

Fall 9-1-2000

ENLT 120.02: Introduction to Critical Interpretation

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EnLit 120: Introduction to Critical Interpretation, Section 2
MWF 3:10-4:00 LA 201
Keith Dunlap

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OFFICE HOURS: MWF 2-3

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TEXT: An Introduction To Literature. 12th Edition. Barnett, Burto, Berman, and Cain, eds. Addison, Wesley, Longman: New York, 2001. (You may substitute an earlier edition if you can find a used copy, but, in that case, you are responsible for tracking down any works we read that are not in your edition,)

This is a reading, thinking, and writing class. You will read literature of different sorts, think about it in class discussion, and collect your thoughts into three papers and one exam. Through lectures, I will try to introduce you to the critical tools and background information that will enable you to do all these things well. For these reasons, class discussion and attendance are crucial. Your grade will reflect the quality of both as well as your written work. We will move quickly through a lot of difficult ideas and texts. If you miss one class, you miss a lot.

Generally, I do not accept late papers. If you think you have a legitimate reason for an extension, you must get my permission BEFORE the paper is due. I absolutely will not accept any paper more than a week late, excused or not. I also will not accept any paper that is hand-written. Use a computer.

CLASS SCHEDULE

This schedule approximates the course we will follow. I might change any part of it, depending on the rate of our progress, the whim of my inspiration, or any unforeseen difficulties. You are responsible for having read the work by the day it is assigned. All page numbers refer to your required text.

POETRY

W 9/6	Introduction
F 9/8	Introduction
M 9/11	Shakespeare Sonnet 29 (p882)
W 9/13	Keats Ode On A Grecian Urn (p665)
F 9/15	Williams Dance (p750) Red Wheelbarrow (p701)
M 9/18	Bishop The Fish (p917)
W 9/20	Stevens Thirteen Ways Of Looking At A Blackbird (p723)
F 9/22	Hopkins God's Grandeur (p902)
M 9/25	Marvell To His Coy Mistress (p739)
W 9/27	Milton When I Consider How My Light Is Spent (p886)
F 9/29	Frost Acquainted With The Night (p852)
M 10/2	Auden Musee Des Beaux Arts (p818)
W 10/4	Yeats Sailing to Byzantium (p904)
F 10/6	NO CLASS
M 10/9	Guest Lecturer
W 10/11	Eliot The Love Song Of J Alfred Prufrock (p910)
F 10/13	Ginsberg A SuperMarket in California (p924)
M 10/16	FIRST PAPER DUE

DRAMA

M 10/16	Introduction
W 10/18	Sophocles Antigone (Prologue Through Ode II)
F 10/20	Sophocles Antigone (Scene III to End)
M 10/23	Shakespeare Hamlet (Acts I, II)
W 10/25	Shakespeare Hamlet (Acts III, IV)
F 10/27	Shakespeare Hamlet (Act V)
M 10/30	Ibsen Doll's House
W 11/1	Ibsen Doll's House
F 11/3	Ibsen Doll's House
M 11/6	Playwriting Workshop
W 11/8	Plays in Production
F 11/10	NO CLASS/HOLIDAY
M 11/13	SECOND PAPER DUE

FICTION

M 11/13	Introduction
W 11/15	Joyce Araby (p345)
F 11/17	Joyce Araby (p345)
M 11/20	Moore How To Become A Writer (p510)
W 11/22	NO CLASS/HOLIDAY
F 11/24	NO CLASS/HOLIDAY
M 11/27	Faulkner A Rose For Emily (p361)
W 11/29	Faulkner A Rose For Emily (p361)
F 12/1	Hemingway A Cat In The Rain (p55)
M 12/4	Borges Gospel According to Mark (p373)
W 12/6	Borges Gospel According to Mark (p373)
F 12/8	Bayatt Christ In The House Of Martha And Mary (p420)
M 12/11	THIRD PAPER DUE
M 12/11	O'Connor A Good Man Is Hard To Find (p220)
W 12/13	O'Connor Revelation (p232)
F 12/15	O'Connor Everything That Rises Must Converge (Handout)