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| English 220-18 (2745) and -X229 (47301)Hunter CollegeTu/W/F 9:10-10:00Room: Hunter West 522 | Spring 2020Department of English: 1212 West(212) 772-5070 |
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| Instructor: Sean NolanEmail: sn1327@hunter.cuny.eduor snolan@gradcenter.cuny.edu | My Office: Room 1436 WestOffice Hours: Tuesdays 10:00-11:00 and by appt.Conference Hours: Wednesdays 10:00-11:00  |

#### Required Texts (No Alternate Editions Accepted)

Jane Austen, *Emma*

Oxford University Press. $7.95. **ISBN-13:** 978-0199535521

William Shakespeare, *Macbeth*

Norton Critical Editions. ~$16.25. **ISBN-13:** 978-0393923261

\*\* Additional required texts will be posted on Blackboard.

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Books will be available at the Hunter College Bookstore in the basement of Shakespeare & Co. Booksellers (across the street on Lexington Avenue between 68th and 69th Streets).

With an emphasis on close reading, 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 experiences.

 Writing about literature, much less studying it, poses unique challenges. What can a sonorous line of poetry, a courageous heroine, a jarring plot twist, or simply a beautiful image, teach us about our responsibilities to ourselves, to the physical world and to other persons? How is grappling with a text’s possible meanings similar to trying to comprehend another’s thoughts and feelings, both voiced and silent? Is it still possible to speak of a literary imagination, and how might it factor into our everyday lives? We will seek to answer these and related questions in our exploration of a selection of texts written in English spanning from the Medieval Era and the Renaissance to the present, deepening our readings with corresponding literary criticism and theory. By learning how and why we write about literature, we may begin to understand our experiences in the real world in a new light.

**Thus great with child to speak, and helpless in my throes,**

**Biting my truant pen, beating myself for spite:**

**“Fool,” said my Muse to me, “look in thy heart and write.”**

**—Sir Philip Sidney (1554-1587), “Sonnet 1” from *Astrophil and Stella***

#### Learning Goals

By the end of the semester, students should be able to:

1. Write thesis-driven analytical essays of 4-5 pages on at least two 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 2,000 words 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 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.

#### Course Requirements and Rules

**Grading Criteria**

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| Class participation (see below for details) | 20% |
| Weekly reading reflections (~200 words) on class blog | 10% |
| Essay 1: Comparing two poems (1250 words) | 15% |
| Essay 2: Close Reading of a scene/theme/character in *Macbeth* (1250 words) | 15% |
| Final research paper with annotated bibliography (2000-2250 words) | 30% |
| Final exam | 10% |

**Attendance.** Since in-class work accounts for a significant portion of your overall grade, showing up to every class will go a long way in ensuring your success in this course. Your participation grade will be negatively affected after your fourth unexcused absence, by which time you will have missed over 10% of the course meetings. If you need to miss class due to illness or extraordinary circumstances, please make every effort to notify me by email the evening before.

**Punctuality.** My high school band teacher always told his students, “If you arrive five minutes early, you’re on time. If you’re on time, you’re late.” I hold my students to the same standard. Since our class meetings are only fifty minutes long, punctuality is especially important to me this semester. If you’re taking public transit to class, get an early start.

**Participation and Reading.** In English 220, in-class participation includes:

* contributing to class discussion by responding to instructors’ and classmates’ questions, posing questions, and commenting on relevant aspects of the subject;
* attentive listening to classmates and instructor;
* contributing to group activities, presentations, and peer review sessions;
* bringing to class discussion questions and reading those questions aloud as part of full class and smaller group activities;
* undertaking in-class writing assignments and quizzes;
* meeting in conference with the instructor on those occasions when the instructor has set aside class time for individual conferences;
* bringing to class assigned formal response papers and reading from them when called upon to do so either as part of class discussion or a group activity;
* posting to class discussion boards and/or blogs when assigned to do so.

**Blackboard.** Our syllabus, copies of all the poems, and articles I hand out in class will be posted on Blackboard. We’ll use Blackboard regularly throughout the semester, but for ease of use, we’ll also have a class blog for weekly responses (see below).

**Class Blog and Weekly Blog Responses.** Each week (excepting the weeks in which longer essays are due), you are required to write a response to a text or texts we will discuss in class. **Post your responses on the class blog.** At first these responses will be in the form of discussion questions. Pose an interpretive question about something in the text that made you hesitate, surprised or confused you, or that struck your interest in any other way. Try to answer that question using evidence from the text. This is the basic structure of all the writing assignments in this course and will help you to be prepared for classroom discussion. These responses are not optional and you can expect to be called on to discuss your own response with the class. Above all, I want you to have fun with these blog responses. Follow your curiosity: don’t be afraid to experiment with big questions and use your imagination!

**Research Paper and Close Reading Essays.** Your three essays for the course are important to me. They account for a significant part (60%) of your grade because your thinking on the page about the readings and topic we cover is critical to your taking knowledge away from the course. When I evaluate your formal writing assignments, I am looking for inventive ideas expressed in engaging prose. As a skeptical reader, I want to be convinced that what you are communicating about our readings matter (and that you understand why it matters). I evaluate the words on the page before me without factoring in potential, improvement, or effort. The effort you put into an assignment will most certainly be evident in the essay you write. We’re learning not only how to write about literature, but why we should. As with the blog posts, I encourage you to engage your curiosity on these formal essays. Writing isn’t always easy, but it can be rewarding if you allow yourself to ask honest questions and see them through as far as they’ll take you.

NOTE: **All three essays must**

* follow MLA formatting guidelines;
* use Times New Roman size 12 font or its close equivalent;
* Set margins at 1” and don’t justify your right-hand margin;
* Use an automatic pagination function to number your pages.

Proofread your writing for typographical, grammatical, and punctuation errors. If you consistently make these errors to the point that it becomes distracting, your grade will drop.

I will indicate ahead of time whether you should submit your essay in hard copy in class, by email to me, or through Blackboard. Essays submitted electronically should be in .doc or .docx format (no PDFs!) and follow this file name format: First name, last name, assignment number (e.g. SeanNolanEssay1.doc). I do not accept other formats. I do not accept essays that are submitted in a manner other than the one I instruct you to use. **Late papers may lose 1/3 of a letter grade for each day late. Copies of drafts of all major assignments must be submitted to me after peer-review sessions in order for you to pass the class.**

**The Rockowitz Writing Center (RWC).** Need more help? The Writing Center is a free resource that can help you when you are writing papers. I encourage you to visit the website <http://rwc.hunter.cuny.edu/> and to make use of this important resource. The Writing Center is located on the 7th floor of the library and everyone there is very friendly and helpful. For best results, book appointments in advance.

**Final Exam.** During Finals Week, we’ll have a final exam. The format will be determined later in the semester, and you will be assessed on your understanding of the literary terms and the texts we’ve encountered in the course.

**E-Mail Policy.** Keep in mind that e-mails sent to your professors are professional correspondence. They are not text messages. All professional e-mails should begin with a salutation (“Dear Professor/Sir/Mr. Nolan/Sean”), end with a closing, and remain appropriate in tone and content (i.e., not angry, demanding, or sloppily written). If I receive an e-mail that does not meet these standards, I will respond with a kind, respectful message asking you to review this policy. This policy is designed to encourage you to establish professional habits in digital formats.

**Special Needs.** 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 AccessABILITY located in Room E1124 to secure necessary academic accommodations.  For further information and assistance please call (212- 772- 4857)/TTY (212- 650- 3230).

**Academic Integrity.** 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.

**Hunter’s Policy on Sexual Misconduct.** In compliance with the CUNY Policy on Sexual Misconduct, Hunter College reaffirms the prohibition of any sexual misconduct, which includes sexual violence, sexual harassment, and gender-based harassment retaliation against students, employees, or visitors, as well as certain intimate relationships. Students who have experienced any form of sexual violence on or off campus (including CUNY-sponsored trips and events) are entitled to the rights outlined in the Bill of Rights for Hunter College.

* 1. Sexual Violence: Students are strongly encouraged to immediately report the incident by calling 911, contacting NYPD Special Victims Division Hotline (646-610-7272) or their local police precinct, or contacting the College's Public Safety Office (212-772-4444).
	2. All Other Forms of Sexual Misconduct: Students are also encouraged to contact the College's Title IX Campus Coordinator, Dean John Rose (jtrose@hunter.cuny.edu or 212-650-3262) or Colleen Barry (colleen.barry@hunter.cuny.edu or 212-772-4534) and seek complimentary services through the Counseling and Wellness Services Office, Hunter East 1123.

CUNY Policy on Sexual Misconduct Link: <http://www.cuny.edu/about/administration/offices/la/Policy-on-Sexual-Misconduct-12-1-14-with-links.pdf>

#### Course Calendar Note: Weekly Reflections will be due

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| **DATE** | **TOPICS AND ASSIGNMENTS** | **READINGS (to complete before class)** |
| **Week First: Feet First into Poetry** |
| *Tue 1/28* | Exposition | Sir Philip Sidney, “Sonnet 1” from *Astrophil & Stella*; Percy Bysshe Shelley, “Ozymandias” |
| *Wed 1/29* | Syllables and Feet; Rhymed Couplets | Geoffrey Chaucer, “General Introduction” to *The Canterbury Tales*,1-17; Robert Browning, “My Last Duchess” |
| *Fri 1/31* | Variations in Meter and Rhyme | Robert Frost, “Stopping by Woods on a Snowy Evening”; Emily Dickinson, “Because I Could Not Stop for Death” |
| **Week Second: Poetic Form and Meter** |
| *Tue 2/4* | Scansion and Sensation | William Blake, “Tyger! Tyger! Burning Bright”; Alfred, Lord Tennyson, “Ulysses” |
| *Wed 2/5* | The English (Shakespearean) Sonnet | Shakespeare, sonnets 73, 116  |
| *Fri 2/7* | The Italian (Petrachan) Sonnet | John Milton, “On His Blindness”; William Wordsworth, “It Is a Beauteous Evening, Calm and Free”  |
| **Week Third: Figurative Language through Birds** |
| *Tue 2/11*  | Ekphrasis | John Keats, “Ode on a Grecian Urn” |
| *~~Wed 2/12~~* | No Class Wednesday, 2/12 |  |
| *Fri 2/14* | Symbol(s) and Perspective(s) | Wallace Stevens, “Thirteen Ways of Looking at a Blackbird,” “The Snow Man” |
| **Week Fourth: Free Verse and Poetic Experimentation** |
| *Tue 2/18* | Free Verse | *The King James Bible*, “Psalm 29”; Walt Whitman, “When I heard the learn’d Astronomer,” “I Celebrate Myself”; Langston Hughes, “Theme for English B” |
| *Wed 2/19* | Modernism | “Ezra Pound, “In a Station of the Metro”; William Carlos Williams, “The Red Wheelbarrow”; William Butler Yeats, “The Second Coming” |
| *Fri 2/21* | Irregular and Modern Sonnets | Gerard Manley Hopkins, “As Kingfishers Catch Fire”; Ted Berrigan, “Sonnet 2” |
| **Week Fifth: Shakespearean Tragedy** |
| *Tue 2/25* | **Peer Review for Essay 1** |  |
| *Wed 2/26* | “The Scottish Play” | Introduction to Shakespearean Drama |
| *Fri 2/28* | Ambiguity and Close Reading | *Macbeth,* Act I |
| **Week Sixth: *Dramatis Personae*** |
| *Tue 3/3* | **Essay 1 Due** | *Macbeth*, Act II |
| *Wed 3/4* | Introduction to Literary Criticism; **Close Reading Exercise** | *Macbeth,* Acts II-III |
| *Fri 3/6* | Fate and Fortune | Thomas De Quincey, “On the Knocking at the Gate in *Macbeth*” |
| **Week Seventh** |
| *Tue 3/10* | The Objective Correlative | *Macbeth*, Act III |
| *Wed 3/11* | Introduction to Literary Theory; **Theoretical Writing Exercise** | T. S. Eliot, “Hamlet and His Problems” |
| *Fri 3/13* | “Out, damned spot!” | *Macbeth*, Acts III-IV |
| **Week Eighth** |
| *Tue 3/17* | Hubris and Hamartia | *Macbeth*, Act IV |
| *Wed 3/18* | Modern Literary Criticism | Critical Essay TBA |
| *Fri 3/20* | Denouement; **Essay 2 (*Macbeth*) Proposals** | *Macbeth*, Act V |
| **Week Ninth: The Short Story** |
| *Tue 3/24* | Allegory | Nathaniel Hawthorne, “Young Goodman Brown” |
| *Wed 3/25* | **Peer Review for Essay 2** | James Baldwin, “Sonny’s Blues” |
| *Fri 3/27* | The Religious Sense | Baldwin, cont’d. |
| **Week Tenth** |
| *Tue 3/31* | **Essay 2 due;** Epiphany | James Joyce, “Araby” |
| *Wed 4/1* |  | Shirley Jackson, “The Lottery” |
| *Fri 4/3* |  | John Cheever, “The Swimmer” |
| **Week Eleventh: The Novel** |
| *Tue 4/7* | Introduction to Jane Austen | *Emma* |
| *Wed 4/8* | **Final Research Essay Question, Preliminary Bibliography, and Working Thesis Due**  | *Emma* |
| **Wed 4/8-Thu 4/16 – Spring Break: Read *Emma* and make space to think about your Research Papers** |
| **Week Twelfth** |
| *~~Fri 4/17~~* | Class Canceled (Prof. Nolan on Tour) | *Emma* |
| **Week Thirteenth** |
| *Tue 4/21* |  | *Emma* |
| *Wed 4/22* | Free Indirect Discourse | *Emma* |
| *Fri 4/24* | **Final Research Essay Rough Drafts Due (I will send you my comments/edits during the break)** | *Emma* |
| **Week Fourteenth** |
| *Tue 4/28* | Austen’s Impact on the Novel | *Emma* |
| *Wed 4/29* |  | *Emma* |
| ***Fri 5/1*** | **Peer Review for Final Essay** | *Emma* |
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| *Tue 5/5* |  | *Emma* |
| *Wed 5/6* | Resolution | *Emma* |
| *Fri 5/8* | **Final Research Essay Due via Blackboard** | *Emma* |
| **Week Fifteenth** |
| Tue 5/12 |  | Finish *Emma* |
| Wed 5/13 | **Final Exam Review** | Final Exam Review |
| **TBA** | **FINAL EXAM** |  |