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Fall 9-1-2001

### ENLT 120.02: Introduction to Critical Interpretation

Kathleen Kane

*The University Of Montana*

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# E 120L: Introduction to Critical Interpretation

ENLT #120-02  
M/W/F 11:10-12:00  
LA 303  
Instructor: Kathleen Kane

Fall 2001  
Office: LA 111  
Phone #: 243-5284  
Office Hours:  
& By Appointment

## Policy Statement

**Texts:** Beaty, Jerome, and J. Paul Hunter, *The Norton Introduction to Literature*  
Hacker, Diana, *A Pocket Style Manual*

NB: Your texts are currently available in the UC Bookstore. You **must** bring the *Norton Intro to Lit* with you to class.

### Course Description:

In this introductory course in the study of literature and the discourse of interpretation, we will examine, explore, and challenge various literary terms, concepts and genres. Additionally, we will strive to develop a practical and critical reading vocabulary – a skill that will enable rigorous engagement with the literary texts of our syllabus.

One of the tasks of the course will be to ask and attempt to answer such compelling and complex questions as “What precisely is literature?” “Is the category of ‘the literary’ the same across space and time?” “What is the value of literature in the late-twentieth century?” “Can a reader simultaneously examine the political and aesthetic implications of texts?”

In addition to talking about and learning how to talk about literary texts, another task of the course will involve learning how to formalize interpretive responses through the activity of writing. We will learn how to assert and support analytic claims in well-crafted, grammatically tight essays.

In short, since this course is a “Writing Course for General Education,” you can expect to do a good deal of writing this semester.

**Coursework:** Final grades will be determined by your performance in five separate categories of coursework:

- |            |     |
|------------|-----|
| 1. quizzes | 10% |
| 2. midterm | 20% |
| 3. final   | 20% |

4.	3 critical meditations @ 10 pts each	30%
5.	1 final essay	<u>20%</u>
		100%

I will be happy to discuss grades with you during my office hours. However, please give yourself twenty-four hours after receiving your grade before coming to see me.

**Reading Quizzes:** Over the course of the semester you will take a number of quizzes designed to ensure that you have read and thought about the readings for that day. I will administer these short quizzes at the beginning of the class, and there will be no make up quizzes held for those who are absent or late on the day when they are administered. You are responsible for the task of completing your reading every day. (**N.B.:** Reading Quizzes will include questions on ALL materials you read to prepare for class.)

**Critical Meditations:** While this class is primarily engaged in the development of critical and interpretive skills in a discussion format, you will also spend a significant amount of time working to individualize and formalize your responses to literary texts. To that end, you will write and submit 3 two page responses to the texts we will read this semester. Because of their formal nature your critical meditations must be well crafted, to length, supported with brief textual citation, and free of mechanical and syntactical errors.. The specific due dates for these mini-essays are as follows: Monday, Sept 17.; Friday, Oct.5; Friday, Nov 2.

**Final Essay:** This last written essay will involve your selection of one of the three Critical Meditations and subsequent revision of it into a 5-7 page essay. In particular the formal requirements of quotation and documentation will be at stake in the assessment of the essay. The due date for this essay is Monday, Nov.. Again, we will discuss the precise details of the assignment later in the semester.

**Midterm:** You will take your midterm over two days on Monday the 15<sup>th</sup> and Wednesday the 17 of October. The exam will consist of questions from the following categories:

1. short answer
2. identification
3. explication of text/essay questions

Prior to the exam, we will spend class time discussing the precise nature of these three categories.

**Final Exam:** You will take your final exam on the day scheduled by the University for that purpose. Like your midterm, this exam will consist of questions from the following categories:

1. short answer
2. identification
3. explication of text/essay questions

**Attendance:** Attendance is required and will be recorded: four or more unexcused absences are grounds for failure of the course itself. Late arrivals and early departures will, if they occur frequently, count as absences. If you do arrive late you will be responsible for letting me know after class that you were present for the day. Absences due to medical and family emergencies will be excused, provided you come and discuss the situation (**ASAP**) with me.

## September

### Week One: Beginnings

(All schedule entries from the *Norton Introduction to Literature*)

W 5: Introduction to the Course

F 7: Holst, "The Zebra Storyteller," 2-3; Pages 3-5 & 12-14; De Maupassant, "The Jewelry," 14-20.

### Week Two: Plot & Point of View

M 10 "Plot," 21-26; Atwood, "Happy Endings, 26-28; Cheever, "The Country Husband," 29-47.

W 12 Baldwin, "Sonny's Blues," 47-71.

F 14: "Point of View," 72-75; "The Cask of Amontillado," 75-80.

### Week Three: Characterization

M 17: **Critical Meditation #1 Due.** Bierce, "An Occurrence at Owl Creek Bridge, 80-87; Findley, "Dreams," 87-102.

W 19: "Characterization," 103-107; Welty, "Why I live at the P.O.," 107-116.

F 21: Baxter, "Fensted's Mother," 116-126.

### Week Four: Setting & Symbol

M 24: "Setting," 149-151; Tan, "A Pair of Tickets," 160-174.

W 26: Chekov, "The Lady with the Dog," 175-186.

F 28: "Symbols," 188-190; Hawthorne, "Young Goodman Brown," 190-199.

## October

### Week Five: Symbols & Theme

M 1: Beattie, "Janus," 200-203; "Theme," 209-212.

W 3: Mansfield, "Her First Ball," 212-216.

F 5: **Critical Meditation #2 Due.** Joyce, "Counterparts, 217-224.

### **Week Six: The Whole Text**

M 8: "The Whole Text," 226; Conrad, "The Secret Sharer," 226-255.

W 10: Erdrich, "Love Medicine," 257-272.

F 12: Vander Haeghe, "The Watcher," 274-299.

### **Week Seven: Midterm & Initiation Stories**

M 15: **Midterm part I**

W 17: **Midterm part II**

F 19: "Literary Kind as Context," 359-360; Cade Bambara "Gorilla, My Love," 360-365.

### **Week Eight: Initiation Stories & The Short Short Story**

M 22: Munro, "Boys and Girls," 365-375.

W 24: "The Form as Context," 376-377; Chopin, "The Story of an Hour," 377-379.; Garcia Marquez, "A Very Old Man with Enormous Wings," 379-384.

F 26: Hemingway, "A Clean, Well-Lighted Place," 384-387; Kincaid, "Girl," 387-388.

### **Week Nine: Culture as Context &**

M 29: Laurence, "The Rain Child," 411-428.

W 31: "Critical Contexts: A Fiction Casebook," 429-431; Faulkner, "A Rose for Emily," 431-438.

### **November**

F 2: Bronson, "Like the Sand of the Hourglass," 439-442; Rodgers, "we all said, 'she will kill herself,'" 442-450. **Critical Meditation #3 Due.**

### **Week Ten: The Case of "A Rose for Emily" & Evaluating Fiction. CM #3 Due**

M 5: Fetterly, "A Rose for 'A Rose for Emily,'" 458-464, and Moore, "Of Time and its Mathematical Progression: Problems of Chronology in Faulkner's 'A Rose for Emily,'" 465-471.

W 7: Connell, "The Most Dangerous Game," 548-556; Smith, "Why 'The Most Dangerous Game' is Good Literature," 564; Rosen, "Why 'The Most Dangerous

Game' is not Good Literature," 565-567.

F 9: Mukherjee, "The Management of Grief," 583-595.

**Week Eleven: : Evaluating Fiction**

M 12: **No Class: Veterans' Day**

W 14: Mason, "Shiloh," 730-740, **Reserve.**

F 16: Rushdie, "The Prophet's Hair," 765-783, **Reserve.**

**Week Twelve: Evaluating Fiction & Holiday**

M 19: Ruffin, "Lamar Loper's First Case," 741-753, **Reserve.**

W 21: **No Class: Holiday**

F 23: **No Class: Holiday**

**Week Thirteen: Evaluating Fiction & Drama**

M 26: Ford, "Great Falls," **Reserve.**

W 28: "Drama: Reading, Responding, Writing," 1019-1027; Glaspell, "Trifles," **Reserve.**

F 30: "The Little Foxes," 1028-1051 (this is a rough page estimate)

**December**

**Week Fourteen: Evaluating Drama**

M 3: "The Little Foxes," 1051-1078.

W 5: "Evaluating Drama" 1578-1584; Williams, "A Streetcar Named Desire, 1584-1601.

F 7: "Streetcar," 1601-1627.

**Week Fifteen: Evaluating Drama**

M 10: "Streetcar," 1627-1651.

W 12: Kazan, *Streetcar Named Desire*. **On Reserve.**

F 14: Final Essay Due: LA 111 by 5:00

**Week Sixteen: Finals Week**

**Final Exam:**