LAKES REGION COMMUNITY COLLEGE

COURSE SYLLABUS

COURSE NO: ENGL251L   **COURSE TITLE:** Introduction to Literature

CREDIT HOURS: 3   **SEMESTER:** Spring 2026

INSTRUCTOR NAME: Stephen Freeborn   **E-MAIL ADDRESS:** sfreeborn@ccsnh.edu

PREREQUISITES: None   **MODALITY:** Online / Asynchronous

CONFERENCE HOURS:

Due to my many duties at the college, the easiest way to secure time to speak with me will be to set up an appointment via Navigate or email. Times where you'll find me in my office (HS246) are:

- Wednesdays, 1pm to 2pm
- Thursdays, 9:30am to 2pm

Sometimes additional time or one-on-one assistance is needed. The instructor is normally available during the conference hours listed above, or you may make an appointment with the instructor for other times.

COURSE DESCRIPTION:

This course delves into the reading and analyzing of literary works in order to develop an appreciation for the place literature has in its influence on culture and society. Selections will be taken from three literary genres: poetry, drama, and fiction. By becoming familiar with and applying key literary terms and various approaches to literary criticism to readings, students will be able to hone their abilities to write in an analytical manner while engaging with primary and secondary sources.

COURSE OUTCOMES/COMPETENCIES:

1. Demonstrate careful reading of literary texts, with special attention to the relation between poetics and genre;
2. Produce a close reading of a literary text that shows how form, style, and poetics shape thematic concerns, with clear and effective writing in service of reasoned and evidenced arguments;
3. Incorporate historical, cultural, and literary contexts into an interpretation of a literary work;
4. Integrate literary criticism from secondary sources to examine a literary text from one or more theoretical perspectives;
5. Articulate a perspective on the significance of literature for broader questions about society, politics, and human identity.

TEXT/INSTRUCTIONAL MATERIALS AND EQUIPMENT NEEDED:

- *Literature and Composition*. Eds. Carol Jago, Renee Shea, Lawrence Scanlon, Robin Dissin Aufses. Boston: Bedford/St. Martin's, 2011.

- The use or access to a laptop or tablet is required in this course (please speak to your instructor or the IT department for more information on how to obtain one for minimal cost).

GRADING:

Thinking About Literature	(15%)
Close Reading: Analyzing Poetry and Passages of Fiction	(15%)
The Big Picture: Analyzing Fiction and Drama	(15%)
Entering the Conversation	(15%)
Culture and Identity	(15%)
Conformity and Rebellion	(15%)
Final Essay	(10%)

GRADING SCALE:

A	93-100	B	83-86	C	73-76	D	63-66
A-	90-92	B-	80-82	C-	70-72	D-	60-62
B+	87-89	C+	77-79	D+	67-69	F	0-59

COURSE EXPECTATIONS

- Approaching an online course is different than taking a course in-person. While I may set the deadlines for your weekly assignments, it is up to you to complete the readings and manage your time well. I suggest you select a set day(s) and time(s) during the week that you will dedicate to working on this course. It should be a time that will not compete with other things you need to do.
- Learning the material takes a different shape. Readings from the textbook will be given to you because there is value in the content. Not completing this reading would be like cutting your own leg off and then expecting to run a marathon. Do the reading ... a*nd* take notes on what is read. Your assignments are directly connected to this content and you can only grow as a literary analyst by participating in this part of the course.
- I will also post videos that either directly relate to the chapter, or present a specific tip/trick connected to the short essays you will complete at the end of each module. While I might reiterate some of what you will have already read in the chapter, I also review ideas and concepts that will help you when it comes to planning out your writing. I highly suggest you watch them.
- There is nothing I can do to stop you from searching through the great and mighty Internet to find cheat notes and other analyses of the readings. There's also not much I can do to stop you from using that material to then complete your assignments. Go ahead. But I ask that you consider what it is that you want to learn from this course - how to search the internet for answers, or how to exercise your brain, read sometimes difficult things, and produce work that you can be proud of making. One way may get you the A, but the other way will give you knowledge and skills that you can take and use in other courses and in life.
- Attendance is a key component to success in the course. In an online course this means not only completing the reading material, but also submitting assignments. Students who do not show this type of activity will be provided a warning with intervention from the Student Success Center, and may be removed from the course if it becomes clear that they have abandoned the course.

Technology Expectations

- The expectation is that students are able to use the tools in the course to be able to complete the required work. Students should feel comfortable with accessing Canvas, which includes completing in-text responses, uploading documents in either doc/docx or pdf for submissions, and recording and posting short videos.
- While you are free to use GoogleDocs to complete your work, the document must be downloaded to your desktop in one of the accepted extensions (doc/docx/pdf) and then uploaded into Canvas as an attachment. Sharing GoogleDoc files will not be accepted and will be assigned a zero.
- In the event of technical difficulties with a video submission, I will make a good faith effort to contact you so you can correct the issue and resubmit the video.

- Technical difficulties are not an excuse for not completing an assignment so give yourself time to submit the work and do not wait until the last minute.
- All information and contact with your instructor will occur through your LRCC student email account or through Announcements in Canvas. You can email me either through your CCSNH email account, or by the Canvas Email Icon on the far left side of your Canvas Dashboard. Any outside emails will be ignored.

Academic Integrity, Cheating, and Plagiarism
- Honesty is expected of all LRCC students. In academic matters this includes the submission of work that clearly indicates its sources. Dishonest acts include cheating and plagiarism, as well as other forms of academic misconduct.
    - Cheating is defined as copying or otherwise using material from others, or using sources not approved by faculty.
    - Plagiarism is defined as using the work (ideas, words, artwork, etc.) of another person as one's own. The failure to cite sources or the extensive use of others' work in written material are the most common types of plagiarism.
- Cheating, plagiarism, and other forms of academic misconduct are considered serious disciplinary matters and are subject to the same penalties and procedures as other LRCC disciplinary matters. Students should be aware that penalties levied in substantiated cases of cheating or plagiarism may include, but are not limited to, the issuance of a grade of F, which may in turn lead to delay of graduation. Repeated offenses may lead to dismissal from a program or from the college.
- Refer to the Academic Honesty Policy in the Student Handbook for more information.

Use of Artificial Intelligence (AI)
- Your assignments will be submitted to TurnItIn, which produces a report that includes percentages and sources relating to plagiarized material as well as how much of the writing has been generated by an AI source. This includes cites such as Grammarly.
- Assistive technology can be beneficial when it comes to editing, revising, or outlining work. However, it is a tool that is intended to assist, not replace the work you do in the course. The more you allow AI to manipulate your writing, the less ownership you have of it.
- If you use AI, the expectation is that this will be noted at the beginning of your assignment in the following way:
  Author's Note: (List AI Source) was used for (List purpose).
    Ex. Chat GPT was used to assist in organizing an outline in a way that improved on the logical flow of the essay.
    Ex. Grammarly was used to identify and correct spelling and punctuation. A few sentences have been revised.
- Using AI is a risk that you must own and are responsible for. If your writing is flagged as being either plagiarized or manipulated by AI, the onus will be on you to prove and demonstrate you have not used this technology. Inclusion of an Author's Note does not exempt your writing from review, and it may still be considered plagiarized.
- In the event that it is determined that a submission has used AI, the assignment will be given a zero and a comment will be given indicating its usage.
- It will be up to the student to contact and make arrangements with the professor to discuss the matter either by phone, zoom, or in-person (email can be used to schedule a meeting time).
- During the meeting, the student will have the opportunity to demonstrate how their work has not been generated through AI or a third-party source (in the case of plagiarism or cheating). If the professor is satisfied, then a grade will be given to the assignment. If not, the grade will remain a zero and the case will be submitted into the Maxient database so it can be referenced in the event that a second case emerges either at LRCC or at another CCSNH college.

Late Work Policy

- I reserve the right to decide whether I will accept late work on a case-by-case basis. When in doubt, complete the work anyways and ask me.
- Assignments are given an access availability that is connected to the due date. Once the due date has passed, then the assignment becomes locked and submissions will no longer be accepted.
- Students are not able to submit work, be graded and receive feedback on their work, and then resubmit for a new grade. Once a grade is given, it is permanent.
- No incompletes will be given unless extenuating circumstances exist. Students must seek permission from the instructor and an agreement must be met before paperwork will be completed.

Non-Discrimination Policy:

- Lakes Region Community College does not discriminate in the administration of its admissions and educational programs, activities, or employment practices on the basis of race, color, religion, national origin, age, sex, disability, gender identity and expression, genetic information, veteran status, sexual orientation, or marital status. This statement is a reflection of the mission of the Community College System of New Hampshire and LRCC and refers to, but is not limited to, the provisions of the following laws:
    - Titles VI and VII of the Civil Rights Act of 1964
    - The Age Discrimination Act of 1967
    - Title IX of the Education Amendment of 1972
    - Section 504 of the Rehabilitation Act of 1973
    - The Americans with Disabilities Act of 1990 (ADA)
    - Section 402 of the Vietnam Era Veteran's Readjustment Assistance Act of 1974
    - NH Law Against Discrimination (RSA 354-A)
    - NH Law RSA 188-F:3-a
    - Genetic Information Nondiscrimination Act of 2008
    - LRCC degree, certificate, and career training programs are designed to meet the educational and workforce needs of the Lakes Region. Career and Technical Education (CTE) opportunities will be offered regardless of race, color, religion, national or ethnic origin, age, sex, sexual orientation, marital status, disability, gender identity or expression, genetic information, or veteran status. LRCC reduces barriers to future career and educational opportunities for area residents by helping them upskill with general academic and technical education, as well as customized business and industry training. View the CTE program details at LRCC.edu.
    - Inquiries regarding discrimination may be directed to Laura LeMien, Associate Vice President of Academic & Student Affairs and Title IX Coordinator, at LLeMien@ccsnh.edu

    Department Chair Information:
    - It is my hope that this course meets your every expectation as a challenging, engaging, and respectful learning experience. If you find this not to be the case, I would welcome the opportunity to address your concerns. This is not only a courtesy; it is a matter of process and procedure. Should we fail to arrive at a mutually satisfactory understanding, you should take the matter to my immediate superior, Lynda Sinkiewich, Vice President of Academic and Student Affairs: lsinkiewich@ccsnh.edu

WEEKLY SCHEDULE

Week	Topic	Objectives		Assignments
Week 1 **Week 2**	**Thinking About Literature** Chapter 1 from *Literature and Composition*	• Students will be able to distinguish between reading for entertainment and reading for analysis; • Students will be able to define "literature" in their own way as well as explain why it merits study; • Students will be able to identify the traits of an effective reader; • Students will be able to demonstrate the three-step approach: experience, analysis, and extension.	1, 2, 5	"At Home in the Metaphor" "Common Ground" "Two Views of Being a Reader" **"Experience, Analysis, Extension"**
Week 3 **Week 4**	**Close Reading: Analyzing Poetry and Passages of Fiction** Chapter 2 from *Literature and Composition*	• Students will be able to understand the importance of an initial reading of a text; • Students will be able identify elements of style as well as discuss them within prose; • Students will be able to identify elements of style as well as discuss them within poetry; • Students will be able to apply elements of style as an extension of meaning; • Students will be able to identify the three-step process for annotating a text and demonstrate it within sample texts; • Students will be able to demonstrate an understanding of a close analysis essay through the use of a graphic organizer; • Students will be able to understand how to organize and write a comparison and contrast essay.	2	"Elements of Style – 'To an Athlete Dying Young'" "Three-Step Annotation Process" **"Comparison/Contrast Essay"**
Week 5 **Week 6**	**The Big Picture: Analyzing Fiction and Drama** Chapter 3 from *Literature and Composition*	• Students will be able to identify and discuss the following elements of fiction: plot, character, setting, point of view, symbol, and theme; • Students will be able to distinguish between an interpretation and summary thesis statements; • Students will be able to incorporate effective quotations from texts into writing as a means of supporting their own interpretation; • Students will be able to understand how to organize and write an interpretive essay.	1, 2, 3, 5	"Drama – Themes in a Play" "Direct Quotations in *Trifles*" **"Interpretive Essay"**
Week 7 **Week 8**	**Entering the Conversation** Chapter 4 from *Literature and Composition*	• Students will be able to read and analyze multiple texts referencing a common topic; • Students will be to identify and discuss how literature can reflect social and cultural issues; • Students will be able to plan and construct an essay using multiple texts.	1, 2, 3, 4, 5	"Thesis Statements: Strengths and Weaknesses" "Pulling Evidence from Texts" **"New Colossus" Essay**

Week 10 Week 11 Week 12	**Conformity and Rebellion (Selected Readings)**	Shakespeare - "Hamlet" (pages 720 to 830) Danticat – "The Book of the Dead" (pages 835 to 850) Adichie – "The Headstrong Historian (pages 903 to 913) Stevens – "Disillusionment at Ten O'clock" (page 920) Cummings – "anyone lives in a pretty how town" (page 922) Conversations: "The Metamorphosis: Interpretations and Transformations (pages 944 to 1018)	1, 2, 3, 4, 5	Questions for Discussion Video: "The Metamorphosis: Interpretations and Transformations
Week 13 Week 14 Week 15	**Identity and Culture (Selected Readings)**	Conrad – "Heart of Darkness" (pages 369 to 429) Lahiri – "Interpreter of Maladies (pages 434 to 448) Menéndez – "In Cuba I was a German Shepherd (pages 481 to 494) Thomas – "Fern Hill" (pages 508 to 509) Brooks – "We Real Cool" (pages 510 to 512) Conversations: The Legacy of Colonialism	1, 2, 3, 4, 5	Questions for Discussion Video: "The Legacy of Colonialism"
Week 16			1, 2, 3, 4, 5	Final Essay: Either Conformity and Rebellion or Identity and Culture