

English 213 WORLD LITERATURE Syllabus

DESCRIPTION AND OBJECTIVES: Primarily a survey of some of the most important literature of the West from the Classical Period up to the Nineteenth Century, this course concentrates on works with which every educated American or Englishman up to relatively recent times could have been assumed to be familiar. Specifically, by the end of the semester each student should have gained:

1. A grasp of the outlines of literary history in the Western world;
2. A start in the task of recapturing the lost intellectual and cultural heritage of Western Man;
3. An increased ability to appreciate and understand the literature of England and America through increased familiarity with the sources of so many of the allusions employed by most authors of the past;
4. Further practice in the appreciation and explication of texts and the evaluation of their thought and expression from a Christian standpoint.

PROGRAM LEARNING OUTCOMES:

1. Gaining factual knowledge of the periods, major authors, and important works of World literature from the Classical through the Romantic periods.
2. Learning fundamental principles, generalizations, and theories of literary motifs, techniques, and interpretation.
7. Gaining broader understanding and appreciation of how the intelligent reading of literature can contribute to an examined life lived to the glory of God.

REQUIRED TEXTS:

Maynard, Mack, et. al., eds., The Norton Anthology of World Masterpieces, 5th Continental Edition. NY: W. Norton, 1987.

Donald T. Williams, Inklings of Reality: Essays toward a Christian Philosophy of Letters. Toccoa Falls, GA.: Toccoa Falls College Press, 1996.

REQUIREMENTS: Students will carefully read and meditate on assigned texts, participate in class discussion, and sit for several quizzes and a midterm and a final examination. Students who desire an A will write a course paper (5-7 pp., typed, double-spaced). Writing the paper makes one eligible for an A, but does not guarantee it. Grades will be weighted as follows:

Track A (Grade of A is possible):

Quizzes:	25%
Paper:	25%
Midterm Exam:	25%
Final Exam:	25%

Track B (Highest grade possible is a B):

Quizzes:	33%
Midterm:	33%
Final:	33%

ATTENDANCE: It is not possible to do well in this course apart from regular class attendance, which is the student's responsibility. The student is responsible for all material covered in class whether or not he was there and whether or not his absence was "excused." Excuses will normally be granted only for official group trips (sports teams, music groups, etc.) cleared in advance, death in the immediate family, or illness serious enough to require a physician's care. Work missed due to unexcused absences cannot be made up, and a zero will be recorded. One point will be deducted from the student's final grade for every absence over three. Everything covered is cumulative and can be tested at any time. Please do not waste class time with the question, "Will this be on the test?" The answer, in advance, is always, "Quite possibly." See you in class!

TENTATIVE COURSE CALENDAR

Monday	Wednesday	Friday	Monday	Wednesday	Friday
8/27/07 First day of class; expl. of syllabus & intro. To course.	8/29 Theology of Lit. Read <u>Inklings</u> , Intro. & chp. 1.	8/31 Non-Western Lit.: <u>Enuma Elish</u> (Babylon), <u>Uphanishads</u> (India). Read Intro. pp. 1-12.	9/3 Homer, <u>Illiad</u> , pp. 64-93.	9/5 Illiad, 93-138.	9/7 Illiad, 138-72.
9/10 <u>Odyssey</u> , pp. 172-212.	9/12 Odyssey, 212-246.	9/14 Odyssey, retrospective.	9/17 (<i>Sp. Emph.</i>) QUIZ through Homer. Aristotle, "Poetics," pp. 459-64.	9/19 (<i>Sp. Emph.</i>) Aeschylus, <u>Agamemnon</u> , pp. 249-305.	9/21 Sophocles, <u>Oedipus Rex</u> , pp. 306-326.
9/24 Oedipus, pp. 326-358.	9/26 Oedipus, film.	9/28 QUIZ on Greek drama. Finish film.	10/1 Plato, "Apology," pp. 431-58.	10/3 QUIZ on Greek philosophy. Virgil, <u>Aeneid</u> , pp. 470-508.	10/5 Aeneid, 508-547.
10/8 Aeneid, retrospective.	10/10 Ovid, <u>Metamorphoses</u> , pp. 547-79.	10/12 QUIZ on Virgil & Ovid. Review for Midterm.	10/15 (<i>Mid Pt.</i>) MIDTERM EXAM!	10/17 Post-Mortem on Midterm.	10/19 FALL BREAK! *****

10/22 FALL BREAK! *****	10/24 Dr. Williams at Summit. Film.	10/26 Augustine, <u>Confessions</u> , pp. 616-647.	10/29 Re-read Confessions. Augustine & hist. of Christ. Poetics: <u>Inklings</u> , chp. 2.	10/31 (<i>Prereg.</i>) Intro. To Middle Ages, pp. 649-51. “Song of Roland,” pp. 679-707.	11/2 Roland, pp. 708-737.
11/5 (<i>MissLc.</i>) Dante, <u>Inferno</u> , pp. 752-778	11/7 (<i>MissLc.</i>) .Dante, <u>Paradiso</u> , pp. 936-58.	11/9 Boccaccio, <u>The Decameron</u> , pp. 958-85.	11/12 QUIZ on Middle Ages. Intro. To Ren., pp. 1005-1011	11/14 Film (Dr. W. @ National ETS.)	11/16 Film (Dr. W. @ National ETS.) Review <u>Inklings</u> chp. 3.
11/19 Castiglione, <u>The Courtier</u> , pp. 1043-57. <u>Inklings</u> chp. 3	11/21 Erasmus, <u>Praise of Folly</u> , pp. 1018-43.	11/23 THANKS- GIVING BREAK!	11/26 Machiavelli, <u>The Prince</u> , pp. 1057-74.	11/28 Rabelais, <u>Gargantua</u> , pp. 1096-1131. Review <u>Inklings</u> chp. 3.	11/30 QUIZ on Renaissance Montaigne, <u>Essays</u> , pp. 1140-76.
12/3 PAPER DUE! (if chosen). Intro. to the Endarkenment, pp. 1393-99. Voltaire, <u>Candide</u> , p. 1542-83.	12/5 Candide, pp. 1583-1618.	12/7 Intro. to Romantics, 1619-27. Rousseau, <u>Confessions</u> , 1628-39.	12/10 Last day of class; review for Final. <u>Inklings</u> , Conclusion	12/12 FINAL EXAM! Thurs., 12/13, 1:00PM	12/14

Some Important Common FIGURES OF SPEECH

Antithesis: contrasting ideas presented in parallel grammatical structure.

“While the sun and moon endure,
Luck’s a chance, but trouble’s sure.”

Housman, “Terence, This is Stupid Stuff”

Apostrophe: A person, quality, or thing addressed as though present.

“Roll on, thou deep and dark blue Ocean--roll!”

Byron, Childe Harold’s Pilgrimage

Hyperbole: Exaggeration for effect.

“Will all great Neptune’s ocean wash this blood
Clean from my hand? No, this my hand will rather
The multitudinous seas incarnadine,
Making the green one red.”

Lady Macbeth

Irony: Words used to convey the opposite of their normal meaning.

“For Brutus is an honorable man,
So are they all, all honorable men.”

Marc Antony

Kenning: a compact, picturesque metaphor, usually a two-word compound, substituted for a noun.

Common in Old English verse. Examples: “Swan-road” or “Whale-road” for *sea*; “Sky-candle” for *sun*, etc.

Litotes: assertion that something is true by denying its opposite.

“A prophet is not without honor, except in his own country.”

Jesus of Nazareth

Metaphor: comparison by identification.

Hamlet: Denmark’s a prison.

Rosencrantz: Then is the world one.

Hamlet: Aye, a goodly one, in which there are many confines, dungeons, and wards, Denmark being one o’ the worst.

Metonymy: Substitution of something associated with a thing for the thing itself.

“You shall see the Son of Man seated at the right hand of Power on high.”

Jesus of Nazareth

Oxymoron: combination of opposite or incompatible qualities, as “cold flame,” or in the following passage (where it is combined with antithesis).

“To live in hell, and heaven to behold;
To welcome life and die a living death...”

Henry Constable, Diana

Personification: endows animals, ideas, or inanimate objects with humanity; often combined with apostrophe, as when Keats called a Grecian urn

“Thou still unravished bride of quietness.”

Simile: comparison expressed with like or as.

“The Assyrian came down like the wolf on the fold.”

Byron

Synechdoche: substitution of a part for the whole, as sail or mast for ship.

Understatement: opposite of hyperbole.

“A little water clears us of this deed.”

Lady Macbeth

SUMMARY OF THE PANTHEON AND CLASSICAL MYTH

Greek Name:	Roman (Lat.) Name:	Function/Description
Chronos	Saturn	Time; Father of Zeus
Zeus	Jupiter	Thunder; Son of Chronos; Chief god
Hera	Iuno	Wife of Zeus; Patroness of Marriage
Poseidon	Neptune	God of the Sea; Brother of Zeus
Phoebus Apollo	Apollo	God of the Sun, Prophecy, Archery, Plague, Healing; had famous Oracle at Delphi
Pallas Athena	Minerva	Goddess of Wisdom, Industry, War
Ares	Mars	God of War, lover of Venus
Aphrodite	Venus	Goddess of (sexual) Love, Beauty
Hephaistos	Vulcan	Blacksmith of the gods, husband of Venus
Dionysus	Bacchus	God of Wine
Demeter	Ceres	Goddess of Corn, Harvest
Persephone	Proserpine	Goddess of Spring; carried to underworld by Pluto; Zeus decreed she must return 6 mo. each year
Hades	Pluto	God of Death, the Underworld
Artemis	Diana	Goddess of the Moon, Hunt, Virginity
Hermes	Mercury	Messenger of the gods with winged sandals
Pan	Lupercus	God of Fields, Shepherds, Nature
Eos	Aurora	Goddess of the Dawn

	Iris	Goddess of the Rainbow.
Charon		Ferryman of the Dead
	Penates, Lares	Household/Hearth deities
Nymphs Naiads Dryads/Hamadryads Oreads Nereids		Female personifications of natural objects Lakes Trees Mountains Mediterranean Sea
Nereus		Sea god under Poseidon; the Mediterranean
Thetis		Nereid (daughter of Nereus), Mother of Achilles
Satyrs	Fauns	Half goat, half human
Centaur		Half horse, half human
Calypso		Nymph offered Odysseus immortality
Kirke	Circe	Enchantress turned men to swine
Atlas		Titan held sky on shoulders
Erinyes		Furies; Goddess of Vengeance, Conscience
Eumenides Allecto Megaera Tisiphone		☐Kindly Ones☐; actually the Furies; a Euphemism used to placate them
Moirae Clotho Lachesis Atropos	Parcae	The Fates Presided over Birth Presided over Life Presided over Death
The Muses Clio Thalia Erato Urania Calliope	Euterpe Melpomene Terpsichore Polyhymnia	Goddesses of the Arts & Science History Comedy & Pastoral Tragedy Love Poetry Astronomy Epic Poetry Lyric Poetry Dance Sacred Song

IMAGES & ARCHETYPAL PATTERNS IN LITERATURE

IMAGES

1. **Water**--purification and redemption; mystery of creation; birth, death, and resurrection; peoples of the world
2. **Sun**--(fire and sky are closely related) purification; revelation/unveiling of darkness; enlightenment, spiritual wisdom. *Rising sun*=birth, enlightenment; *Setting sun*=the coming of death, darkness
3. **Colors**--*Red*=passion, blood, sacrifice, disorder, revolution
Green=growth, fertility, nature
Blue=truth, religious feeling, security, spiritual purity, the Virgin Mary
Black (darkness)=chaos, loss of meaning, evil, melancholy, the unknown, death
White=positive: light, purity, innocence, timelessness; negative: death, terror, blinding truth of an inscrutable cosmic mystery
4. **Circle**--wholeness, unity (snake with tail in his mouth=eternity), (egg=mystery of life, forces of generation)
5. **Serpent** (snake or worm)—Freud's *libido*, evil, sensuality, destruction, mystery, wisdom
6. **Numbers**--*One*=unity, truth
Two=duality, error (or in Old Testament, number of witnesses, truth)
Three=The Trinity, spiritual awareness, unity, stability
Four=four Gospels, four elements (earth, air, fire, water), four seasons, life cycle (associated with the circle), earth
Five=pentangle, magic
Six=human imperfection
Seven=symbolic union of three and four, perfect order, completion of a cycle
7. **Garden**--paradise, innocence, unspoiled beauty, civilization
8. **Tree**--the Cross of Redemption as the Tree of Life, man's acquisition of the knowledge of good and evil (the tree in the Garden)
9. **Desert**--spiritual aridity, death, nihilism, hopelessness

ARCHETYPAL MOTIFS

1. **The GREAT MOTHER**--*POSITIVE* aspects of the Earth Mother: life, birth, warmth, nourishment, protection, growth
NEGATIVE aspects of the Earth Mother: witch, sorceress, the Terrible Mother, whore, femme fatal, fear, danger, dismemberment, emasculation, death
The SOUL MATE: Holy Mother, princess or "beautiful lady," incarnation of inspiration and spiritual fulfillment
2. **Wise Old Man**--savior, redeemer, insight, wisdom, moral qualities
3. **Creation**--every mythology is built on how everything came to be
4. **Immortality**--two forms: (1) escape from time, return to Paradise/Heaven
(2) submersion in nature's eternal cycle
5. **Hero**--archetypes of transformation and redemption--the *quest* (perform tasks, overcome monsters and hazards to save kingdom and marry princess); the *initiation* (separation, transformation, return); the *sacrificial scapegoat* (hero must die, often symbolically, to atone for the people's sins and restore the land to fruitfulness); youth
6. **Seasons**--*spring*: new hope, resurrection, comedy, infancy. *summer*=productivity, growth, youth, romance
fall=harvest, waning of power, tragedy, maturity, old age, *winter*=death, irony, barrenness.

THE RULES

- Thou shalt not write unintentional **fragments**. (Frag.)
- Thou shalt not commit **fused sentences**. (F.S.)
- Thou shalt not commit **comma splices**. (C.S.)
- Thou shalt make thy **subjects agree** with their **verbs** in number. (S/V)
- Thou shalt not use incorrect **principle parts** of thy verbs. (P.P.)
- Thou shalt make thy **pronouns agree** with their **antecedents** in number. (P/A)
- Thou shalt give each **pronoun** a clear and unmistakable **antecedent**. (Ref.)
- Thou shalt use the correct **case** with thy pronouns. (Case)
- Thou shalt not commit **faulty parallelism**. (//)
- Thou shalt neither **dangle** nor **misplace** thy **modifiers**. (Dang. Mod.)
- Thou shalt not **split** thine **infinitives**. (Spl. Inf.)
- Thou shalt join **two independent clauses** by either (a) making them two sentences, (b) using a semi-colon, or (c) using a comma plus a coordinating conjunction.
- Thou shalt use a **comma** after a long **introductory adverbial phrase**.
- Thou shalt use a **comma** after an **introductory adverbial** (dependent) **clause**.
- Thou shalt separate **items in a series** with commas when there are more than two items.
- Thou shalt separate **coordinate adjectives** with commas.
- Thou shalt set off **non-essential appositives** with commas.
- Thou shalt set off **non-restrictive elements** with commas.
- Thou shalt set off the **state** from the **city** with commas.
- Thou shalt set off **years** from **months** with commas.
- Thou shalt set off **titles** following names with commas.
- Thou shalt put **commas** and **periods** *inside* **quotation marks**.
- Thou shalt punctuate **parenthetical citations** thus: "I am quoting myself" (Williams 1).
- Thou shalt use **apostrophe-s** for possession except for the pronoun *it*.
- Thou shalt use **s-apostrophe** for plural possession.
- Thou shalt **italicize** (or underline) **titles** of **wholes** (books, newspapers, magazines).
- Thou shalt put **titles** of **parts** (articles, poems, chapters) in **quotation** marks.
- Thou shalt italicize **foreign words** or **words being named**.
- Thou shalt spell out **numbers** under 100 and use Arabic numbers otherwise.
- Thou shalt never **begin** a sentence with an **Arabic number**.
- Thou shalt not confuse **colons** with **semi-colons** nor **dashes** with **hyphens**.
- Thou shalt not, except in quotations, use **slang**, **jargon**, **double negatives**, or **archaisms**.
- Thou shalt avoid **wordiness** and **redundancy** like the plague.
- Thou shalt vary thy **sentence structure** to avoid both choppiness and convolution.
- Thou shalt generally avoid the **passive voice**.
- Thou shalt have a clear **thesis statement** and effective **topic sentences** which relate to it.
- Thou shalt back up thy claims with *specific* **facts** and **arguments**.
- Thou shalt avoid logical **fallacies**.
- Thou shalt **proofread** what thou hast written (a) in hard copy; (b) out loud; (c) after twenty-four hours have elapsed; and (d) for specific problems.
- Thou shalt **do it right** the *first* time!