

ENGL 220-10: Introduction to Writing About Literature
M/Th 9:45-11:00am
Room Hunter North (HN) C112

Instructor: Christina Katopodis

Email: ckatopodis@gradcenter.cuny.edu

Office: 1238 HW

Office Hours: M 11:15am-1:15pm or by appointment in February

Required Texts

1. Shakespeare, William. *The Taming of the Shrew*. Ed. Barbara A. Mowat and Paul Werstine. *Folger Shakespeare Library Edition*, 2004. ISBN: 074347757X (On Amazon \$5.99 new) [Available at Shakespeare & Co.]
2. Webster, John. *The Duchess of Malfi*. Ed. Michael Neill. *Norton Critical Edition*, 2015. (On Amazon for \$9-13, or Gutenberg for free) [Available at Shakespeare & Co.]
3. Chopin, Kate. *The Awakening*. Dover Thrift Edition, 1993. ISBN: 0486277860 (On Amazon \$3.15 new) [Print-on-Demand at Shakespeare & Co.]

Course Expectations

Attendance & Lateness: Students who miss 4 or more classes without reasonable justifications are likely to fail the course. You are responsible for coming to class on time and will be held accountable with the flashcard reading quiz system. I will put a question on the board and give you the first five minutes of class to answer the question—then I'll erase the question and collect flashcards. Late students will be considered "late," the equivalent of one absence unless excused.

Participation: Group discussions will take up the majority of the class. Annotating the texts while reading is a good way to prepare for class discussions. I expect you to bring the text & syllabus with you each day. Most importantly, I will be looking for students to respond to each other to continue and add depth to the discussion rather than cut each other off with new, unrelated ideas. You have control over your grade (which we will decide now as a class):

[A]:

[B]:

[C]:

I encourage open but *respectful* discussion. Derogatory comments, including, but not limited to, racism, sexism, homophobia, transphobia, etc., will not be tolerated.

Classroom Etiquette/Technology Policy: You are responsible for bringing hard copies of the texts we are to discuss in class with you every day. NO use of cell phones or laptops unless you are using them as e-readers, which you need to let me know at the beginning of class. Students may drink beverages and eat during class, so long as it is not disruptive, doesn't crinkle, etc.

Contact: I can answer quick questions via email usually within a day but within reason on Monday-Friday, 9am-5pm. I rarely check my email over the weekend. If you are in need of help

with something more complex than what can be covered in an email, we can meet during my office hours or you can make an appointment.

Academic Integrity: Any instance of plagiarism will be reported immediately to the Dean.

- The college officially states that:
Hunter College regards acts of academic dishonesty (e.g., plagiarism, cheating on examinations, obtaining unfair advantage, and falsification of records and official documents) as serious offenses against the values of intellectual honesty. The College is committed to enforcing the CUNY Policy on Academic Integrity and will pursue cases of academic dishonesty according to the Hunter College Academic Integrity Procedures.
- My motto:

No replication without representation.

If you are really nervous about an assignment, please talk to me instead of using Wikipedia or Sparknotes, or Shmoop, or using someone else's ideas. Plagiarism is a crime, and it is usually either accidental or obvious. To be safe, cite everything. Include a "Works Consulted" Page after your "Works Cited" if you're ever unsure.

Writing Center: The Hunter College Reading/Writing Center offers FREE one-on-one tutoring. The Reading/Writing Center is located in the Thomas Hunter building (room 416). For more information, visit: <http://rwc.hunter.cuny.edu/index.html>.

EXTRA CREDIT OPTIONAL: If you are unsatisfied with your final grade on a paper, you can visit the writing center and make *substantial* revisions to your paper and resubmit it for grading. This does not guarantee you a better grade and is entirely dependent on how much effort you put into revisions. Editing grammar is often not enough—I look for *substantial* changes like adding evidence, analysis, and relevant content that makes your paper *stronger* and your argument *stronger*.

Statement of Accommodation: In compliance with the American Disability Act of 1990 (ADA) and with Section 504 of the Rehabilitation Act of 1973, Hunter College is committed to ensuring educational parity and accommodations for all students with documented disabilities and/or medical conditions. It is recommended that all students with documented disabilities (Emotional, Medical, Physical and/ or Learning) consult the Office of Access ABILITY located in Room E1124 to secure necessary academic accommodations. For further information and assistance please call (212- 772- 4857)/TTY (212- 650- 3230).

Reading Assignments: Careful and engaged reading of every assigned text is not only required, but essential to your success as a developing writer/reader and the course as a whole. I recommend that you read assigned texts **more than once**. Write in the margins. Underline important phrases. Dog-ear pages. Jot down questions. Look up words you don't know. Look up background information about the author—our syllabus jumps across several centuries of history, so brush up on the time period. You must bring the assigned text(s) to class and be ready to discuss what you have read.

Writing Assignments/Presentations and Grading Policies: You will do a lot of writing and revising this semester. This includes formal papers and in-class writing assignments. Late papers will be marked down one letter grade. Although your essays will undergo several revisions, the grades you receive on your papers will reflect your work on your final essays and drafts. Your writing will only improve if you genuinely work hard on your drafts and then make significant, substantive changes in your final essays.

- **Diagnostic Essay (Not graded)**
30 minute timed in-class essay. It is required and used to help me assess your writing.
- **Reading quizzes/participation (approx. 15%)**
There will be a short quiz at the beginning of each class. Keep up with the readings and focus your thoughts before we begin, and the question will be easy to answer. This grade is based on your attendance but also the *quality* of your engagement in class (see above).
- **Evaluation of a critical essay (approx. 5%)**
One 2-3 page summary and analysis of a critical article, articulating the writer's thesis and key points of evidence, as well as evaluating the strengths and weaknesses of the article. This will be written first separately, then combined into one final, paired project.
- **Three short analytic papers (approx. 30%)**
Three 3-5 page analytic response papers on texts we are reading in class. Directions will be given on separate handouts.
- **Research paper (due in stages) (approx. 40%)**
You will write a 5-7 page research paper on a topic related to either play or both. Your draft will undergo several revisions, both in the classroom and at home. When turning in your paper, you must hand in your final essay as well as all of the components leading up to the final draft [annotated bibliography (5%), first paragraph draft (5%), peer review (10%), and your final draft (20%)]. Your grade will be based not only on your final draft, but all the work leading up to it.
- **Final Exam (approx. 10%)**
Your final will include one or two medium-length essays. It is open book.

Schedule of Readings (subject to change)

Week One: Introductions

M 2/1: Syllabus & Diagnostic Essay

Th 2/4: *The Taming of the Shrew*, Induction

Week Two: Drama

M 2/8: *The Taming of the Shrew*, Act I

Th 2/11: *The Taming of the Shrew*, Act II

Week Three: Drama

M 2/15: No Class

Th 2/18: *The Taming of the Shrew*, Act III & George Hibbard's "*The Taming of the Shrew: A Social Comedy*" [To be discussed in class together. Take notes, look for the main thesis.]

Week Four: Drama

M 2/22: *The Taming of the Shrew*, Act IV & Harold Bloom's "The Taming of the Shrew"
[Group Work: How to write an evaluation/precis of a critical essay.]

Th 2/25: *The Taming of the Shrew*, Act IV cont.

Assignment Due: Evaluation of a critical essay (5%)

Week Five: Drama

M 2/29: *The Taming of the Shrew*, Act V & Close Reading and Writing [Group Work: Talk out a close reading of a passage from the play.]

Th 3/3: Whatever Happened to Christopher Sly? [Script Competition]

Week Six: Drama

M 3/7: *The Male Body* by Susan Bordo

Assignment Due: First analytic paper, close reading *The Taming of the Shrew* (10%)

Th 3/10: *The Duchess of Malfi*, Act I

Week Seven: Drama

M 3/14: *The Duchess of Malfi*, Act II & How to Choose Resources Wisely

Th 3/17: *The Duchess of Malfi*, Act III & Example Annotated Bibliography

Week Eight: Drama

M 3/21: *The Duchess of Malfi*, Act IV & Freud Day!

Assignment Due: First Paragraph of Research Paper (5%) & Annotated Bib (5%)

Th 3/24: *The Duchess of Malfi*, Act V & Writing a Thesis

Week Nine: The Novel**

M 3/28: *The Awakening*, Assignment Due: Bring Rough Draft to Class for Peer Review

Th 3/31: *The Awakening*, Assignment Due: Take-home peer review for research paper (10%)

Week Ten: The Novel**

M 4/4: *The Awakening*

Th 4/7: *The Awakening*

Assignment Due: Thesis-Based Research Paper Due (20%)

Week Eleven: The Novel**

M 4/11: *The Awakening*

Th 4/14: *The Awakening*

****Come to class with a particular passage selected that you would like to discuss. Be ready to offer an interpretation or ask a question about it. I also highly recommend during this time that you meet with me during my office hours to discuss your paper.**

Week Twelve: Poetry

M 4/18: Emily Dickinson, (Johnson Numbers) “I’m Wife—I finished that” [199], “Much Madness is divinest Sense” [435], “Tell all the Truth but tell it slant” [1129], “I heard a Fly buzz” [465], “The Brain, within its Groove” [556], “The Brain – is wider than the Sky – ” [632]
 Th 4/21: Sylvia Plath, “Lady Lazarus”

Assignment Due: Second analytic paper on *The Awakening* (10%)

Week Thirteen: Spring Break

Make sure you read all the poetry and excerpts by 5/2

Week Fourteen: Poetry

M 5/2: Sylvia Plath, “Daddy” & Excerpt from *The Bell Jar*
 Th 5/5: Richard Siken, “A Primer for the Small Weird Loves” from *Crush* & Theodore Roethke, “My Papa’s Waltz”

Week Fifteen: Poetry

M 5/9: Audre Lorde, “Coal” & Angela Davis Talk at Medgar Evers College
 Th 5/12: Audre Lorde, “The Black Unicorn” & Excerpt from *The Cancer Journals*

Assignment Due: Third analytic paper on a poem (10%)

Week Sixteen: Final Exam

M 5/16: Final Exam Prep (10%)

The syllabus is subject to change as we move along throughout the semester.

English 220 Learning Outcomes and Objectives

With an emphasis on close reading and analytical writing, English 220 is intended to develop in students the analytical and interpretive skills necessary for both written and verbal critical response to literature that is firmly grounded in the text. It also establishes a common knowledge base, however minimal, in literature in English, and it equips students with the vocabulary and techniques for describing and analyzing literary works, with an emphasis on developing critical writing skills specific to literary analysis. In addition, the course develops in students an appreciation and understanding of the aesthetic qualities of literature, as well as an awareness that literature is part of a larger ongoing cultural, social, and historical dialogue that informs, influences, and inspires our experience.

By the end of the semester, students should be able to: (1) Write thesis-driven analytical essays of approx. 5 pages on all three genres (poetry, fiction, drama) that incorporate evidence from the literary texts and demonstrate close reading skills. (2) Write an analytical research paper of approx. 7 pages that demonstrates close reading skills and the appropriate use of evidence from literary texts; the ability to create a clear thesis statement; and the ability to incorporate and engage scholarly critical sources as part of a well-organized, thesis-driven argument. (3) Discuss fiction, poetry, and Shakespearean drama verbally through the use of close reading skills and, where appropriate, basic literary terminology. (4) Demonstrate some familiarity with literary criticism in class discussion or writing, or both. (5) Demonstrate the ability to compare and/or contrast two literary works.