**Skyline College**

**Official Course Outline** (literature course template)

1.     **COURSE ID:** LIT (enter course number)      **TITLE:** (enter title i.e. Composition)      **C-ID**

(For finalized CD descriptors go to: <https://c-id.net/view_final.html>. Scroll way down to the bottom and find “finalized descriptors”. Not all English Course have CD-ID descriptors. Check especially for ENGL 110 and 105. Go by the title of the course).

**Units:** 3.0 units
**Hours/Semester:**  48.0-54.0 Lecture hours and 96.0-108.0 Homework hours

**Method of Grading:** Grade Option (Letter Grade or P/NP)

**Prerequisite:** Eligibility for ENGL 100 or ENGL 105, or equivalent.

2.     **COURSE DESIGNATION:**

**Degree Credit**

**Transfer credit:**  (See course catalog. Enter CSU; UC)

CSU: C2 - Humanities

IGETC: 3B Humanities

3.     **COURSE DESCRIPTIONS:**

**Catalog Description:**

Study of representative works from the genres of (enter genre), examining (add details specific to the genre). Includes analysis of primary sources and literary criticism as well as how the genre interacts with mythology, philosophy, mass media, and popular culture. Transfer credit: CSU.

4.     **STUDENT LEARNING OUTCOMES (SLOs):**

Upon successful completion of this course, students will be able to:

* 1. ESSAYS AND SOURCES: Write analytical, unified, text-based essays about works of (enter literary genre) using the conventions of literary analysis and criticism, and effectively integrating and documenting sources according to MLA guidelines.
	2. LITERARY ANALYSIS: Describe and analyze major themes and literary techniques of a broad range of (enter literary genre).

5.     **SPECIFIC INSTRUCTIONAL OBJECTIVES:**

Upon successful completion of this course, a student will be able to:

* 1. Analyze, interpret, and evaluate a variety of works of (enter literary genre).
	2. Identify and evaluate the unstated premises and hidden assumptions in public discourse, including the social, historical, cultural, psychological, and/or gender-based contexts of works of (enter literary genre).
	3. Introduce sound inferences from works of (enter literary genre) given in a variety of forms.
	4. Demonstrate understanding of the relevance of the issues raised in works of (enter literary genre) to the present, using self-evaluation exercises to increase awareness of one’s own thinking and learning processes.
	5. Identify and analyze conventions of the various genres of (enter literary genre), distinguishing between and using both denotative and connotative aspects of language.
	6. Explain how these elements inform the meanings of the text.

6.     **COURSE CONTENT:**

**Lecture Content:**

The course should include the following topics (but is not limited to):

* 1. A general historical review of the intellectual and cultural ideas which have influenced and formed (enter literary genre).
	2. A study of major trends in the short story, novels, fiction, poetry, drama, film, and art through a selection of representative works of (enter literary genre).
	3. The common literary and unique literary themes and techniques of various works of (enter literary genre).
	4. An exploration of the qualities particular to (enter literary genre). This course can cover 4-6 works, such as the following:

(below are examples from the science fiction literary course--for each literature class, replace with texts specific to the genre)

* + 1. Genre Foundations:
			1. *Völsunga* saga
			2. The *Nibelungenlied*
			3. *Beowulf*
			4. *Frankenstein*, Mary Shelley
			5. *The Time Machine*, H. G. Wells
		2. The Gothic:
			1. *Castle of Otranto*, Horace Walpole
			2. *The Mysteries of Udolpho*, Ann Radcliffe
			3. *The Monk*, Matthew Gregory Lewis
		3. Utopias and Dystopias:
			1. *Herland*, Charlotte Perkins Gilman
			2. *The Man In the High Castle*, Philip K. Dick
			3. *The Female Man*, Joanna Russ
		4. The Neo-Gothic to Modern Fantasy:
			1. *The Beetle*, Richard Marsh
			2. *Dracula*, Bram Stoker
			3. *The Wood Beyond the World*, William Morris
			4. "At the Mountains of Madness," H.P. Lovecraft
		5. Robots:
			1. *I, Robot*, Isaac Asimov
			2. *Alien* (film)
			3. "Who Goes There," John W. Campbell
			4. *Lilith's Brood*, Octavia Butler
		6. High Fantasy:
			1. *The Worm Ouroboros*, E. R. Eddison
			2. *The Hobbit*, J. R. R. Tolkien
			3. *Titus Groan*, Mervyn Peake
		7. Space Travel:
			1. *Triplanetary*, E.E. "Doc" Smith
			2. *Downbelow Station*, C.J. Cherryh
			3. *The Sparrow*, Mary Doria Russell
		8. Postmodern Fantasy:
			1. *Elric of Melniboné Saga*, Michael Moorcock
			2. *Deryni Rising*, Katherine Kurtz
			3. *Anansi Boys*, Neil Gaiman
			4. *Last Call*, Tim Powers
		9. Science Fiction as Political Philosophy:
			1. *Orlando*, Virgina Woolf
			2. *Stranger In A Strange Land*, Robert Heinlein
			3. *Dhalgren*, Samuel Delany
			4. *The Dispossessed*, Ursula Le Guin

7.     **REPRESENTATIVE METHODS OF INSTRUCTION:**

Typical methods of instruction may include: (Note: In CurricuNET, these are checkboxes)

A.    Lecture

B.    Activity

C.    Discussion

D.   Other (Specify): Lecture, small/large group discussion, guided readings, library and online research, field trips to live performances as appropriate, and films.

8.     **REPRESENTATIVE ASSIGNMENTS FOLLOW THE REQUIREMENTS IN THE CC** Representative assignments in this course may include, but are not limited to the following:

**Written Assignments:**

1. Essays written in and out of class (approximately 5 pages each) that demonstrate understanding of the materials and independent analytical responses supported by references to the texts.  Essays should be a critical literary analysis of the assigned text.
2. Weekly written responses, such as reading journals (approximately 1-2 pages, or 300 words, per assignment), that raise or address questions on course content, including the readings, short videos, feature-length films, lectures, etc.
3. In-class spontaneous writing and timed formal expository writing based on students’ reactions and responses to the texts.
4. Quizzes that demonstrate comprehension and allow students to explore their own interpretations of the texts.
5. Individual and collaborative projects that present research and insights on relevant subjects related to the course content. Research must include a works cited page using MLA documentation.

**Reading Assignments:**

Students will read 20-30 pages per week from the assigned text in addition to other supplemental readings that will be assigned periodically.

9.     **REPRESENTATIVE METHODS OF EVALUATION**

(NOTE: This list is also from a series of Checkboxes: When entering in Curricunet check all that apply):

A.   Class Participation

B.   Class Work

C.   Exams/Tests

D.   Field Trips

E.   Group Projects

F.    Homework

G.   Oral Presentation

H.   Papers

I.    Portfolios

J.    Projects

K.   Quizzes

L.    Research Projects

M.  Written examination

10.  **REPRESENTATIVE TEXT(S):**

Possible textbooks include:

(NOTE: WHEN YOU LIST TEXTBOOKS PLEASE FOLLOW THE CC HANDBOOK CRITERIA:

The currency of textbooks is important. Some courses may use fiction or seminal texts that are recognized as standard bearers or classics. However, for the purposes of transferability and C-ID, at least one textbook should have a publication date within 7 years of the COR approval date (with the exception of fiction and classic texts). (Per Guiding Notes for CSU GE Reviewers, November 2016, p. 8.)

* 1.
	2.
	3.
	4.
	5.

**Origination Date:** (enter month and year)

**Curriculum Committee Approval Date:** (enter proper date)

**Effective Term:** (enter semester and year)

**Course Originator:** (enter name)