

University of Montana

## ScholarWorks at University of Montana

---

Syllabi

Course Syllabi

---

Fall 9-1-2000

### ENLT 120.03: Introduction to Critical Interpretation

Caroline Patterson

*The University of Montana*

Follow this and additional works at: <https://scholarworks.umt.edu/syllabi>

**Let us know how access to this document benefits you.**

---

#### Recommended Citation

Patterson, Caroline, "ENLT 120.03: Introduction to Critical Interpretation" (2000). *Syllabi*. 5001.

<https://scholarworks.umt.edu/syllabi/5001>

This Syllabus is brought to you for free and open access by the Course Syllabi at ScholarWorks at University of Montana. It has been accepted for inclusion in Syllabi by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact [scholarworks@mso.umt.edu](mailto:scholarworks@mso.umt.edu).

Patterson  
ENLT 120.3

English 120/Introduction to Critical Interpretation  
Fall 2000  
Caroline Patterson  
Office: LA 212, 243-5267  
Office Hours: Monday, Wednesday and Friday, 10-11

"There is in writing the constant joy of sudden discovery, of happy accident."  
--H.L. Mencken

English 120 is a writing course designed to help you learn to interpret and to write about fiction, poetry and drama. The goal of this course is to deepen and develop your reading of literature. Too often, when asked what we read, we dully recite back the plot of a story, or, if we think we're being critical, we answer that we "like" or "don't like" the story. This course will teach you the mechanics so that you will be able to analyze and write critically about literature. You will learn about the use of language, structure, metaphor, imagery and symbolism in order to be able to probe more deeply into the meaning of literature. We will be reading and discussing a wide range of works by writers ranging from William Faulkner to some contemporary western writers like David Quammen and Kate Gadbow.

Discussion figures prominently in this course, and the success of this class and, of course, your grade, will be directly proportional to your level of participation in class discussions. In addition, you will be writing papers on these works of literature. You are expected to read each work carefully and provide an analysis of the work. Your ability to analyze literature will grow in depth and sophistication throughout the semester and your papers should reflect that growth.

You are expected to attend every class and to be **on time**. Because so much of this class relies on discussion, there is no way to make up a missed class, and two absences without a medical excuse will lower your grade a full letter. Repeated lateness will be considered an absence. No incompletes will be given.

Final grades are based on the following: the quality of your written work, the quality of in-class participation, and your effort and in both. All assignments must be turned in on time. Late work will be marked down 1/3 grade per day. All work must be typed, double-spaced, and carefully proofread. The more time I have to spend deciphering typos, spelling errors and exotic syntax, the less time I have to address the serious issues that arise in your papers.

**REQUIRED TEXT:** The Compact Bedford Introduction to Literature, Fifth Edition, edited by Michael Meyer.  
Handouts.

Assigned Reading Schedule for September 8 through December 15.  
All reading should be done by specific day.

**FICTION**

September 8: Introduction, pg. 1-6, "Hills Like White Elephants," by Ernest Hemingway. (Handout)

September 11: Reading Fiction, Chapter 1, pg. 9-39

September 13: Chapter 2: pg. 40-59

ASSIGNMENT: 2-page comparison of "Sorrowful Women" and "A Secret Sorrow"

September 15: PLOT. Pg. 60-61. "Walking Out." by David Quammen. (Handout)

September 18: Pg. 71-79. "A Rose for Emily" by William Faulkner

September: 20: Pg. 80-93, "Killings," by Andre Dubus

September 22: CHARACTER. Pg. 94-95 and 109-136 "Bartelby the Scrivener," by Herman Melville

ASSIGNMENT: A one-page sketch of an interesting character you have known.

September 25: SETTING. Pg. 137-153.

September 29: POINT OF VIEW, pg. 154-159. "Why I Live At the P.O." by Eudora Welty, (handout).

ASSIGNMENT: Write a one-page story in the voice of the character you sketched in assignment from September 22.

October 2: Pg. 165-192 Chekhov & Oates, "The Lady with the Pet Dog."

October 4: SYMBOLISM, 193-210.

October 6: THEME, 211-217 and "The Liar" by Tobias Wolf (handout).

October 9: STYLE, TONE & IRONY, pg. 234-241.,  
"The Buffalo Jump" by Kate Gadbow (handout).

October 11: "Lust" by Susan Minot, pg. 256-263.

ASSIGNMENT: Two page comparison of style and tone in "Buffalo Jump" and "Lust."

October 13: FLANNERY O'CONNOR: 317-339, "A Good Man is Hard to Find."

October 16: "Revelation," 340-360

October 18: ALICE MUNRO, 361-372, "An Ounce of Cure."

October 20: "Miles City, Montana," pg. 375-395

**ASSIGNMENT:** A 4-5 page paper comparing the story of your choice by Alice Munro and Flannery O'Connor.

## **POETRY**

October 23: Chapter 14, pg. 531-551

October 25: Chapter 15, 551-562, Writing about Poetry, 562-569

Assignment: Bring in a favorite poem and discuss why you like it.

October 27: Chapter 16: 570-599, Word Choice

Assignment: A 2-page response to "The Fish"

October 30: Chapter 17, 600-616, Images and  
Patricia Goedicke poems

November 1: Chapter 18, 617-634, Figures of Speech

November 3: Chapter 19, pg. 635-661, Symbols

November 6: Chapter 20, pg. 662-686, Sounds

Assignment: Write a short poem illustrating different uses of sound

November 8: Chapter 21, pg. 687-705, Pattern of Rhythm

November 10: HOLIDAY

November 13: Chapter 22, Poetic Forms, pg. 706-728

Assignment: Write a short poem in the form of your choice

November 17: Chapter 23, Open Form, pg. 729-745

November 20: Case Study: Robert Frost, pg. 783-822

November 22: Case Study: Robert Frost

November 27: Case Study: Richard Hugo (handouts)

Movie: "Kicking the Loose Gravel Home" (about Richard Hugo)

November 29: Richard Hugo Discussion

Assignment: 4-5 paper comparing Robert Frost and Richard Hugo

## **DRAMA**

December 1: Chapter 28, 941-973, Reading Drama

1-2 page analysis of dramatic elements in your favorite television show

December 4: Chapter 29, pg. 974-981, Writing About Drama and 982-987

December 6: Modern Drama, 1137-1209

December 8: Watch "A Doll's House"

December 11: Arthur Miller, pg. 1314-1382

December 13: Discussion A Doll's House/Death of a Salesman  
ASSIGNMENT: 4-5 page comparison of "A Doll's House" and "Death of a Salesman"

December 15: Discussion of Essay Test Final