

# **INTRODUCTION TO LITERATURE**

**ENG 200 Online**

**Spring, 2018**

**Instructor: Terry Elliott**

## **Connect**

### **In Person:**

Office: 20B, Cherry Hall•

Office Hours (Virtual/CherryHall): <https://www.screencast.com/t/Oqk01JGU>

### **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: TBA

## **Google + Community**

Google + Community:

<https://plus.google.com/communities/102132300157544386771>

## **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. *Backpack Literature: An Introduction to Fiction, Poetry, Drama, and Writing*. 5th ed. Longman. Print. ISBN: 978-0-321-96812-8
- Edson, Margaret. W;T, Faber, 1999. Print. ISBN 0-571-19877-5
- Offutt, Chris. *Kentucky Straight: Stories*. 1st ed. Vintage, 1992. Print. ISBN: 067973886X
- Sousanis, Nick. *Unflattening*. Harvard University Press, 2015.
- 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

## Coming to Class:

**Very reluctantly, I must require attendance. If you miss more than six classes, you will not be able to continue in the class. I will mark you as FN (failed by non-attendance). This attendance policy does not apply to my online courses.**

## 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

### English 200 Learning Outcomes Colonnade Learning Outcomes Met by This Course

English 200 helps to fulfill the Arts and Humanities (AH) Colonnade requirement. Upon completion of this English 200, students will demonstrate the ability to:

1. Utilize basic formal elements, techniques, concepts and vocabulary of specific disciplines within the Arts and Humanities.
2. Distinguish among various kinds of evidence by identifying reliable sources and valid arguments.
3. Demonstrate how social, cultural, and historical contexts influence creative expression in the Arts and Humanities.
4. Evaluate the significance of human expression and experience in shaping larger social, cultural, and historical contexts.
5. Evaluate enduring and contemporary issues of human experience.
6. Read, comprehend, and analyze primary texts independently and proficiently.

### 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 \_\_\_\_ 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.

### Incompletes

Typically, incompletes will not be granted for any English Foundations course. When extenuating circumstances arise—for example, if a student in the military and is deployed, or if a student has a personal or medical crisis that comes up toward the end of the semester—the student must discuss the situation with the instructor if possible and the instructor will consider an incomplete. The instructor will only consider an incomplete for students who are in good

standing (C or higher) in the course.

### **Resolving Complaints about Grades**

The first step in resolving a complaint about grades is for the student to attempt to resolve the problem directly with the course instructor. See the Student Handbook, available at <http://www.wku.edu/handbook/> for additional guidance.

### **Title IX Misconduct/Assault Statement**

Western Kentucky University (WKU) is committed to supporting faculty, staff and students by upholding WKU's Title IX Sexual Misconduct/Assault Policy (#0.2070) at <https://wku.edu/eoo/documents/titleix/wkutitleixpolicyandgrievanceprocedure.pdf> and Discrimination and Harassment Policy (#0.2040) at [https://wku.edu/policies/hr\\_policies/2040\\_discrimination\\_harassment\\_policy.pdf](https://wku.edu/policies/hr_policies/2040_discrimination_harassment_policy.pdf).

Under these policies, discrimination, harassment and/or sexual misconduct based on sex/gender are prohibited. If you experience an incident of sex/gender-based discrimination, harassment and/or sexual misconduct, you are encouraged to report it to the Title IX Coordinator, Andrea Anderson, 270-745-5398 or Title IX Investigators, Michael Crowe, 270-745-5429 or Joshua Hayes, 270-745-5121.

Please note that while you may report an incident of sex/gender based discrimination, harassment and/or sexual misconduct to a faculty member, WKU faculty are "Responsible Employees" of the University and **MUST** report what you share to WKU's Title IX Coordinator or Title IX Investigator. If you would like to speak with someone who may be able to afford you confidentiality, you may contact WKU's Counseling and Testing Center at 270-745-3159.

### **ADA Accommodation Statement**

In compliance with University policy, students with disabilities who require academic and/or auxiliary accommodations for this course must contact the Student Accessibility Resource Center located in Downing Student Union, 1074. SARC can be reached by phone number at 270-745-5004 [270-745-3030 TTY] or via email at [sarc.connect@wku.edu](mailto:sarc.connect@wku.edu). Please do not request accommodations directly from the professor or instructor without a faculty notification letter (FNL) from The Student Accessibility Resource Center.

# Important dates for Fall 2018

Last day to add a class or to drop one without a grade: January 29

Spring break: March 12-16

Last day to drop a class with a W: March 9

60% point: March 23 (Students who stop attending class or participating in online class before this date should be assigned an FN rather than an F.)

Final examinations: May 7-11

**Course Readings (Course Calendar in Blackboard/Dependent upon textbook adopted)**

## **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