English 2518
Sections 01 and 03
Practice and Theory of Criticism 2

Winter, 1968
01  1:30 MF  HH 150
03  11:30 MF  HH 150
Instructor: H. E. Ellis
HH 256  x2410
Office hours: 2:30-4:30 MWF
and by appointment
Home: 836-8169

Instructor
(Note: All three were used for 251A.)
X. J. Kennedy: Literature: An Introduction to Fiction,
Poetry, and Drama: 4th ed.
Charles Kaplan: Criticism: The Major Statements: 2nd ed.
Xeroxed materials, approx. 5.75 from instructor

Requirements
Hour Exam on Musical Devices, Jan. 18  15%
Hour Exam on Metrics, Feb. 1  15%
Hour Exam on Stanzalike Patterns, Feb. 26  15%
"Bringing It All Together," 15-page paper analyzing
a poem using all the devices studied in both
terms, due Mar. 28  25%
Two-Hour Semi-Final over contents of course
from Feb. 29-Mar. 30, scheduled by Registrar in
Final Exam period  40%
100%

Schedule
Jan.
2-8 Introduction

2-8 Xeroxed, "Musical Devices," Perrine (I am deliberately
not using either Abrams' or Kennedy's definitions)
(Note: all poetry, unless xeroxed, is from Kennedy)
Tennyson,
"The Eagle," p. 493
"The Splendor Falls on Castle Walls," p. 557
Hopkins,
"Pied Beauty," p. 435
"God's Grandeur," pp. 543-44

11-17 anon., "Julius Caesar," p. 538
Housman, "4th Rue By Heart Is Laden," p. 547
Xeroxed,
Birney, "From the Hazel Bough"
Auden, "4 Where Are You Going"
Keats, from "Lamia"

- Frost, "The Silken Tent," p. 607
- Shakespeare, "When Daisies Pied," p. 766
- Eliot, "Virginia," p. 548
- Stillman, "In Memoriam John Coltrane," p. 547
- Housman, "Eight O'Clock," pp. 335-36

F 15 Xeroxed:
- Van Duyne, "What the Motorcycle Said"
- Marvell, "To His Coy Mistress," pp. 416-19 (read for rhyme and for allusion)

R 16 Exam: Musical Devices

F 20 Articles:
- Abrams, "Meter," pp. 102 to top p. 106
- Dickinson, "The Lightening is a Yellow Fork," p. 613
- Hardy, "Neutral Tones," p. 615
- Wordsworth, "I Wandered Lonely," stanza 1, p. 422
- Housman, "Loveliest of Trees," p. 413

F 22 Johnson, "A Short Song of Congratulations," 1st 2 stanzas, p. 479
- Blake, "Tyger, Tyger, Burning Bright!," 1st 2 stanzas, p. 592
- Keats, "To Autumn," stanza 1, p. 730
- Xeroxed:
  - Auden, "Oh Where Are You Going"
  - Byron, "The Destruction of Sennacherib," 1st 2 stanzas

F 25 Stanza on top of p. 472
- Brooks, "We Real Cool," p. 554
- cummings, "anyone lived in a pretty how town," 1st stanza, p. 463
- Herrick, "To the Virgins, To Make Much of Time," 1st 2 stanzas, p. 727
- Xeroxed:
  - Kennedy, "Nude Descending a Staircase"

F 27 Xeroxed:
- Housman, "Oh Who is That Young Sinner," 1st 2 stanzas
- Coleridge, "Matric Feat"
- Auden, "As I Walked Out," 1st 2 stanzas, p. 687
- anon, "Carnation Milky," p. 486
- Emanuel, "The Negro," p. 485
- Herbert, "Love," 1st stanza, p. 726
- anon, "I Am One," p. 550

F 29 Hardy, "The Ruined Maid," 1st 2 stanzas, pp. 452-63
- Carroll, "Jabberwocky," 1st 2 stanzas, p. 458
- Frost, "Fire and Ice," p. 479
Exam: Metrics

Stanzaic Patterns

Folk Ballads

Xeroxed

"Anon., "Frankie and Johnny"

Art Ballad

Xeroxed

Keats, "La Belle Dame Sans Merci"
Blank Verse

Abrams, "Blank Verse," p. 16
Shakespeare, Othello I.iii.357-79, V.iii.1-22, pp. 920-21
Tennyson, "Ulysses," pp. 777-78
Wilton, lines from Paradise Lost, pp. 461-62

Mythological Sonnet

Xeroxed

Keats, "If by Dull Rhymes"
Shakespeare, "My Mistress' Eyes," p. 664
---, "That Time of Year," p. 765
Frost, "Design," p. 1374

E. 10

MacLeish, "The End of the World," p. 577
Hopkins, "The Windhover," pp. 730-31
Brooks, "The Rites for Cousin Viti," p. 694
Wordsworth, "Composed Upon Westminster Bridge," p. 788

F. 12

Heroic Couplet

Abrams, "Heroic Couplet," pp. 74-75
Pope, "True Ease in Writing," pp. 530-31
----, quotation top p. 539
Swift, "Description of the Morning," pp. 776-77
Xeroxed

Keats, from "Lamia"
Browning, "My Last Duchess," pp. 696-97

Arts Study Week

Poetry Section

Xeroxed

Birney, "from the hazel bough"
Hunt, "Rondeau," p. 600
Hayward, "Mason's Trick," p. 542
Krishnamurti, "The Spirit's Odyssey," p. 631
M 24 Free Verse
Armstrong, "Free Verse," pp. 89-70
Whitman, "I Saw in Louisiana," pp. 789

Shaped Verse
Herbert, "Caster Wings," p. 803
Hollender, "Swan and Shadow," p. 604
Charles, "Concrete Cat," p. 918

F 25 Exam on Stanzaic Patterns

M 29 Critical Theory
Note: Read Kaplan's Introductions carefully; they are generally quite good.
Kaplan, Burke, "Psychology and Form," pp. 438-49
Marx

M 2 Kennedy, Crane, "The Open Boat," pp. 183-200
F 4 Kaplan, Sartre, "Why Write," pp. 482-500

M 7 Xeroxed
Auden, "In Memory of W.B. Yeats"
Kedney, O'Connor, "Revelation," pp. 163-178

M 9 continue discussion of Sartre, Auden, and O'Connor

Kaplan, Eagleton, "Marxism and Literary Criticism," pp. 532-49
Note: We are not reading all of this selection.

M 14 Kennedy, Faulkner, "Barn Burning," pp. 126-38

M 16 continue discussion of Eagleton and Faulkner

F 18 Kaplan, Riche, "When We Dead Awaken: Writing as Re-Vision," pp. 515-31

M 21 Kennedy, Broumas, "Cinderella," p. 675
Kennedy, Olsen, "I Stand Here Ironing," pp. 357-63


F 25 Xeroxed
Krushovski, "Structure of Semiotic Objects"
Go out and look at the Arts Library, Modern Languages Building, and Architecture Building and try to "read" them.

M 25
Bring your Kennedy and we will work with previously read stories in the light of Hrushkovski's theories.