts emphasize the theme, considering in particular the cultural and historical context. Feedback will be provided using the grading tools in the CMS.

Assignment Type

Writing

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Formative

Assignment

Analyze Tommy Orange's novel *There, There* using the postcolonial approach. Research the time period in which the text was written and discuss how the complexities of colonization and indigenous identity impact individual characters in the novel.

How assignment will be adapted in online format

Analyze Tommy Orange's novel *There, There* using the postcolonial approach. Research the time period in which the text was written and post a response in the CMS discussion board addressing how the complexities of colonization and indigenous identity impact individual characters in the novel. Feedback will be provided using the tools in the CMS or in an announcement to the whole class.

Assignment Type

Other

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

Create an infographic designed to offer your classmates an analysis of the narrator's point of view in Erdrich's "Love Medicine" or Johnson's "Interesting Facts." In your infographic identify what type of narration is being employed and offer a particular interpretation about the effect a narrator's point of view has on various aspects of the story and/or on the story as a whole.

How assignment will be adapted in online format

Create an infographic designed to offer your classmates an analysis of the narrator's point of view in Erdrich's "Love Medicine" or Johnson's "Interesting Facts" and post it to CMS discussion board. In your infographic identify what type of narration is being employed and offer a particular interpretation about the effect a narrator's point of view has on various aspects of the story and/or on the story as a whole. Respond to at least two other posts by your classmates in which you discuss what you learned from the infographic and/or explore the implications of the interpretation.

Assignment Type

Writing

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Summative

Assignment

Answer the following questions:

1. Identify the genre of the following poems (examples would be supplied).
2. Match the figure of speech to the appropriate example.
3. Explain the difference between an unreliable narrator and a naive narrator. Give an example of each from the reading we have done.
4. Identify the kind of narrator found in James Baldwin's short story "Sonny's Blues." Why is this point of view effective for the story?
5. Do a Marxist or Feminist analysis of August Wilson's *Fences* or David Henry Hwang's *M. Butterfly*

How assignment will be adapted in online format

Using the CMS exam or discussion board, answer questions such as the following:

1. Identify the genre of the following poems (examples would be supplied).
 2. Match the figure of speech to the appropriate example.
 3. Explain the difference between an unreliable narrator and a naive narrator. Give an example of each from the reading we have done.
 4. Identify the kind of narrator found in James Baldwin's short story "Sonny's Blues." Why is this point of view effective for the story?
 5. Do a Marxist or Feminist analysis of August Wilson's *Fences* or David Henry Hwang's *M. Butterfly*
- Feedback will be provided using the tools in the CMS.

Assignment Type

Reading

In-class and/or outside of class

In-class

Outside of class

Formative or Summative

Formative

Assignment

Read the short story "Araby" and the section on language and style in the text. Answer the quiz questions that are checking for comprehension of the assigned reading.

How assignment will be adapted in online format

Read the short story "Araby" and the section on language and style in your text. Take the CMS delivered quiz questions that are checking for comprehension of the assigned reading. Feedback will be provided using the tools in the CMS.

Honors Assignments**Assignment**

Honors students will complete the regular section course requirements and be graded first in accordance with the criteria used for English 106. Students will meet regularly with the instructor either individually or as a small group of Honors students to discuss texts and papers. In addition, to receive honors credit, students will complete one of the following:

Option A:

Honors students will write one additional research paper, consisting of a minimum of 2,500 words (10 pages), excluding documentation, that addresses an additional outside reading assignment of a novel, play, poetry book, short story collection, or group of readings on a particular topic (to be determined by student and instructor through planned meetings). Students will cite five scholarly sources in this research essay in addition to the primary text(s). For example, a student might write an essay examining the importance of time period or setting in *Fences*, using a variety of sources such as peer-reviewed journal articles, the internet, and video performance. This assignment may be paired with an oral presentation (to the regular section, instructor, or fellow Honors peers) of at least ten minutes in length.

Option B:

If two or more Honors students are enrolled, the students may be involved in a group project culminating in each student contributing a researched article citing five critical sources and consisting of at least 1,500 words (6 pages). For example, the group might read the same assigned text, meet to discuss the text with the instructor and fellow Honors peers, and then write individual papers analyzing the text. Or the group might create a literary magazine in which all research articles address the same topic or issue. For example, the

student might create a magazine devoted to an analysis of William Shakespeare's tragedies, or ethnic poetry, or nineteenth century women's fiction. In creating a magazine, the students would design their own format, make their own editorial choices, and produce the final edition, which may then be distributed to the rest of the class. The project will culminate with an oral presentation of analysis (to the regular section or instructor) of at least ten minutes in length.

Required or Optional

Required

Honors Core Values

Academic Rigor and Research

Engagement

Positive Transgressive Behavior (as evidenced by creativity, innovation, risk taking, challenging norms and standard narratives)

Justify how the assignment reflects the Academic Rigor and Research Core Value

The assignment requires that students develop original scholarship and that they participate in larger academic discourse.

Justify how the assignment reflects the Engagement Core Value

By asking student to contribute to the existing body of scholarship in the field and to work with their instructor and peers, they are engaging in the production of knowledge in the literary field

Justify how the assignment reflects the Positive Transgressive Behavior Core Value

Crafting original scholarship in response to an existing academic conversation surrounding a literary topic of their choice invites students to design creative and innovative responses.

Assignment

After attending a fiction/poetry reading or dramatic performance, produce an analysis (written or oral) addressing how the performance enhances the literary experience, the use of dramatic techniques such as staging, lighting, and soliloquy or how the playwright's work speaks to our current sociocultural context. For example, attend a production of *Fences* in a local theatre and discuss how the character costumes and staging speak to the connection the director is hoping to make to the current discriminatory housing practices today.

Required or Optional

Optional

Honors Core Values

Academic Rigor and Research

Engagement

Positive Transgressive Behavior (as evidenced by creativity, innovation, risk taking, challenging norms and standard narratives)

Justify how the assignment reflects the Academic Rigor and Research Core Value

The assignment requires that students develop original scholarship in response to an artistic performance

Justify how the assignment reflects the Engagement Core Value

By asking students to attend a cultural literary event, we encourage them to participate to engage with the arts community in a broader context.

Justify how the assignment reflects the Positive Transgressive Behavior Core Value

Crafting original scholarship in response to an existing academic conversation surrounding a literary topic of their choice invites students to design creative and innovative responses. In addition, their exposure to the artistic community invites opportunities for understanding and responding to literature in innovative and creative ways.

Course Materials**Textbooks**

Note: Multiple texts may be necessary to fulfill the purposes of this course. Any individual text listed below may not stand alone as sufficient. Text selection should include a diverse set of authorial voices that may include a range of cultures, ethnicities, genders, sexual orientations, and socioeconomic backgrounds. Open Educational Resources (OER) may be used in place of any type of text.

Representative Literature Textbooks (most recent edition):

Mays, Kelly. *The Norton Introduction to Literature*. W.W. Norton. 15th, 2024.
Meyer, Michael. *The Bedford Introduction to Literature: Reading, Writing, Thinking*. Bedford/St. Martins.
Barnet, Sylvan, et al. *An Introduction to Literature*. Longman.
DiYanni, Robert. *Literature, Approaches to Fiction, Poetry, and Drama*. McGraw-Hill.

Full-length novels or other separately published works.

Representative Writing Handbooks and/or Other Support Materials:

Gardner, Janet E. *Writing About Literature: A Portable Guide*. Boston: Bedford/St. Martins (also available with MLA insert), 6th, 2025.
Harmon, William, and C. Hugh Holman. *A Handbook to Literature*. Prentice Hall.
Parker, Robert Dale. *How to Interpret Literature: Critical Theory for Literary and Cultural Studies*. Oxford. 4th, 2019.

Textbooks older than 7 years must be clearly labeled as classic or legacy.

Texts used by individual institutions and even individual sections will vary.

Open Educational Resources

Lumen Learning. *Introduction to Literature*. (<https://courses.lumenlearning.com/introliterature/>)
Creating Literary Analysis (2020). https://human.libretexts.org/Bookshelves/Literature_and_Literacy/Book%3A_Creating_Literary_Analysis

Class Size Information**Class Size**

30

Class Size Category

D - Individualized instruction/group learning/student presentations 30

Diversity and Inclusion

Course Design and Materials: Course will incorporate diverse perspectives, authors, and examples that reflect a variety of cultures, identities, and lived experiences. Instructional materials will be reviewed regularly to ensure representation, inclusivity, and alignment with equity-minded practices across disciplines.

Inclusive Learning Environment: Instructors will establish classroom norms and policies that promote respect, civil discourse, and belonging in both online and face-to-face classes. Clear expectations for communication and engagement will support a learning space where all students feel valued and heard.

Accessible Instruction: Course content will be delivered using accessible design. Materials will follow accessibility guidelines within the CMS, including captioned media, readable document formats, and multiple means of engagement to support diverse learning.

Equitable Teaching Practices: Instructors will use transparent and grading criteria, varied assessment methods, and timely feedback to promote fairness and student success. Opportunities for revision, reflection, and multiple demonstrations of learning may be incorporated when appropriate to the discipline.

Culturally Responsive Pedagogies: Instructional strategies will encourage critical thinking about diverse perspectives and systems of power relevant to the course content. Faculty will foster opportunities for students to connect course material to real-world contexts.

Ongoing Reflection and Improvement: Faculty will engage in continuous professional development related to IDEAA principles and reflect on course practices using metacognition to identify opportunities for increased equity, inclusion, and accessibility.

Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.

The course revisions operate with a foundational intention of Diversity and inclusion. In the objectives, we center the necessity of teaching diverse content from multicultural and intersectional perspectives across all three genres. We better articulated how the literature and classroom community offer opportunities to foster empathy, expose variant interpretations, and exhibit diverse societal concerns. We also revised the COR to align with our revised objectives and to create opportunities for students from a variety of backgrounds to hone new skills while acknowledging and honoring their existing knowledge base. We revised the assignments so that all of them include diverse texts as examples.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

To support the revisions to the objectives, the course content now includes more explicit language detailing the need to analyze primary sources from socio-cultural perspectives, specifically as it pertains to race, gender identity, sexual orientation, and cultural differences. We've included an identity section in character analyses that asks instructors to consider cultural, economic, political, and gender-based positioning, including how they might shift based on intersectional perspectives. In the sections concerning location, we've changed the language from "time and place" to "historical context" to better capture the deeper connections between socio-historical forces and the literature.

We revised the methods of instruction to better align with the objectives; for example, class activities, active learning, reading, lecture, and discussion boards now allot space for exploring variant interpretations and/or navigating ambiguity. To better support a diverse range of learners, we added language specifying that instructors should incorporate formative and summative active learning strategies and to scaffold essays and research projects. We've specified that discussions, class activities, and lectures are spaces in which the classroom community can bring in their own cultural experiences in addition to practicing the application of new concepts from diverse socio-cultural perspectives. The methods of evaluation feature the necessity of formative and summative assessments that align with the revised course objectives. The sample assignments have also been revised so that each one uses at least one diverse text, and the course materials have been revised to include an OER option.

Interactions**Explain how the course will incorporate student-to-student interaction.**

Students will engage in a variety of collaborative activities such as break-out rooms or small groups so that students will have frequent opportunities to engage in peer-to-peer discussions designed to foster community and encourage students to experience variant interpretations of the literature under analysis. In addition, students may be asked to engage in peer writing workshops and/or metacognitive assessments of their writing processes to foster student collaboration and engagement. Students might also work in small groups online or in-class to create presentations on diverse authors, critical literary approaches, and/or socio-historical contexts of literature to draw connections between literature and larger societal concerns; engage in role-play activities such as performing scenes from a play through video-conferencing software or in-class to critically analyze texts through close-reading, and to investigate uncertainty, ambiguity, and variant interpretations. Using the course CMS discussion forums, breakout rooms in video-conferencing software, and/or in-class, students will collaborate on group quizzes covering literary terms, critical approaches, and/or the application of literary concepts as formative activities to build understanding and fluency and to form community.

Explain how the course will incorporate instructor-to-student interaction.

Using the course CMS discussion forums, breakout rooms in video-conferencing software, and/or in-class, the instructor will participate in class discussions asking students to apply literary analysis and/or theoretical lenses, clarify concepts, pose questions, and/or encourage students to make connections between course concepts and larger societal concerns, and examine texts through an intersectional lens; will design activities, such as peer review workshops, gallery walks/showcases, or experiential learning activities to help students compose thesis driven literary analysis essays, compare literary themes, explore socio-historical contexts, encourage students to make connections between course concepts and larger societal concerns, and examine texts through an intersectional lens; will offer lectures on course concepts, critical approaches, variant interpretations, socio-historical contexts, and composition strategies.

Explain how the course will incorporate student-to-content interaction.

To learn literary terms and concepts, theoretical approaches, and writing strategies, students will reference accessible and ADA compliant materials such as assigned readings (textbooks, articles, primary sources, etc), written lecture materials or transcripts of lectures, illustrative images, charts and graphs, video or audio lectures, narrated PowerPoint presentations, embedded or linked multimedia content (such as films, YouTube videos, podcasts, etc), and student created or curated content. In addition, students will be asked to annotate and perform close readings of primary and secondary sources to develop foundational skills in literary analysis.

Explain how the course will incorporate student-to-self interaction (metacognitive).

The course emphasizes thinking flexibly, considering variant interpretations, and learning how to navigate ambiguity by engaging in discussions, activities, assessments, and writing activities that stem from diverse and multi-cultural perspectives of literature. Through discussions and assignments, we ask students to pose questions about literature as well as how they approach their assignments and analysis. We ask them to reflect on where they're struggling and succeeding with analysis and interpretation, and we ask students to assess what kind of peer and instructor feedback to apply in the essay writing and revision process. Through readings, lectures, activities, and discussions, we encourage students to explore connections between literature and societal concerns to demonstrate how literature can be a vehicle for analyzing the contemporary socio-historical context. We also emphasize that the analytical and critical thinking skills they hone by analyzing literature in context have broad applications beyond the classroom.



Key: 2006