Core Knowledge
British and World Literature
Syllabus

Description

This one-semester course teaches the masterworks of Britain against the background of their prototypes in the classics of ancient Greece and Rome, in Norse legend, and in the medieval folk literature of northern Europe. It focuses on each literary genre separately: the epic, the tale (myth, romance, and fable), the drama, the prose and poetic forms that developed within these genres and also independently of them, and finally the modern novel and short fiction. The syllabus presents the genres, insofar as possible in the order in which they flourished historically, and within each genre uses a chronological approach, tracing the impact of the earlier works and their themes on the development of the language, structure, and content of British literature through the ages.

Course Objectives

1. To acquaint students with those literary works of ancient Greece and Rome which have profoundly influenced the themes and motifs of all Western literature;
2. to teach the structure and stylistic features of the major literary genres;
3. within each genre, to show the influence of ancient and medieval works, Greek, Roman, Norse, Norman, and French, their themes, language, and literary characteristics, on the development of British literature over the centuries;
4. to trace the evolution of each genre in Britain, from the age of *Beowulf* to the rise of the modern novel;
5. to acquaint students with the methods and vocabulary of literary analysis;
6. to help prospective teachers acquire not only the background necessary for teaching literature, but also a genuine personal interest in the classical and British masterworks included in the Core Knowledge curriculum;
7. to deepen students' enjoyment and appreciation of these works through their performance in contemporary media—in audio and video recordings and on the Internet;
8. to familiarize students with the signal phrases, ideas, and images of these classics so they may learn to use them as a shared idiom in everyday communication.

Writing Assignments

This is essentially a reading course, not a writing course. Because the reading assignments are so heavy, the writing assignments should probably be few and far between. Students will not have time to read secondary sources and write a research paper. However, some instructors may wish to assign brief response papers. Others may wish to offer nontraditional writing assignments (perhaps as an option to earn extra credit) such as writing imitations or parodies of various works and authors studied -- of, say, Beowulf or Homer or Chaucer or Spenser. The focus, however, should be on close reading of the texts and acquiring a clear grasp of their content and meaning.

Test and Quizzes

Testing formats are left to the discretion of the instructor. Instructors should base their quizzes, midterms, and finals on the content of the assigned readings (to ascertain that students have actually done the readings), and on the topics listed for discussion in each class session, especially those topics that receive fuller emphasis (to measure students' comprehension of the significance of each work and its place in the development of British Literature).

Course Materials

1. For **specific reading assignments** for each class session, students receive a week-by-week list (see page list below).
2. For **recommended editions**, they receive a separate alphabetical list of texts (see below) and also a list of web sites which they and their instructors may use to access shorter selections.
3. For students to get a clear picture of how each work relates to all the others chronologically and geographically, it is suggested that they also receive a time-line from 800 BC to 2000 AD and a map extending from Ireland to Turkey and from Scandinavia to northern Africa. When each new work is introduced, they can mark it on the line and indicate its origin on the map.

Notes: In the choice of editions, cost and library availability as well as quality have been top considerations. Also, the audio and video recordings suggested are generally available on the Internet and in library collections. It's recommended that students purchase as many of the paperback editions as possible to add to their home libraries for further reading and future reference in teaching these classics, or for general background for instruction in other subject areas.

Use of this Syllabus

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information about how they may be improved and more effectively used. Please contact Matthew Davis, Core Knowledge Foundation, 801 East High Street, Charlottesville, VA 22902. Phone: 434-977-7550, x. 224. E-mail: mdavis@coreknowledge.org

Sequence of Instruction

Week 1. Epics of Greece and Rome

1.1 Readings: Hamilton's *Mythology*, Part 1, "The Gods"; selections from Homer's *Iliad* and events before and after Homer's narrative as related in Hamilton's *Mythology*

Topics for discussion:

- The focus, structure, and purpose of this oldest literary genre as the expression of a people's spirit;
- the world-view the *Iliad* projects, and the morals and values it evokes in the words and deeds of its heroes, mainly Achilles and Hector, and of its many villains, including the gods;
- its re-creation of a time immeasurable eons before Homer when gods interacted with mortal men and women, manipulated them for their own pleasure, and their own contemptible ends, tormented them out of jealousy and lust for power, and even married and begot children and whole races of people by them;
- Beyond Homer: the events that precipitated the Trojan War and its terrible denouement, the epic jumping *in media res*, recounting only what happens in the middle;
- the literary aspects of the western world's oldest masterwork: how the *Iliad*'s carefully structured plot, with the action closely tied to the motivations and behavior of its hero, with its conflict, flashbacks, foreshadowing, symbolic incidents and objects, powerful figurative language, and dialogue, looks forward almost 3000 years to a new genre, the modern British novel, e.g., *Tom Jones* (see class session 12.1);
- the literary conventions of the epic genre, such as the invocation to the muses, the heroic similes, the set speeches instead of conversation;
- the iambic pentameter of the blank verse line used in most English translations of Homer's epics, with five stresses to a line on alternate syllables, compared to the original Greek metric line, the dactylic hexameter, which depends on the patterned recurrence of long and short syllables to achieve its metrical effect;
- Fagles' attempt in his translation to suggest the Greek metric line by opting for a five or six or seven beat line regardless of the number of syllables;
- the roots of the *Iliad* in oral literature, for example in its use of stock phrases (e.g., "the rosy-fingered dawn") to fill out a line while the bard intoning it recalls the next;
- the debate over Homer's literacy and sole authorship, pros and cons.

Suggested audio/video: To get some sense of what the Homeric verse actually sounded like when read or sung by the ancient bards, students can listen to a recording of the opening lines in Greek, until they get a sense of the meter which, unlike English, does not depend on stress, but on the pronunciation time of the syllables, long and short, an aspect of Greek verse which cannot be recreated in English translation, not even by Fagles. *The Online Medieval and Classical Library, <http://sunsite.berkeley.edu/OMACL>*contains excellent supplementary material.

1.2 Readings: Selections from Homer's *Odyssey*; "The Fall of Troy" in Hamilton, and Tennyson's "The Lotus-Eaters" and "Ulysses"

Topics for discussion:

- The striking differences between the content, themes, and structure of this epic and those of the *Iliad*;
- the character of Odysseus/Ulysses as hero: his representation as devious and vindictive in the *Iliad* vis-a-vis his more positive portrait in the *Odyssey* and in Tennyson's "Ulysses";
- the recurring images, characters, themes, and attitudes carried over from the *Iliad*, as projected in particular during Odysseus' visit to the underworld;
- Homer's description of the lotus-eaters (or rather Fagles' translation of it) compared to Tennyson's; *how* Tennyson's extended treatment of the episode differs from Homer's cursory and matter-of-fact account, and *why*
- the contrast between the first part of the *Odyssey*, with its magic and unreality, and the second part, with its warmly human encounters between Odysseus and his beloved son and wife in Ithaca, and the very different kinds of travail he endured in re-establishing himself as father and husband after so many long years of absence.

Suggested audio/video: Segments of the Penguin audiobooks of Fagles' translation of Homer's epics, read by Ian McKellan, and a recording of Pope's translation. These are useful for contrasting the neo-classical treatment of Homer in translation with the modern (see also class session 3.1 for a recent translation of another ancient classic).

1.3 Readings: Selections from Vergil's *Aeneid*: Books II, IV, and VI.
Topics for discussion:

- Vergil's purpose in writing his epic (1st century AD): to celebrate Rome's foundation by the Trojan hero Aeneas, and to offer him to the Emperor Caesar Augustus as a model of the virtuous ruler;
- the reader's adjustment to finding him/herself, as it were, switching sides, from cheering for the Greeks to cheering for a Trojan, the fabled founder-to-be of Rome;
- the new nomenclature for basically still-Greek gods, still vicious, still capricious (students need to match up the Roman names with the corresponding Greek names);
- comparisons between the epics, the *Aeneid* and the *Odyssey*, each set in about the same frame of "history," but written 800 to a 1000 years apart: the close similarities and also the marked differences in their structure, literary characteristics, spirit, mood, purpose, mores and national ideals, as illustrated in particular by comparison between Aeneas' and Odysseus' parallel visits to the underworld;
- as in the *Odyssey*, the use of the flashback to recount past events (occasioned by the epic device, also used in drama, of beginning *in media res*), in this case, Aeneas' marvelous eye-witness account in Book II, as he looks back on the fall of Troy which had occurred before his homeward voyage had begun;
- views of Aeneas' apparently heartless abandonment of Dido and the justification he offers her during their encounter in Hades;
- the enjoyment of recognizing and even quoting appropriately small celebrated bits of Vergil's original text: "*Arma virumque cano . . . .*" "I sing of arms and the man"—the opening words of the Aeneid and indeed the characteristic opening of all epics, as the bard invokes his muse and states his theme; "*Sunt lacrimae rerum*," "There are tears in things," suggestive of the *Aeneid's* elegiac tone in contrast to the exuberance of the Homeric epics; "*Timeo Danaos et dona ferentes*," "I fear the Greeks even when bearing

gifts" from Book II, now an international proverb; "*Facilis descensus Averni, . . . sed revocare gradum . . . hoc opus, hic labor est,"* "It's easy to go to Hell . . . but to recall that step . . . that's heavy, that's work," from Book VI.

Suggested audio/video: Audio recordings or live readings of the original Latin and also of Robert Fitzgerald's English verse translation of the opening lines of the first book.

Week 2. Classical Myth and Legend

2.1 Readings: Myths of Greece first written down by Homer, Hesiod, and Pindar (700-1000 BC), as retold in Hamilton and Bulfinch

Topics for discussion:

- The animistic earth myths expressing the intimate connection the early Greeks and (less so) the Romans felt with the woods, the hills, the seas of their lush native lands, specifically in "Prometheus steals fire for mankind"; "Pandora's box"; "The flower myths"; "Demeter (Ceres) and Persephone (Proserpina)";
- the attraction the English romantic poets felt to this tradition as powerfully expressed in Wordsworth's sonnet "The world is too much with us";
- the age of intercourse between gods and mortals: "Europa and Zeus"; "Perseus and Medusa"; "Cupid and Psyche"; "Orpheus and Eurydice";
- mythic heroes before Achilles, their journeys, and adventures: "The labors of Hercules"; "Theseus and the Minotaur"; "Jason and the Golden Fleece;"
- what these myths tell us about the values and the world view of the ancient Greeks.

2.2 Readings: Ancient myths retold, and thus preserved for future generations, mainly by the Roman writers Ovid (1st century AD) and Apollodorus (1st/2nd century AD)

Topics for discussion:

- The distinction between myths (purely imaginary events outside of history) and legends (history mythologized): how the discovery of the ruins of Troy in Turkey and of the palace at Knossos on the island of Crete moved the Homeric epics and the adventures of Theseus and Daedalus (among others) from the status of myth to legend;
- the shift among the more sophisticated Roman writers from an attitude of sincere respect for the power of the gods to one of skepticism, as evidenced by the tongue-in-cheek tone of Ovid and his contemporaries;
- Ovid's *Metamorpheses*: "Daphne and Apollo"; "Pyramus and Thisbe"; "King Midas"; "Pygmalion"; "Arachne"; "Echo and Narcissus";
- Hamilton's translation of the latter compared to the imaginative rendition by Ted Hughes in his *Tales from Ovid*;
- other tales by Ovid and Apollodorus: "Atalanta"; "Daedalus and Icarus";
- Legends of ancient Rome: "Horatius at the Bridge" as retold by Thomas Babington Macaulay in his *Lays of Ancient Rome;*
- the myths and astronomy: the stories behind the names of certain stars, planets, their satellites, and constellations like Orion and the Pleiades; the "stellification" and deification of the heroes of antiquity, and even of the Roman emperors;
- the relationship of astrological "predictions" to the personalities and behavior of the gods who gave their names to stars and planets.

Suggested audio/video: The scene in one of the final segments in the video *I, Claudius* when Livia, the widow of Caesar Augustus, requests Claudius, as emperor, to deify her despite her wicked life. After she breathes her last, Claudius lays the requisite coin on her tongue, her "fare" to be presented to Charon for ferrying her across the River Styx to Hades.

2.3 Readings: Norse myths: Background in Hamilton's *Mythology*, Part 7; selected myths and legends in *The Saga of the Volsungs*

Topics for discussion:

- The wintry lands, bleak philosophy, and stern and hopeless heroism of the Norse hero in the face of evil's inexorable triumph, in contrast to the brighter myths of the relatively sunny Greeks;
- the similarities and differences between the Norse gods of Asgard and the gods of Olympus;
- the sources of the few surviving Norse stories in the Icelandic *Eddas* and the *Volsungasaga*;
- the saga of the German people, the *Nibelungenlied* and its parallel gods and heroes, a true national epic in contrast to the fragmented Norse tales which were never forged into a unified whole by a native literary genius like Homer or *Beowulf's* author;
- the heroes and heroines of the Norse tales: Volsung, Sigmund, Sigurd, and Bryhild, and what they tell us of the Norse/Viking spirit;
- Wagner's operas of the Ring Cycle, especially *Die Walküre.*

Suggested audio/video: The overture to Act III of the latter opera, "The Ride of the Valkyrie," will suggest the characteristic Norse heroes' experience of triumph through tragedy and defeat. Refer students to the website of Norse mythology <*http://todd.reimer.com*> and also to web pages about J. R. R. Tolkien's popular trilogy *Lord of the Rings*, based on the Norse sagas.

Week 3. Epics of Britain

3.1 Readings: Selections from *Beowulf*, translated by Seamus Heaney: Beowulf's encounters with Grendel, Grendel's mother, and the dragon; Gerard Manley Hopkins' poems recreating in so-called "sprung-rhythm" the meter of Old English verse

Topics for discussion:

- the background of the writing of *Beowulf* (c. 800 AD) in Old English, its rehearsal of Norse "matter" brought to Britain as oral tradition by the Angles, Saxons, and Norse peoples (the latter mostly the Vikings and the Danes);
- the epic spirit and ethos of *Beowulf*, a fusion of Saxon and Viking;
- similarities and differences between the Norse sagas and the epic adventures and attitudes in *Beowulf*, evidence that it may have been authored, like the *Iliad*, by a single brilliant poet aware of the epic literary tradition;
- Old English as a written language (see transcripts available on the Internet <*http://www.engl.virginia.edu/OE*>); its basically Saxon (Germanic) vocabulary but with Norse borrowings, and an alphabet derived mostly from the Romans', expanded with runic letters to represent sounds in English that don't exist in Latin, like the diphthong *th* ;

- the Old English original of *Beowulf* (readily available in the Heaney bi-lingual edition of his translation), what it tells us about the story of English, as we recognize dozens of common English words and even whole sentences like "That waes god cyning!" ("That was one good king!"), line 11;
- the three symbolic monsters and what the translator Heaney calls "the three archetypal sites of fear" for the hero and the kinfolk he's defending: their mead-hall (their center of communal life), the monster-infested marshes of their land, and the rocks where the dragon broods over the pre-empted treasures of Beowulf"s own people;
- *Beowulf* as a bridge between the pagan sagas and a burgeoning literature embued by the Christian world-view as reflected especially in lines 170-188 where the unidentified Christian author expresses the tension he feels between his celebration of the deeds of his heathen ancestors and his own deeply-held faith;
- the symbolism of the dragon (as opposed to that of the Cain-like monsters, Grendel and his mother), foreshadowing the dragon's significance in later British literature;
- the significance for the *Beowulf* theme of the Old English words used conjointly: *wyrm* (worm→dragon) and *wyrd* (weird→ fate);
- the metrical structure of *Beowulf*: a four-stress line with half-lines separated by a caesura in the original Old English, and alliteration in each half-line across the caesura, and often within a half-line; the imaginatively hyphenated words so as to enlarge the expressiveness of Anglo-Saxon's limited "word-hoard";
- the "sprung-rhythm" and hyphenated wording of Gerard Manley Hopkins' poetry, recreating in modern English the rhythms and images reminiscent of *Beowulf*.

Suggested audio/video: Recordings of *Beowulf* in Old English and of Seamus Heaney reading his own translation.

3.2 Readings. The first great epic with a Christian theme, John Milton's *Paradise Lost*, selected passages: "Satan's defiance and immortal hate"; "Satan plots revenge"; "Evening in Paradise"; "After the fall"; "The banishment"

Topics for discussion:

- Milton's alliance with the Cromwellian rebellion against the British crown, his poltical views, their influence on *Paradise Lost;*
- Is *Paradise Lost* an epic in spirit or only in form? Who is its hero, Satan or Christ?
- problems with Milton's God, including tension between his portrait of God as an absolute monarch and the poet's anti-monarchist views;
- Milton's use of pagan imagery, as in describing Eden, to make a doctrinal point—for example, allusions to Persephone to foreshadow Eve's ensnarement by Satan;
- the symbolism of the apple in *Paradise Lost*, paralleling its role in precipitating the Trojan War (see class session 1.1);
- sex in Eden, before and after the fall;
- how Milton achieves the "sublime" in his descriptions of heaven, hell, earth, and Chaos.

3.3 Readings. A mock epic, Alexander Pope's *The Rape of the Lock*

Topics for discussion:

- Background of the 18th century neo-classical revival which inspired writings modeled on the work of the ancients, like this mock epic; Pope as translator of Homer's epics and author of another mock epic *The Dunciad*;
- the circumstances that prompted Pope's composition of this *jeu d'esprit* and his choice of the epic form, with its characteristically elevated tone and heroic themes, in order to stress by contrast the triviality of the central incident;
- how, in its sustained use of brilliant language, this masterful parody transcends comedy to become a polished and serious work of art;
- Pope's use of the "spirits" of the four elements of air, earth, fire, and water, the sylphs, gnomes, nymphs, and salamanders of the Rosicrucians, a semi-religious cult popular in Pope's day; his substitution of these creatures in his poem for their classical counterparts, the fauns, dryads, satyrs, and naiads, of antiquity;
- the many neat epigrammatic couplets throughout the poem ("The hungry judges soon the sentence sign, / And wretches hang that jurymen may dine") along with the frequent comic juxtaposition of the trivial and the grave ("When husbands or when lap-dogs breathe their last");
- other sources of comedy in this poem in its mock parallels to epic events and epic devices: the invocation to the muse; Belinda's arming for the field at the cosmetics table ; the battle of the card game; the daring "rape"; the involvement of the gods in the roar of battle when "fans clap, silks rustle, and tough whalebones crack";
- other satirical devices revealing the profound influence of the Greek and Latin classics on Pope's work.

Week 4 Romance and Allegory

4.1 Readings: Selections from Sir Thomas Malory's *Le Morte d'Arthur*; Alfred Lord Tennyson's poem, "The Lady of Shalott"

Topics for discussion:

- The curious and convoluted literary history of the Arthurian legends: their origins in the oral history of the Celts who, before they had learned writing, were driven into Wales, Scotland, Cornwall, Ireland, and northern France (c. 4th century AD) by the invading Anglo-Saxons; the legends' survival in the Latin of the historical writings of Geoffrey of Monmouth, and in the medieval Norman-French of the romances of Chretien de Troyes, in the middle English of Layamon and of the accomplished author of *Sir Gawain and the Green Knight*, their ever wilder burgeoning and more fragmented incoherence over the centuries—an incoherence that was to drive Don Quixote and most other readers mad—until Sir Thomas Malory in near-Shakespearean English organized them into an orderly narrative later given wide circulation in 1476 by Britain's first printer/publisher William Caxton;
- the nature of the romance, a tale for "gentle" folk, the gentile lords and ladies who defended their castles and their kings and worked their lands and serfs;
- the three major currents in the Arthurian legends: (1) the semi-historical tradition of the Welsh King Arthur and his followers in their struggle to maintain their sovereignty as a Celtic nation, (2) the courtly love tradition (*l'amour courtois*), sexual passion in incongruous combination with the chivalric code, a duality popularized by the troubadours and other wandering minstrels, and becoming a central theme in most of the

tales of knights and ladies, married and single, and (3) the contrary tradition of the quest for the Holy Grail, relating to the mystical aspirations of the knights as Christians engaged in holy adventure;
- the complexity of Malory's retellings of the tales in the light of these three traditions;
- correspondences between the Arthurian and Norse sagas, e.g., the sword in the stone;
- the tone, language, and attitudes of Tennyson's "The Lady of Shalott" in contrast to Malory's "Fair Maid of Astolat."

Suggested audio / video: Perhaps a brief in-class reading from John Steinbeck's *Acts of King Arthur and His Noble Knights* (Farrar, Straus and Giroux, 1976), "The Noble Tale of Sir Lancelot of the Lake," might stimulate further interest in this and other enchanting re-renderings of Malory.

4.2 Readings: The tale of courtly love: Malory, *Le Morte d'Arthur*, Book XVII, Chapter 25; Book XX, Chapers 1-7, all about Lancelot and Guinevere; *The Romance of Tristan and Iseult* (the Bedier version).

Topics for discussion:
- The parallel between Lancelot's and Tristan's predicaments, their conflict of loyalties;
- the elements of tragic accident, of responsibility, of self-deception in both tales;
- the love potion/poisoned arrow tradition of doomed love: Jason and Medea, Cupid and Psyche, Dido and Aeneas (and see also class session 9.1, on Chaucer's *Troilus*);
- other correspondences between the Greek myths and Tristan and Iseult, e.g., black sails on Iseult's ship, as in the myth of Theseus; correspondences also between these lovers' story and the Norse tragedy of Sigurd and Bryhild, e.g., sleeping with the sword between them as a guarantor of chastity.

Suggested audio/video: Claire Bloom's recorded reading of Bedier's *Tristan*; the overture to Act I (the *Liebestod)* of Wagner's opera, *Tristan and Isolde.*

4.3 Readings: Spenser's allegory, *The Faerie Queen*, Book 1, Canto 1 and Canto 6.

Topics for discussion:
- *The Faerie Queen*, the ultimate transmogrification of Greek myth and Arthurian romance into Christian allegory (although written during the English renaissance);
- definition of *allegory* as distinguished from *symbolism*;
- Spenser's avowed purpose in writing *The Faerie Queen*: to follow in the footsteps of Vergil who in his "pius" Aeneas had offered the emperor Augustus a model of the virtuous ruler; Spenser's parallel plan to offer Gloriana (the Faerie Queen herself and the young Prince Arthur's perfect first love) to Queen Elizabeth I as a similar model of the virtuous monarch;
- the allegorical, frankly didactic scheme of *The Faerie Queen*: twelve books of twelve cantos each, and each book devoted to an explication of one of the Christian virtues: *holinesse, temperaunce, chastitie, courtesie*, etc., Book I being about *holinesse*;
- Spenser's debt to the medieval morality play (see class session 6.3) as well as Arthurian romance and courtly love poetry; his conscious attempt to give his work an "old-fashioned," medieval, archaic flavor;
- the comically serious or seriously comical allegorical names: *Sans Foi, Sans Joi, Sans Loi* (faithlessness, joylessness, lawlessness), the temptress *Fidessa/Duessa*, the giant *Orgoglio*, the female Satan *Lucifera*, etc.;

- Book I as a kind of *bildungsroman*, the education of the already perfect, gentle Knight of the Red Cross (later-to-be St. George) who has only to learn wisdom;
- the muddled sequence of events as a consequence of Spenser's preoccupation with theme at the expense of plot (e.g., the Red Cross Knight slays Error early on, but for the rest of the Book falls for one monstrous lie after another);
- the poem's ever-predictable triumph of Right over Wrong, the Christian reversal of Norse doom;
- why, despite its deficiencies—the flatness of its characters (all good or all bad) and hence the total predictability of their behavior in contrast to the excitement and suspense of Arthurian romance (where good people do bad things, wise people do stupid things, and vice versa, but do so believably)—why *The Faerie Queen*, despite its glaring flaws, is still considered in its discrete parts a great poem;
- the beauty of its language and its imaginative charm, e.g., Canto 6 with its utterly enchanting Una who tames lions and attempts to convert pagan deities;
- the Spenserian stanza: its three constant features and its variables; its mellifluous music, a quality that charms in small doses, even though it may, according to some readers, stupefy in large ones (cf. Tennyson, class sessions 4.1 and 9.3).

Week 5: Folk Tale and Fable

5.1 Readings: Aesop's fables, eleven of the most widely cited (see week 5 on the week-by-week assignment list).

Topics for discussion:

- the nature of the fable: a narrative for common folk with an edifying but practical moral, usually implied rather than expressed—the most popular, the beast fable, in which animals behave according to their nature (e.g., sheep follow stupidly, foxes steal slyly), with some involving humans as well as beasts;
- Aesop, celebrated as the supposed author of three hundred or more fables circulating in Greece and Asia Minor since the 6th century BC, probably a fable himself, but furnished with an elaborate biography by Valerius Babrius in the 2nd century AD, perhaps to provide a single source for all the folk tales whose real authors could not be traced;
- the *fabliaux* tradition, a memorable method of passing along the wisdom of common folk through tales generated over the centuries throughout Europe, India, and the Near and Far East, most anonymous and in a range of versions, many famously retold by Hesiod in Greece and Horace in Rome, and later by Chaucer and by Jean de la Fontaine, a 17th century French poet;
- related forms handed down by word of mouth—parables, as in the New Testament (stories of everyday life, often with complex meanings); also allegories and fairy tales in which animals speak and behave like humans;
- the "moral" of each fable, usually better expressed as an allusion to it like "Sour grapes!" or "You're just a dog in the manger," rather than by attempting to cite the applicable generalization, like "Slow and steady wins the race" for the fable of the tortoise and the hare—one of the few that can be reduced to anything that simple.

5.2 Readings: Chaucer's *Canterbury Tales* (Coghill translation), the general prologue and "The Nuns' Priest's Tale"

Topics for discussion:

    - The fortunate combination of circumstances that led to Chaucer's ranking second only to Shakespeare in the pantheon of British writers:
        - his brilliance and sophistication as a poet, broadly educated both in the best work in Middle English, in French and Italian on the continent, and in the medieval Latin versions of the Greek and Roman classics;
        - a man of the world, a civil servant at home and an ambassador abroad, occupations that brought him into contact with high and low, with men of the cloth, the yeomanry, the gentry and their servants, with courtiers, tradesmen, artisans, charlatans, and princes, and with the best writers of his time, at home and abroad;
        - his genius in turning simple folk tales into complex works of art that are at the same time hilariously entertaining satirical portraits of people from every walk of life, but for the most part working people who figure only incidentally in the romance and allegory;
        - his supreme good luck to have written in that dialect of Middle English, the Midlands, that was to become the standard for spoken and written English during subsequent centuries so that his work can be read today in the original with a little help from a glossary, and in any case in a modern English version that can stick close to the original sparkling language of the *Canterbury Tales* and *Troilus and Cresyde*;
        - and—another piece of good luck—having his works chosen, along with Malory's, by England's first printer William Caxton to be set in type and widely circulated.
- the originality of Chaucer in transforming one of the minor legends of the Trojan War, the hapless love of young Troilus, into a complex and moving tale of courtly and very human love (see class session 9.1);
- the even greater originality of *The Canterbury Tales*, focusing on common folk, delighting in the kind of raunchy and ribald tales that his earthier pilgrims liked to tell, and at the same time spoofing the literary genres of his day, the kind familiar to the better educated among his pilgrims (and indeed treated seriously in his own earlier works), the romances and knightly quests, the allegories, and most especially the learned medieval treatises on astrology, medicine, physiognomy, alchemy, and the interpretation of dreams, and managing at the same time to create in each of these tales small works of art;
- the portraits of the pilgrims in the prologue, with special attention to the nuns and clerics, the prioress, the monk, the friar, the parson, and the pardoner, and what they tell us about Chaucer's attitude to the church in his day;
- hints about the suitability of the nuns' priest (that is, the nuns' chaplain) as the teller of this particular tale (see the material that precedes and follows the tale);
- the dual "morals" of this *fabliau*; how similar to and how different from Aesop's fables;
- the main "joke" behind this tale;
- the broad target for Chaucer's mockery in this tale; its sub-categories;
- the classical allusions throughout the tale and the now familiar sources and meanings of these allusions;
- the topical (as distinct from the literary and historical) allusions, like the reference to Jack Straw;

- evidence here of medieval misogyny, including the joke of Chanticleer's poker-faced mistranslation of the Latin proverb he cites;
- the comic chase, anticipating vaudeville and silent films like the Keystone cops, and spoofed in the film version of *Tom Jones* (see class session 12.1);
- Chaucer's artistry in using the heroic couplet; comparisons with Pope's in *The Rape of the Lock;*
- Chaucer's skill as a story teller: plot, character-development, dialogue, incident, point of view.

Suggested audio/video: Listening to a recitation of a passage from the prologue in Chaucer's original Middle English first for the flavor of the language, and then for meaning as students follow along in their Coghill translation; identifying the individual characters as represented in one of the several fine paintings of the Canterbury pilgrims. Excellent additional material is available on the Internet at the web site <*http://www.forham.edu/halsall/source*>.

5.3 Readings: Jonathan Swift, *Gulliver's Travels*, Book IV (the Houyhnhnms); George Orwell, *Animal Farm*

Topics for Discussion:

- *Gulliver's Travels*' first two books (about the little people and the big people), considered as juvenile classics—carefully expurgated of course;
- Book III, about impractical and feckless intellectuals, more obviously satiric, with much in common with Chaucer's perspective, but more caustic and angry;
- Book IV, about the disgusting animal species, the Yahoos, mankind at its worst, to whom Gulliver is ashamed to acknowledge he belongs, and their masters, the wise and humane horses, the Houyhnhnms (pronounced like the sound of a neighing horse)—a work obviously unsuitable for children, the fiercest expression of Swift's misanthropy;
- Swift's use of the beast fable in Book IV to express his violent disagreement with the general attitudes of the 18th century deistic philosophy, with its ballyhoo about man's natural goodness (see class session 10.2, Pope's *Essay on Man*);
- the genius of George Orwell's 1948 *Animal Farm* in exploiting the conventions of the beast fable to reveal the inner workings of Stalinist communism in a way that young and old can readily grasp, intellectually and emotionally;
- the wit and imaginative power of his anti-utopian satire;
- why Orwell's use of allegory is so much more moving than, for example, Spenser's, specifically in the modern fabulist's characters Boxer and Clover, archetypes of the long-suffering and impoverished Russians and oppressed people everywhere;
- how Aesop, Chaucer, Swift, and Orwell rank as beast fabulists—or are such attempted comparisons ridiculous? and if so, why?

Suggested audio/video: For home viewing, the excellent animated Batchelor cartoon version of *Animal Farm* available in video rental stores.

Week 6: Drama before Shakespeare

6.1 Readings: Sophocles' *Oedipus Rex*; Hamilton's *Mythology*, Chapter 18, "Oedipus"

Topics for discussion:

- The development of Greek drama, giving new meaning to the ancient myths and communicating this deeper understanding to the ordinary Greek citizen through public performances;
- Greek drama's magnificent venue—those outdoor amphitheaters, like the one at Epidaurus where the ancient dramas are still performed; the development of the proscenium arch, the masks worn by the actors which also served as megaphones; the chorus designed to communicate the significance of the action to the spectators and represent the response of the average citizen to the behavior of his noble betters;
- the development of Greek drama as an art form: the three unities of time, place, and action, and the rule of decorum; the consequences of these conventions—the need for the seer to foretell the future or explain the past, the messenger to describe relevant off-stage events, the return of the long-vanished character or present characters to recall incidents of the past that throw light on the present;
- Aristotle's definition of tragedy and *Oedipus* as an exemplar of it;
- *Oedipus* as an example of Greek literature at its zenith in the 5th century BC;
- the plot's design: artful preparation, step-by-step complication, mounting tension, suspense, climax, and denouement;
- Oedipus' behavior at each stage of the plot's twists and turns, how it shows him to be a hero despite his fatal flaw, the arrogance that destroys him;
- Sophocles' fine balancing act: the role of fate (Oedipus' inescapable doom) and of mortals' free choices (Oedipus' responsibility for his arrogantly reckless behavior);
- modern Freudian psychology and its connection to Oedipus.

6.2 Readings: Euripides' *Medea*; Aristophanes' *Lysistrata*

Topics for discussion:

- The darker tragedies of Euripedes where men and women (mostly women) are more the pawns of the gods, less able than in Sophocles' to assert their innate nobility as masters of their fate;
- Euripides as a student of female psychology who sees women as the playthings of gods and of men, especially in his *Andromache*, *Hecuba*, *Electra*, and *The Trojan Women*, where heroines like Medea become righteously furious and vindictive and/or go mad;
- the role of Medea in the myth of "Jason and the Quest for the Golden Fleece" (see class session 2.1) and its bearing on her behavior in the play *Medea*;
- the later, very different work of the foremost Greek comic dramatist Aristophanes in his 4th century plays, satires on the earlier great tragic dramas of his forebears, the only comic playwright to feature chorus, mime, and burlesque;
- Aristophanes' word-play, wit, and brilliant dialogue (in the mode of and as model for 18th century British comic dramatists like Sheridan and Wilde);
- *Lysistrata* and its startlingly modern theme: the anti-war sentiments of the women of Athens who recruit their sisters in Sparta and other Greek cities to join them in their strike—a refusal to "work" (provide sex) and raise children until their men stop leaving home to fight senseless battles abroad.

6.3 Readings: The medieval mystery play *Everyman*

Topics for discussion

- drama's re-emergence as an aspect of church liturgy after its virtual disappearance, partly because of the church ban on the bawdy Roman plays during the Dark Ages; its gradual secularization when the liturgical re-enactments of Bible stories get too boisterous and distracting within church precincts;
- the three kinds of medieval plays: the miracle play, the mystery play (both focusing mainly on the events of the Old and New Testaments and the lives of the saints), and the morality play, the 15th century *Everyman* being the finest surviving example of the latter;
- their evolution into a popular form of entertainment, and their survival in Europe to this day, most famously in the Passion play still performed by the local townspeople from time to time at Oberammergau in the Bavarian Alps;
- *Everyman* as a typical, though superior, morality play: its personification of abstract qualities like Death, Strength, Discretion, Fellowship, along with generalized personages like Kindred, Angel, Doctor, and Everyman himself to represent a typical example of each of these categories of beings, with God alone, being the Only One of his Kind, playing himself;
- how the new arena for these medieval plays, the altar steps or sanctuary at first, and then the village square, impacted their performance and its conventions, like the absence of basic stage directions, e.g., *ENTER* and *EXIT*, because of their irrelevance in the new "theater";
- *Everyman* as evidence of an increasing sophistication of world-view, beyond the general naiveté of most of the miracle and mystery plays—ironies, skepticism about clerics despite firm faith in their teachings, the individualizing traits even of the walking abstractions and presumably stereotypical characters, the use of soliloquies and dialogue for revealing character and foreshadowing incident, and other hints pointing to the heyday of English drama about to dawn.

Week 7: Shakespearean Drama

7.1 **Readings:** *Julius Caesar*

Activities / Topics for discussion:

- Shakespeare's reliance, despite his reputed "little Latin and less Greek," on Greek and Roman myths and legends, on Plutarch's *Lives*, Ovid's *Metamorpheses*, and their adaptations by Italian and French writers like Boccaccio and Petrarch, albeit largely in English translations;
- the physical setting for Shakespeare's plays, the mostly open-air Swan, of which a sketch survives, and, after 1599, the Globe, whose foundations have been recently discovered and which is now restored on a somewhat different site; performances staged also at the Elizabethan court, and even indoors by torchlight after the year 1610;
- the conventions of the Elizabethan theater: boys in women's roles, props and costumes, but no scenery, a musicians' pit;
- the distinction between history and tragedy as dramatic forms;
- so what about *Julius Caesar*: history or tragedy?
- the background of the play: a review of Caesar's political/military career: any real parallel in the American presidency?
- Caesar's politics, the reasons for his rise to power;
- Caesar's downfall—his fatal flaws; parallels with the fall of Oedipus;

- Brutus' paradoxical character;
- Mark Anthony qualities as a successful politician;
- how Caesar dominates the entire play, although he is assassinated in the third act;
- the pleasures of recognizing and citing celebrated passages from *Julius Caesar* until they become a shared idiom among associates :
    - "The fault, dear Brutus, is not in our stars but in ourselves, that we are underlings" (Act I, sc. 2);
    - "Yon Cassius has a lean and hungry look; he thinks too much: such men are dangerous" (Act I, sc. 2);
    - "Beware the Ides of March" (Act I, sc. 2);
    - "When beggars die, there are no comets seen; the heavens themselves blaze forth the death of princes" (Act II, sc.2);
    - "Cowards die many times before their deaths; the valiant never taste of death but once" (Act II, sc. 2);
    - "I have a man's mind but a woman's might" (Act II, sc. 4);
    - "I am constant as the northern star, of whose true fix'd and resting quality there is no fellow in the firmament" (Act III, sc. 1);
    - "Not that I loved Caesar less, but that I loved Rome more" (Act III, sc. 2);
    - "That was the unkindest cut of all" (Act III, sc.2);
    - "Friends, Romans, countrymen, lend me your ears, etc." (Act III, sc. 2);
    - "His life was gentle, and the elements so mix'd in him that Nature might stand up and say to all the world: 'This was a man' " (Act V, sc. 5);
    - "This was the noblest Roman of them all" (Act V, sc. 5).

Suggested Audio / Video: The best video introduction to Shakespeare is probably the recent movie *Shakespeare in Love.*

7.2 Readings: *Twelfth Night*

Topics for discussion:

- the goal of the Shakespearean comic plot—to get the characters paired and wedded;
- *Twelfth Night*, a superb example of the conventions of this genre;
- the derivation of the title from the date of first performance, January 6, 1602;
- the ironies and psychological complications arising from Viola's disguise as the boy Cesario;
- Viola's motivations for her disguise and its attendant frustrations;
- the complications for the boy actor playing a girl who is playing at being a boy;
- the contrasting characters of Viola and Olivia;
- how Shakespeare makes the ultimate pairing off of Orsino with Viola and Sebastian with Olivia plausible; or does he?
- the purpose of the sub-plot;
- Malvolio at home in a morality play?
- Charles Lamb claims, "Malvolio is not essentially ludicrous. He becomes comic but by accident." How so? Or not so?
- Why would a playwright particularly resent characters of Malvolio's persuasion? Is he therefore overpunished?

- how the fool Feste is made to serve as substitute for the Greek chorus in this and other Shakespearean plays;
- What modern setting would you choose for *Twelfth Night*? Why?
- the pleasures of recognizing and citing celebrated passages from *Twelfth Night*:
    - "If music be the food of love, play on; give me excess of it, that, surfeiting, the appetite may sicken, and so die" (Act I, sc. 1);
    - "Present mirth hath present laughter; what's to come is still unsure" (Act II, sc.3);
    - "Some are born great, some achieve greatness, and some have greatness thrust upon them" (Act II, sc.5);
    - "Love sought is good, but given unsought is better" (Act III, sc. 1).

7.3 Readings: Shakespeare's *Midsummer Night's Dream*

Topics for discussion:

- The title as a drawing card: Midsummer Night, the vigil of the feast of St. John the Baptist, a time for merry-making, dancing, pageantry, and the retelling of the shocking old Celtic tales of magic and superstition that survived in Shakespeare's Warwickshire woods as they do today in Cornwall and Ireland;
- the setting in mythical Athens, against the backdrop of the legend of Theseus and his conquest of the Amazon Hippolyta;
- tracing the main plot and the three sub-plots running parallel to it;
- the central role of Puck, Oberon's jester, fairy-land's counterpart of Cupid, but one whose mischief is reversible, comic rather than tragic;
- the theme: love, not as tragic obsession, but as inconstancy, a fleeting attraction or self-indulgent foolishness;
- the thematic significance of Bottom as simultaneously ass and lover;
- the myth of Pyramus and Thisbe (see class session 2.2) as epilogue and hilarious parody of all that had gone before, achieving its comic effects by ponderous exaggeration of courtly love's theatrical conventions;
- the pleasures of recognizing and citing celebrated passages from *Midsummer Night's Dream*:
    - "For aught that I could ever read, could ever hear by tale or history, the course of true love never did run smooth" (Act 1, sc. 1);
    - "O, then, what graces in my love do dwell, that he hath turn'd a heaven into hell!" (Act I, sc. 1);
    - "Love looks not with the eyes, but with the mind; and therefore is winged Cupid blind" (Act I, sc. 1);
    - "Sleep, that sometimes shuts up sorrow's eye, steal me awhile from mine own company" (Act III, sc. 2);
    - "But miserable most, to love unloved? This you should pity rather than despise" (Act III, sc. 2);
    - "But wonder on, till truth makes all things plain" (Act V, sc. 1);
    - "In the night, imagining some fear, how easy is a bush suppos'd a bear!" (Act V, sc. 4).

Suggested audio/video: For home viewing, Peter Hall's excellent film production of *Midsummer Night's Dream.*

Week 8. Great English Prose

8.1 Readings: The King James Bible, selections from the Psalms and from the New Testament, Matthew, Chapters 5-7, "The Sermon on the Mount"

Topics for discussion:

- the circumstances that produced this masterpiece of English prose (and also, incidentally, poetry), coincident with the high-water mark of both written English in the work of Shakespeare and his contemporaries, and of spoken English in the simplicity and expressiveness of the speech of the literate 16th century Briton;
- the King James Bible's enormous influence on all subsequent literature in English, its echoes in the prose of orators (e.g., Abraham Lincoln) down the centuries;
- the Psalms as poetic prose; the "Sermon on the Mount" as revolutionary prose, preemptively outdoing Thomas Paine;
- how subsequent translations, making use of recent Biblical scholarship, have corrected errors and modernized the language but destroyed the beauty of the text e.g., some samples from the King James Version compared to the New American Version —take your pick: Psalm 139: "Lord, thou has searched me and known me" (KJV) **or** "God, investigate my life, get all the facts first-hand" (NAV); Psalm 23: "The Lord is my shepherd; I shall not want" (KJV) **or** "God, my shepherd! I don't need a thing" (NAV); "Sermon on the Mount": "Blessed are the meek, for they shall inherit the earth" (KJV) **or** "How blessed are those of gentle spirit; for they shall have the earth for their possession" (NAV).

Suggested audio /video: Verdi's "Chorus of Hebrew Slaves" from his opera *Nabucco*, based on the words of Psalm 137, "By the waters of Babylon, there we sat down, yea, we wept, when we remembered Zion"; also one of the many recordings of the psalms sung in King James' English, Gregorian or plain chant, for one of the hours of the Divine Office.

8.2 Readings: Daniel Defoe, *Robinson Crusoe*

Topics for discussion:

- Defoe's astonishing ability to portray not only what he sees, but to reconstruct imaginatively what he has not seen, as evidenced by his *Journal of the Plague Year* and *Moll Flanders;*
- why *Robinson Crusoe* as a narrative anticipates but does not achieve the status of a novel in the modern sense; the problem: not its being to some extent a true story but rather its episodic structure, its lack of a genuine plot (cf. the structure of *Oedipus Rex*, which, if not dramatized but narrated, could qualify as a powerful novel);
- its novelistic qualities: a strong central character, exploration of motivation, its lively, realistic detail, mythic power in creating a hero who spellbinds readers by his struggle against crushing odds;
- in contrast, the narrative's overall shapelessness and dull moralizing.

8.3 Readings: Jonathan Swift, *A Modest Proposal*

Topics for discussion:

- a satire even more biting and mordant than Book IV of *Gulliver's Travels*, one of the supremely satirical masterpieces in the language;
- the significance of its full title, "A Modest Proposal for preventing the Children of Poor People in Ireland from Being a Burden to Their Parents or Country, and for making Them Beneficial to the Public";
- background of the Irish "troubles" and England's disastrous economic policies in Ireland;
- the distinction and relationship between satire and irony, and how each is used in the "modest proposal";
- Swift's ironic purpose in his pile-up of the conventional empty phrases, the tired, obviously insincere expressions of regret for the plight of the starving Irish;
- then the shocker—the sentence that suddenly signals what the low-keyed, reasonable, well-meaning, patriotic proposer is really up to;
- the conventions of the carefully planned, well-thought out scientific scheme that Swift incorporates to make his irony even more devastating;
- his ironic dismissal of all alternate, less drastic remedies (which have in fact all been talked down in the British parliament);
- the deepening satire in the shift to the jargon of the breeder, the butcher, and the seller of livestock; getting the attention and interest of the good cook and the gourmet eater; in fact, appealing successively to each and all who are likely to profit from his modest proposal;
- the significance of the last paragraph where the proposer disavows any possible personal gain from his scheme as further proof of his altruistic motivations, a final touch of scathing irony.

Week 9: English Verse, Mostly Lyric

9.1 Readings: Medieval lyrics and ballads; selections from Chaucer's *Troilus and Cresyde*.

Topics for discussion:

- as appropriate during the next two weeks in connection with specific poems: poetic forms, including blank verse, free verse, and specific stanzaic forms; rhyme schemes, types of rhyme; metric forms; poetic language, including metaphors, similes, symbolism, connotative vs. denotative language, imagery; figurative language, including personification, hyperbole, apostrophe, oxymoron; the musical devices of poetry, including alliteration, assonance and consonance as well as rhyme, and onomatopoeia ;
- the association of lyric poetry, and especially medieval lyric poetry, with song;
- the difficulty of rhyming in English as contrasted with the romance languages;
- the advantage of writing poetry in English because of its vast borrowings from other languages;
- lyrical poetry in Middle English: "I Sing of the Maiden," "Western Wind," "Cuckoo Song";
- the ballad as an early form of dramatic monologue and dialogue: "Edward, Edward," and "Sir Patrick Spence";
- Chaucer's *Troilus and Cresyde* as the supreme courtly love poem;
- comparison of *Troilus* with the Arthurian romances of Lancelot and Elaine, and Tristan and Iseult;

- comparison also with the love stories in the ancient epics: Paris and Helen, Odysseus and Penelope, Aeneas and Dido;
- the tension between the Christian and the pagan elements and outlook in *Troilus and Creseyde*;
- a comparison between the version in modern English and Chaucer's Middle English *Troilus*—how the lyric beauty of the original is largely lost in translation.

9.2 Readings: the 17th century lyrics of the Cavalier poets Robert Herrick, Richard Lovelace, and Andrew Marvell, and the 19th century romantic lyric poetry of William Blake, Robert Burns, John Keats, and Percy Bysshe Shelley.

Topics for discussion:

- the spirit and poetic features characteristic of the Cavalier poets as reflected in Lovelace's "To Lucasta, Going to the Wars," Herrick's "Corinna's Going a-Maying," and Marvell's "To His Coy Mistress";
- the powerful originality and connotative power of William Blake's poetry, as in "The Little Black Boy," "The Clod and the Pebble," "The Tyger," "The Garden of Love," and "The Poison Tree";
- why so many of Robert Burns' poems have become songs, like "The Banks o' Doon," and "Afton Water";
- comparing and contrasting Shelley's "Ode to the West Wind" and Keats' "To Autumn";
- how Keats and Shelley personify the spirit of English romanticism; the metaphors, symbols, and imagery of their poetry;
- Keats' "Ode on a Grecian Urn" and Pope's "Rape of the Lock" (see class session 3.3): these poets' widely different responses to the Hellenic spirit; how these poems suggest the gulf between neo-classicism and romanticism.

9.3 Readings: the Victorian lyric poets, Alfred Lord Tennyson, Matthew Arnold, Christina Rosetti; the 20th century poets W. B. Yeats, and W. H. Auden.

Topics for discussion:

- Tennyson's "The Splendor Falls" and "Crossing the Bar," verse that enchants at once but deserves three readings, one for the pure enjoyment of its music, a second for a probing of its full meaning, and a third for an analysis of the poetic devices that achieve its effects;
- Arnold's "Dover Beach" as a reflection, in its tone and images, of the doubts and melancholy yearnings of the later Victorian age;
- Christina Rossetti's "A Birthday" and "Song," appealing in their simplicity and ardent faith, but, no less than Arnold's, sad songs too;
- William Butler Yeats' "Sailing to Byzantium" and W. H. Auden's "Musée des Beaux Arts" as indicative of the deeper reflectiveness and allusiveness of 20th century poetry (to probe them, the background of this course and your *Encyclopedia Britannica* are useful).

Week 10: Other English Verse Forms

10.1 Readings: Six sonnets chosen by the instructor from those by William Shakespeare, John Donne, John Milton, William Wordworth, Percy B. Shelley, John Keats, Elizabeth Barrett

Browning, Gerard Manley Hopkins, Rupert Brooke, (all in *Great Sonnets*) and Wilfred Owen (on the Internet). See the assignment list for Week 10 below.

Topics for discussion (as appropriate to the six sonnets selected):

- The history and varieties of this popular 14-line iambic pentameter verse form; the octave plus sestet, or, alternatively, three quatrains plus concluding couplet, and the poetic purposes of each design;
- how, in his sonnet, "Shall I compare thee to a summer's day?", Shakespeare sustains his over-arching metaphor to make a single point;
- the function of the concluding couplet in the Shakespearean sonnet(s) chosen;
- how to arrive at the meaning of Donne's difficult sonnet, "Batter my heart," by analyzing its metaphors;
- how to make sense of Milton's complex sonnet, "On His Blindness," by analyzing the sentence structure;
- the unifying implied metaphor supporting Wordsworth's magical description of the city of London in his sonnet, "Earth hath not anything to show more fair";
- the comprehensive metaphor and its components that Keats relies on to communicate his sense of intellectual adventure in his sonnet, "On First Looking into Chapman's Homer";
- the image with the most power in Shelley's "Ozymandias";
- the main poetic device that E. B. Browning uses to power her popular sonnet, "How do I love thee";
- how G. M. Hopkins' rather banal claim in the opening line of his sonnet "God's Grandeur" is astonishingly supported in the rest of the poem;
- the contrast and contradictions between the sentiments and images of Rupert Brooke's sonnet, "If I should die," and those of Wilfred Owen's "Dulce et Decorum Est," both written by Englishmen fighting in World War I.

10.2 Readings: Alexander Pope's didactic poem, *Essay on Man*, Epistle I, and narrative poems by Samuel Taylor Coleridge, and Alfred Lord Tennyson

Topics for discussion:

- the absence of notable lyric poetry between the Cavalier poets and the Romantics: what features principally distinguish Pope and his contemporaries of the neo-classical 18th century from the poets that come before and after;
- how Pope's *Essay on Man* in its literary features (especially in its epigrams and the vivid and delicate complexity of its images), is similar to his *Rape of the Lock* in some ways, and quite different in others (see class session 3.3);
- verse as a vehicle of instruction (didacticism) as in Pope's *Essay on Man*: does this use of poetry make sense?
- celebrated epigrammatic lines from the *Essay*, some designed to instruct, others to delight: on balance does the work succeed or fail as poetry?
- the nub of Pope's lesson, the last three couplets of the first Epistle: Swift's radically contrary views on the nature of man;
- a backward glance to the long tradition of British narrative poetry from the epic to the ballad;
- the influence of the early English ballads (see class session 9.1) on Coleridge's narrative poem, "The Rime of the Ancient Mariner";

- the now-proverbial symbolism of the albatross around the mariner's neck;
- the "voice" of the narrator of the prose "gloss" or marginal commentary; how it differs and why from the voice of the ancient mariner himself (see in particular the final six stanzas of Part IV);
- what the gloss reveals about the differing purposes of poetic prose and "pure" poetry: poetry as the province of suggestion (connotation) and prose as the province of exposition (denotation), and also the difficulty of drawing any definitive line between them;
- how the Christian ethos of the "Rime" places the adventures of the ancient mariner and the adventures of Odysseus at poles apart;
- on what "The Rime of the Ancient Mariner" and contemporary animal-activism appear to agree and differ;
- the narrative war poem, Alfred Lord Tennyson's "The Charge of the Light Brigade" compared to Wilfred Owen's "Dulce et Decorum Est."

10.3 Readings: Dramatic monologues by Robert Browning, T.S. Eliot, and Dylan Thomas

Topics for discussion:

- The elements of the dramatic monologue: the single speaker, the person addressed, the dramatic situation, the action played out in a series of scenes or episodes moving to a conclusion;
- the importance of the distinction between the "I" in the dramatic monologue and the author of the poem;
- the identity of the speaker, of the person addressed, and the scenes played out in Browning's "My Last Duchess";
- how it achieves, within the iambic pentameter, a conversational tone (cf. Shakespeare's soliloquies and some of his other sustained speeches in this meter);
- the speaker's opinion of himself in contrast to the listening emissary's likely opinion of the speaker;
- the likely outcome of this monologue: will the Count's daughter become the next Duchess?
- the aptness of the classical allusion in the last few lines of Browning's poem;
- how, in T. S. Eliot's monologue "The Love Song of J. Alfred Prufrock," an analysis of the images (similes, metaphors, and personifications) and the contrasts among them provide important keys to the meaning or "point" of the poem;
- the significance of the speaker's shifting tone and attitudes (in contrast to the consistent tone and attitude in "My Last Duchess");
- the connotative suggestiveness of each of the three scenes sketched by Prufrock, and of their contrasting settings;
- the contrast between Prufrock's self-characterization and the Duke's in "My Last Duchess";
- what "Prufrock" and "The Rape of the Lock" have in common (teacups, mermaids, ironies, exquisite metaphors, to mention a few), but why the 20th century poet's intent would be a conundrum to Pope;
- the identity of the person (or persons) addressed in "Prufrock";
- the outcome toward which "Prufrock" moves stumblingly from the start;

- Dylan Thomas' dramatic monologue, "Do Not Go Gentle into That Good Night"—a "voice and address" poem in which the person addressed is more significant than the speaking voice;
- how Thomas uses the highly structured 19-line villanelle form (in which lines 1, 6, and 12 are the same, as also are lines 3, 9, and 15, and in which lines 1 and 3 become the closing lines) to drive home the point of his monologue with powerful insistence for each kind of man facing death—the wise, the good, the wild, and the grave, all of whom seem to be the same man, the man addressed, his father.

Week 11: Modern British Drama

11.1 Readings: Richard Brinsley Sheridan, *The Rivals*

Topics for discussion:

- the 18th century theater, its advances over Shakespeare's theater, especially in staging;
- why the neo-classical period produced brilliant comedy but no memorable tragedy;
- Sheridan's *The Rivals* as a superb example of the comedy of manners, comedy designed for an increasingly literate audience that had begun to observe and laugh at its neighbors' and even its own foibles;
- the new trend in Sheridan and his fellow playwrights toward witty, fast-paced dialogue and wicked satire, and away from the horseplay and buffoonery popular in Elizabethan comedy;
- Sheridan's borrowings from comedy down the ages, from Plautus to Shakespeare to Congreve—the contrived situations and disguises, the mistaken identities and tangled misunderstandings, all the hoary old engines driving comic plot from Aristophanes to last night's TV soap operas;
- Sheridan's debt also to Ben Jonson's comedy of "humours" for his comical characters Mrs. Malaprop, Lydia Languish, and Faulkland, each with one hilariously exaggerated trait;
- scenes of social satire in *The Rivals* still relevant today, like Lydia Languish's addiction to romance novels (or novels of "sensibility" as they were called) and their disastrous impact on her "fertile fancy and her feeling heart"—attitudes that are indeed the key obstacle to the happy resolution of the couple's dilemma;
- the parallel sub-plot of the sunny and practical Julia and the romantically morose and sentimental Faulkland, the mirror-image of Captain Absolute's and his Lydia's problem;
- the significance of Bath as a setting for *The Rivals*.

11.2 Readings: Oscar Wilde, *The Importance of Being Earnest*

Topics for discussion:

- a 19th century parody of the 18th century comedy of manners, in particular Sheridan's *The Rivals* (see 11.1), but also, in its hilarious critique of Victorian mores, approaching Shaw's comedy of ideas (see 11.3); also described as "farce raised to the level of high comic burlesque";
- the *double entendre* of the play's title;

- the brilliance of the dialogue, elaborately sophisticated, elegantly flippant, mock-serious, enough in itself to make the play a comic masterpiece;
- a dramatic style unique to Wilde: a mixture of Sheridan's high comedy and Marx Brothers farce;
- its many subjects for serious satire, despite the unreal world of the play: the Victorian double standard (one for the upper classes, another for the middle), the trivial pre-occupations of the Established Church, the presumptions of the British aristocracy;
- the plot as a parody of plots: the discovery of the long-lost heir, the restoration of the long-lost brother; the resolution of idiotic obstacles to matrimony, the incredible instances of mistaken identity, and the many other far-fetched coincidences and devices on which the plots of novels and plays have turned for centuries, even some of our best, including Shakespeare's;
- the devices of the mock-drama paralleling the devices of the mock-epic (*The Rape of the Lock*): Wilde's epigrammatic virtuosity challenging Pope's;
- how the behavior and reactions of Wilde's characters create an Alice-in-Wonderland world of Mad Hatters and Red Queens, at a far remove from the real world, especially the serious, earnest, staid, conventional Victorian world which Wilde despised;
- the real point of the play: perhaps: the importance of never being earnest (what might Tennyson have thought of this play?).

11.3 Readings: George Bernard Shaw, *Pygmalion*

Topics for discussion:

- The relation between the myth of Pygmalion (see class session 2.2) and Shaw's play;
- Shaw's affinities, as demonstrated in *Pygmalion*, with Sheridan and Wilde; how he goes beyond both in the underlying seriousness of his social satire;
- the main targets of Shaw's relatively gentle satire in this light-hearted comedy;
- the special structure of Shaw's plays, with three or four dramatic acts, and the last basically a "discussion," designed to review its themes and theses;
- the 5th act of *Pygmalion*: summing up (and in some measure reconciling) Higgins' and Eliza's conflicting social values; where Mrs. Higgins and Colonel Pickering stand on these issues;
- the themes of *Pygmalion* picked up and amplified by the musical version *My Fair Lady*; other themes downplayed or ignored;
- the assumption behind the play: the powerful role of speech patterns in and of themselves in sharpening awareness of class differences and in shaping social attitudes, especially among the British. Is this a changing phenomenon today, at least in America?

Suggested audio/video: Many fine film and TV versions of *The Rivals* and *The Importance of Being Earnest* are readily available. And besides the *My Fair Lady* version of *Pygmalion*, there are several film versions of the original play, going back to the one starring Leslie Howard in the 1930s.

Week 12: A Late-Blooming Literary Genre: The Novel

12.1 Readings: Henry Fielding, *Tom Jones*: Book IX, Chapters 2-7, and Book X, Chapters 1-7, relating the cataclysmic events at the inn at Upton

Note: Since students will need to relate this novel's assigned chapters to the rest of this long book, it's recommended that they **first** view Tony Richardson's and John Osborne's splendid film version (1963), readily available on videotape.

Topics for discussion:

- The emergence of the novel as a genuinely new genre in the 18th century: before 1700, the lack in prose narratives of an integrated plot and often also of the consistent point of view essential to the modern concept of the novel;
- *Tom Jones* as a prose narrative with a strongly integrated plot, in this case one in which all the early incidents are designed to lead up to the events at Upton and all the events that follow to gradually disentangle the resulting maze, thus creating not only one of the best-plotted novels in English but perhaps the first that may be confidently called a novel at all, at least in the modern sense;
- the second major contribution of *Tom Jones* to the development of the novel as a genre: the creation of a narrator distinct from the author, one with that consistent relationship to the story later specified as "point of view";
- Book X, Chapter 1 as a forthright example of Fielding addressing the reader directly in his role of "omniscient narrator";
- Fielding as the first writer of fiction to openly acknowledge that what s/he is writing is indeed fiction (and not a true story about historical characters as Defoe and his predecessors insisted), and to even frankly discuss his tactics with his readers, laying out the contents of that bag of tricks by which he induces "the willing suspension of disbelief" (again see Book X, Chapter 1);
- justification for Fielding's description of this novel as a "comic epic poem in prose" in his adoption of epic devices;
- his liberal use of comic devices invented for the stage centuries before Sheridan;
- Fielding's true-to-real-life depiction of characters as a mixed bag of good and bad, setting a precedent for characterization in the novel—a matter which he also discusses with the reader in Book X, Chapter 1, and elsewhere.

Suggested audio/video: See the "Note" above.

12.2 Readings: Jane Austen, *Persuasion*

Topics for discussion:

- the miracle of Jane Austen's maturely developed novels, transforming the sentimental romance fictions of her day (see *The Rivals*, Act 1, scene 2) into works of art;
- her advances over Fielding in the depth and complexity of her characters, including her comic characters about whom she can write with sympathy as well as satire;
- her invention of the third-person limited point of view, with close identification with one or more of her female characters, in *Persuasion* mainly, but not exclusively, with the main character, Anne Elliot;
- her ability to show change and growth in all her main characters and even in some of the minor ones;
- her skill in designing plots as well-integrated and suspenseful as those in the best drama of her day;
- her gift for recreating in exquisite detail the small domestic world that was all she knew, and to make it fascinating;

- her powerful insights into the feelings and motivations of women, her ability to make readers care about their sorrows, dilemmas, and ethical choices;
- how *Persuasion* illustrates each of the above points, and how it makes use of the Bath setting specifically as a focus for her social satire.

Suggested audio/video: A recent excellent film production of *Persuasion* is readily available on videotape.

12.3 Readings: James Joyce, *Portrait of the Artist as a Young Man*, Chapter 1

Topics for discussion:

- James Joyce, together with Virginia Woolf, a major influence on the adoption (in varying degrees and ways) of the "stream of consciousness" approach in contemporary fiction, an approach that argues that events in the past, when they happened, were not experienced as past but as present, and that a narrative therefore should try to reflect them as the "fluid succession of presents" that this assumption implies;
- hence Joyce's use of baby-talk and baby-like perceptions at the beginning of Chapter 1 (covering Stephen Dedalus' first nine years of life) and the gradual maturing of the chapter's language and perceptions as Stephen moves through early to later childhood;
- why and how Joyce's method makes Stephen's early impressions so moving for the reader, especially his diverse responses to his Irish Catholic upbringing, with its appealing pageantry, oppressive attitudes to sin and guilt, and the sadism which such a Jansenistic world-view promotes in its ministers;
- how this method serves to develop one of the major themes of *The Portrait*, the young boy's precocious sense of the beauty and emotive power of language;
- the political background at the time of the family Christmas dinner, and the light this throws on the quarrel that erupts;
- how the point of view (Stephen's limited understanding) deepens the pathos of this quarrel;
- how the apparently episodic structure of *The Portrait* masks its design, with each incident selected to become, at least in retrospect, a positive or negative illumination, a signpost pointing Stephen away from home, fatherland , and church, and toward artistic freedom and fulfillment;
- Chapter 1 of *The Portrait* as a lesser example of the generally extravagant amount of extraneous knowledge any reader of Joyce must bring to his work;
- the significance of Stephen's last name, Dedalus: the relationship of the myth (see class session 2.2) to Stephen's (i.e., Joyce's) adult career as projected later in the book;
- the ways in which the Celtic ethos has survived in English letters—in the Arthurian legends, in the angry satire of Anglo-Irish writers like Swift, in the Scottish ballads and other ancient "reliques" of the highlands popularized in the 18th century, in the singing verse of Bobby Burns, and in the genius of modern Irish writers like Joyce and Synge, even though the Celtic tongue, etymologically at least, has left barely a mark on the language these writers have been forced to make their own (but see Seamus Heaney's preface to *Beowulf* to understand something of the ways in which Irish as a language has put its stamp on the English of the Gaels).

Week 13: Another Modern Genre: The Short Story

13.1 Readings: D. H. Lawrence, "The Horse Dealer's Daughter," in *Short Story Masterpieces* (Dell Paperbacks)

Topics for discussion:

- The short story as a literary genre distinct from the novel and from the short narratives of preceding centuries, a form emerging only in the 1800s, notably in France, Germany, Russia, and the United States, with British writers producing little distinguished work in this newest of genres until the 20th century;
- a form similar to the novel but, because of its brevity, more tightly crafted and sharply limited in its cast of characters, range of incidents, changes of scene, and breadth of theme;
- so as not to sacrifice depth to brevity, how the short story often relies on the suggestiveness of symbol, tone, imagery, and setting (as does poetry) to achieve its often complex purposes;
- D. H. Lawrence's "The Horse Dealer's Daughter" as an example of the latter reliance on archetypal images to communicate first its central character's despair and degradation, and then quickly her ascent to ecstasy: Mabel's attention to her mother's grave, her near-drowning in the slime of the pond, the use only of the third person singular personal pronouns rather than the central characters' proper names during their passionate encounter, and her nakedness, washing, and reclothing during and after their transfiguration in each other's eyes;
- how the contrast between the doctor, his attitudes, his work, and Mabel's brothers, their attitudes, their work, make the incidents more plausible; other ways in which the incidents in the first half of the story prepare for the second;
- Lawrence's success (or failure?) in making the growth and change in his doctor character plausible, a feat rarely achieved within the limitations of a short story, a genre that reveals character but can seldom convincingly show change and development;
- the general complementariness of plot, character, and setting in the "The Horse Dealer's Daughter": how each supports the other two elements.

13.2 Readings: Katherine Mansefield, "Marriage a la Mode"; W. Somerset Maugham, "The Outstation," both in *Short Story Masterpieces*

Topics for discussion:

- Mansefield's and Maugham's reliance upon the intimate relationship between plot and character in constructing their stories;
- In which does it seem more likely that the **conflict** at the heart of the story was imagined first and then the **characters** shaped so as to aggravate the conflict and bring it to a crisis? In which were the **characters** vividly imagined first, with the **situation** between them arising inevitably as a consequence? Or is it useful for a reader to speculate about such things?
- how in "Marriage a la Mode" the narrator invites warm sympathy for one of the two main characters, and antipathy for the other, but still, at least momentarily, gains some sympathy for the less attractive;
- Mansefield's apparent thesis in view of the way she ends her tale;
- how in "The Outstation" Maugham creates a great deal of antipathy for both characters, but carefully preserves a certain spark of sympathy for each;

- why, in these and all stories, a minimal sympathy for all the major characters is important;
- In view of Maugham's portrayal of the main characters, should the reader be satisfied with the outcome, at least on aesthetic grounds ? Are you?

13.3 Readings: Frank O'Connor, "My Oedipus Complex"; Saki (H. H. Munro), "The Open Window," both in *Short Story Masterpieces*

Topics for discussion:

- The "voice" or point of view in O'Connor's story as its sustained joke: an adult's vocabulary and sophisticated turn of phrase coupled with the apprehensions (and misapprehensions), tone, and attitudes of a small boy: Why is this approach necessary to tell this tale? Does the approach succeed?
- how the narrator dramatizes the limitations of a child's world view, some striking examples;
- out of the mouths of babes: Larry's on-target critique of his father's behavior;
- two ways Larry demonstrates his "Oedipus complex";
- the point of view in the Saki story—how it shifts from one character to another;
- where Saki's sympathies come down;
- point of view in the Lawrence, Mansfield, and Maugham, stories;
- the tone (objective, sympathetic, ironic, tongue-in-cheek) in each of the five stories; to what extent it influences (controls? manipulates?) reader response.

Required Readings / Recommended Editions

This course examines a wide range of literary works and so poses some special difficulties as far as textbooks are concerned. Teachers may wish to follow one of the several textbook plans outlined below.

Plan A

According to Plan A, students (1) will buy reliable but extremely inexpensive Dover editions of most of the required works by great English writers of the 16th to the 20th centuries; (2) will purchase, at somewhat higher prices, paperback editions of classics in translations made by contemporary writers, translations which students will find more appealing than earlier ones which may be purchased more cheaply in Dover editions; (3) will view online, download from the Internet at no cost (or receive as print-outs at cost in the form of a course pack) miscellaneous required short works; and (4) will read in the library a handful of short works on reserve.

Group 1: Dover Thrift Editions. The following 20 paperback editions, listed in alphabetical order, are available from Dover Thrift Editions at prices generally ranging from $1.00 to $2.00. All 20 books cost about $30.

Note: This list gives only the title and author. For a detailed list of the readings assigned from each of the titles, see the second **week-by-week** list of assignments that follows.

Aristophanes. *Lysistrata*

Austen, Jane. *Persuasion*.

Bulfinch, Thomas. *Greek and Roman Mythology*: *The Age of Fable*.

Defoe, Daniel. *Robinson Crusoe*.

The English Romantic Poets.

English Victorian Poets.

Everyman, and Other Miracle and Morality Plays.

Euripedes. *Medea*..

Great Sonnets.

Joyce, James. *Portrait of the Artist as a Young Man*.

Pope, Alexander. *Essay on Man and Other Poems*.

The Psalms (from the King James Version of the *Bible*)

Shakespeare, William. *Julius Caesar*.

---. *Midsummer Night's Dream*.

---. *Twelfth Night*.

Shaw, George Bernard. *Pygmalion*.

Sheridan, Richard Brinsley. *The Rivals*.

Sophocles. *Oedipus Rex*.

Swift, Jonathan. *Gulliver's Travels*.

Wilde, Oscar. *The Importance of Being Earnest*.

Group 2: Recommended paperbacks from other publishers. These eleven recommended editions are priced $6 to $10 each. The starred works are also available from Dover Publications at $1-$2, but in less stimulating translations.

Published by **Penguin** Classic Paperbacks:

Chaucer, Geoffrey. *Canterbury Tales*. Trans. Neville Coghill.

*Homer. *The Iliad*. Trans. Robert Fagles.

*---. *The Odyssey*. Trans. Robert Fagles.

Milton, John. *Paradise Lost*. Ed. John Leonard.

Published by **Vintage** Books:

The Romance of Tristan and Iseult. As related by Joseph Bedier. Trans. Hilaire Belloc.

Virgil. *The Aeneid*. Trans. Robert Fitzgerald.

Published by various:

**Beowulf*. Trans. by Seamus Heaney. New York: Farrar, Straus and Giroux, 2000.

Hamilton, Edith. *Mythology*: *Timeless Tales of Gods and Heroes*. Warner Books.

Malory, Sir Thomas. *Le Morte D'Arthur*. Modern Library paperback, 1999. Also in Mentor paperback edition.

Orwell, George. *Animal Farm*. Signet paperback.

Short Story Masterpieces. Ed. Robert Penn Warren. New York: Dell Publishing Company, 1982

Group 3: Other works available on line. Many of the works to be studied are available on line, free of cost. Several that the author is aware of are listed below. Probably many others are also available. Every effort has been made to ensure that the on-line texts recommended below are reliable, but instructors will certainly wish to check them before assigning them.

Please note that some of the texts on these sites may be placed online in violation of copyright law, and others may be new editions copyrighted by the owners of the website. It is no violation of copyright law to view a copyrighted text or to link to it; however, there may be some restrictions on downloading or otherwise reproducing such texts. If you wish to produce a course pack based on these texts, you should check with the copyright owners.

Notes on accessing books on line:

Note 1. If the work is short or set up so it can be accessed in segments (chapters, cantos, stanzas, etc.), then it can usually be printed from screen or downloaded to disk with one click of the mouse. However, in some instances you may have to select the portions you want to print (easy to do because the screen scrolls slowly), and click on "selection" on the print screen. Each work available on line is listed below in alphabetical order **by author** for easy reference, along with its web site address.

Note 2. In many, perhaps in most instances, the quickest way to get to the target web site is as follows: Go to <*www.ipl.org*>, which brings you to the Home Page of the Internet Public Library. Then click on "Books Online." Then type in the search box the title or author of the work you want. This will bring you either to the home page of the best web site for that specific work or to a list of online editions of the work. Finally, after bringing up several versions of the title (if there's more than one available), select the one you prefer. In some instances, the recommended version is indicated below.

Aesop. *Fables* <*http://www.AesopFables.com*>

Anonymous. *Cuckoo Song.* <*http://bartleby.com*> OR see Note 2 above.

Anonymous. *Edward, Edward.* <*http://library.utoronto.ca*> OR see Note 2 above.

Anonymous. *I Sing of a Maiden.* < *http://library.utoronto.ca*> OR see Note 2 above.

Anonymous. *Sir Patrick Spence.* < *http://library.utoronto.ca*> OR see Note 2 above.

Anonymous. *Western Wind.* <*http://www.emule.com*> Go to "Poetry" on Home Page

Auden, W. H. *Musée des Beaux Arts.* <*http://www.serve.com/Lucius/Auden.index.html*> *or* <*http://www.ling.upenn.edu/~creswell/auden.html*> *The latter also includes the Breughel painting on which the poem comments.*

Bible (King James Version). St. Matthew's Gospel, Chapters 5-7. <*http://bartleby.com*>

Burns, Robert. *Afton Water*. <*http://www.emule.com*>

Burns, Robert. *The Banks O' Doon.* <*http://www.emule.com*>

Chaucer, Geoffrey. *Troilus and Creseyde.* <*www.ipl.org*> Type "Chaucer" in the search box, and then on the list of titles scroll down to *Troilus and Criseyde* in the modern English verse translation. Click on Book V, stanzas 75 through 98 and 250 through 267. Return to the list of titles, and click on the Middle English version of *Troilus and Cresyde.* Then click on the same stanzas in Book V. This selection (the modern plus the Middle English versions) is about 20 pages in length, but it's worth printing out from the screen in its entirety so that the two versions can be compared stanza by stanza.

Eliot, T. S. *The Love Song of J. Alfred Prufrock.* <*http://www.emule.com*>

Fielding, Henry. *Tom Jones*. Book IX, Chapters 2-7; Book X, Chapter 1-7. <*http://bartleby.com*>

Herrick, Robert. *Corinna's Going A-Maying.* <*http://bartleby.com*>

---. *Upon Julia's Clothes.* <*http://bartleby.com*>

Lovelace, Richard. *To Lucasta, Going to the Wars.* <*http://bartleby.com*>

Macaulay, Thomas Babbington. *Lays of Ancient Rome.* "Horatius at the Bridge." <*www.ipl.org*> (See Note 2 above.)

Marvell, Andrew. *To His Coy Mistress.* <*http://www.emule.com*>

Owen, Wilfred. *Dulce et Decorum Est.* <*http://www.emule.com*>

Spenser, Edmund. *The Faerie Queen.* Book I, Cantos 1 and 6. <*www.ipl.org*> (and see Note 2 above.)

Swift, Jonathan. *A Modest Proposal.* <*www.ipl.org*> (and see Note 2 above.)

Thomas, Dylan. Do not go gentle. http://www.poets.org/poems/poems.cfm?prmID=1159

The Volsunga Saga. <*http://sunsite.berkeley.edu/OMACL/Volsunga/*> OR <*www.ipl.org*> (and see Note 2 above.)

Yeats, William Butler. *Sailing to Byzantium.* <*http://www.emule.com*>

Group 4. One title not available on line. The following selection is evidently not available online, and is probably still under copyright protection. Instructors may wish to add it to their course packs, or place the book on reserve:

"Echo and Narcissus" (for Week 2) by Hughes, Ted. *Tales from Ovid*. New York: Farrar Straus Giroux, 1997

Plan B

In addition to the 20 Dover editions in Plan A, use the Dover editions of all or some of the following: *Beowulf*, the *Iliad*, the *Odyssey*, and the *Aeneid*, and use online versions of *Paradise Lost*, and *The Canterbury Tales*. This would cut costs further. Otherwise follow Plan A.

Plan C

Use online versions of all works except those listed below and those included in the Addendum. Online books can be readily searched from the home page of the Internet Public Library (<*www.ipl.org*>), as detailed in Notes 1 and 2 above. This plan would cut costs to a minimum and would eliminate the need to order any books except those listed below. The latter are needed in hard copy either because some of the required works they contain are unavailable on line or because the large number of required readings they include make them far more convenient for students to use than trying to retrieve these works from a variety of sites on the Internet. Alternatively, several copies of these relatively few books could be placed on reserve in the college library for students' use. However, Plan C would leave students with very few books to keep on their home shelves for use later on in their further studies and for ready reference in their own teaching.

Books Required for Plan C

Published by Dover:

Bulfinch, Thomas. *Greek and Roman Mythology: The Age of Fable.*

The English Romantic Poets.

English Victorian Poets.

Everyman, and Other Miracle and Morality Plays.

Great Sonnets.

Shaw, George Bernard. *Pygmalion*.

Sheridan, Richard Brinsley. *The Rivals*.

Also:

Orwell, George. *Animal Farm*. Signet paperback.

Hamilton, Edith. *Mythology*: *Timeless Tales of Gods and Heroes*. Warner Books.

Short Story Masterpieces. Ed. Robert Penn Warren. New York: Dell Publishing Company, 1982

Plan D

This would involve using one or two anthologies, such as the Norton Anthologies of British Literature, and filling in the gaps (of which there will be several) with the printed volumes listed above, online texts, and reserve readings. This would reduce the number of books students would have to buy. However, no single anthology contains all, or even most, of the works taught in this course. So this plan could end up costing more than the other plans.

Required Readings, Week by Week

Week 1. Epics of Greece and Rome

(1) Hamilton, Edith. *Mythology*: *Timeless Tales of Gods and Heroes*. (Warner Books).
Part I, "The Gods"
Part 4, "The Trojan War," including "The Judgment of Paris," and "The Fall of Troy"

(2) Homer, *The Iliad*. Trans. Robert Fagles (Penguin Books).
"Introduction" by Bernard Knox
Book I, "The Quarrel between Achilles and Agammenon"
Book III, "The Combat between Menelaus and Paris"
Book VI, "Hector and Andromache"
Book XIX, "The Arming of Achilles"
Books XXII and XXIII, "The death of Hector"

Alternatively, listen to Penguin audiotapes of the Fagles translation of the above selections read by Ian McKellen.

(3) Homer. *The Odyssey*. Trans. Robert Fagles (Penguin Books)
"Introduction" by Bernard Knox.
Book IX, "The Lotus Eaters and the Cyclops"
Book X, "Aeolus, the Laestrygonians, and Circe"
Book XI, "The Land of the Dead"
Book XII, "The Sirens, Scylla and Charybdis"
Book XXII, "The Recognition by Penelope"

Alternatively, listen to the Penguin audiotapes of the above selections.

(4) Tennyson, Alfred Lord, "The Lotus Eaters," "Ulysses" in *English Victorian Poetry* (Dover Thrift Editions)

(5) Vergil. *The Aeneid*. Trans. Robert Fitzgerald (Vintage Books).
Book II, "The Fall of Troy"
Book IV, "Dido"
Book VI, "The Underworld"

Week 2. Classical Myth and Legend

(1) Readings in Edith Hamilton's *Mythology*:
The Introduction
From Part One: "Demeter"; "The Flower Myths"; "Europa"
From Part Two: "Cupid and Psyche"; "Orpheus and Eurydice"; "Pygmalion and Galatea"; "Daphne"; "The Quest of the Golden Fleece"; "Daedalus"
From Part Three: "Perseus"; "Theseus"; "Hercules"; "Atalanta"
From Part Six: "Arachne" (in "Brief Myths")
Part Seven, The Mythology of the Norsemen,
Introduction, "Signy and Sigurd"; "The Norse Gods"

(2) Wordsworth, William. "The world is too much with us." In *Great Sonnets* (Dover).

(3) Readings in Bulfinch, Thomas. *Greek and Roman Mythology*: *The Age of Fable* (Dover)
"Prometheus and Pandora"; "Pyramus and Thisbe"; "Midas"; "Echo and Narcissus", "Minerva [about Arachne]"

(4) Hughes, Ted. *Tales from Ovid*, "Echo and Narcissus" (included in Addendum below).

(5) Thomas Babington Macaulay's version of the Roman legend "Horatius at the Bridge" in his *Lays of Ancient Rome* (on the Internet <*www.ipl.org*>)

(6) *The Saga of the Volsungs* (on the Internet: <*http://sunsite.berkeley.edu/OMACL/Volsunga*> OR <*www.ipl.org*>)

Chapter I, "Of Sigi, the Son of Odin"; Chapter II, "Of the Birth of Volsung, the Son of Rerir"; Chapter III, "Of the Sword that Sigmund, Volsung's Son, drew from the Branstock"; Chapter XX, "Of Sigurd's Meeting with Brynhild on the Mountain"; Chapter XXX, "Of the Slaying of Sigurd Fafnir's-bane."

Week 3. Epics of Britain

(1) *Beowulf*. Trans. Seamus Heaney (Farrar, Straus and Giroux)
Lines 1-873, 1251-1784, 2312-3182 (Beowulf's encounters with Grendel, Grendel's mother, and the dragon)

(2) Gerard Manley Hopkins poems, "The Starlight Night," "Spring," "The Windhover," "Pied Beauty," and "Spring and Fall" in *Great Sonnets* (Dover)

(3) Milton, John. *Paradise Lost* (Penguin)
Book I, lines 76-124, "Immortal hate"
Book IV, lines 477-535, "Satan's plot for revenge"; lines 598-656, "Evening in Paradise"
Book IX, lines 990-1185, "After the fall"
Book XII, lines 574-649, "The banishment"

(4) Pope, Alexander. "The Rape of the Lock" in *Essay on Man and Other Poems* (Dover)

Week 4. Romance and Allegory

(1) Malory, Sir Thomas, *Le Morte d'Arthur* (Modern Library)
Book I, Chapters 1-7, "The coming of Arthur"; Chapter 25, "Excalibur"
Book III, Chapters 1-5, "Guinevere and the knighting of Gawaine"
Book IV, Chapter 1, "Merlin and Vivienne"
Book VI, Chapters 1-15, "Lancelot"
Book XVII, Chapter 19, 20, "The fair maid of Astolat";
Book XX, Chapters 1-9, "Arthur and Guinevere"
Book XXI, Chapters 1-11, "The death of Arthur," and what follows.

(2) Tennyson, Alfred Lord, "The Lady of Shalott" in *English Victorian Poetry* (Dover);

(3) Malory, Book XVII, Chapter 25, and Book XIX, Chapters 1-7, all about Lancelot and Guinevere.

(4) *The Romance of Tristan and Iseult* (Vintage Books)

(5) Spenser, Edmund. *The Faerie Queen*. Book I, Cantos 1 and 6 (on the Internet <*www.ipl.org*>)

Week 5. Folk Tale and Fable

(1) 1. Aesop's Fables (on the Internet <*http://www.AesopFables.com*>)
Androcles and the Lion
The Dog and His Shadow
The Dog in the Manger
The Fox and the Grapes

The Goose that Laid the Golden Eggs
The Grasshopper and the Ants
The Hare and the Tortoise
The Lion and the Mouse
The Maid and the Milk Pail
The Shepherd's Boy (or The Boy Who Cried Wolf)
The Wolf in Sheep's Clothing

(2) Chaucer, Geoffrey. *Canterbury Tales*. Trans. Neville Coghill. (Penguin Classics) The Prologue; "The Nuns' Priest's Tale"
(3) Swift, Jonathan. *Gulliver's Travels* (Dover). Book IV, "The Houyhnhnms"
(4) Orwell, George. *Animal Farm* (Signet)

Week 6. Drama before Shakespeare
(1) Sophocles. *Oedipus Rex* (Dover). In Hamilton's *Mythology*, Chapter 18, "Oedipus"
(2) Euripides, *Medea* (Dover); Aristophanes, *Lysistrata* (Dover)
(3) *Everyman* (Dover)

Week 7. Shakespearean Drama
(1) Shakespeare. *Julius Caesar* (Dover or Signet)
(2) Shakespeare. *Twelfth Night* (Dover or Signet)
(3) Shakespeare. *Midsummer Night's Dream* (Dover or Signet)

Week 8. Great English Prose
(1) *The Book of Psalms*, King James Version (Dover): Psalms 8, 22, 23, 25, 27, 34, 42, 51, 84, 90, 91, 98, 121, 130, 137, 139, 150; The Bible, King James Version, "The Sermon on the Mount," Matthew , Chapters 5-7 (on the Internet <*http://www.bartleby.com*>)
(2) Daniel Defoe, *Robinson Crusoe* (Dover)
(3) Jonathan Swift, *A Modest Proposal* (on the Internet <*www.ipl.org*>)

Week 9. English Verse, Mostly Lyric
(1) Medieval lyrics and ballads: "I Sing of a Maiden," "Western Wind, When Will Thou Blow," "Cuckoo Song," "Edward, Edward" "Sir Patrick Spence" (on the Internet <*http://library.utoronto.ca*>;
Courtly love poetry: Chaucer, *Troilus and Cresyde* on the Internet <*www.ipl.org*>: in both modern English and in Middle English, Book V, stanzas 75-98, and 250-267.
(2) 17th century lyric poetry: Richard Lovelace, "To Lucasta Going to the Wars"; Robert Herrick, "Corinna's Going a-Maying," "Upon Julia's Clothes" (the latter three on the Internet <*http://bartleby.com*>; Andrew Marvell, "To His Coy Mistress" (on the Internet <*http://www.emule.com*>
(3) 19th century lyric poetry: William Blake, "The Little Black Boy," "The Clod and the Pebble," "The Tyger," "The Garden of Love," "The Poison Tree," in *English Romantic Poetry* (Dover).
Robert Burns, "The Banks o' Doon," "Afton Water," (on the Internet <*http://www.emule.com*>
John Keats, "Ode on a Grecian Urn," "To Autumn" in *English Romantic Poetry* (Dover)

Percy B. Shelley, "Ode to the West Wind," also in *English Romantic Poetry*
(4) Victorian lyric poetry: Matthew Arnold, "Dover Beach"; Christina Rossetti, "A Birthday," "Song"; Alfred Tennyson, "The Splendor Falls," "Crossing the Bar," all in *English Victorian Poetry* (Dover)
(5) 20th century poetry: W.B. Yeats, "Sailing to Byzantium" (on the Internet <*http://www.emule.com*>; W.H. Auden, "Musée des Beaux Arts." (in Addendum to this syllabus)

Week 10. Other English Verse Forms
(1) Six sonnets chosen from among the following: Shakespeare, "Shall I compare thee to a summer's day?", "When in disgrace with fortune and men's eyes," "Let not to the marriage of true minds," "The expense of spirit in a waste of shame";
the 17th century sonnet: John Donne, "Batter my heart, three-personed God"; John Milton, "On his blindness";
the 19th and 20th century sonnet: William Wordsworth, "Earth hath not anything to show more fair," ;
Percy B. Shelley, "Ozymandias"; John Keats, "On first looking into Chapman's Homer";
E. B. Browning, "How do I love thee? Let me count the ways";
Gerard Manley Hopkins, "God's Grandeur";
Rupert Brooke, "The Soldier" All the above sonnets in *Great Sonnets* (Dover).
Wilfred Owen, "Dulce et Decorum Est" (on the Internet <*http://www.emule.com*>
(2) Didactic poetry: Alexander Pope, *Essay on Man* (Dover), Epistle 1
(3) Narrative poetry: Samuel Taylor Coleridge, "The Rime of the Ancient Mariner" in *English Romantic Poetry*; Alfred Lord Tennyson, "The Charge of the Light Brigade" in *English Victorian Poetry*;
(4) Dramatic monologues:
Robert Browning, "My Last Duchess," in *English Victorian Poetry*.
T.S. Eliot, "Love Song of J. Alfred Prufrock" (on the Internet <*http//:emule.com*>).
Dylan Thomas, "Do Not Go Gently into that Good Night" (in Addendum to this syllabus)

Week 11. Modern British Drama
(1) Sheridan, George Brinsley. *The Rivals* (Dover)
(2) Wilde, Oscar. *The Importance of Being Earnest* (Dover)
(3) Shaw, George Bernard. *Pygmalion* (Dover)

Week 12. A Late-Blooming Literary Genre: the Novel
(1) Henry Fielding, *Tom Jones*, Books IX , Chapters 2-7, and X, Chapters 1-7: events at the inn at Upton (on the Internet <*http://bartleby.com*>)
(2) Jane Austen, *Persuasion* (Dover)
(3) James Joyce, *Portrait of the Artist as a Young Man*, Chapter I (Dover)

Week 13. Another Modern Genre: the Short Story
The following from *Short Story Masterpieces.* Ed. Robert Penn Warren. Dell, 1982.
(1) D. H. Lawrence, "The Horse Dealer's Daughter"
(2) Katherine Mansefield, "Marriage a la Mode"
(3) W. Somerset Maugham, "The Outstation"

(4) Frank O'Connor, "My Oedipus Complex
(5) Saki (H. H. Monro), "The Open Window"