John Jay College of Criminal Justice
The City University of New York

New Course Proposal

When completed, this proposal should be submitted to the Office of Undergraduate Studies-Room 634T for consideration by the College Curriculum Committee.

1. Department (s) proposing this course: English

2. Title of the course: Introduction to Literary Study

   Abbreviated title (up to 20 characters): Intro Literary Study

3. Level of this course:

   ___100 Level  _X__200 Level  ____300 Level  ____400 Level

4. Course description as it is to appear in the College bulletin:
   (Write in complete sentences except for prerequisites, hours and credits.)

   Introduction to Literary Study teaches the skills needed to study literature with understanding and pleasure. Students will learn strategies for reading, interpreting, criticizing, and writing about complex literary works. Through studying short stories, poetry, plays, and a novel, students ascertain the defining characteristics of literary genres, develop a working vocabulary of literary terms, and advance their ability to write critical essays on literary texts. Prerequisite: English 201 and one General Education course in LIT. Hours: 3. Credits: 3.

5. Has this course been taught on an experimental basis?

   _X_ No

   ___Yes: Semester (s) and year (s):
   Teacher (s):
   Enrollment (s):
   Prerequisites (s):

6. Prerequisites: English 201 and one General Education course in LIT

7. Number of: class hours__3__  lab hours____  credits__3__

8. Brief rationale for the course:

   To study literature critically, students need to know the vocabulary and assumptions of the field. They also need to become skilled and attentive readers who are attuned to the nuances of
language and the contexts within which they as readers make interpretations. Introduction to Literary Study gives students the tools and critical perspective they will need to thrive as English majors.

9a. Knowledge and performance objectives of this course: (What knowledge will the student be expected to acquire and what conceptual and applied skills will be learned in this course?)

- **close reading**: students will learn to make sense of literary language in all of its verbal and syntactical complexity.
- **elements and terms of literature**: students will become familiar with key elements and terms of literature, such as tone, point of view, figurative language, plot structure, etc.
- **genre**: students will know what it means for an author to write in a given genre, the distinctive elements of each genre, and how they develop over time.
- **scanning poetry**: students will learn to read poetry for meter, rhyme, and sound.
- **writing**: students will learn the essential elements of a critical essay on literature, including setting up a thesis, incorporating textual evidence, writing a coherent argument, and citing sources correctly.

9b. Indicate learning objectives of this course related to information literacy.

The information literate student determines the nature and extent of the information needed, accesses information effectively, efficiently, and appropriately, and evaluates information and its sources critically. The student uses information effectively to accomplish a specific purpose, ethically and legally. (e.g., students demonstrate critical interpretation of required readings; and/or effective searching of appropriate discipline specific bibliographic databases; and/or primary data gathering by observation and experimentation; and/or finding and evaluating Internet resources. For many more examples of classroom performance indicators and outcomes see the ACRL standards for higher education at [http://www.ala.org/ala/acrl/acrlstandards/informationliteracycompetency.htm](http://www.ala.org/ala/acrl/acrlstandards/informationliteracycompetency.htm).

For questions on information literacy see the library’s curriculum committee representative.

- Students in Introduction to Literary Study will be expected to demonstrate critical interpretation of required readings throughout the semester.
- Students will use dictionaries as research tools.

10. Recommended writing assignments: (Indicate types of writing assignments and number of pages of each type. Writing assignments should satisfy the College’s requirements for writing across the curriculum.)

Informal Writing Assignments (ungraded), such as journal entries, in-class writing: 15-20 pages
Formal Papers: five papers of 3-5 pages each (15-25 pages)
Essay Exam (5 pages)

11. Will this course be part of any major (s) or program (s)?

___No

X Yes. Major or program: English

What part of the major? (Prerequisite, core, skills, etc.)

First of the required Core Courses
12. Is this course related to other specific courses?
   ___No
   ___Yes. Indicate which course(s) and what the relationship will be (e.g., prerequisite, sequel, etc.). This course is a co-requisite for any of the courses in Part Two: Historical Perspectives (e.g., LIT 3XX Topics in Ancient Literature, LIT 3XX Topics in Medieval Literature, etc) and a prerequisite for Part Three: Critical Methods’s LIT 3XX Text and Context, and Part Four: Specialized Skill: LIT 3XX Introduction to Literature and the Law

13. Please meet with a member of the library faculty before answering question 13. The faculty member consulted should sign below. (Contact the library’s curriculum committee representative to identify which library faculty member to meet with).

   Identify and assess the adequacy of the following types of library resources to support this course: databases, books, periodicals. Attach a list of available resources.

   Attach a list of recommended resources that would further support this course. Both lists should be in a standard, recognized bibliographic format, preferably APA format.

   The English Department is and has been engaged in an ongoing dialogue with the Library regarding improving the collection to adequately support the proposed English major and the associated new courses. Money additional to the regular Library budget is being provided by the College to fund new acquisitions. The Library subscribes to many relevant serial titles already, thanks to the collaborative resource sharing of electronic materials with other CUNY libraries. However, the monograph (and other book) collections in this subject area do need to be augmented. The English Department is providing the Library with lists of titles for acquisition.

   Signature of library faculty member consulted: Ellen Sexton 2/26/07

14. Are the current resources (e.g. computer labs, facilities, equipment) adequate to support this course?
   ___Yes
   ___No

   If not, what resources will be necessary? With whom have these resource needs been discussed?

15. Syllabus:

   Attach a sample syllabus for this course. It should be based on the College’s model syllabus. The sample syllabus must include a week by week or class by class listing of topics, readings, other assignments, tests, papers due, or other scheduled parts of the course. It must also include proposed texts. It should indicate how much various assignments or tests will count towards final grades. (If this course has been taught on an experimental basis, an actual syllabus may be attached, if suitable.)

   Attached

16. This section is to be completed by the chair(s) of the department(s) proposing the course.

   Name(s) of the Chairperson(s): Jon Christian Suggs

   Has this proposal been approved at a meeting of the department curriculum committee?
   ___No
   ___Yes: Meeting date: 2/5/07
When will this course be taught?
   Every semester, starting spring 2008
   One semester each year, starting
   Once every two years, starting

How many sections of this course will be offered? Two, at first until the major is approved and shows sufficient growth. One section will be an evening section and we realize that this is a scheduling hazard, but the course will also be required for the minor, which is widely subscribed.

Who will be assigned to teach this course?
Any member of the tenure-track or tenured faculty who requests assignment from the chair

Is this proposed course similar to or related to any course or major offered by any other department(s)?
   _x_ No
   ___Yes. What course(s) or major(s) is this course similar or related to?

Did you consult with department(s) offering similar or related courses or majors?
   x_ Not applicable   ___No   ___Yes
If yes, give a short summary of the consultation process and results.

Will any course be withdrawn if this course is approved?
   x_ No
   ___Yes, namely:

Signature(s) of chair of Department(s) proposing this course:

Date: _Feb 6 2007____

Revised: October 3, 2006
Introduction to Literary Study teaches the skills needed to study literature with understanding and pleasure. In this course, you will learn strategies for reading, interpreting, criticizing, and writing about complex literary works. Through studying short stories, poetry, plays, and a novel, you will ascertain the defining characteristics of literary genres, develop a working vocabulary of literary terms, and advance your ability to write critical essays on literary texts.

Learning Objectives:

- close reading: students will learn to make sense of literary language in all of its verbal and syntactical complexity.
- elements and terms of literature: students will become familiar with basic elements and terms of literature, such as tone, point of view, figurative language, plot structure, etc.
- genre: students will know what it means for an author to write in a given genre, the distinctive elements of each genre, and how they develop over time.
- scanning poetry: students will learn to read poetry for meter, rhyme, and sound.
- writing: students will learn the key elements of a critical essay on literature, including setting up a thesis, incorporating textual evidence, writing a coherent argument, and citing texts appropriately.

Required Texts:


Course Requirements:

- Regular attendance and thoughtful, active participation in class discussions. Your grade in the course will drop by 1/3 of a grade (e.g., B- to C+) with four absences. After five absences you will fail the course. While I do not assign a grade for class participation, demonstration of your commitment to the goals of the course can and will affect your grade if you are “in-between” grades when it comes time to tally your final grade. If you have made a positive contribution to class discussion and/or made an effort with the course assignments, you will receive the higher grade. If you have been disruptive or made no visible effort, you will receive the lower grade.

- Five 3-5 page papers Assignments for each paper will differ, but in general they will ask you to address the literary elements and genre we have recently studied and demonstrate critical analysis of either new texts or texts studied together. My policy on papers is very simple, and, quite strict: I accept no late papers. I maintain this policy in order to avoid evaluating individual excuses and emergencies, and in order to make the playing field among students as level as possible. Please do not ask me to compromise this policy as I hold it not out of lack of compassion for what I...
know are often valid reasons for not completing work, but out of a desire to be as fair as possible to as many students as I can.

- **One two-hour final examination** in which you will be given a poem and a short story to read, analyze, critique, and write about using the literary terms and reading strategies learned over the semester. There will also be an identification portion of the exam in which you define literary terms.

**Grades:**

80% of your grade will be based on the five graded papers.  
20% of your grade will be based on the final exam.

**Course Schedule:**

### Short Stories

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<thead>
<tr>
<th>date</th>
<th>reading</th>
<th>topics</th>
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<tr>
<td>Class 1</td>
<td>Handout of poems</td>
<td>What is literature?</td>
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<tr>
<td>Class 2</td>
<td>John Updike, “A&amp;P,” 14-19</td>
<td>Plot, Point of View, Character,</td>
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<td></td>
<td>Alice Walker, “Everyday Use,” 64-70</td>
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<td>Raymond Carver, “Cathedral,” 99-109</td>
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<tr>
<td>Class 3</td>
<td>Kate Chopin, “The Storm,” 116-119</td>
<td>Setting, Tone and Style, Irony,</td>
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<td>William Faulkner, “Barn Burning,” 151-161</td>
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<td>Ha Jin, “Saboteur,” 169-176</td>
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<td>Class 4</td>
<td>Chinua Achebe, “Dead Men’s Path,” 182-184</td>
<td>Theme, Symbol</td>
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<td>Shirley Jackson, “The Lottery,” 216-222</td>
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<td>Nathaniel Hawthorne, “Young Goodman Brown” 341-350</td>
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<td>Class 5</td>
<td>Flannery O’Connor, “A Good Man is Hard to Find” and “Revelation,” 238-262</td>
<td>Authorship, style &amp; themes</td>
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<td>Class 6</td>
<td><strong>Paper #1 due</strong></td>
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<td>In-class reading of papers and stories</td>
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### Poetry

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<tr>
<td>Class 7</td>
<td>Roethke, “My Papa’s Waltz,” 438</td>
<td>Tone, Speaker, Person, Irony</td>
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<td>Cullen, “For a Lady I Know,” 439</td>
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<td>Whitman, “To a Locomotive in Winter,” 441</td>
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<td>Trethewey, “White Lies,” 444</td>
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<td>Hughes, “Hawk Roosting,” 447</td>
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<td>Kim, “Monologue for an Onion,” 448</td>
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<td>Williams, “The Red Wheelbarrow,” 451</td>
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<td>Creeley, “Oh No,” 452</td>
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<td>Auden, “The Unknown Citizen,” 453</td>
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<td>Millay, “The Second Fig,” 455</td>
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<td>Hardy, “The Workbox,” 456</td>
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<td>Class 8</td>
<td>Williams, “This is Just to Say,” 467</td>
<td>Words: using a dictionary, allusion,</td>
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<td>Moore, “Silence,” 469</td>
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<td>Donne, “Batter My Heart, Three-Personed God” 470</td>
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<td>Longfellow, “Aftermath,” 472</td>
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<td>Sandburg, “Grass,” 474</td>
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<td>Herrick, “Upon Julia’s Clothes,” 477</td>
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| Class 9 | Hardy, “The Ruined Maid,” 479  
         | Cope, “Lonely Hearts,” 480  
         | Blake, “London,” 491  
         | Stevens, “Disillusionment of Ten O’Clock” 493  
         | Brooks, “Southeast Corner,” 493  
         | cummings, “next to of course god, america i”  
         | Pound, “In a Station of the Metro” 501  
         | Toomer, “Reapers,” 507  
         | Hopkins, “Pied Beauty,” 507  
         | Haiku poems on p. 509  
         | **denotation and connotation**  
         | **imagery**  
         |  
| Class 10 | Shakespeare, “Shall I Compare Thee to a Summer’s Day?” 524  
          | Moss, “Shall I Compare Thee to a Summer’s Day,” 525  
          | Dickinson, “My Life Had Stood – A Loaded Gun,” 527  
          | Plath, “Metaphors,” 528  
          | Momaday, “Simile,” 528  
          | Atwood, “You fit into me,” 532  
          | Ashberry, “The Cathedral Is,” 532  
          | Gioia, “Money,” 532  
          | Simic, “My Shoes,” 533  
          | Frost, “The Silken Tent,” 534  
          | Burns, “Oh, My Love is Like a Red, Red Rose” 537  
          | **Metaphor, simile metonymy, synecdoche, hyperbole, paradox, apostrophe, personification**  
| Class 11 | **Paper #2 due**  
         | Pope, “True Ease in Writing Comes from Art, Not Chance,” 559  
         | Yeats, “Who Goes with Fergus,” 561  
         | Wordsworth, “A Slumber Did My Spirit Seal,” 562  
         | Houseman, “Eight O’Clock” 563  
         | Tennyson, “The Splendor Falls on Castle Walls,” 564  
         | Cole, “On My Boat on Lake Cayuga” 565  
         | Belloc, “The Hippopotamus,” 567  
         | Hopkins, “God’s Grandeur,” 568  
         | Shakespeare, “Full Fathom Five Thy Father Lies,” 571  
         | **Sound, alliteration, assonance, rhyme**  
| Class 12 | Brooks, “We Real Cool,” 579  
          | Tennyson, “Break, Break, Break” 579  
          | Jonson, “Slow, Slow Fresh Fount, Keep Time with My Salt Tears,” 580  
          | Parker, “Resume”  
          | Millay, “Counting-Out Rhyme” 586  
          | Houseman, “When I Was One and Twenty” 586  
          | Williams, “Smell!”  
          | Whitman, “Beat! Beat! Drums!” 587  
          | Mason, “Song of the Powers” 588  
          | **rhythm, stresses and pauses, meter**  
| Class 13 | Keats, “This Living Hand, Now Warm and Capable” 593  
          | Graves, “Counting the Beats” 595  
          | Donne, “Song” 596  
          | Levin, “Brief Bio” 597  
          | **Formal Patterns, The Sonnet, The Epigram, other forms**  
|
| Class 14 | video of poetry slams and spoken word  
|          | “Corn Mother” — Native American Legend (handout) |
| Class 15 | Paper #3 due  
|          | in-class reading of papers and poems from pp. 751-829 |

**Drama**

| Class 16 | Glaspell, *Trifles* 837-854 |
|          | plot, exposition, foreshadowing, dramatic question, dénouement, unities, symbols |

| Class 17 | Shakespeare, *Othello*, 934-959 (Act I) |
| Class 18 | Shakespeare, *Othello*, 959-1003 (Acts II-III) |
| Class 19 | Shakespeare, *Othello*, 1003-1046 (Acts IV-V) |
| Class 20 | Paper #4 due  
|          | in-class reading of Wilson’s *Fences* |

**Novel**

| Class 21 | Jane Eyre, 13-49 |
|          | setting, point of view, character, themes, structure, symbolism, imagery |

| Class 22 | Jane Eyre, 50-123 |
| Class 23 | Jane Eyre, 124-184 |
| Class 24 | Jane Eyre, 185-270 |
| Class 25 | Jane Eyre, 271-330 |
| Class 26 | Jane Eyre, 335-420 |
| Class 27 | Jane Eyre, 421-502 |
|          | complication/conflict, rising action, falling action, climax dénouement |
| Class 28 | Paper #5 due  
|          | in-class reading and review for final exam |
Statement of College Policy on Plagiarism

Plagiarism is the presentation of someone else’s ideas, words, or artistic, scientific, or technical work as one’s own creation. Using the ideas or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations, require citations to the original source.

Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism.

It is the student’s responsibility to recognize the difference between statements that are common knowledge (which do not require documentation) and restatements of the ideas of others. Paraphrase, summary, and direct quotation are acceptable forms of restatement, as long as the source is cited.

Students who are unsure how and when to provide documentation are advised to consult with their instructors. The Library has free guides designed to help students with problems of documentation.

(From the John Jay College of Criminal Justice Undergraduate Bulletin, p. 36)
Bibliography for Introduction to Literary Study

Anthologies


Literary Dictionaries/Glossaries


On-Line Resources, Including Literary Glossaries, Connected to Anthologies

LitWeb, Norton’s complementary website to is anthology wwnorton.com/introlit
MyLiteratureLab.com, Longman’s complementary website to its anthology.
Research Links, Bedford’s complementary website to its anthology
http://www.bedfordstmartins.com/meyer/bedintro/lit/introlit/con_index.htm?99xfx

Novels