



**School of Languages and Literature
Virtual Campus – Summer 2009
May 26 – August 8**

Mission: Wayland Baptist University exists to educate students in an academically challenging, learning focused and distinctively Christian environment for professional success, lifelong learning and service to God and humankind.

SYLLABUS

ENGL 1302 - Composition & Reading (Section VC02)

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It is University policy that no otherwise qualified disabled person be excluded from participation in, be denied the benefits of, or be subject to discrimination under any educational program or activity in the university.

Catalog Course Description

This course covers readings from imaginative literature in three genres: short story, drama, and poetry. In terms of writing, students work on shorter critical and interpretive essays and learn some research writing skills.

Prerequisite

Successful completion of ENGL 1301 (Composition and Rhetoric) or equivalent

Required Textbook

Booth, Hunter, Mays, eds. *The Norton Introduction to Literature: Shorter Ninth Edition*. New York: W.W. Norton & Co., 2006, ISBN 0-393-92615-X.

Other Required Materials

Online lectures and assigned Web site readings, as described below in the Course Schedule. Note: there is probably less total reading in this section of English 1302 than in many other online sections, but I list individual poems and stories, rather than long sections with inclusive page numbers.

Course Outcome Competencies

Upon the conclusion of this course, students actively engaged in learning will be able to:

1. Comprehend the importance of imaginative literature as it relates to other disciplines, the University's liberal arts mission, and the world at large.
2. Discuss three major literary genres: short fiction, poetry, and drama.
3. Identify and analyze basic elements of literature.
4. Use and refine reading, research, and writing skills to support a clear point of view in regard to a piece of literature.
5. Demonstrate the ability to read critically and communicate persuasively.

The more the student puts into the course, the higher his or her outcome competencies will be.

Course Requirements and Means of Assessment

General statement of requirements:

Weekly discussion posts of about 200 words each; two 6-page essays, one final exam (for further information, see the "More on Essays," "More on Discussion Posts" and "More on Final Exam" sections below).

Grading scheme:

Final exam	25%	
Course essays	(2 @ 25% each)	50%
Discussion Board postings	25%	

Grade Scale

A = 90% to 100%
B = 80% to 89%
C = 70% to 79%
D = 60% to 69%
F = 0% to 59%

A =	Exhibits excellent scholarship, takes initiative in exploring 90 - studies, motivates others in cooperative efforts, improves 100 consistently, all work is on time.
B =	Exhibits accurate scholarship, benefits class with 80 - achievements, works effectively in groups, improves 89 noticeably, most work is on time.
C =	Completes most assignments, possibly late with some 70 - assignments, contributes to discussions, exhibits some 79 interest in studies, improves somewhat.
D =	Does not meet most assignments, turns in most major 60 - assignments at the end of the term, exhibits indifference to 69 studies, slows the progress of the class, improves unremarkably if at all.

F = 0 Misses class excessively, detracts from class progress, shows
- 59 no improvement, fails to do assignments, **plagiarizes**.

Attendance

As stated in the Wayland Catalog, students enrolled at one of the University's external campuses should make every effort to attend all class meetings. All absences must be explained to the instructor, who will then determine whether the omitted work may be made up. When a student reaches that number of absences considered by the instructor to be excessive, the instructor will so advise the student and file an unsatisfactory progress report with the campus dean. Any student who misses 25 percent or more of the regularly scheduled class meetings will receive a grade of F in the course. Additional attendance policies for each course, as defined by the instructor in the course syllabus, are considered a part of the University's attendance policy.

Military students who are unexpectedly deployed may still be able to complete the course. If you are being deployed, contact me.

Instructor's Policy on Academic Dishonesty

University students are expected to conduct themselves according to the highest standards of academic honesty. Academic misconduct for which a student is subject to penalty includes all forms of cheating, such as illicit possession of examinations or examination materials, forgery, or plagiarism. (Plagiarism is the presentation of someone else's work as one's own work. See current Wayland Baptist University Catalog, pp. 76-77, for penalties that may be applied to individual cases of academic dishonesty.) At the minimum, a student caught cheating will be given an F on that assignment, and may possibly fail the course. Plagiarism occurs when even a single sentence or paragraph is reproduced verbatim in a student essay, without crediting the original author. If the instructor suspects plagiarism, the burden of proof of the originality of the writing lies with the student. Evidence of originality would include copies of early drafts of the writing, research and interview notes, as well as the ability to discuss the themes of the writing with the instructor. Students should consider their instructor's vigilance in such matters a normal part of the academic process and should be prepared to present evidence of originality if requested. Students are strongly advised to save files of early drafts of essays, along with outlines, research notes and other supporting documentation, as the instructor may at any time require that they be presented.

More about Discussion Posts

Each week, students are required to submit primary and secondary responses on the Discussion Board. A primary response answers a weekly discussion question (see the syllabus or the Discussion Board for the questions). Each primary discussion post should be at least 200 words in length. You should also address some of the other students' postings. These secondary discussion posts should be at least 50 words in length. In general, students will post a minimum of 30 topical messages during the course, preferably more. The aggregate of your postings will count 25% of your

final grade. Postings should not just duplicate what has already been said by other students, but should offer your own unique insights. Strong opinions are okay, but be courteous to others. Please be very detailed and specific in what you have to say about the text(s). Late postings will be marked down.

Your lively participation is required, and counts as part of your grade.

It is sometimes possible to earn bonus points by responding to extra discussion questions. If these extra credit points are available, you will see the bonus questions listed on the Discussion Board for that week. There is no need to ask me about extra credit. Just complete the extra questions if you are motivated to do so.

More about the Final Exam

The final exam will consist of a multiple choice section, and an essay section. Yes, the multiple choice section will be comprehensive, covering all of the material we have read for the term. The best way to prepare is simply by reviewing the readings and discussion board postings. The exam will be closed book. Please do not ask me for a "study guide" prior to the exam. I deliberately do not provide one.

More about Essays

There are two required essays, worth 25 points each (50 points total). Criteria for grading will be based on student explanations that are clear, concise, and thorough and that begin with a thesis sentence articulating the main point of the essay, present arguments and relevant quotes from the text(s), and offer a suitable conclusion. Essays should employ the thesis/body/conclusion format and should display good critical thinking skills. This means that the writer not only needs to read the relevant texts and know the content, but to discuss them intelligently and offer opinions. The essay should not be a summary of the material, but a critical analysis of the material. Be original, but be sure that your claims are supported by evidence from the book(s). At least one of your essays must also employ some research, using at least three credible sources. Ideally, you should use a combination of print and online sources, but if you are deployed, you are excused from the requirement of using print sources. Document your sources in APA, using both parenthetical and end citations.

Many students wonder how to choose a topic. First, it helps to choose a topic that interests you. For that reason, you are relatively free to choose your topic, as long as it explores a work that we actually cover in class. However, there are some constraints as to period and cultural origin. **One essay must deal with a topic from fiction, while the second essay must deal with a topic from poetry. For both essays, you must write on a work (or works) that were assigned for this class.** If you're having trouble deciding on a topic, some suggestions are: (1) write about symbolism in some piece of literature; (2) examine the psychology of a character or group of characters; (3) consider feminist or multicultural themes in one of the readings; (4) compare and contrast two works; (5) explore what a piece of literature can reveal about a historical setting; (6) consider how biography can illuminate a piece of literature; and so on. Please be detailed and specific in what you have to say about the text(s). I would like the essays to be about 6 pages each, in Times New Roman 12-point font. The cover sheet, abstract, and works cited pages do not count toward this total page count. Use APA documentation style (if you need a review of APA, consult your 1301 handbook or the information at this site: <http://owl.english.purdue.edu/owl/resource/560/01/> . Late essays will be marked down. Please ask me if you do not understand these instructions, or if you have any questions.

Here are some more specific topics that students have enjoyed writing about in the past:

For fiction: analyze the issue of abortion in "Hills Like White Elephants" by Ernest Hemingway (pp. 128 - 132); or explore the Christian themes in "A Very Old Man with Enormous Wings" (pp. 451 - 455); or analyze the existence of Leggatt in "The Secret Sharer" (pp. 299 - 326); or analyze the narrator in "The Cask of Amontillado" (pp. 123 - 128); or analyze the Christian symbolism in "Young Goodman Brown" (pp. 232 - 241)

For poetry: Compare and contrast the Christian themes in the poems "The Tyger" (p. 978) and "The Lamb" (p. 880) by William Blake; explore the creative outburst of the Harlem Renaissance (see pp. 906 - 946); examine the poem "The Second Coming" by Yeats (pp. 1023 - 1024), and relate the poem to biblical prophecy; explore the various themes of love in the poems found on pp. 595 - 613.

Extra Web Site Navigations

Some units require you to navigate extra Websites. These sites will be listed under the appropriate unit in the "Schedule" section of this syllabus. The extra navigations can be fun, since they sometimes entail virtual tours, listening to auditory clips, and so on. There are also many optional Websites for you to explore if you wish to do further research. You do not need to view optional Websites unless you want to. E-texts are not usually necessary, but are sometimes posted for students who have not yet received their textbooks.

Additional Readings on the Discussion Board

Some units require you to read extra materials on the Discussion Board. These additional materials are required, not optional.

Netiquette

Always please put your name in the subject line of every Discussion Board post. Never post new material under another post ("posting under" is only used to respond to someone else's original post) unless you are responding to an existing student post. Instead, reply to the original question. Always maintain a civil tone. You can disagree with ideas, but don't personally attack anyone. Please be kind to your instructor and your fellow students.

Course Schedule

WEEK ONE (May 26 – May 31): Introduction to fiction (short story)

Fiction tends to be the most familiar form of literature to students, but it is actually a more recent literary innovation than either poetry or drama. In this unit, we'll focus on the elements of plot and setting in fiction. You'll also learn about changes in the literary canon, which occurred over the past few decades, as the canon has "opened up" to include writers previously shut out. Fortunately, today's canon is enriched by the addition of female and multicultural voices.

Textbook reading: *Read pp. 1 - 20, pp. 66 - 70, pp. 196 - 197, pp. 507 - 513 ("An Occurrence at*

Owl Creek Bridge"), pp. 467 - 474 ("A Rose for Emily"); pp. 343-361 ("The Open Boat") and "The Lottery" by Shirley Jackson (not in the book; found on the Discussion Board, under Week One Additional Readings, or URL: <http://www.amlit.com/Jackson/SS/TheLottery.html>).

This week's discussion question: All fiction thrives on conflict, and plot is driven by conflict. Conflict may be internal or external. Who (or what) is the adversary that creates the conflict in the story "An Occurrence at Owl Creek Bridge"? Who (or what) is the adversary that creates the conflict in "The Open Boat"? Are the forms of conflict in these two works the same, or different? Post your answer by midnight on Sunday of this week.

Bonus question: Who (or what) creates the conflict in "The Lottery"?

Required Websites for this week:

None.

Optional Websites for this week:

None.

Electronic texts:

- 1) "An Occurrence at Owl Creek Bridge" (scroll way down the page to find it)
<http://www.gutenberg.org/dirs/etext95/owlcr11.txt>
- 2) Electronic version of "A Rose for Emily": http://www.eng.fju.edu.tw/English_Literature/Rose/el-text-E-Rose.htm
- 3) Electronic version of "The Open Boat"
<http://etext.virginia.edu/toc/modeng/public/CraOpen.html>
- 4) "The Lottery" by Shirley Jackson
<http://www.amlit.com/Jackson/SS/TheLottery.html>

WEEK TWO (June 1 – June 7): Narration in Fiction

Fiction differs from drama, in that in fiction, a narrator intercedes between the reader and the events. In other words, the reader only experiences the events through the eyes of the narrator, and not (as in drama) directly. How reliable is the narrator? Does he or she have only the knowledge that a real person would have, or is the knowledge broader, and more "omniscient"? Is the narrator necessarily the same person as the author?

Textbook reading: Read pp. 120 - 123 in the textbook; also read "The Cask of Amontillado" (pp. 123 - 128); "Girl" (pp. 456 - 457); and "A Rose for Emily" and the related commentary (pp. 467 - 506).

This week's discussion question: How would you compare and contrast the two narrators in "The Cask of Amontillado" and "Girl"? What do we know about them? Is either narrator the same as the story's author, or are the author and the narrator distinct? Among the narrators in this week's readings, is either narrator unreliable? Also, think back to last week's story, "A Rose for Emily." Who was telling that story? Post your answer by midnight on Sunday of this week.

Required Websites for this week:

1) PoeStories.com
<http://poestories.com/index.php>

2) Jamaica Kincaid
<http://www.english.emory.edu/Bahri/Kincaid.html>

Optional Websites for this week:

1) Jamaica Kincaid
http://voices.cla.umn.edu/vg/Bios/entries/kincaid_jamaica.html

Electronic texts:

e-text of "The Cask of Amontillado"
<http://poestories.com/text.php?file=amontillado>

WEEK THREE (June 8 – June 14): Characterization in Fiction

Both "round" and "flat" characters exist in our stories. Round characters may change more during the course of the story, and tend to have a deeper psychological complexity. Think about this week's stories in terms of character. Who is "round" and who is "flat"? Why?

Textbook reading: *Read 140 - 144 in your textbook, and also pp. 299 - 327 ("The Secret Sharer").*

This week's discussion question: What kind of character is the ship captain who tells the story? Is he psychologically complex? Does he exhibit any internal conflict? What is his relationship to Leggatt? Is Leggatt's presence real or imagined? Post your answer by midnight on Sunday of this week.

Required Websites for this week:

1) Doppelgaenger
<http://en.wikipedia.org/wiki/Doppleganger>

1) "Joseph Conrad's The Secret Sharer": Commentary by Karen Bernardo
<http://www.storybites.com/Conradsharer.htm>

Optional Websites for this week:

1) The Joseph Conrad Society
<http://www.josephconradsociety.org/index.htm>

2) The Collected Letters of Joseph Conrad
<http://assets.cambridge.org/052156/1957/sample/0521561957ws.pdf>

3) Joseph Conrad (Literary History)
<http://www.literaryhistory.com/20thC/Conrad.htm>

Electronic texts:

e-text of The Secret Sharer
<http://etext.library.adelaide.edu.au/c/conrad/joseph/c75ss/>

WEEK FOUR (June 15 – June 21): Symbolism in Fiction

Symbol adds much to literary richness. Most people are familiar with symbols in everyday life, because language itself is symbolic. In particular, metaphors and similes are forms of figurative language, which allow us to read beyond literal interpretations. However, the symbolism in literature is often of a more extended symbolic nature, going beyond a simple metaphor or simile.

Textbook reading: Read "Symbol" and "Young Goodman Brown" (pp. 230 - 241) ; also "A Very Old Man with Enormous Wings" (pp. 451 - 455); also the story "The Metamorphosis" (not in the book; found on the Discussion Board, under Week Four Additional Readings, or at this URL: <http://www.gutenberg.org/files/5200/5200-h/5200-h.htm>).

This week's discussion question: What Christian symbolism is found in "Young Goodman Brown"? What symbolism is found in "The Metamorphosis"? Does Gregor's transformation into a gigantic insect reflect anything about drudgery of his life? And finally, what about the symbolism in "A Very Old Man with Enormous Wings"? Can you relate the story to the historical treatment of prophets, artists, and others sent to the earth by God? Post your answer by midnight on Sunday of this week.

Required Websites for this week:

- 1) Franz Kafka Homepage
<http://family.knick.net/thecastle/>
- 2) Gabriel García Márquez
<http://www.themodernword.com/gabo/>
- 3) "Symbolism and Theme in 'Young Goodman Brown'" by Jimmy Maher
<http://home.grandecom.net/~maher/writings/hawthorne.htm>

Optional Websites for this week:

- 1) "The Consequences of Puritan Depravity and Distrust as Historical Context for Hawthorne's 'Young Goodman Brown'" by Michael E. McCabe
<http://itech.fgcu.edu/faculty/wohlp/ala/Hawthorne.htm>
- 2) "Kafka ~ Samsa. Reality Through Symbolism" by Robbie Batson
<http://www.kafka.org/index.php?id=203,225,0,0,1,0>

WEEK FIVE (June 22 – June 28): Introduction to Poetry

Poetry is a highly compact and emotionally charged form of communication. It is also the oldest form of literature. In fact, early poetry existed in oral form, before the invention of the written word. Students are often nervous about studying poetry, but they shouldn't be. In my experience, the best student essays tend to be written on topics in poetry. Forge ahead with confidence!

Textbook reading: Read pp. 595 -613 in your textbook; also read "Dulce et Decorum Est" (p. 823); "Song: To Lucasta, Going to the Wars" (p. 827); "The Naming of Parts" (not in the book; found on the Discussion Board, under Week Five Additional Readings, or at this URL: <http://www.solearabiantree.net/namingofparts/namingofparts.html>); and "The War" by Georg Heym (not in the book; found on the Discussion Board, under Week Five Additional Readings, or at this URL:

<http://myweb.dal.ca/waue/Trans/Heym-Krieg.html>).

This week's discussion question(s): How do the poems on pp. 595 - 613 uniquely address the theme of love? What similarities and differences do you see among the poems? Why is poetry able to approach love from so many angles? Which is your favorite poem about love, and why? Post your answer by midnight on Sunday of this week.

Bonus question: Comment on the war poems in this week's assigned reading.

Essay #1 due by 11:59 p.m. on Sunday, on a topic from one of our short stories covered in weeks 1 - 4. The story must be one that was assigned for this class. Do not write on any other story, or your highest possible grade on the assignment will be a "C." (See the "More on Essays" section of this syllabus).

Required Websites for this week:

None.

Optional Websites for this week:

None.

Electronic texts:

None.

WEEK SIX (June 29 – July 5): Poetic Images of Women (Speaker)

How do the various speakers depict women in the following poems? Has the portrayal of women changed over time? How has the entry of more women writers into the literary canon introduced new perspectives on women's attitudes and roles? What can you conclude about the importance of ensuring that a diversity of voices is represented in the literary canon?

Textbook reading: Read pp. 619 - 688 (up to the beginning of "Gentle Communion"); also pp. 619 through the end of the commentary on p. 622; "The Silence of Women" (p. 832); "Slim, Cozening Hands" (p. 687); "The Ruined Maid" (pp. 639 - 640); and review "The River Merchant's Wife" (p. 599). Also read the poem "Goblin Market" (not in the book; found on the Discussion Board, under Week Six Additional Readings, or at this URL: <http://www.theotherpages.org/poems/roset01.html>).

This week's discussion question(s): Discuss the images of women found in the poems "Barbie Doll" (pp. 619 - 620), "The Ruined Maid" (p. 639 - 640), "The Silence of Women" (p. 832) and "Slim, Cozening Hands" (p. 687) and "Goblin Market." Which poems depict women as strong and competent? Which depict women as victims? Why do you think there is such a broad spectrum of portrayals of the roles of women? Post your answer by midnight on Sunday of this week.

Required Websites for this week:

None.

Optional Web resources for this week:

None.

Electronic texts:

None.

WEEK SEVEN (July 6 – July 12): Poetic Symbolism

Great poetry always operates on multiple levels. Often, one of those levels is symbolic. On page 686 of your book, the authors discuss the difference between connotation and denotation. The connotative meaning of a word is many-layered, associative, and suggestive, and sometimes operates on an emotional level. You can think of various strands radiating out from a single word in a network of connotations, like a spider's web, with the original word in the middle. On the other hand, a denotation is more of a logical, one-to-one meaning. Poetry uses connotation far more widely than either fiction or drama, making poetry inherently more multi-layered and symbolic.

Textbook reading: Read pp. 682 through the end of the commentary on pp. 724; "Dover Beach" (pp. 668 - 669); [I stepped from Plank to Plank] (p. 981); "Ode on a Grecian Urn" (pp. 845 - 846); "The Tyger" (p. 978); "The Lamb" (p. 880); "The Second Coming" (p p. 1023 - 1024); "Aunt Jennifer's Tigers" (p. 628);

"My Mother Would be a Falconress" (not in the book; found on the Discussion Board, under Week Seven Additional Readings); "The Rime of the Ancient Mariner" (not in the book; found on the Discussion Board, under Week Seven Additional Readings); Encounter with Despayre (not in the book; found on the Discussion Board, under Week Seven Additional Readings); "Ozymandias" (not in the book; found on the Discussion Board, under Week Seven Additional Readings); and "Mending Wall" by Robert Frost(not in the book; found on the Discussion Board, under Week Seven Additional Readings).

This week's discussion question: In the poem "Ozymandias," what does the broken statue symbolize? Where is the irony in the poem? Also, compare and contrast the symbolism in two poems by William Blake, "The Tyger" and "The Lamb." Post your answer by midnight on Sunday of this week.

Required Websites for this week:

None.

Optional Web resources for this week:

None.

Electronic texts:

None.

WEEK EIGHT (July 13 – July 19): The Harlem Renaissance, African-American Voices in Poetry, and silenced voices of "the Other"

Poets of the past often found themselves culturally silenced by those in power; but some managed to

speak up anyway. This week, we'll read the works of some of the greatest poets of the Harlem Renaissance, as well as a poem from the perspective of a religious outsider (the cultural "Other" can also be someone of a minority religion such as is seen in Conrad Ferdinand Meyer's "Feet in the Fire"); or that of Ts'ai Yen, a Chinese woman captured in battle by the Tatars ("From 18 Verses Sung to a Tatar Reed Whistle").

Textbook reading: Read the section on the Harlem Renaissance on pp. 906 - 946; also "Dream Deferred" by Langston Hughes (p. 820); also read "Feet in the Fire" by Conrad Ferdinand Meyer (not in the book; found on the Discussion Board, under Week Eight Additional Readings or at this URL: <http://www.kombu.de/feet.htm>; Read "From 18 Verses Sung to a Tatar Reed Whistle" (not in the book; found on the Discussion Board, under Week Eight Additional Readings).

This week's discussion question: What voices do you hear in the poems of the Harlem Renaissance? How does Claude McKay's response to oppression in "If We Must Die" (p. 922) differ from his response in "The White House" (pp. 923 - 924)? Compare these to Langston Hughes' responses (p. 820 and pp. 919 - 921) and also to the response of the persecuted Huguenot husband in "Feet in Fire" (posted on the Discussion Board under "Week Eight Additional Readings") or to the response of the captured woman in "From 18 Verses Sung to a Tatar Reed Whistle." Post your answer by midnight on Sunday of this week.

Required Websites for this week:

None.

Optional Websites for this week:

None.

Electronic texts:

None.

WEEK NINE (July 20 – July 26): The Sounds of Poetry

Poetry is like music in words. Before the written word existed, traveling bards would recite poetry to eager audiences for a living. They could sometimes remember a million lines. Today, in an age of recorded music, rappers, and MTV, it may seem hard to believe that poetry ever had such importance; nevertheless, its musical qualities can still be discerned. Perhaps the most music-like quality of poetry is meter, a regular pattern of stressed and unstressed syllables. To understand the concept of metrical stress, consider the American pronunciation of "laboratory" versus the British pronunciation of the same word. Americans place the stress on the first syllable, whereas British speakers place the stress on the second syllable. Another example of syllable stress can be seen in the difference between the noun *récord* in English, versus the verb *to recórd*. (See your textbook for more on metrical feet and the total number of feet, to form such metrical patterns as "iambic pentameter," used by Shakespeare). Good examples of metrical stress are found in "The Raven," "Do Not Go Gentle into That Good Night," sonnets such as "Nuns Fret Not" (which is about the sonnet form), "When I consider how my light is spent," or Shakespeare's "Like as the waves"; "A Red, Red Rose" (Robert Burns, the author, played an important hand in preserving Scottish songs); "Kubla Khan," "Whomp and Moonshiver," and "I Love My Love."

But metrical stress is not the only factor in poetic sound, even though it is an important one. Another factor in poetic overall is the different types of rhyme, such as end rhyme, alliteration, and

assonance. Most students are familiar with end rhyme, where two words (or ends of words) at the end of two lines rhyme. However, end rhyme is a relatively recent innovation in poetry. Before that, alliteration (the repetition of consonant sounds throughout a line or lines) and assonance (the repetition of a vowel sound) were the prevailing forms of rhyme. Good examples of alliteration are found in "Kubla Khan" (*five miles meandering with a mazy motion*), "Whomp and Moonshiver" (*salt surf on sand*), "Spring and Fall" (*Margaret, are you grieving over Goldengrove*), "The Eagle" (*he clasps the crag with crooked hands*), "The Lady of Shalott" (*willows whiten*), and "Stopping by Woods on a Snowy Evening" (e.g., *to watch his woods, dark and deep*), and in Anglo-Saxon poems like "The Wanderer" and "The Dream of the Rood" (by the way, the word *rood* means a cross).

Textbook reading: Read "The Raven" (pp. 742 - 744); "What the Motorcycle Said" (pp. 730 - 731); "Do Not Go Gentle into That Good Night" (p. 791); "A Red, Red Rose" (p. 707); "Spring and Fall" (p. 746); [Like as the waves] on p. 745; "Stopping by Woods on a Snowy Evening" (p. 989); [When I consider how my light is spent] on p. 786; "Womp and Moonshiver" (not in the book; found on the Discussion Board, under Week Nine Additional Readings); "The Wanderer" (not in the book; found on the Discussion Board, under Week Nine Additional Readings); "The Dream of the Rood" (not in the book; found on the Discussion Board, under Week Nine Additional Readings); "I Love My Love" (not in the book; found on the Discussion Board, under Week Nine Additional Readings); "The Eagle" (not in the book; found on the Discussion Board, under Week Nine Additional Readings); "The Lady of Shalott" (not in the book; found on the Discussion Board, under Week Nine Additional Readings).

This week's discussion question: To you, which is the most musical poem, and why? Post your answer by midnight on Sunday of this week.

Required Websites for this week:

None.

Optional Websites for this week:

None.

Electronic texts:

None.

Essay #2 due by 11: 59 p.m. on Sunday, on a topic from one (or several) of our poems covered in weeks 5 - 9. The poem(s) must be have been assigned for this class. Do not write on any other poem(s). If you hand in an essay on poems not listed on our course syllabus, your highest possible grade on the essay will be a "C." (See the "More on Essays" section of this syllabus).

WEEK TEN (July 22 – Aug. 6): The Origins of Drama and King Oedipus

Drama is the only form of literature with no intermediary standing between the reader and the action (e.g., there is no narrator or speaker, although occasionally there may be a chorus). Drama is older than fiction, but younger than poetry. It arose in Greece, out of hymnals and choral celebrations to the god Dionysus. In about 535 B.C., Thespis added the first speaking part (hence the word "thespian" to mean an actor). Additional speaking parts were added by Aeschylus and later by

Sophocles, the author of *King Oedipus*. In other words, Sophocles is not only one of the world's greatest playwrights; he was also instrumental in innovating the initial literary form of drama. Students will find Sophocles' work far more accessible than Shakespeare's work. Yet, in dealing with the complexities of fate and free will, the themes of the play *King Oedipus* are some of the most profound and timeless of any literary texts.

Textbook reading: Read pp. 1044 - 1046, and also the play *King Oedipus* on pp. 1470 - 1508.

This week's discussion question: Do you think that Oedipus had free will, or was he a puppet of fate? How do Oedipus' decisions and outlook exemplify Greek ideals? Post your answer by midnight on Sunday, October 28.

Required Websites for this week:

1) "Introduction to Greek Tragedy" by the Classics Technology Center
<http://ablemedia.com/ctcweb/netshots/tragedy.htm>

2) "Aristotle on Greek Tragedy" by Dr. Larry A. Brown
http://larryavisbrown.homestead.com/Aristotle_Tragedy.html

3) Slide show by J. Rodrig giving a brief history of Greece:
http://www.eureka.edu/emp/jrodrig/webpage/261POL1_files/frame.htm#slide0001.htm

4) Ancient Greece site, including a map of ancient Greece, showing the location of Thebes, as well as Athens and Sparta
http://www.ancientgreece.com/html/mythology_frame.htm

Optional Websites for this week:

None.

Electronic texts:

None.

Final exam: Take the final exam by 11:59 p.m. on Sunday.

Additional Resources

Voice of the Shuttle: Literature in English
<http://vos.ucsb.edu/browse.asp?id=3>
Resources for the Study of Women and Their Historic Roles
<http://www.faculty.de.gcsu.edu/~dvess/women.htm>

Bible Gateway
<http://www.biblegateway.com/>