

ENGL 220-02: Introduction to Writing About Literature
M/W/TH 11:10 AM - 12:00 PM
Room 414 TH

Instructor: Christina Katopodis
Email: ck594@hunter.cuny.edu
Office: Rm 1238 West building
Office Hours: Wednesdays, 12-1pm or by appointment

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 3-5 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 at least 5-7 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.

Required Texts

1. Course Packet (provided)
2. Shakespeare, William. *The Taming of the Shrew*. Ed. Barbara A. Mowat and Paul Werstine. Folger Shakespeare Library Edition, 2004. ISBN: 074347757X (On Amazon \$5.39 new)
3. Selections of Norton Critical Edition essays on *The Taming of the Shrew*. (Handout)
4. Chopin, Kate. *The Awakening*. Dover Thrift Edition, 1993. ISBN: 0486277860 (On Amazon \$1.88 new)

Course Expectations

Attendance: Students who miss six or more sessions without reasonable justifications are likely to fail the course. Three or more absences will begin to affect your grade.

Lateness: Class begins at 11:10 AM every day. You are responsible for coming to class on time and will be held accountable with the flashcard 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 not have the opportunity to answer the question and will be considered "absent."

Participation: Group discussions will take up the majority of the class. Therefore, students must be prepared to ask questions and discuss their ideas about the readings and written assignments. Annotating the texts while reading is a good way to prepare for class discussions. Quality as well as quantity count for participation. I expect your undivided attention and engagement with the course materials for 50 minutes, three times a week. 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. I encourage open but *respectful* discussion. Derogatory comments, including, but not limited to, racism, sexism, homophobia, transphobia, etc., will not be tolerated.

Classroom Etiquette/Cell phone/Laptop Policy: NO cellphones except in special situations—that I will announce—most often while doing group work that requires research. NO laptops (if you need accommodations provided by a laptop, please see me after or outside of class). Students may drink beverages and eat during class, so long as it is not disruptive (a peanut butter and jelly sandwich is fine, but don't bring a crinkly bag of chips or an apple). You must use the standard editions of our texts for papers and exams. You are responsible for bringing hard copies of the texts we are to discuss in class with you every day.

Contact: I can answer quick questions via email (ck594@hunter.cuny.edu), usually within a day but within reason (if you email me at 5pm on a Friday or 1am on any given day, I will not respond as promptly as daytime, weekday emails). If you are in need of help with something more complex than what can be covered in a short email, we can meet during my scheduled 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.

Writing Center: The Hunter College Reading/Writing Center offers FREE one-on-one tutoring. You may visit the center at any stage of the writing process—brainstorming, drafting, outlining, revising, etc. The writing center tutors are other students, so they will not grade or proofread your paper, but they will help you become a stronger writer. The Reading/Writing Center is located in the Thomas Hunter building (room 416) and is open on _____. 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, thesis statements, and circle key words. Take notes and jot down questions. Look up words you don't know. Look up background information about the author and the text to get a better idea of context—our syllabus jumps across several centuries of history, so brush up on the time period. I *will* ask you questions about the author and the time period to give context for our readings, and this is a great way for you to improve on participation. Mark off passages that you find particularly interesting, or confusing, etc. You must bring the assigned text(s) to class and be ready to discuss what you have read. In-class writing assignments and quizzes will be based on out-of-class readings, and so you must keep up with assigned readings.

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. 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)**

You will have 30 minutes to write an essay in class responding to a question. This will be collected and used by me to assess your current writing and critical thinking skills but it will not be graded. It is required.

- **Reading quizzes/participation (approx. 15%)**
You will take several quizzes at the beginning of class throughout the semester. These quizzes are not meant to trick you, but to encourage you to keep up with the readings and focus your thoughts for contributions to class discussions. Typically, you will be asked to respond to a question which, if you have completed the reading, should be easy enough to answer, and will help focus your thoughts for class discussion. Your participation grade is based on your attendance and the quantity and quality of your comments.
- **Evaluation of a critical essay (approx. 10%)**
You will be asked to write a 2-3 page summary and analysis of a critical article, articulating the writer's thesis and key points of evidence and evaluating the strengths and weaknesses of the article.
- **Three short analytic papers (approx. 30%)**
Throughout the course of the semester, you will write three 3-5 page analytic response papers on texts we are reading in class.
- **Research paper (due in stages) (approx. 35%)**
You will write a 5-7 page research paper on a topic related to Kate Chopin's *The Awakening* (1899). 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 (your annotated bibliography, peer review sheet, and parts/drafts workshopped in class), in addition to your revision rubrics. Your grade will be based not only on your final draft, but the extent to which you revised your preceding drafts and the overall effort you put forth to make the final draft. Your essays must be double-spaced, in size 12 Times New Roman font and follow MLA style guidelines.
- **Final: _____ (approx. 10%)**
Your final will be based on literary devices we have discussed throughout the semester, and will include one or two medium-length essays.

Schedule of Readings (subject to change)

Week One

TH 8/28: Introductions, syllabus review

Week Two

M 9/1: No class (Labor Day)

W 9/3: Diagnostic Essay & *The Taming of the Shrew*, Act I

TH 9/4: *The Taming of the Shrew*, Act I & II, [critical essay TBA]

Week Three

M 9/8: *The Taming of the Shrew*, Act II cont. & [critical essay TBA]

W 9/10: *The Taming of the Shrew*, Act III

TH 9/11: *The Taming of the Shrew*, Act III & IV

Week Four

M 9/15: (Instructor attending jury duty)

W 9/17: *The Taming of the Shrew*, Act IV cont. & Essay Evaluation Workshop

Assignment Due: Evaluation of a critical essay from selections in handout (2-3 pages)

TH 9/18: *The Taming of the Shrew*, Act V

Week Five

M 9/22: *The Taming of the Shrew*, Act V & wrap up

W 9/24: No class

TH 9/25: No class

Week Six

M 9/29: Sonnet 24, Shakespeare

Assignment Due: First Paper (analyze a passage from *The Taming of the Shrew*—10%)

W 10/1: “Ode on a Grecian Urn,” Keats

TH 10/2: “Mutability,” Wordsworth [Also read: “The World Is Too Much With Us,” and “Composed Upon Westminster Bridge, September 3, 1802,” Wordsworth]

Week Seven

M 10/6: “To Her Father with Some Verses,” and “A Letter to Her Husband,” Bradstreet & “Daddy,” Plath

W 10/8: “I’m Nobody! Who are you?” and “I heard a Fly buzz,” Dickinson & “The Second Coming,” Yeats

TH 10/9: “Coal” and “A Woman Speaks,” Lorde

Week Eight

M 10/13: No class

W 10/15: Selections from “Song of Myself,” Whitman

TH 10/16: “The Red Wheelbarrow,” Williams, and “The Poet,” Emerson

Week Nine

M 10/20: “Self-Reliance,” Emerson

Assignment Due: Second Paper (explicate a poem—10%)

W 10/22: “A Good Man is Hard to Find,” O’Connor

TH 10/23: “The Story of an Hour,” Chopin

Week Ten

M 10/27: *The Awakening*, Chopin

W 10/29: *The Awakening*, cont.

TH 10/30: *The Awakening*, cont.

Week Eleven

M 11/3: *The Awakening*, cont.

Assignment due: research topic & annotated bibliography (3 possible sources)

W 11/5: *The Awakening*, cont.

TH 11/6: *The Awakening*, cont.

Week Twelve

M 11/10: Thesis Workshop

Assignment due: thesis statement, first paragraph of paper

W 11/12: *The Awakening*, cont.

TH 11/13: *The Awakening*, cont. & "Declaration of Sentiments," Stanton

Week Thirteen

M 11/17: *The Awakening*, wrap up

Assignment Due: first draft of research paper

W 11/19: In-class writing workshops

Assignment Due: take-home peer review for research paper

TH 11/20: "Cruel and Barbarous Treatment," McCarthy from *The Company She Keeps*

Week Fourteen

M 11/24: "Hills Like White Elephants," Hemingway

W 11/26: "Hills Like White Elephants," cont.

TH 11/27: No class

Week Fifteen

M 12/1: Six word stories & Analogies

Assignment Due: final draft of research paper

W 12/3: "Son of the Wolfman," Chabon

TH 12/4: "Son of the Wolfman," cont.

Week Sixteen

M 12/8: In-class writing day

W 12/10: "The Sun, The Moon, The Stars," Diaz from *This Is How You Lose Her*

TH 12/11: "Harrison Bergeron," Vonnegut

Assignment Due: working title + thesis statement for last paper due

Week Seventeen

M 12/15: Final Exam Prep

Last Paper (10%) DUE: _____

FINAL EXAM DATE: _____

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