

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

Section 0401, Tuesdays/Thursdays 12:30-1:45 PM, Tawes Hall 0221

**Professor:** Scott Trudell  
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**Office hours:** Tuesdays 5-6pm, Thursdays 10-11am, 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.

Note: 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:**

- Active participation in class discussion and worksheets (10%)
- Quizzes and tests (15%)
- 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**

- It is imperative that you come to each class. You are unlikely to succeed in this course if you do not have a strong attendance record.
- Reading quizzes begin on time at the beginning of class, and they cannot be made up.

- If you have an unavoidable absence, you are required to post a reaction to that day's readings on the blog. This is in addition to your weekly required blog posting (it does not count as your post for the week). Make the post within three days of the class you missed and title it "Make-up post."
- You are responsible for obtaining notes if you miss class. Find a partner and exchange contact information early in the semester.
- Your participation grade is not based on the number of times that you comment during class. It is based on your sustained engagement in our discussions throughout the semester. Your participation grade improves (for example) when you are attentive to your peers, when you ask a thoughtful question, when you suggest a new topic and when you try out a new idea. It's okay to make mistakes and change your mind: what that tells me is that you are processing new ideas and pushing yourself.
- Turn off phones and computers completely (not to vibrate or silent) and leave them in your bag.
- 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>

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.

Many of you will not be familiar with how to approach a poem. The key is to come to class having read the required poems word by word, line by line, **a minimum of three times each**. It is also extremely helpful to read poems aloud. Poetry requires a lot of patience and attention.

There will be three tests on our poetry units. I will also give unannounced reading quizzes throughout the semester, to make sure that you are preparing adequately. The only preparation necessary for unannounced quizzes is to complete the assigned reading for each class. Failing reading quizzes is a warning sign of comprehension problems and/or a warning sign that you have not read closely enough. If you are having comprehension trouble, email me to make an appointment or drop in during my office hours.

The final exam will have two sections. The first section will ask for short answers testing your knowledge of poetry and literary theory. The second section will involve two short-essay questions asking you to apply a specific theoretical model to a literary text. 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 notes in the margins throughout 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 will be essay writing, and it takes a lot of hard work to improve.

Your weekly assignment will be to write a paragraph in response to one of the prompts I provide each week. 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 out your paragraphs: post them electronically on our course blog **by Friday afternoon each week**. Please bookmark the blog and sign up for email updates:

[www.english301spring13.wordpress.com](http://www.english301spring13.wordpress.com)

In addition to posting your own paragraphs, you are required to **read and comment** on your peers' paragraphs each week. I encourage you to be informal and creative in your commenting: debate the ideas in your peers' writing, link to a Youtube clip that brings out a question in a new way, or make connections to other texts and quotes. When I grade your blog performance, I will take into account how actively you have engaged with your peers.

Make sure to check the blog regularly. I will typically post a prompt on Tuesday to help you generate your paragraphs. To make a post, it is 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).

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

I encourage you to let me know as soon as possible about personal hardships that affect your course performance, including issues that have been a problem in previous semesters. I will help you strategize about how to succeed 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.

Classes on March 28 and April 4 will be rescheduled: see the calendar below.

## **Introduction**

Thursday, January 24

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

## **Voice, Tone, Character**

Tuesday, January 29

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

Thursday, January 31

- 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)

Friday, February 1

- Paragraphs due by 5pm (online)

Tuesday, February 5

- "Western Wind" (76)
- John Donne, "The Sun Rising" (193)
- Thomas Gray, "Elegy Written in a Country Churchyard" (410)
- William Wordsworth, "Lines Composed a few Miles Above Tintern Abbey" (458)
- Percy Shelley, "Ode to the West Wind" (543)
- John Keats, "This Living Hand" (588)

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

Thursday, February 7

- 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)
- Audre Lorde "Coal" (1156)

Friday, February 8

- Paragraphs due by 5pm (online)

Tuesday, February 12

- John Donne, "A Valediction Forbidding Mourning" (198), "The Flea" (202)
- Li-Young Lee, "Persimmons" (1243)
- Emily Dickinson, "A Route of Evanescence," "Fame is a bee" (732)
- Craig Raine, "A Martian Sends A Postcard Home" (1207)

\_\_\_\_\_, February \_\_ (TBD the week of the 11th)

- Rescheduled class: revision workshop
- Draft of first paper due: minimum 3-4 pages uploaded to ELMS **by 5pm the day before the rescheduled meeting. Also bring a hard copy to class.**

Thursday, February 14

- 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)
- John Keats, "Ode to a Nightingale" (582), "Ode on a Grecian Urn" (585)

Friday, February 15

- Paragraphs due by 5pm (online)

### **Rhythm and Meter**

Tuesday, February 19

- 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)

Thursday, February 21

- 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)

Friday, February 22

- First paper due: **upload to ELMS by 5pm**
- No paragraphs due this week

Tuesday, February 26:

- 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)

## Verse Forms

Thursday, February 28

- Test on meter
- Read "Forms" pp. 1263-1275 in your anthology
- William Shakespeare, 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)

Friday, March 1

- Paragraphs due by 5pm (online)

Tuesday, March 5

- Library workshop: **meet in Mckeldin Library, Room 6101**
- Culler, *Literary Theory*, 1-56

Thursday, March 7

- Culler, *Literary Theory*, 56-82
- 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)

Friday, March 8

- Paragraphs due by 5pm (online)

Tuesday, March 12

- 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)

Thursday, March 14

- Research digest/annotated bibliography **due in class, in hard copy**
- Walt Whitman, from *Song of Myself* (679-84), "When Lilacs Last in the Dooryard Bloom'd" (696)
- Allen Ginsberg, from *Howl* (1061-66)

Friday, March 15

- Paragraphs due by 5pm (online)

**Reminder to begin reading *Frankenstein***

## SPRING BREAK!

### The Novel and Literary Theory

Tuesday, March 26

- Test on verse forms
- *Frankenstein*, Volume I
- Culler, *Literary Theory*, 83-108

Thursday, March 28

- Class rescheduled

Friday, March 29

- Paragraphs due by 5pm (online)

Tuesday, April 2

- *Frankenstein*, Volume II
- Culler, *Literary Theory*, 109-46

Thursday, April 4

- Class rescheduled

Friday, April 5

- Paragraphs due by 5pm (online)

Tuesday, April 9

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

Thursday, April 11

- *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

Friday, April 12

- Paragraphs due by 5pm (online)

Monday, April 15

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

Tuesday, April 16

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

Thursday, April 18

- *Frankenstein* (continued)
- Christa Knellwolf, "Geographic Boundaries and Inner Space: *Frankenstein*, Scientific Exploration, and the Quest for the Absolute," in *Frankenstein*, 506-20

Friday, April 19

- Second paper due: **upload to ELMS by 5pm**
- No paragraphs due this week

### **Drama and Literary Theory**

Tuesday, April 23

- *The Tempest*, Act 1

Thursday, April 25

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

Friday, April 26

- Paragraphs due by 5pm (online)

Tuesday, April 30

- *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.

Thursday, May 2

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

Friday, May 3

- Paragraphs due by 5pm (online)

Monday, May 6

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

Tuesday, May 7

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

Thursday, May 9

- Course evaluations: meet in Tawes 0232
- *The Tempest* (continued)
- Matthew Arnold, "Dover Beach" (711)
- Anthony Hecht, "The Dover Bitch" (1037)
- Eavan Boland, "That the Science of Cartography is Limited" (1206)

Friday, May 10

- No paragraphs due this week

\_\_\_\_\_, May \_\_ (TBD)

- Rescheduled class: review session

Monday, May 13

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

Thursday, May 16, 1:30-3:30pm, in our normal classroom

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