

**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 the Associate Provost for consideration by the College Curriculum Committee.

1. Department (s) proposing this course: **English**
2. Title of the course: **Topics in Twentieth-Century Literature**

Abbreviated title (up to 20 characters): **TPCS LIT 20C**
3. Level of this course:
___ 100 Level ___ 200 Level ___ X 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.)

Topics in Twentieth-Century Literature will examine select literary movements, authors, and ideas with an eye to the formal features of texts as well as the social, historical, and political contexts in which they appear. The course will approach the canon for this period not as a fixed entity but as a body of work consistently open to reevaluation and critique; alternative texts, voices, and subject positions relevant to the topic will be included. As a means of understanding the literature of the period, the course may focus on a literary genre or convention (e.g., confessional poetry, non-linear narrative) or an important theme (e.g., alienation, memory and trauma, dominant vs. minority culture). Each semester individual instructors will anchor the course in specific sub-topics, primary texts, cultures, historical moments, etc., depending on their own areas of specialization.

Pre-requisite: ENG 102/201

Co-requisite: LIT 2XX (Introduction to Literary Study) or permission of the instructor. 3 hours, 3 credits.

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:
Pre-requisite: ENG 102/201
Co-requisite: Literature 2XX (Introduction to Literary Study) or permission of the instructor
7. Number of: class hours 3 lab hours 0 credits 3

8. Brief rationale for the course:

***Topics in Twentieth Century Literature* is one of six historically specific topics courses. Students majoring in English are required to take four. The topics courses give students an awareness of the ways that literature is situated in history and how literary forms and concerns differ historically. Topics in the Twentieth Century gives students insight into such literary groupings as Modernism, Postmodernism, and/or Postcolonialism as forms and genres unique to their political, cultural, and aesthetic imperatives while continuing to build critical skills applicable to English majors such as close-reading, analysis, organized thought, and effective writing.**

- 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?)

KNOWLEDGE

- **Students will gain familiarity with major themes and authors of the twentieth century.**
- **Students will analyze literary genres common to the twentieth century.**

PERFORMANCE

- **By close reading of primary texts, class discussion, and writing response papers, students will develop critical reading and analytical skills.**
- **Through a series of graduated writing assignments students will sharpen their rhetorical and argumentative skills and their ability to incorporate textual evidence.**
- **By completing a term paper students will learn to perform basic, supporting research that contextualizes an author or literary idea within a larger discourse of the period studied.**

- 9b. Information literacy:
(Indicate what sorts of information seeking skills will be enhanced by this course, e.g., use of the internet, access to specialized data bases, literature search skills, etc.)

Students will be required to locate primary and secondary sources germane to the topic of the course through specialized databases such as the MLA Bibliography or Gale's Literary Index on the Web as well as perform library catalogue searches for books.

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 in class and/or on Blackboard in the form of required responses and discussion threads (10-15 pages)**
 - **three 5-7 page papers (15-21 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.)

Part Two: Historical Perspectives

Topics in Twentieth Century Literature is one of six historically specific Topics 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.).

Co-requisite: LIT 2xx - Introduction to Literary Study

13. It is strongly advised to meet with a member of the library faculty before answering question 14.

If this course was taught on an experimental basis, were the existing library, computer, lab or other resources adequate for this course?

Yes

No

If this course was not taught on an experimental basis, are library, computer, lab or other resources necessary for this course?

Yes

No. With whom has this been discussed? **Ellen Sexton, 2/26/07**

What has been recommended?

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.

14. Syllabus and bibliography:

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.)

In addition, a bibliography in APA format for this course must be attached to this proposal.

Attached

15. 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 ___X_Yes: Meeting date: 2/26/07

When will this course be taught?
Every semester, starting _____
One semester each year, starting spring 2008
Once every two years, starting _____

How many sections of this course will be offered? ___01_____

Who will be assigned to teach this course?

Allison Pease
Nivedita Majumdar
Adam McKible
Liza Yukins

Helen Kapstein
Kelly Jeong
Baz Dreisinger
Jonathan Gray

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: 3/26/07_____

Topics in Twentieth Century Literature LIT 3XX, Section 01
 John 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:

Topics in Twentieth Century Literature this semester will focus on “Sexuality, Identity, and Power” as critical themes to understanding twentieth century literature written in English. We will read novels from England, the United States, South Africa, and India with an eye to their formal features as well as the social, historical, and political contexts in which they appeared. In the twentieth century, gender and sexual identity became contentious questions through which individuals and groups worked out forms of social power. Rather than being seen as biological and social givens that prescribed behavioral patterns, gender and sexual identity in the twentieth century were viewed as indeterminate and fluid, yet prescriptive of one’s destiny, and therefore important politically. As in no century before, sex is at the center of twentieth century literature.

Pre-requisite: ENG 102/201

Co-requisite: LIT 2XX Introduction to Literary Study or permission of the Instructor

Learning Objectives:

- Students will gain familiarity with major themes and authors of the twentieth century.
- Students will analyze literary genres popular in the twentieth century.
- By close reading of primary texts, class discussion, and writing response papers, students will develop critical reading and analytical skills.
- Through a series of graduated writing assignments students will sharpen their rhetorical and argumentative skills and their ability to incorporate textual evidence.
- By completing a term paper students will learn to perform basic, supporting research that contextualizes an author or literary idea within a larger discourse of the period studied.

Required Texts:

Excerpts from Freud and Breuer’s *Studies on Hysteria* on e-reserve
 D.H. Lawrence, *Lady Chatterly’s Lover* (1928).
 Virginia Woolf, *A Room of One’s Own* (1928).
 James Baldwin, *Giovanni’s Room* (1956).
 Angela Carter, *The Passion of the New Eve* (1977).
 Arundhati Roy, *The God of Small Things* (1998).
 J.M. Coetzee, *Disgrace* (1999).
 Jeffrey Eugenides, *Middlesex* (2003).

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.

- 8 quizzes given at random on the day's reading.
- One 5-7 page research paper. Working with me, you will select a topic to research in connection with one of the novels we will read. Together we will devise a paper thesis and you will write a well-supported argument about the text based on your research topic. These papers will be due on a rolling basis, depending on the text you choose. 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 5-7 page mid-term essay. You will select one question out of four to answer, arguing an idea in relation to *Lady Chatterly's Lover*, *A Room of One's Own*, *Giovanni's Room*, and *The Passion of the New Eve*.
- One 5-7 page final examination essay. You will select one question out of four to answer, arguing an idea in relation to *The God of Small Things*, *Disgrace*, and *Middlesex*.

Grades:

16% of your grade is based on the 8 quizzes (2% each)
 34% of your grade is based on the research essay
 25% of your grade is based on the mid-term essay
 25% of your grade is based on the final essay

Course Schedule:

Short Stories

date	reading	topics
Class 1	Freud and Breuer, selections from <i>Studies on Hysteria</i>	Sex as the new truth in the 20 th Century
Class 2	<i>Lady Chatterly's Lover</i>	The "New Woman" in the early 20 th Century
Class 3	<i>Lady Chatterly's Lover</i>	Class and Gender Roles
Class 4	<i>Lady Chatterly's Lover</i>	Pornography and Mass Media's impact on literature
Class 5	<i>Lady Chatterly's Lover</i>	Sex as ontological truth; the downfalls of epistemology
Class 6	<i>A Room of One's Own</i>	Women's education and inequality
Class 7	<i>A Room of One's Own</i>	Gender as essential or constructed
Class 8	<i>Giovanni's Room</i>	Masculinity
Class 9	<i>Giovanni's Room</i>	Sexual Politics vs. Racial Politics
Class 10	<i>Giovanni's Room</i>	Love and Identity
Class 11	<i>The Passion of the New Eve</i>	Patriarchy and Christianity
Class 12	<i>The Passion of the New Eve</i>	The Problem with Binary Thinking
Class 13	<i>The Passion of the New Eve</i>	Feminism and/as its (own) Enemies
Class 14	Mid-term essay due In class, Seamus Heaney, "Punishment" "Jealousy"	sex, gender, and identity in 20 th century poetry

	W.B. Yeats, "Leda and the Swan" Theodore Roethke, "I Knew a Woman" Denise Levertov, "The Ache of Marriage" Sharon Olds, "Sex without Love" Adrienne Rich, "From a Survivor"	
Class 15	The God of Small Things	Boys Become Men, Girls Become Women and Other 20 th Century Developmental Concepts
Class 16	The God of Small Things	Women in India
Class 17	The God of Small Things	Caste and Gender Roles
Class 18	The God of Small Things	Sexual Abuse and Domestic Violence; New Narratives of Propriety and Violation in the 20 th Century, or Women's Human Rights
Class 19	The God of Small Things	Saving the Best for Last; or Why Does the Novel End This Way?
Class 20	Disgrace	Sex, Gender, Age & Power
Class 21	Disgrace	Race, Class & Power in the Post-Colonial World
Class 22	Disgrace	Rape as the Postcolonial, 20 th Century Metaphor of Colonial Aggression
Class 23	Middlesex	Incest and National Identity
Class 24	Middlesex	20 th Century Gender Ideals
Class 25	Middlesex	Hermaphroditism in the 20 th Century
Class 26	Middlesex	Race, Class, Gender, Identity, and the Shifting Shape of Power
Class 27	Middlesex	What is Homosexuality?; Myths of Categories
Class 28	Middlesex	Sexual Identity: Limitation or Freedom?
Class 29	Final Exam Due	

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 Topics in Twentieth Century Literature

General Books on Twentieth-Century Literature

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- Booker, C. (2004). *The Seven Basic Plots: Why We Tell Stories*. Continuum.
- Dee, Ivan. (2003). *Twentieth-century Attitudes: Literary Powers in Uncertain Times*. Ivan Dee.
- Henderson, Helen, and Jay Pederson, eds. (2000). *Twentieth Century Literary Movements Dictionary*. Omnigraphics.
- Lane, Richard. (2006). *The Postcolonial Novel*. Polity Press.
- Roberts, Neal, ed. (2001). *A Companion to Twentieth-Century Poetry*. Blackwell.
- Stringer, Jenny. (1996). *The Oxford Companion to Twentieth-Century Literature in English*. Oxford UP.
- Thody, Phillip. (1996). *Twentieth-Century Literature: Critical Issues and Themes*. Macmillan.

Books and Articles Specific to Sexuality, Identity and Power in Twentieth-Century Literature

- Boehmer, E. (2005). *Stories of Women: Gender and Narrative in the Postcolonial Nation*. Manchester UP.
- Brooks, Carellin. *Every Inch a Woman: Phallic Possession, Femininity, and the Text*. U British Columbia P, 2006.
- Burton, A., ed. (1999). *Gender, Sexuality and Colonial Modernities*. Routledge.
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- Collado-Rodríguez, Francisco. "Of Self and Country: U.S. Politics, Cultural Hybridity and Ambivalent Identity in Jeffrey Eugenides *Middlesex*," *International Fiction Review*, 33:1-2 (2006), pp. 71-83
- Cooper, Pamela. "Metamorphosis and Sexuality: Reading the Strange Passions of *Disgrace*," *Research in African Literatures*, 36:4 (2005 Winter), pp. 22-39.
- Cowan, J. (2002). *D.H. Lawrence: Self and Sexuality*. Ohio State UP.
- Dore, Florence. *The Novel and the Obscene: Sexual Subjects in American Modernism*. Stanford UP, 2005.
- Doherty, G. (2001). *Oriental Lawrence: The Quest for the Secrets of Sex*. Peter Lang.
- Emilio J. and Freedman, E, eds. *Intimate Matters: A History of Sexuality in America*. Harper & Row, 1988.
- Ferguson, Roderick. *Aberrations in Black: Toward a Queer of Color Critique*. U of Minnesota P, 2004.
- Foucault, Michel. *The History of Sexuality*. Vintage, 1988.
- Fout, J. and Tantillo, M, eds. (1993). *American Sexual Politics: Sex, Gender and Race since the Civil War*. U of Chicago P.
- Friedman, Susan Stanford. "Paranoia, Pollution, and Sexuality: Affiliations between E.M. Forster's *Passage to India* and Arundhati Roy's *The God of Small Things*," in Doyle, Laura. (ed.) Winkiel, Laura A. (ed.). *Geomodernisms: Race, Modernism, Modernity*. Bloomington: Indiana UP, 2005. pp. 245-61.
- Gikandi, Simon. *Maps of Englishness: Writing Identity in the Culture of Colonialism*. Columbia UP, 1996.
- Gqola, Pumla Dineo. "'History Was Wrong-footed, Caught Off Guard': Gendered Caste, Class, and Manipulation in Arundhati Roy's *The God of Small Things*," *Commonwealth Essays and Studies*, 26:2 (2004 Spring), pp. 107-19.

- Graham, Lucy Valerie. "Reading the Unspeakable: Rape in J.M. Coetzee's *Disgrace*," *Matatu: Journal for African Culture and Society*, 29-30 (2005), pp. 255-67.
- Gourdine, Angeletta. (2003). *The Difference Place Makes: Gender, Sexuality, and Diaspora Identity*. Ohio State UP.
- Harvey, Melinda. "Re-educating the Romantic: Sex and Nature Poet in J.M. Coetzee's *Disgrace*," *Sydney Studies in English*, 31 (2005), pp. 94-108.
- McLaren, A. (1999). *Twentieth Century Sexuality: A History*. Blackwell.
- Miracky, James. "Regendering the Modernist Novel: Literary Realism vs. the Language of the Body in D.H. Lawrence and Virginia Woolf," *D. H. Lawrence Review*, 31:1 (2002), pp. 29-50.
- Moran, Leslie, ed. *Sexuality and Identity*. Ashgate, 2006.
- Mosse, George L. (1996). *The Image of Man: The Creation of Modern Masculinity*. Oxford UP.
- Noble, Jean Bobby. *Masculinities without Men?: Female Masculinity in Twentieth Century Fictions*. U British Columbia P, 2004.
- Pease, Allison. *Modernism, Mass Culture, and the Aesthetics of Obscenity*. Cambridge UP, 2000.
- Porter, Roy, ed. *Sexual Knowledge, Sexual Science: The History of Attitudes to Sexuality*. Cambridge UP.
- Rajan, Rajewari Sunder. (2003). *The Scandal of the State: Women, Law, and Citizenship in Postcolonial India*. Duke UP.
- Raschke, Debrah. (2006). *Modernism, Metaphysics, and Sexuality*. Susquehanna UP.
- Relyea, Sarah. (2006). *Outsider Citizens: The Remaking of Postwar Identity in Wright, Beauvoir, and Baldwin*. Routledge.
- Robinson, Sally. *Engendering the Subject: Gender and Self-Representation in Contemporary Women's Fiction*. State U of New York P, 1991.
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- Simon, J. (2004). *Rewriting the Body: Desire, Gender and Power in Selected Novels by Angela Carter*. Peter Lang.
- Smith, Patricia Juliana. "The Queen of the Wasteland: The Endgames of Modernism in Angela Carter's Magic Toyshop." *Modern Language Quarterly: A Journal of Literary History*, 67:3 (2006 Sept): pp. 333-61.
- Swales, Martin. "Sex, Shame, and Guilt: Reflections of Bernhard Schlink's *Der Vorleser* and J.M. Coetzee's *Disgrace*," *Journal of European Studies*, 33:1 [128] (2003 Mar), pp. 7-22.
- Tratner, Michael. (2003). *Deficits and Desires: Economics and Sexuality in Twentieth Century Literature*. Stanford UP.
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