

## **English 301: Critical Methods in the Study of Literature**

Section 0301, Mondays/Wednesdays 2:00-3:15 PM, Tawes Hall 1106

**Professor:** Scott Trudell  
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**Office hours:** Mondays and Wednesdays 3:30-4:30 PM, and by appointment  
Tawes Hall 3243

English 301 is the gateway to the major, preparing you to analyze literary form, explicate texts and conduct research. This version of 301 will emphasize poetic tone, diction, verse forms, figurative language, scansion and rhythm, asking students to identify poetic meter. It will introduce you to methodologies including formalism, narrative theory, historicism, Marxism, feminism, critical race theory and deconstruction. It will also prepare you to incorporate primary and secondary sources into your writing and produce successful papers for upper-level English courses. Readings will include narrative, drama and poetry in a broad variety of genres from the Middle Ages to the present day.

### **Books:**

- *The Norton Anthology of Poetry, 5th shorter edition*, ed. Margaret Ferguson, Jon Stallworthy and Mary Jo Salter (New York: W. W. Norton and Company, 2005), ISBN: 9780393979213.
- *Mary Shelley, Frankenstein, 2nd ed.*, ed. J. Paul Hunter (New York: W. W. Norton, 2012), ISBN: 9780393927931.
- *William Shakespeare, The Tempest: A Case Study in Critical Controversy, 2nd ed.*, ed. Gerald Graff and James Phelan (Bedford/St. Martins, 2008), ISBN: 9780312457525.
- *Jonathan Culler, Literary Theory: A Very Short Introduction, 2nd ed.*, (Oxford: Oxford University Press, 2011), ISBN: 9780199691340.

You are required to purchase these specific editions. Other editions have major differences and do not contain all of the required reading. Check [www.amazon.com](http://www.amazon.com) and [www.addall.com](http://www.addall.com) for used and inexpensive copies.

### **Course requirements:**

- Participation (15%)
- Quizzes and tests (10%)
- Weekly writing assignments and blog comments (15%)
- First paper, 4-5 pages (15%)
- Second paper, 4-5 pages (15%)
- Third paper, 4-5 pages (15%)
- Final exam (15%)

### **Policies:**

- Attendance and participation are extremely important in this course.
- I grade participation based on thoughtful, consistent engagement with the class. This is not simply about speaking often: more important is how you listen and respond to your peers.
- I take attendance daily. Absences that are not excused under University policy will result in lowered or failing participation grades.

- If you miss class for any reason, follow these three steps:
  - 1) You are required to post a reaction to that day's readings on the course blog. Make-up posts are in addition to your weekly writing assignments (they do not count as your post for the week). Post within three days of the class you missed and title it "Make-up post." Failing to complete make-up posts will result in lower or failing grades for participation and blog performance.
  - 2) You are responsible for obtaining notes. Find a partner and exchange contact information early in the semester to help with this.
  - 3) You are responsible for following the University policy on medically necessitated absence. For further information, see <<http://www.president.umd.edu/policies/docs/V-100G.pdf>>
- Turn off phones and computers completely (not to vibrate or silent) and leave them in your bag. See me if you require an exception.
- You are responsible for following the university code on academic honesty. If I detect plagiarism, I will report it to the Honor Council, and you will be subject to receiving an "XF" for the course, with the notation on your transcript, "Failure due to academic dishonesty." For information on plagiarism, visit: <http://www.lib.umd.edu/guides/citing.html>

#### **What to expect:**

This course has a heavy reading and writing load. We have a lot of ground to cover, and we will move quickly. The reading load will increase as the semester progresses. Make sure to set aside the time necessary to keep up.

Poetry takes a lot of patience and attention: a brief read-through is not enough preparation. Come to class having read the required poems word by word, line by line, **three times each**. Make sure to read each poem aloud (this is extremely helpful). If you are having trouble, email me to make an appointment or drop in during my office hours.

There will be four tests over the course of the semester and a final exam. The final will have three sections: term definitions, short answers and an essay. You will be allowed to use your editions of *Frankenstein* and *The Tempest*, including marginal notes (though not notebooks or loose sheets of paper) - so it will help to write or paste notes in the margins during the semester.

This is a writing-intensive course: there will be three papers and weekly writing assignments. Your single most important skill as an English major is essay writing, and it takes hard work to improve.

If you have a disability that requires accommodation, please let me know during the first two weeks of class.

If there are other hardships that will affect your course performance, I encourage you to me know early in the semester. We can discuss strategies for succeeding in this course.

Pay close attention to the due dates on the syllabus: most of your writing assignments have deadlines outside of class, in electronic form.

### **Weekly writing assignments:**

Each week you are required to write a paragraph for the course blog. Your paragraph does not need to stand alone: imagine it as the **body paragraph** of a critical essay. Your goal is to bite off a local, specific part of a larger issue or problem.

**Design your paragraph around a quote** from a text on the syllabus for that week. Choose a quote that allows you to explore and open up the question in the prompt. Make sure you have a topic sentence, include the quotation, then **analyze** the language of the quote.

Do not print your paragraphs: post them on our course blog by Tuesday afternoon each week. Please bookmark the blog and sign up for email updates:

[www.english301fall14.wordpress.com](http://www.english301fall14.wordpress.com)

I will typically provide a prompt by the end of the previous week (it will show up in the right-hand column of the blog). **Responding to my prompt is optional:** any topic is welcome as long as it focuses on a text on the syllabus for that week. This is your chance to set the agenda for discussion: if there are issues you'd like to talk about in class, bring them up on the blog!

To make a post, it's best to use the "Write a new post" link in the "Get to work" column on the right (using the drop-down menu sometimes leads to technical problems).

In addition to posting your own paragraphs, please **read and react** to your peers' paragraphs. Try suggesting an improvement, debating an idea or making a connection to another text or quote. I encourage you to be informal and creative in your commenting: for example, try linking to a relevant news story or a Youtube video.

**Post at least one substantial reaction or comment** per week. Don't forget to comment: this is an important part of your blog grade.

### **Introduction**

Wednesday, September 4

- Bob Dylan, "Like a Rolling Stone"
- Tracy Chapman, "Subcity"

## **Voice, Tone, Character**

Monday, September 9

- Get to know the anthology: choose one to five lines to read aloud.
- Andrew Marvell, "To His Coy Mistress" (293)
- Thomas Hardy, "The Voice" (750)
- Langston Hughes, "Weary Blues" (912) "Theme for English B" (915)
- Sylvia Plath, "Daddy" (1145) "Lady Lazarus" (1149)

Tuesday, September 10

- Paragraphs due by midnight (online)

Wednesday, September 11

- Thomas Wyatt, "Whoso List to Hunt" (103), "They Flee from me" (104)
- John Keats, "When I Have Fears" (568)
- Robert Browning, "My Last Duchess" (643), "Porphyria's Lover" (642)
- T. S. Eliot "The Love Song of J. Alfred Prufrock" (862)

Monday, September 16

- "Western Wind" (76)
- John Donne, "The Sun Rising" (193), Holy Sonnet 14 (208)
- Thomas Gray, "Elegy Written in a Country Churchyard" (410)
- Percy Shelley, "Ode to the West Wind" (543)
- John Keats, "This Living Hand" (588)

Tuesday, September 17

- Paragraphs due by midnight (online)

Wednesday, September 18

- Library workshop: **meet in McKeldin Library, Room 6101**

## **Figurative Language: Metaphor, Image, Conceit**

Monday, September 23

- Robert Herrick, "Upon Julia's Breasts" and "Upon Julia's Clothes" (228)
- Williams Carlos Williams, "Portrait of a Lady," "The Red Wheelbarrow," "This is Just to say," "Poem" (829)
- Ezra Pound, "In a Station of the Metro" (846)
- Robert Pinsky, "A Long Branch Song" (1187)

Tuesday, September 24

- Paragraphs due by midnight (online)

Wednesday, September 25

- Annotated bibliography and textual report **due in class, in hard copy** (OVER)

- John Donne, "A Valediction Forbidding Mourning" (198), "The Flea" (202)
- Emily Dickinson, "A Route of Evanescence," "Fame is a bee" (732)
- Craig Raine, "A Martian Sends A Postcard Home" (1207)

Monday, September 30

- Emily Dickinson, "There's a certain Slant of light" (723), "I like a look of Agony" (723), "I heard a Fly buzz" (727)
- May Swenson, "Cardinal Ideograms" (972)
- John Hollander, "Swan and Shadow" (1104)
- Li-Young Lee, "Persimmons" (1243)

Tuesday, October 1

- Draft of first paper due: minimum 3-4 pages uploaded to ELMS **by 5pm.**
- Description of your pairing due by midnight (online)

Wednesday, October 2

- Revision workshop. **Bring a hard copy of your draft to class.**

### **Rhythm and Meter**

Monday, October 7

- Test on figurative language
- Read "Rhythm" and "Meter," pp. 1252-1260 in your anthology.
- "Mary Hamilton" (95)
- William Blake, "The Divine Image" (442), "The Sick Rose" (446), "A Poison Tree" (446)
- Lord Byron, "So We'll Go No More A-Roving" (512)
- Alfred Tennyson, "Break, Break, Break" (631)
- Edgar Allen Poe, "Annabel Lee" (618)

Tuesday, October 8

- First paper due: **upload to ELMS by midnight**
- No paragraphs due this week

Wednesday, October 9

- Alfred Tennyson, "The Lady of Shalott" (621)
- Edgar Allen Poe, "The Raven" (615)
- Robert Frost, "Stopping by Woods on a Snowy Evening" (803)
- Wallace Stevens, "Anecdote of the Jar" (820)

Monday, October 14:

- Andrew Marvell, "Bermudas" (292)
- Samuel Taylor Coleridge, "Kubla Khan" (486)
- Thomas Hardy, "The Darkling Thrush" (746)
- W. H. Auden, "As I Walked Out One Evening" (937)
- e. e. cummings, "anyone lived in a little how town" (896)

Tuesday, October 15

- Paragraphs due by midnight (online)

## **Verse Forms**

Wednesday, October 16

- Test on meter
- Read "Forms" pp. 1263-1275 in your anthology
- William Shakespeare, Sonnet 29 (171), Sonnet 73 (173), Sonnet 138 (177)
- John Milton, "When I Consider How My Light Is Spent" (274), "Methought I Saw" (275)
- Gerard Manley Hopkins, "God's Grandeur" (755)
- Robert Frost, "Design" (805), "The Silken Tent" (806)

## **Reminder to begin reading *Literary Theory: A Very Short Introduction***

Monday, October 21

- William Wordsworth, "The World Is Too Much with Us" (484)
- Percy Bysshe Shelley, "Ozymandias" (541)
- John Keats, "On First Looking into Chapman's Homer" (567)
- William Butler Yeats, "Leda and the Swan" (776)
- Gwendolyn Brooks, "the rites for Cousin Vit" (999)
- T.R. Hummer, "The rural carrier stops to kill a nine-foot cottonmouth" (handout, also available on ELMS)

Tuesday, October 22

- Paragraphs due by midnight (online)

Wednesday, October 23

- Dylan Thomas, "Do Not Go Gentle into That Good Night" (991)
- Elizabeth Bishop, "Sestina" (963), "One Art" (966)
- John Ashbery, "The Painter" (1080)
- Donald Justice, "Pantoum of the Great Depression" (1047)
- Greg Williamson, "New Year's: A Short Pantoum" (1250)

Monday, October 28

- Walt Whitman, from *Song of Myself* (679-84), "Crossing Brooklyn Ferry" (684-89), "When I Heard the Learn'd Astronomer" (689)
- Allen Ginsberg, from *Howl* (1061-66)

Tuesday, October 29

- Paragraphs due by midnight (online)

## **Poetry and Literary Theory**

Wednesday, October 30

- Test on verse forms
- Culler, *Literary Theory*, 1-56
- John Keats, "Ode on a Grecian Urn" (585)
- Williams, from *Asphodel, That Greeny Flower* (831-37)
- Dana Gioia, "The Next Poem" (1222)

## Reminder to begin reading *Frankenstein*

Monday, November 4

- Culler, *Literary Theory*, 57-108
- from *Pearl* (69-71)
- Wilfred Owen, "Dulce Et Decorum Est" (890)
- Gwendolyn Brooks, "We Real Cool" (999)
- Audre Lorde "Coal" (1156)

Tuesday, November 5

- Paragraphs due by midnight (online)

Wednesday, November 6

- Culler, *Literary Theory*, 109-46
- Wordsworth, "Lines Composed a few Miles Above Tintern Abbey" (458)
- Yeats, "The Second Coming," "Sailing to Byzantium" (774)
- Anne Carson, "Sumptuous Destitution" (1219)

Thursday, November 7

- **One-page paper due by midnight** (online)

## The Novel and Literary Theory

Monday, November 11

- Test on literary theory
- *Frankenstein*, Volume I

Tuesday, November 12

- Paragraphs due by midnight (online)

Wednesday, November 13

- *Frankenstein*, Volume II

Monday, November 19

- *Frankenstein*, Volume III
- Mary Shelley, "Introduction to *Frankenstein*, Third Edition (1831)," in *Frankenstein*, 165-69
- Patrick Brantlinger, "The Reading Monster," in *Frankenstein*, 468-76

Tuesday, November 20

- Paragraphs due by midnight (online)

Wednesday, November 21

- *Frankenstein* (continued)
- From *Genesis* and John Milton, *Paradise Lost*, in *Frankenstein*, 289-95
- Additional verse from *Paradise Lost*, Book 4 (handout and online)
- Sandra M. Gilbert and Susan Gubar, "Mary Shelley's Monstrous Eve," in *Frankenstein*, 328-44

Monday, November 25

- *Frankenstein* (continued)
- Jane Goodall, "Electrical Romanticism," in *Frankenstein*, 490-506

Tuesday, November 26

- Draft of second paper due: **minimum 3-4 pages uploaded to ELMS by 5pm**

Wednesday, November 27

- Revision workshop
- **Bring a hard copy of your draft to class.**

### **Drama and Literary Theory**

Monday, December 2

- *The Tempest*, Act 1

Tuesday, December 3

- Second paper due: **upload to ELMS by midnight**
- No paragraphs due this week

Wednesday, December 4

- *The Tempest*, Act 2
- "Sources and Contexts," in *The Tempest*, 116-25

Monday, December 9

- *The Tempest*, Acts 3-5
- Paul Brown, "'This Thing of Darkness I Acknowledge Mine': *The Tempest* and the Discourse of Colonialism," in *The Tempest*, 268-92.

Tuesday, December 10

- Thesis paragraph due online by midnight

Wednesday, December 11

- Course evaluations: meet in Tawes 0232
- Reuben A. Brower, "The Mirror of Analogy: *The Tempest*," in *The Tempest*, 224-44
- *The Tempest* (continued)

Monday, December 16

- Third paper due: **upload to ELMS by 5pm**

Thursday, December 19, 1:30-3:30pm, in our normal classroom

- Final exam: **bring *Frankenstein* and *The Tempest***