ENGL 121 - Reading & Composition 2 Course Outline
Approval Date: 05/31/2016

SECTION A
Unique ID Number: CCC000304375
Discipline(s): English
Division: Language and Developmental Studies
Subject Area: English
Subject Code: ENGL
Course Number: 121
Course Title: Reading & Composition 2
TOP Code/SAM Code: 1501.00 - English Language and Literature, General / E - Non-Occupational

Rationale for adding this course to the curriculum: reinforce support from Success Centers and slight editing for AB705, updated textbooks

Units: 3
This Course Is: AA/AS Degree
Cross List: N/A
Typical Course Weeks: 18

Total Instructional Hours

Contact Hours
Lecture: 54.00
Lab: 0.00
Activity: 0.00
Work Experience: 0.00
Total Contact Hours: 54

Hours per semester in outside of class assignments: 108.00

Open Entry/Open Exit: No

Maximum Enrollment
Grading Option: Letter Grade or P/NP
Distance Education Mode of Instruction:
On-Campus
Hybrid
Entirely Online
Online with Proctored Exams
SECTION B

General Education Information:
NVC General Education:
Area C - Humanities
D3 Communication and Analytical Thinking
CSU GE Area C: Arts, Literature, Philosophy and Foreign Languages:
C2 - Humanities
IGETC Area 3: Arts and Humanities:
B: Humanities

SECTION C

Course Description
Repeatability May be repeated 0 times
Catalog English 121 instructs students in expository writing based on the reading of
description literary works from a variety of periods and genres. Texts range from drama of
the Ancient Greek, Renaissance, and Modern periods; poetry from the 16th to
the 21st centuries; and fiction from the 19th to 21st centuries. This course
emphasizes critical analysis of texts and revision of student writing. 6,000 to
8,000 words of writing are required.

SECTION D

Condition on Enrollment
1a. Prerequisite(s)
   - ENGL 120 with a minimum grade of C or better or
   - ENGL 120B with a minimum grade of C or better
1b. Corequisite(s): None
1c. Recommended: None
1d. Limitation on Enrollment: None

SECTION E

Course Outline Information
1. Student Learning Outcomes:
   A. Think, read, and write critically about a variety of literary genres.
   B. Write a unified, coherent, well supported, and grammatically correct document.
   C. Demonstrate through explication, interpretation, and analysis, knowledge of the
      elements and principles that make up works of imaginative literature.
2. Course Objectives: Upon completion of this course, the student will be able to:
   A. Read critically and analyze in writing literary texts from a variety of historical periods and
genres;
   B. Discuss ideas and work collaboratively to explore textual representations of social,
cultural and aesthetic themes;
   C. Distinguish the features of significant critical and literary movements, e.g., naturalism or
      existentialism, in their application to individual works of literature;
   D. Distinguish salient features of a literary text, i.e. dramatic structure, characterization,
      setting, point of view, diction, style, theme, allusion, symbol and allegory;
E. Analyze the relationship between these features, e.g. how the imagery, structure, and form of a text work together aesthetically to produce a particular effect or develop a particular theme;
F. Demonstrate the writing process in building expository and argumentative essays and literary explications;
G. Coherently develop and support a particular interpretation of a literary work both with evidence from the text and from appropriate secondary sources and to correctly document those sources;
H. Produce literary analysis in essay form, demonstrate good reasoning, focus and development, and demonstrate no more than occasional errors in mechanics and syntax.

I.

3. Course Content
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 prewriting 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: Instructors will select short stories representing major achievements in the genre, or they may opt for a novel. Elements of fiction to be examined include:

A. Plot, detailing the exposition, complication, crisis, falling action, resolution or denouement, as well as consideration of its ordering;
B. Character and methods of characterization (through names, appearance, authorial comments, dialogue, action), including Round and Flat characters;
C. 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;
D. Point of View and Narration, including omniscient, limited omniscient, first person, stream of consciousness, dramatic, objective, or unreliable
E. Theme, whether overt or implied, topical or universal, and its significance;
F. Symbol and Allegory, including types of symbols (traditional, original, private) and their uses (setting and symbol, plot and symbol, character and symbol);
G. Style and Tone, including a focus on diction and syntax as well as the uses of irony (verbal, of situation, dramatic irony).

DRAM: Instructors will select two or more plays from the classical to modern periods, e.g. Sophocles' "Oedipus Rex"; Shakespeare's "Hamlet"; Hansberry's "A Raisin in the Sun;" Arthur Miller's "Death of a Salesman." Instruction will explore:

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

POETRY: Instructors will select poems representing the development of poetry in English from the sixteenth through the twenty-first centuries. Instruction should consider the textual, oral, and aural components of poetry and provide a comprehensive overview of conventions, including:

A. Devices of sound, e.g. Rhyme - perfect and slant rhyme; Meter – iambic pentameter, accentual verse, syllabic verse, free verse, etc; Alliteration and Assonance;
B. Symbols (e.g. personal, natural, and conventional), Allegory (religious and mythological), as well as text specific patterns of imagery;
C. Form, including discussions of Lyric vs. Narrative, and introductions to Ballads, Sonnets, Odes, Blank Verse, Enjambment and Open Forms;
D. Diction and word choice, i.e. connotation and denotation
E. Figurative language, including imagery, simile, metaphor, Analogy, Personification;
F. 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.

G.

4. Methods of Instruction:
   Activity
   Discussion
   Individualized Instruction -Students may be directed to Success Centers for individualized support with specific, identified skill needs.
   Lecture
   Projects
   Instructors may present material in a variety of modes, including lectures, discussion, and collaborative groupwork. Instruction should balance delivery of information about literature and literary history with hands-on practice of literary analysis, written responses, and argumentative interpretations. To this end, instructors may use a variety of modes, including the use of videos, document camera, or powerpoint presentations.
5. Methods of Evaluation: Describe the general types of evaluations for this course and provide at least two, specific examples.

Typical classroom assessment techniques
- Exams/Tests -- timed in-class essays test on literary movements
- Quizzes -- reading comprehension quiz literary terms quiz
- Portfolios -- reading journals essay draft portfolios
- Papers -- literary analysis research paper

Additional assessment information:
- 75%-90% of the grade should be made up of essay assignments, including at least one in-class essay. The remainder of the grade may be assigned to such activities as reading responses, journal writing, group discussion, quizzes, or peer group activities.

Letter Grade or P/NP

6. Assignments: State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. 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?

B. Writing Assignments
   Students are required to write 6,000-8,000 words in 5-7 assignments, including quizzes and in-class essays. Regular participation in peer-writing groups and tutorials is encouraged.

   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.

C. Other 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.

--For example, work through the Writing Center Module on Punctuation and Proper
Comma use. After reviewing the materials and example, take the assessment quiz to
develop skill proficiency. Once complete, work with an Instructional Assistant to review
comma use in one of your own written documents.

Research paper

--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.

7. Required Materials

A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or
other print materials.

Book #1:
Author: Kelly J. Mays
Title: The Norton Introduction to Literature
Publisher: W.W. Norton
Date of Publication: 2016
Edition: 12

Book #2:
Author: Michael Meyer
Title: The Bedford Introduction to Literature
Publisher: Macmillan
Date of Publication: 2015
Edition: 11th

Book #3:
Author: Kirzner and Mandell, eds.
Title: Literature: Reading, Reacting, Writing
Publisher: Cengage
Date of Publication: 2016
Edition: 9th

Book #4:
Author: Janet E. Gardner
Title: Reading and Writing about Literature
Publisher: Macmillan
Date of Publication: 2016
Edition: 4th
B. Other required materials/supplies.