English 300  Introduction to Literary Criticism
CRN 26053  Winter 2011  9:00-9:50  MWF  214 McKenzie

Dr. Jacqueline Pollard  Office Hours
Office  213 PLC  Wednesdays 11:00-12:30
Phone (34)6-3924  Thursdays  10:00-11:30
Email  jpollar1@uoregon.edu  and by appointment

Required Items
Donald Keesey, Contexts for Criticism (4th edition)
F. Scott Fitzgerald, The Great Gatsby
Two or three green exam books
A working UO email account so you can access additional readings.

This course serves as an introduction to the major techniques and approaches to literary criticism, which we will accomplish through analyzing critical theories and applying those methodologies to literary works. We will read numerous essays on the major issues and modes in criticism (including historical, feminist, formalist, and deconstructionist approaches) alongside Keats's "Ode on a Grecian Urn," Gilman's "The Yellow Wallpaper," Shakespeare's The Tempest, and Fitzgerald's The Great Gatsby. In class discussion and short assignments, we will consider how critical concepts apply to these literary texts. Additionally, you will craft a portfolio of criticism: a series of four written critical approaches to a short work of your choosing and a final essay in which you define and describe your critical paradigm.

Assignments and Grading
Midterm (15%)
Final (20%)
Criticism Portfolio (55%)
Participation (10%)

The Midterm Exam will consist of multiple choice, fill-in-the-blank, and matching questions, and it will include a short essay. The midterm will take place during class on Friday, 2/4/11.

The Final Exam is comprehensive. It will consist of multiple choice, fill-in-the-blank, and matching questions, and it will include a short essay. Our final examination is scheduled for 10:15 am on Tuesday, 3/15/11. Make-up exams will be given only in the case of a documented medical condition or university obligation. University policy prohibits giving make up exams before the scheduled exam time.

The Criticism Portfolio gives you an opportunity to “try on” the critical approaches we read and talk about, and it takes two parts:
1. Four short papers (3-4 pages, 10% each). You will choose one short story or poem from a selection on Blackboard to work with throughout the term, and to which you will apply the theories and methodologies. Roughly, one paper is due every two weeks. I will post further details to this assignment on Blackboard.
2. A final paper (4-5 pages, 15%). For this essay, discuss your methodology as a critic. This paper is due no later than Friday, 3/11/11. I will post further details to this assignment on Blackboard.
   - Grading criteria and formatting instructions for essays are located on Blackboard. Papers are due on the date given on the assignment schedule. Late papers will be graded down by one full letter-grade per calendar day they are late unless you have made prior arrangements with me.

Participation  There will be some lecture, but you should expect a substantial amount of discussion. Some conversation will be class-wide, but you should expect small group exchanges as well. “Participation” also includes short writing assignments that we use to contribute to our discussions. Note: if it appears that people are falling behind in the reading, I will give pop quizzes at the beginning of class.

Policies
**Attendance**  Your regular attendance is vital to the goals of this course. You may miss three class meetings without penalty. Your final grade will drop one-third of a letter grade for each subsequent absence, *unless you have contacted me and we have agreed on alternative arrangements.* You are still responsible for submitting your work on time, despite absence. Missed work cannot be made up except by prior arrangement. Three occasions of tardiness/leaving early equals a day’s absence. Coming to class without the relevant text qualifies as an absence.

**Submitting work**  Please submit hard copies during class or in my office, 213 PLC. You should not leave your materials outside of my office, nor should you ask someone in the English department to put your materials in my mailbox. You are welcome to email your work to me as long as it is a MS Word or .pdf document. Whether submitted electronically or as hard copies, out-of-class assignments will be graded down by one full letter-grade per calendar day they are late unless you have made prior arrangements with me.

**Blackboard**  Please check Blackboard often. I will regularly post class updates, assignment details, general announcements, and links to online resources that you might find useful. If you cannot access Blackboard to locate assignment details, please contact me immediately so that I can discuss the assignment with you. It is your responsibility to contact me.

**Communication**  If, for any reason, you anticipate or encounter issues that might interfere with your performance in this class, please speak with me as soon as possible. It is your responsibility to contact me if a problem arises, or if you foresee a problem arising, so that we can discuss ways to help you succeed in this course. I encourage you to drop in during office hours to talk about your works in progress or other class-related issues; if you cannot make my posted office hours, please contact me to arrange an appointment.

**Incomplete Policy**  No incompletes will be granted, except in case of documented emergency. If you are forced to take an Incomplete, then, effective Winter term 2005, undergraduate students have one calendar year to make up an incomplete mark assigned by a UO faculty member. Failure to make up the Incomplete at the end of one calendar year will result in the mark of "I" automatically changing to a grade of "F" or "N."

**Accommodations**  If you have a documented disability and require accommodations in this course, please speak with me as soon as possible. Please request that the Counselor for Students with Disabilities send a letter verifying your disability.

**Inclement Weather**  If inclement weather prevents our class meeting, I will notify you via Blackboard and email no later than 7:00 am on the day of class.

**Academic Honesty**  All work submitted in this course must be your own and be written exclusively for this course. The use of sources (ideas, quotations, paraphrases) must be properly documented. Please consult *Rules for Writers* [the handbook of WR classes] or the University of Oregon Libraries website <http://www.libweb.uoregon.edu/guides/plagiarism/students/> for a definition of plagiarism and information on documentation, and refer to the Student Conduct Code on the Office of Student Conduct and Community Standards website. In cases where academic dishonesty has been clearly established, the award of an F for the final course grade is the standard practice of the English Department. Please see me if you have any questions about your use of sources.
Reading and Assignment Schedule

Caveat: this schedule might be modified; if there are adjustments, you will be notified in class, via email, and on Blackboard.

Except for *The Tempest* and *The Great Gatsby*, all readings indicated are found in Keesev’s *Contexts for Criticism*.

---

**Week One**
**M 1/3:** Syllabus, introductions, definitions
   - For Wednesday read Keesev (1-8), (75-83), Ellis (92-7), and Keats 485-87.
**W 1/5:** The Poem
   - For Friday read Kent (112-15).
**F 1/7** Discussion: applied criticism
   - Notify me of your selection for your critical portfolio
   - For Monday read Brooks (84-91).

---

**Week Two**
**M 1/10** Discussion: Keats, Irony
   - For Wednesday read Keesey (9-16) and Hirsch (17-28).
**W 1/12** The Author
   - For Friday read Watson (29-33) and Austin (47-57).
**F 1/14** Discussion Portfolio paper one due
   - For Wednesday read Keesev (129-39) and Iser (140-47).

---

**Week Three**
**M 1/17** No classes. Martin Luther King, Jr. Holiday
**W 1/19** The Reader
   - For Friday read Holland (148-63) and Wilson (172-85)
**F 1/21** Reader Response and Keats
   - For Monday read Gilman (531-38) and Kolodny (194-204)

---

**Week Four**
**M 1/24** Reader Response and Gilman
   - For Wednesday read Keesev (205-14) and Paris (215-23)
**W 1/26** Reality
   - For Friday read Donovan (224+), Gilbert and Gubar (259+).
**F 1/28** Discussion: Reality and Gilman
   - For Monday read Brann (244-9) and TBA.

---

**Week Five**
**M 1/31** Discussion: Reality and Keats Portfolio paper two due
   - For Wednesday” prepare any questions you have about the midterm
**W 2/2** Midterm review
   - For Friday: prepare for midterm exam
**F 2/4** Mid-term examination
   - For Monday read Keesev (265-78), Frye (279-87), and Culler (288-97),
Week Six
M 2/7 Intertextuality
For Wednesday read Metzger (306-09), and Kennard (327-40).
W 2/9 Discussion
For Friday read The Tempest (Acts 1, 2, and 3)
F 2/11 The Tempest
For Monday read Frye (298-305), The Tempest (Acts 4 and 5), and TBA from Norton.

Week Seven
M 2/14 The Tempest Portfolio paper three due
For Wednesday read TBA from Norton.
W 2/16 The Tempest
For Friday: TBA
F 2/18 The Tempest
For Monday read Keesey (341-52), Derrida (353-63).

Week Eight
M 2/21 Post-Structuralism
For Wednesday read de Man (364-73)
W 2/23 Discussion
For Friday read Feldstein (401-8) and Guetti (384-91)
F 2/25 Discussion
For Monday read Keesey (409-18) and Eagleton (419-26)

Week Nine
M 2/28 New Historicism Portfolio Paper four due
For Wednesday read Belsey (427-35) and Greenblatt (436-41).
W 3/2 Discussion
For Friday read Fitzgerald, Chapters 1-3
F 3/4 Discussion
For Monday, read Fitzgerald, Chapters 4-10

Week Ten
M 3/7 Discussion
W 3/9 Discussion
F 3/11 Final exam review Paper: “My Critical Theory” in 213 PLC by 5:00 pm.

Final examination in 214 McKenzie, 10:15 -12:15 Tuesday, 15 March.