

**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 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?

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>).

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

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 LIT 2XX, Section 01John Jay College of Criminal Justice 445 West 59th Street, New York, NY 10019**Model Syllabus**

Professor Allison Pease

Office: 1239N

Office Hours: T/Th. 3:30-4:30 & by appointment

(212) 237-8565

apease@jjay.cuny.edu**Course Description:**

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:

Brönte, Charlotte. *Jane Eyre*. New York: Penguin, 1996.

Kennedy, X.J., and Dana Gioia, eds. *Literature: An Introduction to Fiction, Poetry, Drama, and Writing*. Compact, 5th edition. New York: Pearson Longman, 2007.

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

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

Poetry

Class 7	Roethke, "My Papa's Waltz," 438 Cullen, "For a Lady I Know," 439 Whitman, "To a Locomotive in Winter," 441 Tretthewey, "White Lies," 444 Hughes, "Hawk Roosting," 447 Kim, "Monologue for an Onion," 448 Williams, "The Red Wheelbarrow," 451 Creeley, "Oh No," 452 Auden, "The Unknown Citizen," 453 Millay, "The Second Fig," 455 Hardy, "The Workbox," 456	Tone, Speaker, Persona, Irony
Class 8	Williams, "This is Just to Say," 467 Moore, "Silence," 469 Donne, "Batter My Heart, Three-Personed God" 470 Longfellow, "Aftermath," 472 Sandburg, "Grass," 474 Herrick, "Upon Julia's Clothes," 477	Words: using a dictionary, allusion,

	Hardy, "The Ruined Maid," 479 Cope, "Lonely Hearts," 480	
Class 9	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 Eliot, "The Winter Evening Settles Down," 503 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, synechdoche, 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

	Shakespeare, "Let Me Not to the Marriage of True Minds," 598 Drayton, "Since There's No Help, Come Let Us Kiss and Part," 599 Millay, "What Lips My Lips Have Kissed, And Where, and Why" 600 Frost, "Acquainted with the Night" 600 Addonizio, "'First Poem for You" 601 Stallings, "Sine Qua Non" 602 Epigrams on p. 604 Pinsky, "ABC" 605 Thomas, "Do Not Go Gentle into that Good Night" 606 Bridges, "Triolet" Bishop, "Sestina" 607	
Class 14	video of poetry slams and spoken word "Corn Mother" — Native American Legend (handout)	oral traditions, spoken word, legends and folk tales
Class 15	Paper #3 due in-class reading of papers and poems from pp. 751-829	

Drama

Class 16	Glaspell, <i>Trifles</i> 837-854	plot, exposition, foreshadowing, dramatic question, dénouement, unities, symbols
Class 17	Shakespeare, <i>Othello</i> , 934-959 (Act I)	
Class 18	Shakespeare, <i>Othello</i> , 959-1003 (Acts II-III)	
Class 19	Shakespeare, <i>Othello</i> , 1003-1046 (Acts IV-V)	
Class 20	Paper #4 due in-class reading of Wilson's <i>Fences</i>	

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	

Class 29	Final Exam	
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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

- Barnett, S., et al, *An Introduction to Literature*, New York, HarperCollins, 1993.
- Booth, Allison, et al., eds. *The Norton Introduction to Literature*. 8th edition. New York: W.W. Norton, 2001.
- Gill, R., *Mastering English Literature*, Basingstoke, Palgrave, 1995.
- Hopkins, Ch., *Thinking about Texts: An Introduction to English Studies*, London, Palgrave, 2001.
- Kennedy, X.J. and Dana Gioia, *Literature: An Introduction to Fiction, Poetry, and Drama*. 5th edition. New York and London: Pearson Longman, 2007.
- Marsh, Nicholas, *How to begin studying English literature*, Basingstoke, Palgrave, 2002.
- Mayer, Michael, ed. *The Bedford Introduction to Literature: Reading, Thinking, Writing*. 7th edition. New York: Bedford, Freeman & Worth, 2005.
- Miller, L., *Mastering Practical Criticism*, Basingstoke, Palgrave, 2001.
- Roberts, Edgar V and Henry E. Jacobs, eds., *Literature: An Introduction to Reading and Writing*, New Jersey, Prentice-Hall, 2000.
- Scholes, Robert, et al., eds., *Elements of Literature. Essay, Fiction, Poetry, Drama, Film*, Oxford, Oxford UP, 1991.

Literary Dictionaries/Glossaries

- Brogan, T.V. F., ed. *The New Princeton Handbook of Poetic Terms*. Princeton UP, 1994
- Cuddon, J.A., ed. *The Penguin Dictionary of Literary Terms and Literary Theory*. 4th edition. New York: Penguin, 1999.
- Hollander, John, ed. *Rhyme's Reason*. 3rd edition. Yale UP, 2001.

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

- LitWeb**, Norton's complementary website to its anthology wnorton.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/bedintrolit/con_index.htm?99x9x

Novels

- Austen, Jane. *Pride and Prejudice*. New York: Penguin, 2004.
- Brontë, Charlotte. *Jane Eyre*. New York: Penguin, 2006.
- Cather, Willa. *O Pioneers*. New York: Penguin, 1994.
- Fitzgerald, F. Scott. *The Great Gatsby*. New York, Scribner, 2004.
- Hardy, Thomas. *Tess of the D'Urbervilles*. New York: Penguin, 2005.
- Hawthorne, Nathaniel. *The Scarlet Letter*. New York: Penguin, 2002.
- Shelley, Mary. *Frankenstein*. New York: Penguin, 2003.
- Wright, Richard. *Native Son*. New York: Harper Perrenial, 1989.