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LIT 110L.03: Introduction to Literature

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Introduction to Literature 110L (37197)

3 credits – Spring 2018

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Office Hours: Wednesday & Friday, 10:15 – 11:15;
and by appointment

Class Schedule: Monday, Wednesday & Friday, 9:00 – 9:50

Room: Education 312

Text:

The Norton Introduction to Literature, Shorter Ninth or Eleventh edn. Alison Booth, J. Paul Hunter, Kelly J. Mays, eds.

Plan:

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The aim of this course is to introduce the student to some of the main literary genres, including non-fiction, poetry, fiction, drama and film, and with a further emphasis upon developing a critical vocabulary for discussing such. In the first half of the course, we will especially concentrate our attention upon poetry and short fiction. In the latter half, we will focus more on some longer works, including two plays and a film.

As noted below, in each segment of the course, we will make an attempt to speak to the different concerns that have, traditionally, been thought to distinguish the discourse of literature from other discourses, even as much overlapping is understood to occur. Meanwhile, the following readings represent a *tentative* list, for we may well add to, or subtract from, it.

Page numbers: the first set below refers to the *Norton* ninth edition, the second to the eleventh. As for holidays, they include Spring Break, March 26th to 30th. The last class day will be Thursday, May 3rd. The final exam, attended with a blue book, will be on Tuesday, May 8th, 10:10 – 10:10.

Section I: Speaker, Situation, Setting, Tone, Irony

Articles: Gillian Tett, “The West Trails Asia”; Edward Luce interview with Daniel Ellsberg; Lexington, “Hoop Dreams,” & Kathryn Sutherland, “Cents and Sensibility”; Poems: Marianne Moore, “Poetry” (791; 703); William Carlos Williams, “The Red Wheelbarrow” (694; 796) and “This Is Just to Say” (695; 797); John Donne, “The Flea” (661; 738) & “Death be not Proud” (982;...); Andrew Marvell, “To His Coy Mistress” (671; 739); Anne Bradstreet, “To My Dear and

Loving Husband” (610; 1078); Matthew Arnold, “Dover Beach” (668; 740); Langston Hughes, “Harlem” (820; 1019); Walt Whitman, “I Celebrate Myself, and Sing Myself” (656; 721); Dorothy Parker, “A Certain Lady” (647; 714); & Robert Browning, “My Last Duchess” (827; 1078); Edna St. Vincent Millay, “I, being a woman and distressed” (654;...); William Shakespeare, “Shall I Compare Thee to a Summer’s Day” (710; 810); William Wordsworth, “Lines Written a Few Miles above Tintern Abbey” (1017;...)

Fiction: Nathaniel Hawthorne, “Young Goodman Brown” (232;...) & Herman Melville, “Bartleby, the Scrivener” (153; 622)

Section II: Image, Metaphor, Simile, Symbol, Figurative Language

Poems: Archibald MacLeish, “Ars Poetica” (794; 700); William Shakespeare, “That Time of Year” (704; 805), “Let Me Not to the Marriage of True Minds” (611; 892) & “My Mistress’ Eyes are Nothing Like the Sun” (788; 891); Robert Burns, “A Red, Red Rose” (707; 808); Dorothy Parker, “One Perfect Rose” (722; 817); Philip Larkin, “Church-Going” (760; 866); Ezra Pound, “The River-Merchant’s Wife: A Letter” (599; 753) and “In a Station of the Metro” (1003; 1102); W. H. Auden, “Musée des Beaux Arts” (808; 1075); Dickinson, “Because I Could Not Stop for Death” (980; 807); Robert Frost, “Stopping by Woods on a Snowy Evening” (989; 1091) & “The Road Not Taken” (988; 1091); Robert Lowell, “Skunk Hour” (996;...); Sylvia Plath, “Daddy” (948; 1049) & “Lady Lazarus” (1001; 991); & Wallace Stevens, “Anecdote of the Jar” (1005; 1102)

Fiction: Anton Chekhov, “The Lady with the Dog” (218; 251); James Joyce, “Araby” (432; 153); Alice Munro, “Boys and Girls” (422; 137); and Ernest Hemingway, “Hills Like White Elephants” (128; 590)

Section III: Sound, Rhyme, Music, Meter, Alliteration, etc.

Poems: Alexander Pope, “Sound and Sense” (734; 829); Samuel T. Coleridge, “Metrical Feet” (738; 834); John Suckling, “Song” (739; 837); William Shakespeare, “Like as the waves make towards the pebbled shore” (745; 842); Edgar A. Poe, “The Raven” (742; 838); Gerard Manley Hopkins, “The Windhover” (995; 1095); Emily Dickinson, “I Dwell in Possibility” (694; 699); William Blake, “London” (625; 772); William Carlos Williams, “The Dance” (767; 1106); William Butler Yeats, “The Second Coming” (1023; 961); Edmund Waller, “Song” (721; 816); Wallace Stevens’s “The Emperor of Ice-Cream” (1004; 1103); Alfred Lord Tennyson, “Ulysses” (1011; 990); & W. H. Auden, “Stop all the Clocks” (609; 775); Thomas Hardy, “Channel Firing” (815;...)

Fiction: Edith Wharton, “Roman Fever” (110; 118); and Charlotte Perkins Gilman, “The Yellow Wallpaper” (513; 478)

Section IV: Internal Form (sonnet, elegy, pastoral)

Poems: Ben Johnson, “On My First Son” (602; 1096) and “Come, My Celia” (879; 1095); Robert Frost, “Design” (810; 898); John Keats, “To Autumn” (846; 1100); William Shakespeare, “Full many a glorious morning have I seen” (674;...); Edmund Waller, “Song” (721; 816); Christopher Marlowe, “The Passionate Shepherd to His Love” (885; 982); Richard Lovelace, “Song: To Lucasta, “Going to the Wars” (827; 1075); Dylan Thomas, “Do Not Go Gentle into That Good Night” (790; 724); John Milton, “When I consider how my light is spent” (786; 893); Thomas Hardy, “The Ruined Maid” (639; 676); William Wordsworth, “London” (785; ...); & W. H. Auden, “In Memory of W. B. Yeats” (774; 964); William Butler Yeats, “The Lake Isle of Innisfree” (1020; 957) and “Easter 1916” (1021; 959)

Fiction: D. H. Lawrence, “Odour of Chrysanthemums” (524;...); & Lorrie Moore, “How” (132;...)

Section V: Drama

Texts: William Shakespeare’s *A Midsummer Night’s Dream* (1272; 1309) and Anton Chekhov’s *The Cherry Orchard* (1102; 1626)

Section VI: Film

Text: Woody Allen, *Blue Jasmine*

Requirements:

There will be two (largely essay) exams, the first on Monday and Wednesday, March 19th and 21st; the second during Finals week, Tuesday, May 8th, 10:10 – 12:10. There will also be a ten-page term paper due Monday, April 23rd, preceded by a two-page proposal due Monday, April 2nd (see below).

Participation (including a presentation) in class discussions is expected and attendance is mandatory. You can anticipate spot quizzes upon the readings. Missed quizzes cannot be made up. Your final grade will be based upon the following: the midterm and final exam is worth 25%; the term paper is worth 30%; and your “attendance, participation and performance upon the quizzes” is worth a final 20%. Regarding attendance, you are permitted three absences without penalty; each subsequent absence will result in a subtraction of five points from the twenty points allocated to the “attendance, participation and spot quizzes” portion of your grade (e.g., 20% to 15% for the third absence, and so forth). Late arrivals are frowned upon, and if you need, for some good reason, to leave class early, you are requested to notify me ahead of time; otherwise, an early departure will count as an absence from class.

University Plagiarism Warning:

Plagiarism is the representing of another's work as one's own. It is a particularly intolerable offense in the academic community and is strictly forbidden. Students who plagiarize may fail the course and may be remanded to Academic Court for possible suspension or expulsion. (See Student Conduct Code that follows in this section of the catalog.)

Students must always be very careful to acknowledge any kind of borrowing that is included in their work. This means not only borrowed wording but also ideas. Acknowledgment of whatever is not one's own original work is the proper and honest use of sources. Failure to acknowledge whatever is not one's own original work is plagiarism.

Student Conduct Code

The Student Conduct Code, embodying the ideals of academic honesty, integrity, human rights and responsible citizenship, governs all student conduct at The University of Montana-Missoula. Student enrollment presupposes a commitment to the principles and policies embodied in this Code. The Student Conduct Code sets forth University jurisdiction, student rights, standards of academic and general student conduct, disciplinary sanctions for breach of the standards of student conduct and procedures to be followed in adjudicating charges of both academic and general misconduct. The Vice President for Student Affairs is responsible for procedural administration of the Student Conduct Code for all general conduct. The Provost and Vice President for Academic Affairs is responsible for all academic conduct. Copies of the Student Conduct Code can be obtained from the offices of the Vice President for Student Affairs, the Provost and Vice President for Academic Affairs, Residence Life, and Associated Students of University of Montana-Missoula (ASUM). The Student Conduct Code also can be accessed on the [Vice President for Student Affairs Conduce Code web page](#).

Term Paper Assignment:

Select one of our syllabus's terms of discussion—e.g., speaker, setting, tone, irony, metaphor, rhyme, genre, etc.—and discuss *three or four* texts from our reading list in its light. Think of the assignment as a compare and contrast essay, wherein you start off with a thesis regarding the selected texts. The final paper should be ten pages, typed and double-spaced. Research your topic, finding out what others have said about the text, but make sure that you document your research properly. (*The MLA Handbook* is a standard guide for documenting research, but other formats [some of which are available on-line (<http://owl.english.purdue.edu/>)] are acceptable as well. Consistency is the main consideration.) The final paper is due Monday, April 23rd. Late papers will be penalized a letter grade (e.g., A to A-) for each day the paper is late, up to a full letter grade.