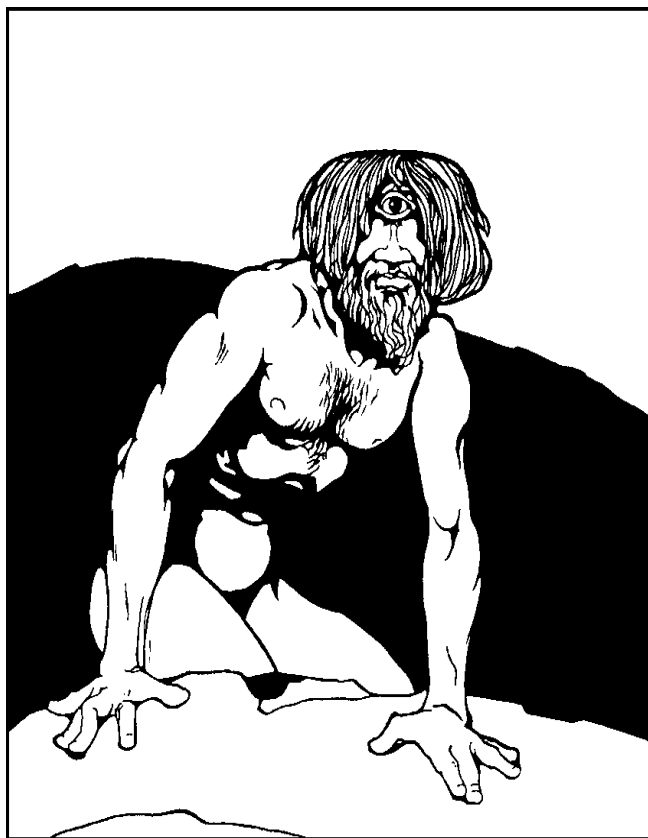


ENGLISH 265 W
READINGS IN LITERATURE OF
THE WESTERN WORLD



DR. PAUL W. CHILD
SUMMER 2008

ENGLISH 265W
READINGS IN LITERATURE OF THE
WESTERN WORLD
SUMMER 2008
(THREE SEMESTER CREDIT HOURS)



DR. PAUL W. CHILD
CAMPUS OFFICE: EVANS 204
TELEPHONE: 936-294-1412
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CLASS DAYS AND TIMES:
MONDAY-FRIDAY 8:00 A.M. TO 9:50 A.M.

LOCATION: EVANS 358

OFFICE HOURS: M T W T H 12:00 A.M. TO 1:00 P.M.
AND BY APPOINTMENT

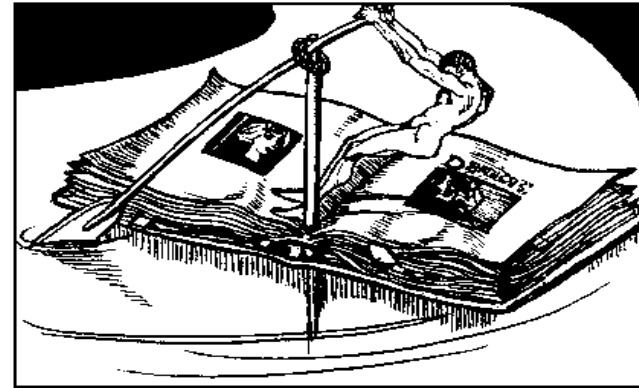


**A REAL BOOK IS NOT ONE THAT WE READ,
BUT ONE THAT READS US.**

W.H. AUDEN

**WHEN I AM READING A BOOK,
WHETHER WISE OR SILLY,
IT SEEMETH TO ME TO BE ALIVE
AND TALKING TO ME.**

JONATHAN SWIFT



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ENGLISH 265 W
SUMMER 2008
DR. PAUL W. CHILD

English 265 W, Readings in Literature of the Western World (Writing Enhanced), features literature written from the time of the ancient Greeks to the time of the European Renaissance. The readings in this class have not only reflected and critiqued Western values over time, but have, in part, constructed and deconstructed them.

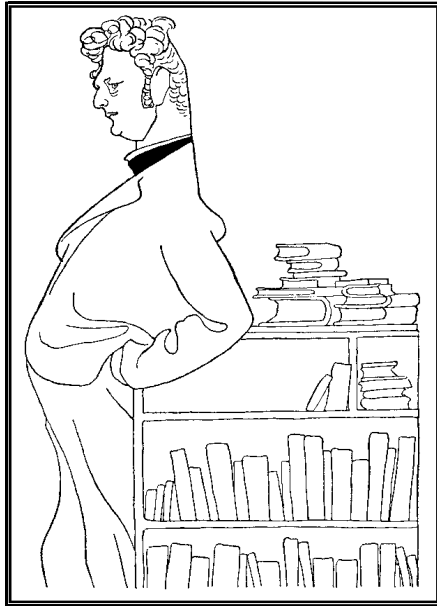
The course seeks to improve your critical reading and writing skills and, perhaps, to make you more culturally literate so that you can impress family and friends!

In order to establish your credibility as literary critics, you will acquire a number of useful critical terms in this class—the “lingo” that we use in making arguments about literature intelligently and economically. Like any literature class, this course works best as a collaboration between professor and student: I will provide contexts and structure for the class; *you* will create the class with collaborative discussion about the works and ideas.

I will assess your understanding of the works and ideas with quizzes and examinations.

Prerequisites: Successful completion of English 164 W and English 165 W or equivalency.

Course value: Three semester credit hours.



POLICIES AND REQUIREMENTS

DR. PAUL W. CHILD
EVANS 204
EXTENSION 4-1412

ENG_PWC@SHSU.EDU

OFFICE HOURS: M T W Th 12:00 A. M. TO 1:00 P.M.,
AND BY APPOINTMENT

I. CLASS MEETING TIME AND LOCATION

English 265.01 M T W Th F 8:00 a.m. to 9:50 a.m. Evans 358

II. REQUIRED TEXT

Wilkie and Hurt, eds. *Literature of the Western World*. 5th ed. Vol. 1
Prentice Hall. ISBN: 0-13-018666-X (paper).

You must purchase or otherwise procure the text for this class. Get your book right away, before the bookstores return unsold copies to their distributors.

To assure me that you have, in fact, procured the book for this class, I ask that you show it to me on or before Thursday, June 5.

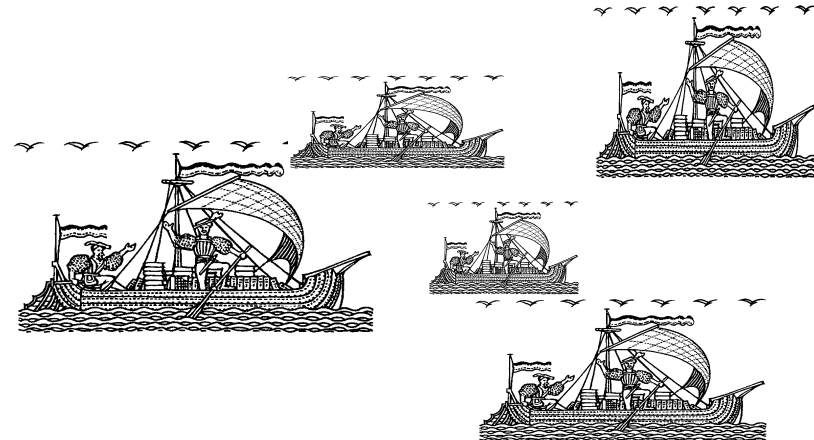
You must bring the book to class every day. As an incentive, you can expect open book questions on daily quizzes.

III. COURSE REQUIREMENTS (WITH APPROXIMATE RELATIVE VALUES) *

1. Daily Quizzes: 35% collectively (see pages 19-20)
2. Midterm Examination: 25% (see pages 21-24)
3. Final Examination: 30% (see pages 21-24)
3. Participation: 10%. To do well with this grade, *engage* the class: Show that you care about the materials and the assignments. Come to class; come to class on time; come to class having read the materials, eager to discuss the works. Avoid complacency. Try to break the habit of automatically answering, "I don't know" when I direct a question toward you. You probably *do* know, if you give the question a couple of moments' thought. Show me also that you are taking careful class notes.

IV. OPPORTUNITIES FOR EXTRA CREDIT

None. There are too many other ways to succeed in this class.



* To receive credit for the course, you must submit/complete all of these major requirements.

V. ATTENDANCE POLICY (NON-NEGOTIABLE)

Since you have decided to take this class at this time, I presume that you *want* to be here. Accordingly, I expect that you attend class *every* day. Life being what it is, however, you are allowed *two* absences before your final grade begins dropping incrementally. After those two, an *A* becomes a *B*, a *B* becomes a *C*, and so forth. The clock begins ticking as soon as your name appears on my roster.

Except in the case of a university-excused absence (for which I should receive formal documentation), I do not distinguish between excused and unexcused absences. Please—no doctor’s notes, hospital vouchers, death certificates, court summons, or long tales of woe!

An extended illness does not excuse you from this policy; my rationale is that if you are too ill to attend all classes, you should withdraw from your courses and try them again when you can attend without distraction or disease.

If you have a job or other extracurricular distractions that will prevent your attending class regularly and submitting all assignments on time, please take another class and try this one again in a later term.

VI. LATE ARRIVAL, EARLY DEPARTURE

Arriving late is both disruptive and impractical. So for the protection of your fellow students (and myself), I count every two instances of tardiness as one absence. You are tardy if you arrive after I begin making announcements or lecturing. If you arrive too late to take a quiz, you will not be allowed to take the quiz.

Do not leave class early unless you provide me with a formal note *before class begins* explaining the reason for leaving. If you stay less than half the class, of course, you are absent for the day.

VII. MAKE-UP POLICY

Because of the difficulties for me in keeping track of the daily performance of many, many students, there are no make-ups for quizzes; if you miss a quiz because of an absence, you will receive a

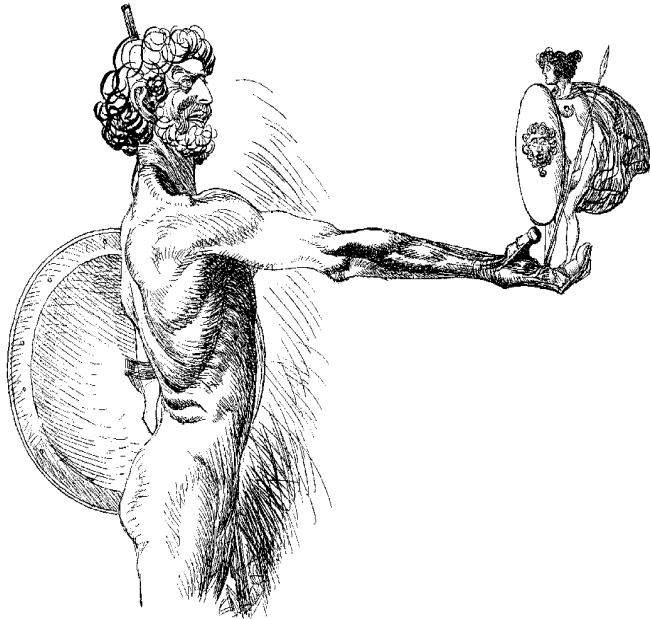
“0” (but you will be allowed to drop one reading quiz grade at the end of the term).

You should try always to avoid missing an examination date, of course. In the rare case that you must miss such a day, however, give me substantial notice; I’d rather not hear about your absence after the fact. We will arrange for you to make up the examination before the next class period of attendance.

VIII. QUIZZES

To assure me that you have made an honest attempt to read the assigned materials—in this *literature* course—and to attend and take purposeful notes during classes, I will give you a quiz on almost every meeting day. For the general format and expectations for these quizzes, see pages 19-20.





IX. EXAMINATIONS

A midterm and final examination will assess your grasp of readings and class discussions. For the general format and expectations, see pages 21-24. The final examination will *not* be comprehensive.

X. GRADING

For the grading scale, see page 13.

You may drop this class up until 5:00 p.m. on Monday, June 30. Sometime before then, I will make up a spread sheet with your averages so that you know where you stand in the class to that point. While I would never encourage anyone to drop a class, except in a case in which excessive absences make your passing impossible, the spread sheet average will help you make a better-informed decision about your possibilities for success in the course.

I will post grades confidentially on line no later than 9:00 a.m. on Wednesday, July 2, the deadline set by the Office of the Registrar.

XI. ACADEMIC DISHONESTY

For definitions, I refer you first to the Sam Houston State University policy statement about academic dishonesty in Paragraph 5.3 of the “Code of Student Conduct and Discipline” in the official *Student Guidelines*. Please read through the short description very carefully.

Any student convicted of cheating on an examination or quiz will fail the examination or quiz and will be subject to university disciplinary action: *Don't do it—please!*





XII. NOTE ON NOTES: CLIFF'S NOTES, MONARCH NOTES, SPARKNOTES, AND OTHER SUCH DIGEST GUIDES TO LITERATURE

Usually such resources provide useful plot and character summaries, cultural backgrounds, and some critical commentary. You may find them helpful for establishing contexts and understanding the texts, which are not always easy. You may, for example, find help in SparkNotes, available on line through the SHSU main web page.

Do not, however, read such digest guides as *substitutes* for the primary works themselves; a work of literature is not a paraphrase or summary. In order to pass any quiz or examination, you will have to read the original works.

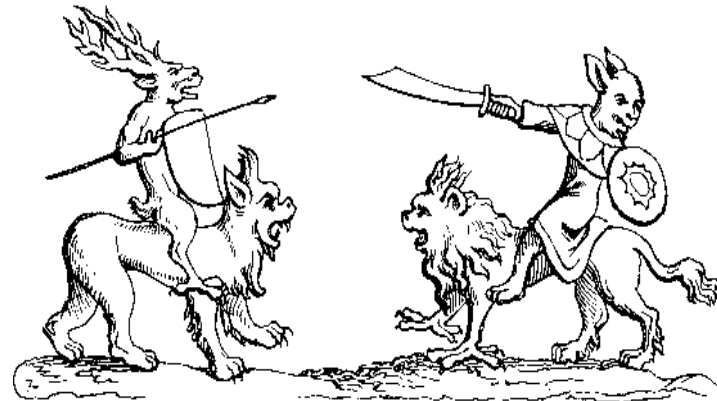
And please—as a matter of respect to your professor, your fellow students, and the venerable Homer, Sophocles, Chaucer, Cervantes, et alia—do not ever bring such a guide into the classroom. Agreed?

XIII. CLASSROOM COMPORTMENT

Please observe the customary classroom courtesies. I will merely paraphrase the University's policy statement here: Students will avoid any classroom conduct that intentionally or unintentionally disrupts the learning process and thus impedes the missions of the University. Please turn off or mute your cellular phone before class begins, and do not check phone messages or text-message during the class session. Remove iPod buds from your ears before class begins: **PUT ALL ELECTRONIC GEAR OUT OF SIGHT AT THE BEGINNING OF CLASS; KEEP IT OUT OF SIGHT.**

You should not eat in class; use tobacco products; make offensive remarks; belittle other students; make remarks about fellow students or class under one's breath (your professor has a remarkably good sense for hearing whispers); read newspapers or do work for other classes; sleep (ouch); talk with fellow students (or to yourself!) at inappropriate times; wear inappropriate clothing; or engage in any other form of distraction.

If you engage in disruptive or otherwise inappropriate behavior in the classroom, I will ask that you leave the room. Continued behavior of this sort will result in dismissal from the class and referral to the Dean of Students for disciplinary action.



XIV. ADDENDA

Students with Disabilities: Sam Houston State University responsibly observes the Americans with Disabilities Act. If you have a disability that may adversely affect your work in this class, please register with the SHSU Counseling Center and talk with your professor about how he can best help you. All disclosures of disabilities will be kept strictly confidential. No accommodation can be made until you register with the Counseling Center, however. Contact the Chair of the Committee for Continuing Assistance for Disabled Students and Director of the Counseling Center, Lee Drain Annex, by calling (936) 294-1720.

Observance of Religious Holy Days: Section 51.911(b) of the Texas Education Code requires that an institution of higher education excuse a student from attending classes or other required activities, including examinations, for the observance of a religious holy day, including travel for that purpose. A student whose absence is excused under this subsection may not be penalized for that absence and shall be allowed to take an examination or complete an assignment from which the student is excused within a reasonable time after the absence. University policy 861001 provides the procedures to be followed by the student and instructor. A student desiring to absent himself or herself from a scheduled class in order to observe (a) religious holy day(s) shall present to each instructor involved a written statement concerning the religious holy day(s) no later than Friday, June 6. The instructor will complete a form notifying the student of a reasonable time frame in which the missed assignments and/or examinations are to be completed.

E-Mail Policy: I am always happy to answer questions or address concerns by e-mail (eng_pwc@shsu.edu). But in e-mailing, please address me ("Dear Professor Child"), and identify yourself clearly. (Thank you.)

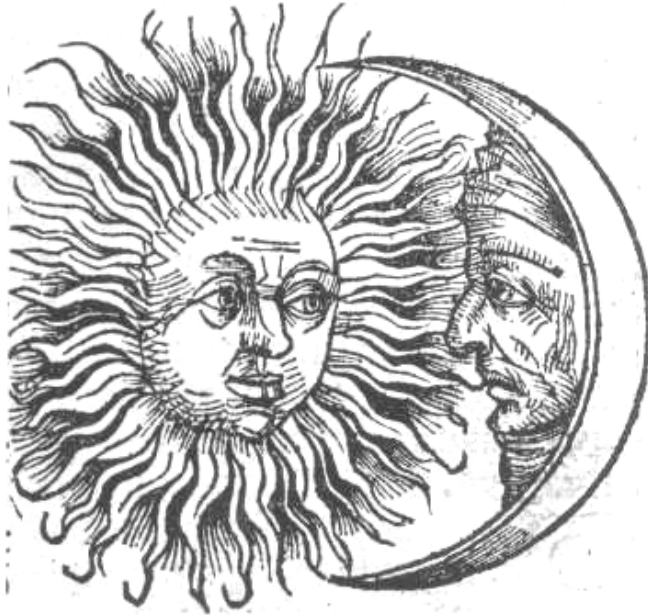
And Finally: I reserve the right to make minor changes in the syllabus.



GRADING SCALE

We follow a standard ten-point grading scale:

A	90-100
B	80-89
C	70-79
D	60-69
F	59 and below



CLASS CALENDAR

We meet for class on all of the days listed below. Complete the reading assignment in the Wilkie and Hurt anthology (“WH”) for the indicated date. You should expect a daily quiz covering both the assigned reading and lecture material from the previous class. (See pages 19-20 for a sample quiz.)

Because there are no reading assignments for the first couple of class days, which are devoted to introductions, you should look at the calendar and try to read ahead

TUESDAY, JUNE 3

Course Introduction

Introduction: Approaches to Reading

WEDNESDAY, JUNE 4

Introduction: Approaches to Reading

THURSDAY, JUNE 5

Deadline for procuring class text, which you must bring with you to class every day.

Reading Assignment: Homer, *Odyssey*, Books 1-8 (WH 273-373)

FRIDAY, JUNE 6

Reading Assignment: Homer, *Odyssey*, Books 9-13 (WH 373-446)

MONDAY, JUNE 9

Reading Assignment: Homer, *Odyssey*, Books 14-17 (WH 446-507)

TUESDAY, JUNE 10

Reading Assignment: Homer, *Odyssey*, Books 18-21 (WH 507-557)

WEDNESDAY, JUNE 11

Reading Assignment: Homer, *Odyssey*, Books 22-24 (WH 557-594)

THURSDAY, JUNE 12

FRIDAY, JUNE 13

Reading Assignment: Aesop, *Fables* (WH 597-611)

MONDAY, JUNE 16

Midterm Examination

TUESDAY, JUNE 17

Reading Assignment: Sophocles, *Oedipus the King* (WH 743-91)

WEDNESDAY, JUNE 18

Reading Assignment: Sophocles, *Antigone* (WH 791-839)

THURSDAY, JUNE 19

Reading Assignment: Euripides, *Medea* (WH 844-877)

FRIDAY, JUNE 20

Reading Assignment: Aristophanes, *Lysistrata* (WH 914-66)

MONDAY, JUNE 23

Reading Assignment: *Sir Gawain and the Green Knight*, Parts 1 & 2 (WH 1613-40)

TUESDAY, JUNE 24

Reading Assignment: *Sir Gawain and the Green Knight*, Parts 3 & 4 (WH 1640-70)

WEDNESDAY, JUNE 25

THURSDAY, JUNE 26

Reading Assignment: Chaucer, "The Wife of Bath's Prologue and Tale"
(WH 1708-33)

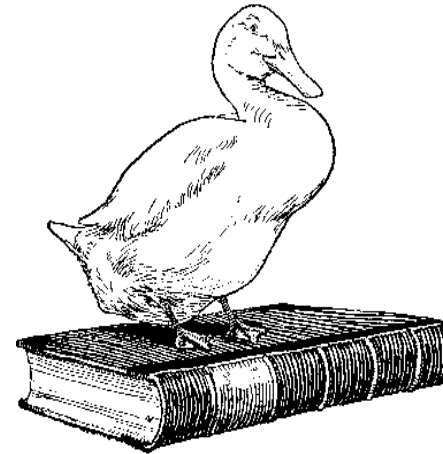
FRIDAY, JUNE 27

Reading Assignment: Cervantes, from *Don Quixote* (WH 1990-2030)

MONDAY, JUNE 30

TUESDAY, JULY 1

Final Examination



SAMPLE QUIZ

Quizzes will typically comprise two or three sections covering the reading assignment, lecture notes from the previous class, and, to assure that you bring your book to class every day, open-book incentive questions.

The following (abbreviated) sample quiz covers Voltaire's *Candide*, a work that we will not be reading this term, and some introductory comments taken from the previous day's class lecture.

English 265, Dr. Child

Name:

Take no more than ten minutes in completing the following reading quiz

I. READING ASSIGNMENT: Using the bank of personages below, match the characters with their descriptions. Some may be used more than once; some may not be used at all. (1 point each)

a. Candide	d. Pangloss	g. Martin
b. the Old Turk	e. Cacambo	h. Cunegonde

1. ____ By the end of the work, she has become ugly, with "blood-shot eyes, withered neck, wrinkled cheeks, and rough, red arms."
2. ____ The old scholar who believes "that man was created by the forces of evil and not by the forces of good"
3. ____ Despite all the evidence to the contrary, he insists on his optimistic philosophy to the very end.

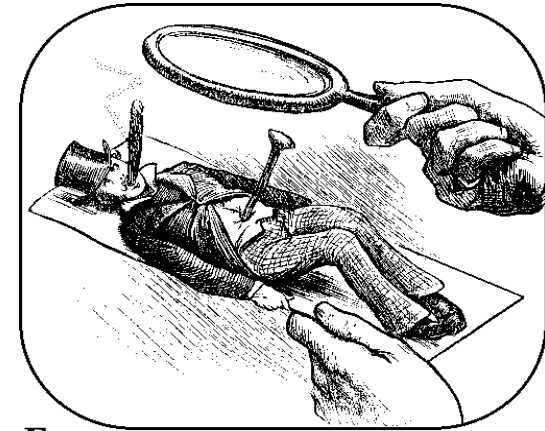
4. _____ Toward the very end of the work, this person kindly entertains Candide and his fellows with candies, fruits, nuts, and fine coffee.
5. _____ Despite Martin's pessimism, this faithful person does indeed return from the mission on which his master sent him.

II. LECTURE NOTES: Choose the *best* answer for each of the following questions. (1 point each)

6. _____ The term "the Age of Reason" is sometimes applied (for better or worse) to the (a) 16th century. (b) 17th century. (c) 18th century. (d) 19th century.
7. _____ Which of the following *best* characterizes Leibniz's philosophy?
(a) philosophical optimism (b) philosophical pessimism (c) nihilism (d) Platonism
8. _____ *Theodicy* is (a) an updating of a classical epic. (b) a justification of God in the face of evil. (c) the denial of free will.
(d) the belief in determinism.

III. OPEN BOOK SECTION: Using your book for this section only, fill in the blanks. (1 point each)

9. From page 417 of your text: Transcribe note #26.
10. From page 1783 of your text: When was the play *Everyman* written?



EXAMINATION FORMAT

Each of the examinations comprises three parts: a multiple choice section; a section that asks that you identify and make comment upon quotations from the works under examination; and an analogies section, in which you make an argument about similarities between characters or episodes in the works (sometimes making connections between separate works).

Examples of the three sections in a typical examination follow:

PART 1: MULTIPLE CHOICE

Instructions: Choose the *best* answer for each of the following. If you happen to find a question that you think has more than a single answer, make a brief argument in the margin about why you selected the answer that you did. (In other words, please make your argument now, rather than after the fact.)

1. _____ Which of the following does not appear in the *Odyssey*?
 - a) a *Bildungsroman*
 - b) a *deus ex machina* ending
 - c) an *ab ovo* beginning
 - d) dramatic irony
 - e) an *in medias res* beginning

An *ab ovo* beginning to a narrative, you will find, occurs when the narrator tells the story from the very beginning (*ab ovo* means literally "from the egg"). Epic poems like the *Odyssey* invariably begin *in*

medias res (that is, “in the middle of things”) so that the reader is pulled immediately into the narrative situation. In this case, then, the correct answer is “C” because it does not fit with the others.

PART 2: IDENTIFICATION OF PASSAGES

Instructions: Demonstrate your familiarity with the works by choosing *three* of the following passages for response. Begin by identifying the author and work from which the passage comes. (Because some characters appear or are mentioned in more than one work, do not presume that I know which author and work you are thinking of.) Then establish a context for the passage by telling who the characters are and what the situation or episode is. Finally—and most importantly—make a brief argument about the importance of the passage to the work as a whole. As appropriate, indicate any important literary devices at work in the lines and make an argument about how they create or reinforce meaning. If you write on more than three, I will evaluate only the first three that I find.

PASSAGE: Princess, I am at your knees. Are you some goddess or a mortal woman? If you are one of the gods who live in the wide heaven, it is of Artemis, the Daughter of almighty Zeus, that your beauty, grace and stature most remind me. But if you are one of us mortals who live on earth, then thrice-blessed indeed are your father and your lady mother; thrice-blessed your brothers too. How their hearts must glow with pleasure every time they see their darling join the dance! But he is most blessed of them all who with his wedding gifts can win you and take you home as a bride. Never have I set eyes on any man or woman like you. I am overcome with awe as I look at you. Only in Delos have I seen the like, a fresh young palm-tree shooting up by the altar of Apollo, when my travels took me there—with a fine army at my back, that time, though the expedition was doomed to end so fatally for me.

RESPONSE: Homer’s *Odyssey*: In this scene, the narrator of the *Odyssey* shows the grizzled middle-age hero Odysseus facing the delicate and cultured young Phaeacian princess Nausicaä. A kind of “nobody” covered with brine and sea moss, swollen, battered, and bruised, Odysseus must somehow convince the princess both that he is not a threat and that he is, in fact, a great man. The masterful speech from which this passage comes begins with compliments to the young girl, then establishes his own heroic resume: In a few brief sentences, Odysseus manages to tell her that he is a heroic and well-respected man, who has led armies into battle; that he is a devout man, who has worshipped at the shrine of Apollo, the god of truth and reason; and that he is capable of appreciating beauty. The passage colorfully exemplifies the “nobody-somebody” motif that runs throughout the work.

This response not only demonstrates the student’s familiarity with the work itself but also demonstrates that she or he understands the significance of the passage to the whole work. The response is admirable for its economy and its grasp of the larger contexts.

PART 3: ANALOGIES

Instructions: Choose five of the following pairs and, using *complete* sentences, succinctly describe what each pair has in common thematically. Some personages will appear as characters in the specified work while others are mentioned in the same work. Make sure that you treat the character *only* as he or she appears or is mentioned in the specified work. If you choose more than five, I will evaluate only the first five that I find.

PAIR: From the *Odyssey*: (a) Calypso and (b) Circe

RESPONSE: Both are seductive supernatural females in the *Odyssey* who seek to detain Odysseus through their sexual charms and prevent him from making his way home. By threatening to keep Odysseus from fulfilling his heroic mission, both imperil his very identity. Despite their apparent charms, then, both are very dangerous to the protagonist.



THE GREEK AND ROMAN GODS AND GODDESSES

Mythology (a word that comes from the Greek *mythos*, or story) is an important context for understanding an ancient work like Homer's *Odyssey* or Virgil's great Roman epic *Aeneid*. Comprehensively, mythology includes stories about human and divine characters.

The Greeks and Romans were polytheistic, their gods and goddesses representing a broad range of functions. They all have their own idiosyncrasies, self-interests, petty squabbles and jealousies, and love intrigues. In other words, they are anthropomorphic (seen in the image of man). As a commentator once observed, the Greek and Roman divinities are basically oversized and immortal humans.

The Olympian gods, so-called because they were thought to live on Mt. Olympus, in the far north of Greece, are the chief actors in the literature of ancient Greece and, more narrowly, classical Greece, the age beginning about 500 BC. (The Romans adapted many of these divinities to their own interests and purposes.) Chief among the Olympians was Zeus, who ruled the heavens. His brothers Poseidon (god of the sea and earth) and Hades (god of the afterworld) ruled the other realms of creation.

The table below may help to keep some of the important divinities straight as you read through the *Odyssey* and the handful of Golden Age plays (I've listed only those most important or those named specifically in the works):

GREEK DIVINITY	ROMAN DIVINITY	FUNCTION OR INTEREST
Zeus	Jupiter or Jove	King of the Olympian gods, ruler of the heavens; variously called the "son of Chronos" and "lord of the thunder"
Poseidon	Neptune	God of the Oceans; called the earth-shaker"
Hades	Pluto or Dis Pater	God of the underworld, lord of the dead
Hera	Juno	Wife of Zeus, queen mother of the gods
Athena or Pallas Athena	Minerva or Pallas	Goddess of wisdom and strategy; fittingly, Odysseus, the great military strategist, is her pet.
Aphrodite	Venus	Goddess of beauty and love
Hephaestus	Vulcan	God of the forge; the artisan god who makes beautiful armor for human heroes
Hermes	Mercury	The messenger god
Apollo or Phoebus	Apollo	Considered the most Greek of all gods because of his well-roundedness, he is god of truth, reason, light, archery, purification, both disease and healing, and music.
Ares	Mars	God of war