

INTRODUCTION TO LITERATURE  
ENG 200 Online  
Spring, 2015

Instructor: Terry Elliott

## Connect

### In person:

Office: 20B, Cherry Hall·

Office Hours (Virtual/CherryHall): <http://www.flickr.com/photos/tellio/12033746193/>

### Via Email:

(Please look at this one-page guideline on email etiquette because it is as handy as a pocket on a shirt and will keep you from 'assuming' too much:  
<http://owl.english.purdue.edu/owl/resource/636/01/> . I will make every effort to respond by the next morning of the day it arrives. Sooner usually, but no promises. )

terry.elliott@wku.edu  
terry.elliott@gmail.com

### Via Messaging:

GOOGLE: terry.elliott  
FACEBOOK: <http://www.facebook.com/tellio>  
TWITTER: @telliowkuwp

### Via Phone:

(No calls, please, after 9 PM. I will be sleeping.)  
Office Phone: 270-745-5768 (campus)·  
SKYPE: tellio  
Google Hangout: terry.elliott

## Weblog/BlackBoard:

WKU blog: <http://terry.elliott.blog.wku.edu/>

Personal blog: <http://impedagogy.com/wp>

WKU Blackboard Site: <http://qoo.gl/TBFvJS>

## Google + Community

Google +

Community: <https://plus.google.com/communities/106734016208539142360>

## Required

### Course Prerequisite:

ENG 100.

### Catalog description:

Introductory study of fiction, poetry, and drama demonstrating techniques by which literary artists reflect human experience. Substantial student writing about literature will be required.

English 200 fulfills the B.1 (Humanities/Literature) general education requirement. The course will help students attain these general education objectives: (1) proficiency in reading, writing, and speaking; and (2) an informed acquaintance with major achievements in the arts and humanities.

### Texts and Miscellany (other stuff)

- Kennedy, X. J., and Dana Gioia. *Literature: An Introduction to Fiction, Poetry, Drama, and Writing*. 11<sup>th</sup>/12<sup>th</sup> ed. Longman. Print. ISBN: 0205698816  
(Please note that all page numbers in the Blackboard assignments are keyed to these specific editions. You need these editions for these page numbers, the 11<sup>th</sup> Edition. You can, however, buy another edition. Other editions (9<sup>th</sup> and 10<sup>th</sup>) will be cheaper, but they are an aggravation for you because you will have to figure out what the

assignment is for the pages in your edition. I will try to help, but be reasonable. There is only so much that I can do. I will provide as much of the material as I can as needed. You will not need the texts for the first week of assignments.)

- Edson, Margaret. W;T, Faber, 1999. Print. ISBN 0-571-19877-5
- Offutt, Chris. *Kentucky Straight: Stories*. 1st ed. Vintage, 1992. Print. ISBN: 067973886X
- A graphic novel to be named later. If you have suggestions here, I am happy to consider them. Please.
- Print all drafts of required papers, and do not throw away ANYTHING until after the end of the semester.
- Participate in Google + Community. Here is a good set of instructions for joining the G+: <http://blog.nwp.org/clmooc/guide/getting-started-with-g-community/>

## Textbook Companion Website (Optional):

[http://wps.ablongman.com/long\\_kennedy\\_lfpd\\_9](http://wps.ablongman.com/long_kennedy_lfpd_9)

## Assignments and Written Work:

1. Readings from various texts
2. Exams and quizzes
  - a. Exam 1: 100 points (covers readings through first third of course)
  - b. Exam 2: 100 points (covers readings since Exam 1)
  - c. Final Exam: 100 points (covers entire course, with extra weight on readings since Exam 2).
  - d. Various Quizzes: 120 points.
3. One Explication Paper: 300 points
4. Annotating a short story/ scene: 80 points
5. Participation: 600 points (response journals, discussion questions, outside "elements" brought into discussion boards if Bb is used.)
6. Creative pieces (three): 300 points (100 points each)
8. Google + Community: 100 points

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Total Points (approximately): 1600

## Make-Up/Late Work:

I have never had a written policy on make-up/late work, but it appears I am now required to have one. I am of the mind that if it is worth turning in then it is worth turning in late. Best advice? If you know you are going to be late, email me.

Here is a short poll where you can weigh in on this issue:

<https://spreadsheets.google.com/viewform?formkey=dFhKV3p2SFZMUnJKU0FJeDkycy1IN3c6MQ>

## Integrity (aka plagiarism...):

Most professors use this section of a syllabus as a way to lay down standard boilerplate, fear-doctrine. My problem is that most research says that these are not good conditions for long-term learning. High schools pull the same trick when they address cyber-bullying not digital citizenship. Instead, I would like to emphasize integrity. I wish we had a formal honor code here at Western that each learner had to sign. Alas, we do not. I recommend that you download this University of Saskatchewan pdf and make it your honor code. Here is the gist of it:

- Perform your own work unless specifically instructed otherwise.
- Check with your instructor about whether collaboration or assistance from others is permitted.
- Use your own work to complete assignments and exams.
- Cite the source when quoting or paraphrasing someone else's work.
- Discuss with your professor if you have any questions about whether sources require citation.
- Follow examination rules.
- Discuss with your professor if you are using the same material for assignments in two different courses.
- Be truthful on all university forms.
- Use the same standard of honesty with fellow students, lab instructors, teaching assistants, instructors and administrative staff as you do with faculty.

("University of Saskatchewan Office of the University Secretary - Student Conduct & Appeals." *Honesty*. Web. 19 Aug. 2010.)

## Writing Center

A source of assistance is the Writing Center, located in CH 124. Tutors will help you with mechanical problems (e.g., sentence fragments, comma splices, or apostrophes) and/or the writing process, such as thesis development, paragraph unity, organization, or transitions.

When

applicable, bring the assignment and your draft in with you. Remember, though, the Writing Center is NOT a proofreading service.

Computers and printing are available in CH 127. Hours TBA. Bring your own flash drive.

# Course Aims and Organization

These are the essential questions which will guide our time together:

- How is our understanding of culture and society constructed through and by language?
- How can language be powerful?
- How can you use language to empower yourself?
- How is language used to manipulate us?
- In what ways are language and power inseparable?
- Is it possible to have culture without language?
- Is it possible to think without language?
- How does language influence the way we think, act, and perceive the world?
- How do authors use the resources of language to impact an audience?
- How is literature like life?
- What is literature supposed to do?
- What influences a writer to create?
- What is the purpose and function of art in our culture?
- How does literature reveal the values of a given culture or time period?
- How does the study of fiction and nonfiction texts help individuals construct their understanding of reality?
- In what ways are all narratives influenced by bias and perspective?
- Where does the meaning of a text reside? Within the text, within the reader, or in the transaction that occurs between them?
- Can a reader infer an author's intentions based on the text?
- What are enduring questions and conflicts that writers (and their cultures) grappled with hundreds of years ago and are still relevant today?
- How do we gauge the optimism or pessimism (its 'zeitgeist') of a particular time period or particular group of writers?
- Are there universal themes in literature that are of interest or concern to all cultures and societies?
- What are the characteristics or elements that cause a piece of literature to endure?
- What distinguishes a good read from great literature?
- Who decides the criteria for judging whether or not a book is any good?
- What is the purpose of: science fiction? satire? historical novels, etc.?
- **And, of course, your own questions.**

# And Now a Word from Our Sponsors--the English Department

## Goals and Objectives

This course examines representative works in the major genres of literature (poetry, fiction, and drama), with attention to different time periods, cultures, and diversity. Through class discussions and through reading and writing assignments, students will question, think, and write critically about literature. The aim of the course is to introduce students to the concepts and methodologies essential to the analysis and appreciation of a significant body of work.

More specifically, students will have learned to do the following by the time they leave this course:

- Make confident use of his or her own writing processes.
- Work comfortably in a collaborative setting, both with their own texts and with those of other students.
- Read college-level essays and literature in several genres and comment critically in writing and in class discussion on their meaning and structure.
- Use research strategies for specialized assignments.
- Exhibit confidence in reading, discussing, and writing about literature.

## Resolving Complaints about Grades

Any student who takes issue with a grade or another aspect of a course is should first speak with the instructor. If the student and instructor cannot resolve the issue, the student may refer the matter to the Director of Composition, who will assist the instructor and the student in reaching a resolution. If either party is dissatisfied with the outcome at that level, the matter may be appealed to the Department Head. The Student Handbook (available online at <http://www.wku.edu/handbook/2009/>) outlines procedures for appeals beyond that level.

## ADA Notice

Students with disabilities who require accommodations (academic and/or auxiliary aids

or services) for this course must contact the Office for Student Disability Services, Room A200, Downing University Center. The OFSDS telephone number is (270) 745-5004 V/TDD. Please do not request accommodations directly from the instructor without a letter of accommodation from the Office for Student Disability Services.

### Program Assessment Notice

As part of a university-wide accreditation study, a small sample of papers will be collected from randomly selected individuals in all ENG 100 classes this semester. The papers will be examined anonymously as part of a program assessment; results will have no bearing on student assessment or course grades.

**Important Dates for full semester courses for Spring 2014 :**  
**[http://www.wku.edu/registrar/academic\\_calendars/calendar\\_spring.php](http://www.wku.edu/registrar/academic_calendars/calendar_spring.php)**

### Course Readings (Course Calendar in Blackboard)

#### Fiction

##### Reading a Story

Chapter Introduction to Reading a Story

Critical Essay

What Makes a Short Story Short? by Norman Friedman

JOHN UPDIKE'S "A & P"

##### Point of View

Chapter Introduction to Point of View

EUDORA WELTY'S "A WORN PATH"

Background on Welty

JAMES BALDWIN'S "SONNY'S BLUES"

Background on Baldwin

Longman Lecture

Comprehension Quiz

Interpretation Questions

Essay Questions

##### Character

Chapter Introduction to Character

Dana Gioia

Critical Essay

Flat and Round Characters by E. M. Forster

KATHERINE ANNE PORTER'S "THE JILTING OF GRANNY WEATHERALL"

Background on Porter  
RAYMOND CARVER'S "CATHEDRAL"  
Background on Carver  
Longman Lecture  
Comprehension Quiz  
Essay Questions

## Setting

Chapter Introduction to Setting  
KATE CHOPIN'S "THE STORM"  
Background on Chopin  
Rising Feminist "Storms": Sexuality and Desire in Kate Chopin's  
"The Storm" by Amy Mendenhall  
AMY TAN'S "A PAIR OF TICKETS"  
Background on Tan

## Tone and Style

Chapter Introduction to Tone and Style  
Video Introduction to Tone and Style  
Dana Gioia  
Critical Essay  
Style by Hallie Burnett  
ERNEST HEMINGWAY'S "A CLEAN, WELL-LIGHTED PLACE"  
Background on Hemingway  
Critical Essay  
Survival Through Irony: Hemingway's "A Clean, Well-Lighted Place"  
by Annette Benert  
WILLIAM FAULKNER'S "BARN BURNING"  
Background on Faulkner  
Audio Essay  
Henry Fonda introduces Barn Burning  
Video Essay  
Comprehension Quiz  
Essay Questions  
Critical Essay  
Reading "Barn Burning" by Hans H. Skei

## Theme

Chapter Introduction to Theme  
Video Introduction to Theme  
X. J. Kennedy

## Symbol

Chapter Introduction to Symbol  
URSULA K. LE GUIN'S "THE ONES WHO WALK AWAY FROM OMELAS"  
Background on Le Guin  
Student Paper  
To Stay in Omelas by Anthony P. Iannini  
SHIRLEY JACKSON'S "THE LOTTERY"  
Background on Jackson  
Comprehension Quiz  
Essay Questions



## Critical Essay

Social Evil: "The Lottery" by Lenemaja Friedman

## Reading Long Stories and Novels

FRANZ KAFKA'S THE METAMORPHOSIS

Background on Kafka

## Latin American Fiction

GABRIEL GARCÍA MÁRQUEZ'S "A VERY OLD MAN WITH ENORMOUS WINGS"

Background on García Márquez

## Critical Casebooks: Two Stories in Depth

ALICE WALKER'S "EVERYDAY USE"

Background on Walker

Longman Lecture

Student Paper

Analyzing Point of View in Alice Walker's "Everyday Use"

by Katherine Raz

## Stories for Further Reading

MARGARET ATWOOD'S "HAPPY ENDINGS"

Background on Atwood

WILLA CATHER'S "PAUL'S CASE"

KATE CHOPIN'S "THE STORY OF AN HOUR"

SANDRA CISNEROS'S "THE HOUSE ON MANGO STREET"

ZORA NEALE HURSTON'S "SWEAT"

JAMES JOYCE'S "ARABY"

JAMAICA KINCAID'S "GIRL"

BOBBIE ANN MASON'S "SHILOH"

JOYCE CAROL OATES'S "WHERE ARE YOU GOING, WHERE HAVE YOU BEEN?"

TIM O'BRIEN'S "THE THINGS THEY CARRIED"

## Short Story Collection

Chris Offutt's *Kentucky Straight*

## Poetry

### Reading a Poem

Chapter Introduction to Reading a Poem

William Butler Yeats

WILLIAM BUTLER YEATS'S "THE LAKE ISLE OF INNISFREE"

Background on Yeats

Yeats's "The Lake Isle of Innisfree": Images of Dark Desires

by Scott C. Holstad

ROBERT FROST'S " 'OUT, OUT—' "

Background on Frost

Frost's " 'Out, Out—' " by Gloriana Locklear

ROBERT BROWNING'S "MY LAST DUCHESS"

A Feminist Reading of Browning's "My Last Duchess" by Artavia  
Lineszy-Overton

Listening to a Voice

Chapter Introduction to Listening to a Voice

William Blake

Anne Bradstreet

Gwendolyn Brooks

Emily Dickinson

Thomas Hardy

Edna St. Vincent Millay

Wilfred Owen

Edwin Arlington Robinson

Theodore Roethke

Anne Sexton

Walt Whitman

William Carlos Williams

William Wordsworth

THEODORE ROETHKE'S "MY PAPA'S WALTZ"

EDWIN ARLINGTON ROBINSON'S "LUKE HAVERGAL"

Background on Robinson

WILLIAM CARLOS WILLIAMS'S "THE RED WHEELBARROW"

Background on Williams

WILLIAM BLAKE'S "THE CHIMNEY SWEEPER"

Background on Blake

WILFRED OWEN'S "DULCE ET DECORUM EST"

Background on Owen

"Dulce et Decorum Est"—A Dramatist's Point of View  
by Troy M. Hughes

Words

Chapter Introduction to Words

JOHN DONNE'S "BATTER MY HEART . . ."

Background on Donne

THOMAS HARDY'S "THE RUINED MAID"

Background on Hardy

Thomas Hardy's "The Ruined Maid," Elsa Lanchester's "Music-Hall,"  
and the "Fall into Fashion" by Keith Wilson

E. E. CUMMINGS'S "ANYONE LIVED IN A PRETTY HOW TOWN"

Background on Cummings

Anyone's Any: A View of Language and Poetry Through an Analysis of  
"anyone lived in a pretty how town" by James Paul Gee

BILLY COLLINS'S "THE NAMES"

Background on Collins

LEWIS CARROLL'S "JABBERWOCKY"

Background on Carroll

Critical Essay

Carroll's "Jabberwocky" by Karen Alkalay-Gut

Saying and Suggesting

Chapter Introduction to Saying and Suggesting

RICHARD WILBUR'S "LOVE CALLS US TO THE THINGS OF THIS WORLD"

Background on Wilbur

Critical Essay

From Cold War Poetry by Edward Brunner

## Imagery

Chapter Introduction to Imagery

Background

Elizabeth Bishop

Billy Collins

Emily Dickinson

T. S. Eliot

Gerard Manley Hopkins

Theodore Roethke

Jean Toomer

William Carlos Williams

THEODORE ROETHKE'S "ROOT CELLAR"

Background on Roethke

Critical Essay

Roethke's "Root Cellar" by George Wolff

ELIZABETH BISHOP'S "THE FISH"

Background on Bishop

Critical Essay

Some Observations on Elizabeth Bishop's "The Fish" by Ronald E. McFarland

JEAN TOOMER'S "REAPERS"

Background on Toomer

GERARD MANLEY HOPKINS'S "PIED BEAUTY"

Background on Hopkins

Critical Essay

Seeing "Pied Beauty": A Key to Theme and Structure

by Amy Lowenstein

JOHN KEATS'S "BRIGHT STAR! . . ."

Background on Keats

## Figures of Speech

Chapter Introduction to Figures of Speech

Background

Margaret Atwood

William Blake

Emily Dickinson

Robert Frost

John Keats

Sylvia Plath

William Shakespeare

Alfred, Lord Tennyson

WILLIAM SHAKESPEARE'S SONNET 18 "SHALL I COMPARE THEE  
TO A SUMMER'S DAY?"

Background on Shakespeare

Longman Lecture on the Theme of Love in Shakespeare's Sonnets

Shakespeare's "Sonnet 18" by Robert H. Ray

Shakespeare's "Sonnet 18" by Mark Howell

Shakespeare's Eternal Summer by Laura Todd

SYLVIA PLATH'S "METAPHORS"

Background on Plath

“Metaphors” by Karen Alkalay-Gut

MARGARET ATWOOD’S “YOU FIT INTO ME”

Background on Atwood

Critical Essay

Atwood’s “You fit into me” by Jes Simmons

## Song

Background

William Shakespeare

Edwin Arlington Robinson

EDWIN ARLINGTON ROBINSON’S “RICHARD CORY”

Background on Robinson

## Sound

Chapter Introduction to Sound

Background

T. S. Eliot

Robert Frost

Gerard Manley Hopkins

A. E. Housman

William Shakespeare

Alfred, Lord Tennyson

John Updike

William Wordsworth

William Butler Yeats

WILLIAM BUTLER YEATS’S “WHO GOES WITH FERGUS?”

Background on Yeats

WILLIAM WORDSWORTH’S “A SLUMBER DID MY SPIRIT SEAL”

Background on Wordsworth

Critical Essay

Cosmic Irony in Wordsworth’s “A Slumber Did My Spirit Seal”

by Warren Stevenson

WILLIAM BUTLER YEATS’S “LEDA AND THE SWAN”

Background on Yeats

Critical Essay

Rhetorical Figures in Yeats’s “Leda and the Swan”

by Barbara Edwards-Aldrich

## Rhythm

Chapter Introduction to Rhythm

Background

Gwendolyn Brooks

A. E. Housman

Langston Hughes

Dorothy Parker

Alfred, Lord Tennyson

Walt Whitman

William Carlos Williams

GWENDOLYN BROOKS’S “WE REAL COOL”

Essay Questions

Critical Essay

On “We Real Cool” by James D. Sullivan

DOROTHY PARKER’S “RÉSUMÉ”

Background on Parker

LANGSTON HUGHES’S “DREAM BOOGIE”

Critical Essay

Creating the Blues (“Dream Boogie”) by Steven C. Tracy

## Closed Form

Chapter Introduction to Closed Form

Background

Elizabeth Bishop

John Donne

Robert Frost

John Keats

Edna St. Vincent Millay

William Shakespeare

Dylan Thomas

WILLIAM SHAKESPEARE’S SONNET 116 “LET ME NOT TO THE MARRIAGE  
OF TRUE MINDS”

Critical Essay

William Shakespeare: Sonnet 116 by Linda Gregerson

EDNA ST. VINCENT MILLAY’S “WHAT LIPS MY LIPS HAVE KISSED . . .”

Background on Millay

Analysis of Edna St. Vincent Millay’s “What lips my lips have kissed,  
and where, and why” by Stephanie Willson

KIM ADDONIZIO’S “FIRST POEM FOR YOU”

Writers on Writing Interview of Addonizio

ROBERT FROST’S “ACQUAINTED WITH THE NIGHT”

Background on Frost

DYLAN THOMAS’S “DO NOT GO GENTLE INTO THAT GOOD NIGHT”

Background on Thomas

Critical Essay

Making of a Poem: Dylan Thomas’s “Do not go gentle into that  
good night” by Oliver Evans

## Open Form

Chapter Introduction to Open Form

Background

E. E. Cummings

George Herbert

Langston Hughes

Wallace Stevens

Walt Whitman

William Carlos Williams

E. E. CUMMINGS’S “BUFFALO BILL ’S”

Background on Cummings

Critical Essay

Cummings’s “Buffalo Bill ’s” by Thomas Dilworth

E. E. CUMMINGS’S “IN JUST-”

Background on Cummings

WALT WHITMAN’S “CAVALRY CROSSING A FORD”

Background on Whitman

Critical Essay

Whitman's Theme in "Cavalry Crossing a Ford" by Dale Doepke

GEORGE HERBERT'S "EASTER WINGS"

Critical Essay

"Easter Wings" by Joan Klingel Ray

## Symbol

Chapter Introduction to Symbol

Background

T. S. Eliot

Emily Dickinson

Thomas Hardy

Robert Frost

Wallace Stevens

THOMAS HARDY'S "NEUTRAL TONES"

Background on Hardy

The God-Curst Sun: Love in "Neutral Tones" by James Hazen

ROBERT FROST'S "THE ROAD NOT TAKEN"

Background on Frost

Frost's "The Road Not Taken": A 1925 Letter Comes to Light

by Larry Finger

WALLACE STEVENS'S "ANECDOTE OF THE JAR"

Background on Stevens

Critical Essays

Stevens's "Anecdote of the Jar": Art as Entrapment by A. R. Coulthard

## Myth and Narrative

Background

Robert Frost

John Keats

Edgar Allan Poe

Sylvia Plath

Anne Sexton

William Wordsworth

W. B. Yeats

ANNE SEXTON'S "CINDERELLA"

Background on Sexton

## Poetry and Personal Identity

Background

Sylvia Plath

SYLVIA PLATH'S "LADY LAZARUS"

Background on Plath

JUDITH ORTIZ COFER'S "QUINCEAÑERA"

Writers on Writing Video of Conference

## Recognizing Excellence

Background

Elizabeth Bishop

Emily Dickinson

John Keats

Edgar Allan Poe

Percy Bysshe Shelley

Dylan Thomas  
Walt Whitman  
W. B. Yeats  
WILLIAM BUTLER YEATS'S "SAILING TO BYZANTIUM"  
Background on Yeats  
Critical Excerpts  
PERCY BYSSHE SHELLEY'S "OZYMANDIAS"  
Background on Shelley  
ELIZABETH BISHOP'S "ONE ART"  
Background on Bishop

Casebook: Eliot's "The Love Song of J. Alfred Prufrock"  
Background on Eliot  
Student Paper  
The Existential Anguish of J. Alfred Prufrock by Patrick Mooney

Poems for Further Reading  
MATTHEW ARNOLD'S "DOVER BEACH"  
WILLIAM BLAKE'S "THE TYGER"  
Background on Blake  
GWENDOLYN BROOKS'S "THE MOTHER"  
Background on Brooks  
SAMUEL TAYLOR COLERIDGE'S "KUBLA KHAN"  
Background on Coleridge  
JOHN DONNE'S "DEATH BE NOT PROUD"  
Background on Donne  
RITA DOVE'S "DAYSTAR"  
Background on Dove  
"Writers on Writing" Video Interview of Dove  
ROBERT FROST'S "MENDING WALL" AND "BIRCHES"  
Background on Frost  
Mending Wall  
Birches  
ALLEN GINSBERG'S "A SUPERMARKET IN CALIFORNIA"  
Background on Ginsberg  
SEAMUS HEANEY'S "DIGGING"  
Background on Heaney  
A. E. HOUSMAN'S "TO AN ATHLETE DYING YOUNG"  
Background on Housman  
RANDALL JARRELL'S "DEATH OF THE BALL TURRET GUNNER"  
Background on Jarrell  
JOHN KEATS'S "ODE ON A GRECIAN URN"  
Background on Keats  
Student Paper  
John Keats's "Ode on a Grecian Urn": Dissolving into the Moment  
by Michelle Brown  
WILLIAM SHAKESPEARE'S SONNETS  
Background on Shakespeare  
WILLIAM WORDSWORTH'S "COMPOSED UPON WESTMINSTER BRIDGE"

Drama

## Reading a Play

Chapter Introduction to Reading or Watching a Play

Michael Palma

Introductions to the Elements of Drama: Exposition, Dialogue, Conflict, Plot, Character, Theme, Symbol

Video Introductions to the Elements of Drama: Exposition, Dialogue, Conflict, Plot, Character, Theme, Symbol

Michael Palma

SUSAN GLASPELL'S TRIFLES

Background on Glaspell

## The Theater of Sophocles

Chapter Introductions: Modes of Drama, Verse Drama, the Unities

Video Introductions: Modes of Drama; Verse Drama, the Unities

Michael Palma

SOPHOCLES'S ANTIGONÊ

Background on Sophocles

Longman Lecture

Evaluation Questions

Comprehension Quiz

Writing Prompts / Essay Questions

Video

Full-length 1984 TV production of Antigônê, starring John Gielgud and Juliet Stevenson.

## The Theater of Shakespeare

Chapter Introductions: Modes of Drama, Verse Drama

WILLIAM SHAKESPEARE'S OTHELLO

Impertinent Trifling: Desdemona's Handkerchief

by Harry Berger, Jr.

Student Paper

A Guiltless Death: The Unconsummated Marriage in Othello,

by K. A. Goodfellow

## The Modern Theater

DAVID HENRY HWANG'S THE SOUND OF A VOICE

Background on Hwang

ARTHUR MILLER'S THE DEATH OF A SALESMAN

Background on Miller

AUGUST WILSON'S FENCES

Background on Wilson

MARGARET EDSON'S "W;t"

Background on Edson