

**College of San Mateo
Official Course Outline**

1. **COURSE ID:** ENGL 110 **TITLE:** Composition, Literature, and Critical Thinking **C-ID:** ENGL 120 (ENGL-LIT 100)
Units: 3.0 units **Hours/Semester:** 48.0-54.0 Lecture hours; 16.0-18.0 TBA hours; and 80.0-90.0 Homework hours
Method of Grading: Letter Grade Only
Prerequisite: ENGL 100 or 105.
2. **COURSE DESIGNATION:**
Degree Credit
Transfer credit: CSU; UC
AA/AS Degree Requirements:
 CSM - GENERAL EDUCATION REQUIREMENTS: E2b. Communication and Analytical Thinking
 CSM - GENERAL EDUCATION REQUIREMENTS: E5c. Humanities
CSU GE:
 CSU GE Area A: ENGLISH LANGUAGE COMMUNICATION AND CRITICAL THINKING: A2 - Written Communication
 CSU GE Area A: ENGLISH LANGUAGE COMMUNICATION AND CRITICAL THINKING: A3 - Critical Thinking
 CSU GE Area C: ARTS AND HUMANITIES: C2 - Humanities (Literature, Philosophy, Languages Other than English)
IGETC:
 IGETC Area 1: ENGLISH COMMUNICATION: B: Critical Thinking - English Composition
 IGETC Area 3: ARTS AND HUMANITIES: B: Humanities
3. **COURSE DESCRIPTIONS:**
Catalog Description:
 This course is designed to promote critical thinking about diverse social, historical, and cultural contexts through inquiry into literature. As part of this inquiry, students will engage with distinctively literary ways of exploring human experience. Writing a minimum of 5000 words of finished prose, students will learn to articulate their own views in a meaningful conversation between themselves and the literature. All course sections, each with its own theme, will explore poetry, drama, and fiction.
4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**
 Upon successful completion of this course, a student will meet the following outcomes:
 1. Practice the discipline of critical thinking through engagement with and inquiry into literature in various social, historical, and cultural contexts.
 2. Write clear, coherent, and engaging academic essays that develop their own analyses and syntheses of primary literary texts, sometimes with reference to secondary sources.
 3. Evaluate and appreciate the social and aesthetic value of poetry, drama, and fiction from diverse voices and portraying diverse experiences.
5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**
 Upon successful completion of this course, a student will be able to:
 1. Practice the discipline of critical thinking through engagement with and inquiry into literature in various social, historical, and cultural contexts.
 2. Write clear, coherent, and engaging academic essays that develop their own analyses and syntheses of primary literary texts, sometimes with reference to secondary sources.
 3. Evaluate and appreciate the social and aesthetic value of poetry, drama, and fiction from diverse voices and portraying diverse experiences.
6. **COURSE CONTENT:**
Lecture Content:
 ENGL 110 is a second-semester composition course, emphasizing the development of process-based reading and writing habits and critical thinking skills through an introduction to the analysis and appreciation of poetry, drama, and fiction. In contrast, ENGL 165, the alternative course, focuses on critical reading, effective writing, and rhetoric in the complex and often fractious information environment.

Standards for Content and Competency

1. Practice the discipline of critical thinking through engagement with and inquiry into literature in various social, historical, and cultural contexts:
 - Identify the specific ways in which literature develops our ability to think critically about the world and ourselves.
 - Appreciate the distinctive logic of the patterns of language that structure literary texts, and analyze these patterns, writing about them in essays governed by effective structures of argument, including deductive and inductive reasoning.
 - Recognize major literary devices--such as figurative language (e.g. connotation and denotation, imagery, metaphor, simile, etc.); rhetorical figures of speech (e.g. irony, paradox, etc.); elements of fiction (e.g. narrative voice, plot, character, setting, etc.)--and draw thoughtful conclusions about the meanings they produce.
 - Analyze and interpret literary texts by a close analysis of the language, drawing plausible conclusions about implicit ideas, themes, or biases.
 - Present a logical, clearly argued defense of an interpretation.
 - Distinguish between fact and interpretation, recognizing that multiple, potentially reasonable inferences can be derived from the same text.
 - Synthesize diverse literary (as well as non-literary) texts and their various contexts.
 - Acknowledge, identify, and account for the biases of the reader.
1. Write clear, coherent, and engaging academic essays that develop their own analyses and syntheses of primary literary texts, sometimes with reference to secondary sources:
 - Write 4 to 6 text-based essays, of at least 4 pages each, for a minimum total of 5,000 words of finished prose, emphasizing process-based, out-of-class writing rather than timed, in-class writing and on academic, inquiry-based assignments rather than merely descriptive narrative or summarizing. Students should not be assigned formulaic writing, such as the five-paragraph essay.
 - Write effective, well-organized essays that a) introduce a clear line of inquiry into a text or several texts, b) assert a central claim (a thesis), c) employ thorough and effectively written textual (and if appropriate, contextual) analysis; and provide conclusions that move beyond summarizing the thesis and primary supporting points.
 - Integrate textual evidence into polished, academic prose with efficiency and clarity.
 - Write essays in which the evidence is sufficient, thoroughly analyzed, and integral to the argument.
 - Cite sources accurately with correct MLA style.
1. Evaluate and appreciate the social and aesthetic value of poetry, drama, and fiction from diverse voices and portraying diverse experiences:
 - Develop engagement with diverse literary texts by expanding the reader's sense of what is "relevant," both personally and in the wider human experience.
 - Read diverse texts from the major literary genres: poetry, drama, and fiction, both long and short.
 - Develop and practice strategies for annotation and note-taking for comprehension and critical reading.
 - Appreciate the aesthetic differences between various texts.
 - Research and respond to secondary sources that provide context for and critical discourse about literary texts.
 - Understand the way in which patterns of language create an implicit meaning in the text.
 - Use basic library research to investigate the economic, social, historical, moral, cultural, psychological, aesthetic, or political contexts of the assigned literary texts, their authors, and their reception.

TBA Hours Content:

TBA Hours Content:

ENGL 110 has a TBA (To Be Arranged hours) requirement. These TBA hours are instructional activities

designed to help improve students' reading and writing skills. Students are required to complete the activities in the Writing Center (18-104) or in online synchronous conferences with Writing Center instructors and to log in and out of the attendance tracking system every time they work on one of the activities. Activities include orientations, one-on-one conferences with English instructors, tutorials on specific writing and critical thinking skills, and group workshops.

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Lecture
- B. Activity
- C. Critique
- D. Directed Study
- E. Discussion
- F. Guest Speakers
- G. Individualized Instruction
- H. Observation and Demonstration
- I. Service Learning
- J. Other (Specify): REPRESENTATIVE METHODS OF INSTRUCTION: Typical methods of instruction may include: Lecture Small-Group Reading and Writing Activities Critique Directed Study Performance Discussion Guest Speakers Individualized Instruction Observation and Demonstration Methods should include the following: Building community in the classroom: create a sense of community in the classroom to promote student investment in the course and to build students' confidence. Creating collaborative, student-centered classrooms Inductive rather than prescriptive teaching when appropriate: encourage and help students to reach their own conclusions and to make decisions about their writing rather than direct them explicitly Schema building: help students recognize and build upon their prior knowledge in order to contextualize assigned readings Structured whole-class discussion: help students understand assigned course material and build critical thinking strategies through instructor-guided discussion of course readings and writing assignments Scaffolding of analysis and interpretation: guide students through the steps necessary to write critically about literature Modeling: use models of student and professional writing to introduce, teach and reinforce effective writing strategies Individual instruction: one-on-one student-teacher conferences Peer-review workshops: students share and critique each other's writing Lecture: provide relevant or necessary background information for writing assignments; explain reading strategies and principles of clear, effective writing Group assignments: students in structured groups work together on a common assignment

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

Writing Assignments:

A minimum of 5000 words of finished prose

Written essays about course content and developed with a deliberate process.

In-class Writing (constituting no more than 10% of graded writing in the course).

Journal-writing, summaries, Canvas assignments, blogs, or and other responses to assigned readings to demonstrate understanding and to synthesize readings.

Canvas discussions and forums.

At least one assignment incorporating secondary sources found through research

Reading Assignments:

Reading Assignments:

- Students employ various strategies to read, analyze, and synthesize works from the imaginative genres, including short- and book-length fiction, drama, and poetry.
- Students use research into relevant primary and secondary sources to illuminate the object texts' various contexts and situate their own responses in wider discussions about the text.

To be Arranged Assignments:

To be Arranged Assignments:

Assignments--which must be completed in the Writing Center--include orientations, one-on-one

conferences with English instructors, tutorials on specific writing and critical thinking skills, and group workshops.

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Work
- C. Exams/Tests
- D. Group Projects
- E. Homework
- F. Papers
- G. Portfolios
- H. Projects
- I. Quizzes
- J. Research Projects
- K. Written examination

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Kennedy, X. J., and Dana Gioia. *Literature: An Introduction to Fiction, Poetry, Drama, and Writing*, 14th ed. Pearson, 2020
- B. Zapruder, Matthew. *Why Poetry*, ed. Ecco, 2018

Other:

- A. Alexie, Sherman: *The Lone Ranger and Tonto Fist Fight in Heaven*
- Atwood, Margaret. *Wilderness Tips*
- Coval, Kevin, et.al *The Breakbeat Poets*
- Diaz, Juno: *This is How You Lose Her*
- Euripedes: *Medea*
- Ewing, Eve: *Electric Arches*
- Fitzgerald, Scott F: *The Great Gatsby*
- Hammett, Dashiell: *The Maltese Falcon*
- Hobbs, Jeff: *The Short and Tragic Life of Robert Peace*
- Howe, Marie: *What the Living Do*
- Ibsen, Henrik: *A Doll's House*
- Jones, Tayari: *An American Marriage*
- Kay, Jackie: *Trumpet*
- Lahiri, Jhumpa: *The Namesake*
- Lalami, Laila: *Hope and Other Dangerous Pursuits*
- Limón, Ada: *Bright Dead Things*
- Lopez, Josefina: *Real Women Have Curves*
- Machado, Carmen Maria: *Her Body and Other Parties*
- Miller, Arthur: *Death of a Salesman*
- Miranda, Lin-Manuel and Jenny McCarter: *Hamilton*
- Morrison, Toni: *Beloved*
- Morrison, Toni: *Sula*
- Morrison, Toni: *Song of Solomon*
- Nguyen, Thanh Viet: *The Sympathizer*
- O'Brien, Tim: *In the Lake of the Woods*
- O'Brien, Tim: *The Things They Carried*
- Olivarez, Jose: *Citizen Illegal*
- Orange, Tommy: *There There*
- Orozco, Daniel: *Orientation and Other Stories*
- Ozick, Cynthia: *The Shawl*
- Rankine, Claudia: *Citizen*
- Rankine, Claudia: *Just Us*
- Shelley, Mary: *Frankenstein; or, the Modern Prometheus*
- Smith, Danez: *Homie*
- Smith, Patricia: *Blood Dazzler: Poems.*
- Smith, Tracy: *The Slowdown (Podcast)*

Vuong, Ocean: Night Sky with Exit Wounds
Ward, Jesmyn: Salvage the Bones
Wharton, Edith: Age of Innocence
Wilson, August: Fences
Wilson, August: Two Trains Running
Yang, Gene: American Born Chinese

Origination Date: November 2020
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Course Originator: Daniel Keller