

**ENGLISH 384W
EARLY ENGLISH MASTERWORKS
SPRING 2008
(THREE SEMESTER CREDIT HOURS)**



DR. PAUL W. CHILD

**OFFICE: EVANS 204
OFFICE PHONE: 936-294-1412 (4-1412)
E-MAIL ADDRESS: ENG_PWC@SHSU.EDU**

**CLASS DAYS AND TIMES: MWF 9:00 A.M. TO 9:50 A.M.
LOCATION: EVANS 353**

**OFFICE HOURS:
MWF 11:00 A.M. TO 12:00 A.M.
AND BY APPOINTMENT**

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

W.H. AUDEN

**WHEN ONE READS THESE STRANGE PAGES OF
ONE LONG GONE ONE FEELS THAT ONE IS
AT ONE WITH ONE WHO ONCE WAS....**

JAMES JOYCE, *ULYSSES*



ENGLISH 384W
EARLY ENGLISH MASTERWORKS
SPRING 2008
DR. PAUL W. CHILD

COURSE DESCRIPTION

English 384, Early English Masterworks, surveys British literature from its beginnings in the “Old English” to the end of the eighteenth century. The familiar and not-so-familiar works that we read include the anonymous *Beowulf* and *Sir Gawain and the Green Knight*, selections from Chaucer’s *Canterbury Tales*, Marlowe’s *Faustus*, lyrics from Shakespeare and Donne, Milton’s *Paradise Lost*, Swift’s *Gulliver’s Travels* and “A Modest Proposal,” and Pope’s *The Rape of the Lock*.

While the course seeks to provide a sound reading foundation in the literature of Britain by examining various thematic and formal developments in their social and cultural contexts, it also challenges some preconceptions by asking what makes a work of literature a “masterwork” and who decides upon this status: Does the work become a classic simply because the venerable editors of *The Norton Anthology* and other academics have institutionalized and enshrined it as such? Or is it, in fact, part of the larger fabric of our culture and the world in which we live, in the *now*?

As a junior-level survey, the course also seeks to develop your critical reading and writing skills. Accordingly, the class requirements include substantial critical writing, midterm and final examinations, reading quizzes, and a participation grade. In other words, there are *many* ways for you to succeed.

Prerequisites: Successful completion of English 164W, English 165W, and a required sophomore-level English.

Course value: Three semester credit hours.

COURSE OBJECTIVES

The course aims to

- give you a broader understanding and appreciation of early British literature and
- develop your skill in expressing yourself in writing.



POLICIES AND EXPECTATIONS

I. CLASS MEETING TIME AND LOCATION

MWF 9:00 a.m. to 9:50 a.m. Evans 353

II. REQUIRED TEXT

Abrams M.H., et al., eds. *The Norton Anthology of English Literature*. 7th edition. Volume 1 (0-393-97487-1 paper).

or

Greenblatt, Stephen, et al., eds. *The Norton Anthology of English Literature*. 8th edition, Volume 1 (0-393-92531-5 paper)

You *must* purchase or otherwise procure the book for this class, and you must bring it to class every day, heavy as it is. To assure me that you have, in fact, procured the text for this class, I ask that you bring it to show me on or before Wednesday, January 23.

III. COURSE REQUIREMENTS (WITH APPROXIMATE RELATIVE VALUES)*

Reading Quizzes (20% Collectively)

Reading Response Journal (30% Collectively)

Midterm Examination (20%): Monday, March 17

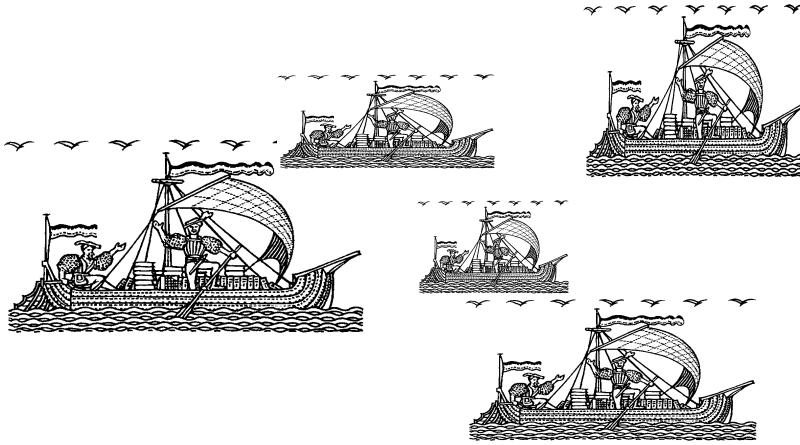
Final Examination (25%): Date and Time to Be Announced

Participation (5%): 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.

*To receive credit for this course, you must submit/complete all of the major components listed here.

IV. OPPORTUNITIES FOR EXTRA CREDIT

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



V. ATTENDANCE POLICY (NON-NEGOTIABLE)

Because you have decided to take this junior-level literature 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 *five* absences (almost two weeks of school!). After those five, your final letter grade drops by one increment; 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!

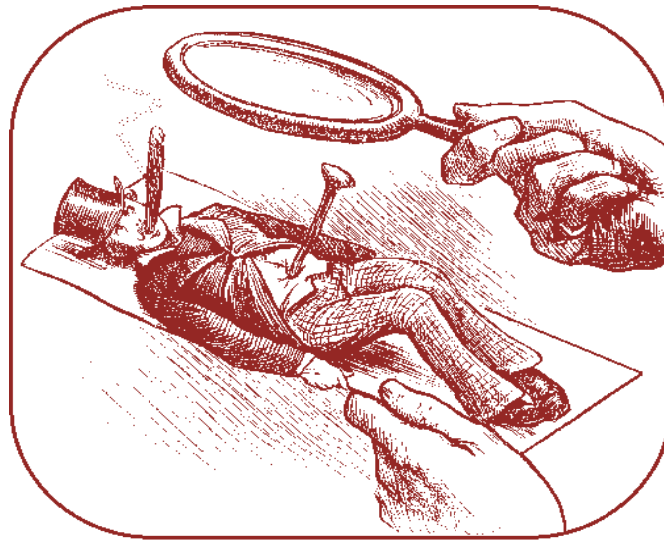
An extended illness does not excuse you from this policy; my rationale is that if you are too ill to attend all classes, you should withdraw from your courses and try them again when you can attend without distraction or dis-ease.

If you have a pet, a demanding spouse, "personal problems," or any 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 reading quiz, you will not be allowed to take the quiz on that day. (See the make-up policy, on page 6.)

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. READING QUIZZES AND EXAMINATIONS

To encourage you to keep on reading schedule, I will give you quizzes over major chunks of reading, as assigned for certain due dates; these quizzes ask that you demonstrate not only your honest reading of the assigned pages but also your critical thinking about them.

A midterm and final examination will assess not only how conscientiously you have engaged the class discussion over the works but also how well you can make a critical argument about them.

The final will not be comprehensive.

VIII. MAKE-UP POLICY

An absence does not excuse you from submitting a written assignment on time; you must arrange to get the assignment to me in physical form on the due date.

If you miss a quiz day, arrange to make up the quiz before the next class period of attendance. You may not make up a reading quiz after we have begun discussing the assigned reading for that quiz in class. (After all, if wouldn't be fair for me to feed you the answers in class, would it?)

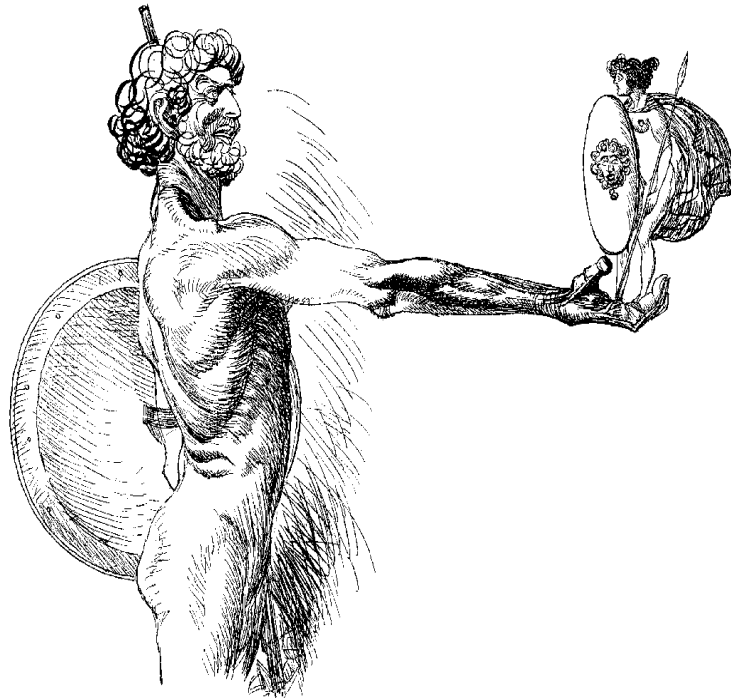
IX. GRADING

We follow a standard ten-point grading scale:

A	90-100
B	80-89
C	70-79
D	60-69
F	Below 60

At about the middle of the term, I will make up a spread sheet with your average 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 Monday, May 19, the deadline set by the Office of the Registrar.



X. ACADEMIC DISHONESTY

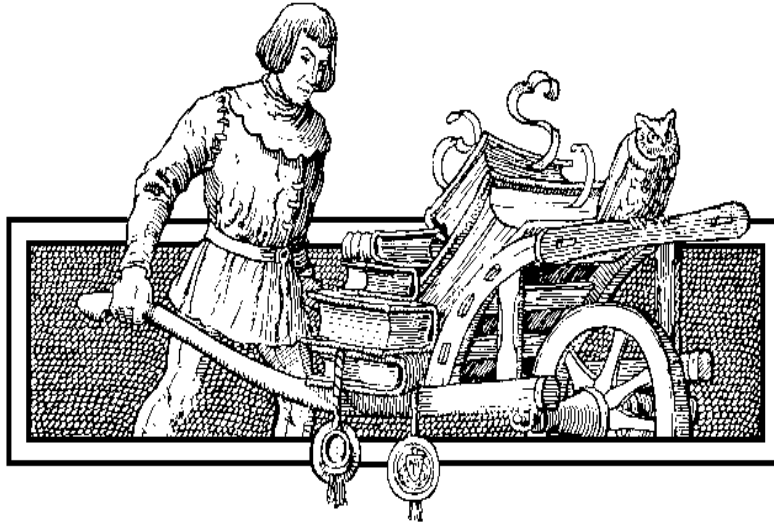
For definitions, I refer you first to the Sam Houston State University policy statement about academic dishonesty in Paragraph 5.3 of the “Code of Student Conduct and Discipline” in the official *Student Guidelines*. Please read through the short description very carefully.

Plagiarism (a word that comes from the Latin term for plundering) is literary theft, the intentional or sometimes merely careless stealing of someone else’s words or ideas and the passing them off as one’s own without giving due credit to the original author. Plagiarism not only defeats the very purpose of the educational process—to make an independent thinker and writer of you—but also constitutes academic fraud. Any written assignment convicted of plagiarism will fail; in serious and clearly deliberate cases, the student will fail the course and face the appropriate dean for further disciplinary action. *Don’t do it.*

Unintentional plagiarism is plagiarism nonetheless.

There are a number of sources on the Internet that give guidelines about academic honesty; some of them are even reliable. For example, check out the Walden University site on plagiarism prevention, at the following site: <http://www.waldenu.edu/acad-rsrcs/writingcenter/plagiarism/students.html>. Useful in itself, the site also has links to several other resources that will help you make distinctions.





XI. 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 SparksNotes, 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.

Of course, to avoid plagiarism, you should never draw language or ideas from these guides in writing assignments. (I own copies of all these and can almost always spot plagiarism.)

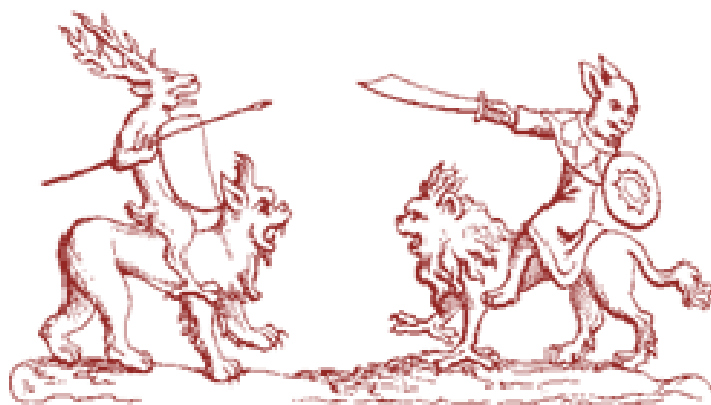
And please—as a matter of respect to your professor, your fellow students, and the venerable Chaucer, Shakespeare, Swift, et alia—do not ever bring such a guide into the classroom. Agreed?

XII. CLASSROOM COMPORIMENT

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. Do not use/check a text-messaging device. You may not open a lap-top computer in class. Remove iPod "buds" and other such ornaments. You should not eat in class; use tobacco products; make derogatory remarks about fellow students or the class (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.

The class begins at 9:00 a.m. and ends at 9:50 a.m. Please do not begin to pack up belongings—very distracting to professor and fellow students—until you are dismissed at 9:50. (Thank you.)

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.



XIII. 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.

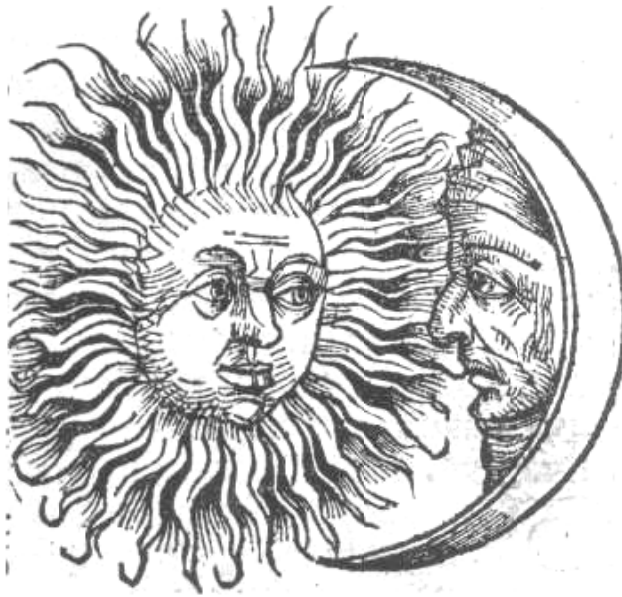
Observance of Religious Holy Days: Section 51.911(b) of the Texas Education Code requires that an institution of higher education excuse a student from attending classes or other required activities, including examinations, for the observance of a religious holy day, including travel for that purpose. 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) early in the term.

Visitors in the Classroom: I always welcome visitors in the class-room—a chance for *you* to show off. But the visitor must not disrupt the classroom with his or her attendance.

Instructor Evaluation: The University asks that you complete a course/ instructor evaluation form toward the end of the term. So if you bide your time patiently, you will have the opportunity to turn the tables on your professor by evaluating *him*.

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.



CLASS CALENDAR AND READING SCHEDULE

The following schedule lists class meeting days and dates for completion of reading and writing assignments. We will try to follow this calendar as closely as possible; given the vagaries of life, however, we may have to modify the schedule some as we go.

Except as noted, all selections come from *The Norton Anthology of English Literature*. Because you may use either the 7th edition (Volume 1) or the brand-new 8th edition (Volume 1), I have not listed page numbers.

As a matter of course, you should read all introductions to the authors and works; these provide important contexts and reading strategies. Material from the introductions will likely appear on reading quizzes and examinations.

While this is by no means a graduate class, the reading schedule is moderately demanding. Pace yourself well, read ahead as necessary, and always come to class prepared.

Unless otherwise noted, come to class every day, even if there is no reading assignment.

WEDNESDAY, JANUARY 16

Introduction

FRIDAY, JANUARY 18

Introduction

MONDAY, JANUARY 21

Martin Luther King Day (No Class)

WEDNESDAY, JANUARY 23

Reading Assignment: Bede, "The Story of Cædmon," from *An Ecclesiastical History of the English People*
Deadline for Procuring Text

FRIDAY, JANUARY 25

Reading Assignment: "The Dream of the Rood"; "The Wanderer"

MONDAY, JANUARY 28

Reading Assignment: *Beowulf*, lines 1-1599

WEDNESDAY, JANUARY 30

Reading Assignment: "The Reading Response Journal" (pages 19-24 of this booklet); "Quoting from the Works"
(pages 37-43 of this booklet)

FRIDAY, FEBRUARY 1



MONDAY, FEBRUARY 4

Reading Assignment: *Beowulf*, lines 1600-3182

WEDNESDAY, FEBRUARY 6

FRIDAY, FEBRUARY 8

Reading Assignment: Old English Riddles (pages 45-47 of this booklet)

Reading Response Journal #1: *Beowulf* (page 25 of this booklet)

MONDAY, FEBRUARY 11

Reading Assignment: *Sir Gawain and the Green Knight*, Parts 1 & 2

WEDNESDAY, FEBRUARY 13

Reading Assignment: *Sir Gawain and the Green Knight*, Parts 3 & 4

FRIDAY, FEBRUARY 15

Reading Response Journal #2: *Sir Gawain and the Green Knight* (page 26 of this booklet)

MONDAY, FEBRUARY 18

WEDNESDAY, FEBRUARY 20

Reading Assignment: Chaucer, *The Wife of Bath's Prologue and Tale*

FRIDAY, FEBRUARY 22

Reading Assignment: Marlowe, *The Tragical History of Dr. Faustus*

MONDAY, FEBRUARY 25

Reading Response Journal #3: *The Tragical History of Dr. Faustus* (page 27 of this booklet)

WEDNESDAY, FEBRUARY 27

Reading Assignment: Shakespeare, Sonnets 18, 29, 73; Donne, "The Sun Rising"

FRIDAY, FEBRUARY 29

Reading Assignment: Donne, "A Valediction Forbidding Mourning,"

MONDAY, MARCH 3

Reading Assignment: Donne, Holy Sonnet 14; Herrick, "To the Virgins, to Make Much of Time"

WEDNESDAY, MARCH 5

Reading Assignment: Marvell, "To His Coy Mistress"



FRIDAY, MARCH 7

Reading Response Journal #4: Renaissance Lyrics (page 28 of this booklet)

MONDAY, MARCH 10, THROUGH FRIDAY, MARCH 14: SPRING RECESS

MONDAY, MARCH 17

Midterm Examination

WEDNESDAY, MARCH 19

Reading Assignment: Milton, *Paradise Lost*, Book I

FRIDAY, MARCH 21

Good Friday (No Class)

MONDAY, MARCH 24

WEDNESDAY, MARCH 26

Reading Assignment: Milton, *Paradise Lost*, Book IX, Book XII (lines 574-649)

FRIDAY, MARCH 28

Professional Obligation (No Class)

MONDAY, MARCH 31

Reading Response Journal #5: *Paradise Lost* (page 29 of this booklet)

WEDNESDAY, APRIL 2

Reading Assignment: Dryden, "MacFlecknoe"

FRIDAY, APRIL 4

Reading Response Journal #6: "MacFlecknoe" (page 30 of this booklet)

MONDAY, APRIL 7

Reading Assignment: Swift: "A Modest Proposal"

WEDNESDAY, APRIL 9

Reading Response Journal #7: "A Modest Proposal" (page 31 of this booklet)

FRIDAY, APRIL 11

Reading Assignment: Swift, *Gulliver's Travels* Book 1

MONDAY, APRIL 14

WEDNESDAY, APRIL 16

Reading Assignment: Swift, *Gulliver's Travels* Book 2

FRIDAY, APRIL 18

MONDAY, APRIL 21

Reading Assignment: Swift, *Gulliver's Travels* Book 4

WEDNESDAY, APRIL 23

FRIDAY, APRIL 25

Reading Response Journal #8: *Gulliver's Travels* (page 32 of this booklet)

MONDAY, APRIL 28

Reading Assignment: Pope, *The Rape of the Lock*

WEDNESDAY, APRIL 30

Reading Response Journal #9: *The Rape of the Lock* (page 33 of this booklet)

FRIDAY, MAY 2

MONDAY, MAY 5

Reading Assignment: Gray, "Elegy Written in a Country Churchyard"

Reading Response Journal #10: "Elegy Written in a Country Churchyard" (page 34 of this booklet)

WEDNESDAY, MAY 7

Last Class Day

Submit final Reading Response Journal (page 35 of this booklet)

DATE AND TIME OF FINAL EXAM TO BE ANNOUNCED





THE READING RESPONSE JOURNAL

RATIONALE:

The reading response journal, with entries assigned to correspond with various readings throughout the term, serves several purposes:

- to provide some focus as you read (though you should by no means restrict yourself to the foci of the response questions);
- to provide food for the maw of classroom discussion;
- to encourage you to grapple with important reading issues by
 - yourself before class discussion and thereby guide you on your journey toward critical self-reliance; and
- to demonstrate to your humble servant that you have read the material carefully and thoughtfully so that you can engage the ongoing discussion over these works.

RESPONSE JOURNAL REQUIREMENTS:

During the semester, you will respond to ten journal prompts, which correspond with assigned readings.

Typically each prompt asks for a minimum number of pages, which I think necessary to develop a valuable response. There is never a maximum, however—write on, write on (as we used to say during the 60s), but always avoid writing generally and superficially in a mere attempt to fill space. In your responses, strive for development of ideas, convincing demonstration of familiarity with the works, and intellectual honesty in plumbing your own depths.

The objective of the journal is to think your way through the experience of reading. Since I'll be seeing the *process*, not the product of your thinking about the work, I do not expect perfectly organized and polished essays. Accordingly, I will not be evaluating style, grammar, mechanics, and other such features (although, obviously, the better you write, the better your argument).



I have designed the response journal questions in such a way that you will not be able to find answers anywhere else beyond your own reading of a work and your own careful intellectual searching. So do not *ever* consult any outside sources for these response assignments. Consulting an on-line source or a digest resource like Cliff's Notes will not only confuse you and ultimately waste your time but also tempt you to draw language and ideas that are not your own and that you will not be able to adapt to your journals.

THE PROCESS:

For each entry you will find a question or a set of questions about the work under discussion—a prompt to stimulate thinking about the work and about your experiences in reading it. Complete *all* parts of each entry that ask for a written response.

In almost every case, you will read the work of literature and complete the journal assignment *before* we consider it in class. That way, you have the opportunity to come up with your *own* ideas about the piece. Thus the response journal encourages you to become an independent critical thinker.

The questions or prompts will vary in scope and extent. Sometimes I may ask you to explore your own ideas about a particular theme, then ask that you read the specific work of literature and respond to the author's treatment of the same theme. At other times, I may ask that you try your hand at a certain literary technique before analyzing the author's use of the same method in his or her work. Typically, there is a subjective section that asks you to consider your own experiences in light of the literature and a critical section that asks you to make an argument about the work. While both are valuable, the second part is more important in terms of your intellectual development; I expect that you will make a very carefully considered and well-illustrated critical argument in this section.



RESPONSE FORMAT:

Type your responses, double-spaced, in twelve-point serif font (that is, with the tails on it, like the font on this page), on clean white paper, with a one-inch margin all the way around.

Clearly separate any sections of a journal entry: Either leave space between discrete sections, or begin a new page. I like room to comment.

You may staple the papers if you like (modestly, in the upper left-hand corner), but you will be binding together all of the essays at the end of the semester, so eventually you'll have to remove those staples.

HEADING:

Label each entry in the upper left-hand corner of the first page (only) with the following standard Modern Language Association (MLA) heading:

Stu Dent

Professor Child

English 384.02

Date of Submission in International Format: 1 April 2008

TITLE:

Double space once after your heading and put a title on your essay; center the title.

Every response should have both a leading title and a subtitle identifying the number of the exam, as in this example:

Pope's *Essay on Man*: An 18th-Century Theodicy

Reading Response Journal Entry #8

Capitalize the first, last, and any "content" words in a title and subtitle. Do not underline your own title, enlarge it, put it in bold type, or adorn it in any other way.

PAGINATION:

Paginate your paper by creating a header in the upper right corner of your paper. Put your last name followed by a single space and then the page number. Nothing else:

Dent 2

Dent 3

Dent 4 [etc.]

Do not put any commas or designations like "page" or "p."

QUOTATIONS FROM THE WORKS:

In order to establish your credibility, especially in the critical section of a response, you must quote meaningfully from the texts. Use the best quotations to support your generalizations. Keep in mind, however, that your *own* argument should predominate the entry. Avoid a series of too-long quotations strung together with occasional sentences of your own.

For quotation format, see "Quoting from the Works" (pages 37-43 of this booklet).



Each entry that asks for a critical reading of a text should include a work(s) cited section, appended to the end of the entry. You need not submit a separate page for this section.

EVALUATION:

I will mark each response that you submit for credit with a check, check-plus, or check-minus—each with a numerical equivalent—depending on the thoroughness, perceptiveness, enthusiasm, and *honesty* with which your respond:



check-plus: superior entry (10.0)
check: acceptable entry (9.0)
check-minus: substandard or late entry; failure to quote from the text (6.5)
X: incomplete entry (5.)
O: missing entry (0.0)

To avoid penalties, turn in *all parts* of the assignment on time and develop *at least* to the minimum length.

I will accept a late entry up until one week after the original due date (provided, of course, that that week does not extend beyond the end of our term); after that point, it no longer serves either one of us, so I will not accept it.

You may not submit journal responses electronically.

I reserve the right to refuse unacceptable entries and to ask for rewrites.

After I check the entry, I will return it to you. *Do not throw the entry away after I return it to you:* Collect the returned entries in order in some sort of binder, to be submitted for credit at the end of the term.

At the end of the term, I will assign a grade by taking an average of the collected entries (30% of your final course grade).

READING RESPONSE JOURNAL ENTRY #1

BEOWULF

DUE FRIDAY, FEBRUARY 8

1. Do you believe in “fate”—some force—determinate or indeterminate—that controls what you do and what happens to you in this world? Or do you hold that all of your actions and their results are within your control, a matter of choice and will? Submit a thoughtful response of at least a full typed page in which you discuss your understanding of and attitudes toward this concept; provide examples from your own experiences or knowledge.

2. Pledging that he will protect the court of Hrothgar from Grendel, Beowulf says, famously, that “Fate goes ever as fate must” (line 455). The concept in the Old English is known as *wyrd*. (We get our modern English word *weird* from this.) Explain, first, what this concept seems to be in the poem. Then discuss how Beowulf’s understanding of the concept influences or determines his actions in the narrative. Devote at least a page and a half to this section. Quote generously from the text to support your generalizations.



READING RESPONSE JOURNAL ENTRY #2

SIR GAWAIN AND THE GREEN KNIGHT

DUE FRIDAY, FEBRUARY 15

1. Submit at least two full typed pages in which you discuss the nature of *heroism*. Consider some of the following, or take your own approach to the topic: What, by your definition, *is* heroism? Consider how much of your definition is your own and how much is constructed by popular culture around you (films, advertising, literature)? According to your definition, can true heroism exist? Can the hero or heroine be “human,” or must he or she, by definition, be somehow “extra-humanized” (that is, beyond human)? Who are your heroes or heroines, if you have any? Why? Illustrate your response richly with examples from life.

2. After finishing the anonymous *Sir Gawain and the Green Knight*, submit at least one and a half full typed pages in response to the following: How closely does Gawain match your definition of heroism? Why? What techniques does the *Gawain* poet use to develop—or subvert—Gawain’s heroism? Cite the text generously to support your points.



**READING RESPONSE JOURNAL
ENTRY #3**

**CHRISTOPHER MARLOWE, *THE
TRAGICAL HISTORY OF DR. FAUSTUS***

DUE MONDAY, FEBRUARY 25



1. Submit at least two typed pages on desire: What do you desire more than anything else in the world? How do you define your desire? What forms does it take? Why do you want it? What does this desire say about the type of person that you are and the myths that you subscribe to? What are you willing to do to get it? What do you gain in the process of striving for it? What do you lose? Do you think that you will, in fact, ever achieve it? Be specific and develop your response fully. Try to avoid clichés like, “I desire to be happy”; examine honestly what this means to you. And despite the scattered questions here, try to reach some sort of comprehensive conclusion about your desire.

2. Submit at least one typed page on the following: Why does Faustus choose knowledge over any other gift that he might have chosen? What powers accrue to this knowledge, and how does Faustus use them? Cite specific lines from the text to support your generalizations.

READING RESPONSE JOURNAL ENTRY #4

RENAISSANCE LYRICS

DUE FRIDAY, MARCH 7

1. The subject is romantic and/or erotic love. Addressing a real or imagined lover (or love “interest”), write either a love poem or a seduction poem. Choose any approach or tone that you would like. There is no specified length, but give your poem an honest effort.

2. In an analysis of at least two full pages, compare your poem with representative selections from Shakespeare and Donne. What is similar? What is different? Be very specific, pointing to individual lines and passages and citing specific techniques in both your poem and theirs. Consider the following as you make your comparison: form, language, tone, figures of speech, and imagery. Avoid making value judgments about whose poetry is “better” (whatever that means); concentrate, instead, on *analyzing* specific features of the works.



READING RESPONSE JOURNAL ENTRY #5

JOHN MILTON, *PARADISE LOST*

DUE MONDAY, MARCH 31

1. Certainly all of us at some time have been tempted by “forbidden fruit,” the object of a desire that our knowledge tells us we should not—must not—seek. Write a narrative of at least a page and a half in which you recount some episode in your life in which you were tempted to indulge in an activity that was “immoral,” illegal, or destructive. What was the nature of the temptation? How was it presented to you? How did you respond? What were the results? Because temptation suggests a conscious action rather than a spur-of-the-moment impulse, reconstruct as fully and as honestly as you are able the plot of your thought processes as you were tempted.

2. Now analyze Satan’s famous temptation of Eve in Book IX of *Paradise Lost*. (The temptation itself runs from lines 532-732, but you will need to put it into context by considering what happens before and after Satan’s seductive words.) Make an argument about Satan’s rhetorical tactics: How does he suit his temptation to his particular audience? How does he establish his credibility? Is the temptation entirely verbal? What sorts of appeals does Satan use? Which is finally most effective? Do you find flaws in his logic (what we call “speciousness”)? Submit at least a page and a half in which you cite the text liberally to support your brilliant generalizations.



READING RESPONSE JOURNAL ENTRY #6

JOHN DRYDEN,
“MACFLECKNOE”

DUE FRIDAY, APRIL 4

1. Write an extended insult of at least one full page. Pick an enemy (or friend) and make fun of him or her. Be as comical or serious as you like. (If you feel uncomfortable with this assignment, be light-hearted and light-handed.)

2. Read John Dryden’s *MacFlecknoe*, carefully considering Dryden’s method of attack on his enemy as you go.

3. Analyze Dryden’s poem. What techniques does the poet use to insult his enemy and satirize his writings? Point to specific lines and passages, and try as much as possible to use some of the technical terms of analysis that you’ve acquired in your literary studies. Submit at least a page and a half.



READING RESPONSE JOURNAL ENTRY #7

JONATHAN SWIFT, "A MODEST PROPOSAL"

DUE WEDNESDAY, APRIL 9

1. Write a monologue of at least one and a half full pages in which you impersonate someone. It can be any person, real or imagined, a living or historical figure or a *type* of person: truck driver, waitress, lawyer, college professor, drunkard, beauty queen, whatever. (Obviously this exercise invokes some stereotypes.) The idea is to speak in the voice of that person: Forget about yourself for a while and imagine that you *are* the person in question. The exercise asks that you become a dramatist.

The character that you impersonate can say anything: argue an opinion, make an observation about life, recount an experience, etc. The important thing is that you maintain the dramatic voice. Do not announce explicitly who you are; let the voice make your identity clear.

3. Thoroughly characterize the speaker of Swift's "A Modest Proposal." Listen carefully to the voice of the speaker—not only what he argues but also *how* he argues (his tone, level of education, and methods that he uses to establish credibility). After examining all of the evidence, decide what sort of person he is. Are the speaker and Swift the same? How do we know? Point to specific evidence in the text to support your generalizations. Submit at least two full pages.

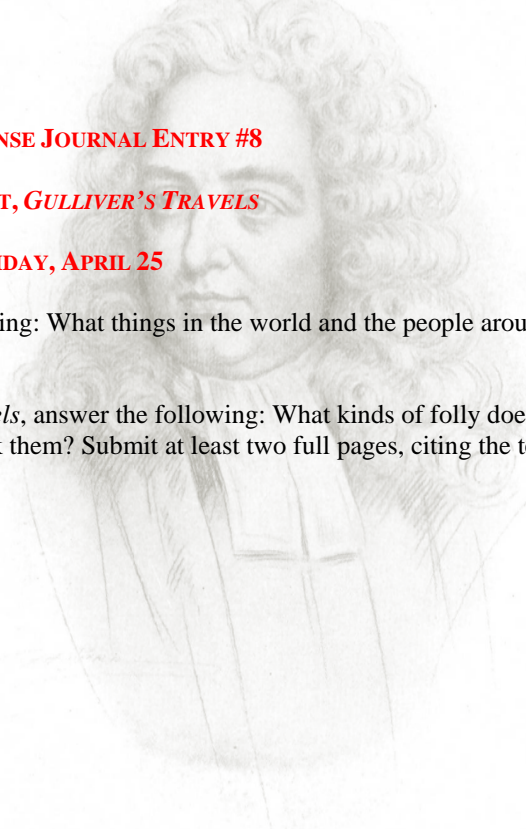
READING RESPONSE JOURNAL ENTRY #8

JONATHAN SWIFT, *GULLIVER'S TRAVELS*

DUE FRIDAY, APRIL 25

1. Write for at least a full page and a half on the following: What things in the world and the people around you do you find foolish? Why? Can they be corrected? How?

2. After finishing Books 1, 2, and 4 of *Gulliver's Travels*, answer the following: What kinds of folly does Swift attack in the work? What *methods* does he use to attack them? Submit at least two full pages, citing the text liberally.





READING RESPONSE JOURNAL ENTRY #9

ALEXANDER POPE, *THE RAPE OF THE LOCK*

DUE WEDNESDAY, APRIL 30

1. Consider the modern courtship ritual: What forms does it take? What roles do the parties typically play? What does each demand or expect of the other? What is the aim of the whole process? Submit at least one full page.
- 2.. Now consider the courtship ritual as depicted by Pope in *The Rape of the Lock*. How is it like or unlike modern courtship? What is Pope's attitude toward the whole thing? Consider among other things the way that he structures his piece, the kind of language and tone that he uses, and his characterizations. Submit at least a full page and a half, citing specific textual evidence as always to support your brilliant conclusions.

READING RESPONSE JOURNAL ENTRY #10

THOMAS GRAY, "ELEGY WRITTEN IN A COUNTRY CHURCHYARD"

DUE MONDAY, MAY 5

1. Read Gray's "Elegy Written in a Country Churchyard."
2. In imitation of Gray, write your own meditation on death. You may use prose or poetry. While you may use the death of a particular person as your point of departure, try, like Gray, to make your meditation universal and comprehensive. Write for at least one-and-a-half full pages.





SUBMITTING THE BOUND JOURNAL FOR CREDIT

DUE WEDNESDAY, MAY 7

1. Collect all of your submitted journal entries, which I have been checking and handing back to you over the term. Carefully arrange them in the order in which they were assigned. Make sure that each is marked clearly with the number of the entry.
2. Bind the collected journal entries in some sort of pleasing format. Attach a title page.
3. Leave room for assignment #10, which I will tuck into the finished journal after reading.
4. Submit the bound journal for credit.

N.B.: Failure to submit the completed journal—with the original entries checked by me—will cost you a penalty of ten points off the final journal. Make sure that you do not discard entries as I turn them back to you.



QUOTING FROM THE WORKS

When you quote from (cite) the texts—and you must do so meaningfully in your journal responses—you should integrate the quotation as fluidly as you can into your own sentence construction. If you incorporate the quotation into your own grammar, be sure to put the quotation marks around only the material from the source. At the end of the quotation, put in parentheses the name of the author, as necessary, and the page or line number(s) from which you derived the material.

The Modern Language Association (MLA) conventions for citing quoted material require that the name of the author and the numbers in parentheses correspond exactly with works on a “works cited” page. Following the sample quotations below, I have included the list of works to which they refer (see pages 42-43, below). You may use the entries as models for your own essays.

SAMPLES OF QUOTATIONS AND CITATIONS

IN-TEXT QUOTATIONS

Examples of quotations in the contexts of critical papers follow, the first from Robert Herrick’s “To the Virgins,” the second from Jonathan Swift’s “A Modest Proposal.” In the first example, the author of the critical paper clearly identifies the poet in the head note; all that is necessary in the parenthetical citation, then, is the page or line number from which the quotation comes. In the second example, the critical writer does not identify the author; the parenthetical citation makes clear who that is.

EXAMPLE ONE:

In the following example, the critical writer integrates pieces of the original poem fluidly into her own grammar:

In “To the Virgins, to Make Much of Time,” Herrick’s speaker urges his audience to marry “while ye may.” “For having lost but once your prime,” he continues, “You may forever tarry” (1650).

Because the quotation comes from a poem, the critical writer may cite line numbers as an alternative:

In “To the Virgins, to Make Much of Time,” Herrick’s speaker urges his audience to marry “while ye may.” “For having lost but once your prime,” he continues, “You may forever tarry” (lines 14-16).

If you run the lines together in your own text, use a virgule (slash) to separate them:

In “To the Virgins, to Make Much of Time,” Herrick’s speaker uses personification to liken the brief life of a “smiling” flower to that of a human: “And this same flower that smiles today/Tomorrow will be dying” (lines 3-4).

EXAMPLE TWO:

In this example, the critical writer draws from a prose piece. As with the previous examples, the writer integrates the quoted material fluidly into his own grammar:

Despite the monstrosity of his plan, the modest proposer “can think of no one objection that will probably be raised against [his] proposal” (Swift 2478).

Notice that for in-text quotations, the quotation marks surround only the material drawn from the source and not the parenthetical citation, which, of course, is not part of the original material. Note also that the period for the sentence (which is the critical writer’s own) goes outside the parenthetical citation. In the citation, there is no comma between author and page number.

OFFSET QUOTATIONS

If a direct quotation runs four or more typed lines, set it off by indenting the entire passage ten spaces from the left-hand margin; maintain the right-hand margin as it is. Cite the passage *exactly* as you find it in the original. If, for example, you are quoting lines of verse, break them exactly as you find them in the source (example two). And do not put quotation marks around or in the cited material unless they appear in the original, as, for example, in dialogue (see, again, example two); the fact that you have offset the passage lets your reader know that you are quoting directly.

If you introduce any quotation with a complete sentence, use a colon at the end of it.

Examples of offset quotations follow. The first comes from Swift’s “A Modest Proposal,” the second from the anonymous *Sir Gawain and the Green Knight*. Both of them transcribe the material *exactly* as it is found in the original sources.

Offset quotations are double-spaced, just like everything else in the paper. Notice that in the case of offset quotations, the period goes before the parenthetical citation.

EXAMPLE ONE:

The narrator begins his “modest” proposal with a sentimental plea:

It is a melancholy object to those who walk through this great town or travel in the country, when they see the streets, the roads, and cabin doors, crowded with beggars of the female sex, followed by three, four, or six children, all in rags and importuning every passenger for an alms. (Swift 2473)

EXAMPLE TWO:

After Gawain once again rebuffs the lady's sexual advances, she tempts him with material wealth; this, too, he refuses:

She reached out a rich ring, wrought all in gold,
With splendid stone displayed on the band
That flashed before his eyes like a fiery sun;
It was worth a king's wealth, you may well believe.
But he waved it away with these ready words:
"Before God, good lady, I forgo all gifts;
None have I to offer, nor any will I take." (*Sir Gawain* lines 1817-23)



THE WORK(S) CITED SECTION

When using a central anthology like the Norton, there are a couple of different ways to handle the works cited section. If you're using single works—as, for example, in journal entries that focus on one piece—you can give a full entry. Double-space the entry, as you do everything else in the paper.

Work Cited

Herrick, Robert. "To the Virgins, to Make Much of Time." *The Norton Anthology of English Literature*. Ed. M.H.

Abrams et al. 7th ed. Vol. 1. New York: W.W. Norton & Company, 2000. 1649-50.

or

Sir Gawain and the Green Knight. Transl. Marie Borroff. *The Norton Anthology of English Literature*. Ed. M.H.

Abrams et al. 7th ed. Vol. 1. New York: W.W. Norton & Company, 2000. 158-210.

or

Swift, Jonathan. "A Modest Proposal." *The Norton Anthology of English Literature*. Ed. M.H. Abrams et al. 7th ed.

Vol. 1. New York: W.W. Norton & Company, 2000. 2473-79.

Another way to handle entries from an anthology, especially if you are citing more than one work from the collection, is to create a “master” entry for the anthology and then to abbreviate the entries for the other works with cross-references:

Works Cited

Abrams, M.H., et al., eds. *The Norton Anthology of English Literature*. 7th ed. Vol 1. New York: W.W. Norton & Company, 2000.

Herrick, Robert. “To the Virgins, to Make Much of Time.” Abrams 1649-50.

Sir Gawain and the Green Knight. Transl. Marie Borroff. Abrams 158-210.

Swift, Jonathan. *Gulliver’s Travels*. Abrams 2329-2473.

---. “The Lady’s Dressing Room.” Abrams 2585-88.

---. “A Modest Proposal.” Abrams 2473-79.

Note that the works are alphabetized by the last name of the author; a work without a known author, like *Sir Gawain and the Green Knight*, is alphabetized by title (ignoring the articles *A*, *An*, and *The*). The entry for the central anthology, under the name of the editor(s), is alphabetized like any other.

When you have more than one entry by the same author, as in the examples from Swift above, replace the author’s name in the second and subsequent entries with three back-to-back hyphen followed by a period. Alphabetize the titles under the author’s name (ignoring the articles *A*, *An*, and *The*).



OLD ENGLISH RIDDLES

The following handful of Old English riddles is preserved in the Exeter Book, copied ca. 979:

Riddle #7

My clothes are silent as I walk the earth
Or stir the waters. Sometimes that which
Makes me beautiful raises me high
Above men's heads, and powerful clouds
Hold me, carry me far and wide.
The loveliness spread on my back rustles
And sings, bright, clear songs,
And loud, whenever I leave lakes
And earth, floating in the air like a spirit.

Riddle #25

I am a strange creature, for I satisfy women,
a service to the neighbours! No one suffers
at my hands except for my slayer.
I grow very tall, erect in a bed,
I'm hairy underneath. From time to time
a beautiful girl, the brave daughter
of some churl dares to hold me,
grips my russet skin, robs me of my head
and puts me in the pantry. At once that girl
with plaited hair who has confined me
remembers our meeting. Her eye moistens.

Riddle #26

An enemy robbed me of life, stole
My strength, then soaked me in water, dipping me
In and out. He set me in the sun,
And all the hair I had had was gone,
Dried to nothing. A knife's hard edge
Ground away my last impurity,
And fingers folded me, and a bird's delight
Spread black drops all over me, walking
Up and down, stopping to swallow
Tree-dye wet with water, then walking
Again. Later, a man covered me
With sheltering boards, stretched skin around me,
And dressed me in gold; a smith's glowing
Work was wound across me. Now let
These decorations, this crimson dye,
And all this glorious labor celebrate
The Lord, far and near! (—Not punish
The dull, like a penance!) If men will use me,
Their souls will be safer, surer of Heaven;
Their hearts bolder, more joyful; their minds
Wiser and more knowing. Their friends, their families,
Will be truer, better, more just, more worthy,
More perfect in their faith. Prosperity and honor
And grace will come to them; kindness and mercy
Will circle them around, and love will hold them
Tightly in its arms. What am I, so useful
To men? My name is a great one, holy
In itself, famous for the help it can bring.

Riddle #32

Our world is lovely in different ways,
Hung with beauty and works of hands
I saw a strange machine, made
For motion, slide against the sand,
Shrieking as it went. It walked swiftly
On its only foot, this odd-shaped monster,
Traveled in an open country without
Seeing, without arms, or hands,
With many ribs, and its mouth in the middle.
Its work is useful, and welcome, for it loads
Its belly with food, and brings abundance
To men, to poor and to rich, paying
Its tribute year after year. Solve
This riddle, if you can, and unravel its name.

Riddle #47

A worm ate words. I thought that wonderfully
Strange--a miracle--when they told me a crawling
Insect had swallowed noble songs,
A night-time thief had stolen writing
So famous, so weighty. But the bug was foolish
Still, though its belly was full of thought.

GUIDELINES FOR RECOMMENDATION LETTERS

I am always happy to write recommendation letters for qualified students who are applying for employment, scholarships and grants, or further schooling. A few guidelines, however:

1. I cannot fairly write a recommendation for you without proper acquaintance. In order for me to write a letter, you must have completed a course with me and earned a grade of at least a *B* or have been acquainted with me in some other capacity (for example, as a member of The Sam Houston State University Writers' Forum, which I sponsor) for at least a full semester.
2. Please make the request formally, letting me know very clearly what you are applying for (a particular scholarship or a particular field of study at a particular institution). Provide the names and addresses of the contact(s) to whom I should send the letter.
3. You must give me at least a couple of weeks and preferably more time to complete the letter. Often I am working under pressures of class or professional deadlines, so it is not possible for me to get letters out at the last minute. Plan your applications well in advance.
4. I can write a very good letter based on your performance in my class or my observation of you in some other capacity. But the more that I know about your other accomplishments and interests, the better the letter. Please send me a current curriculum vitae (note the spelling of that document) or, at least, a list of such accomplishments and interests, especially those that suit you well for the job, scholarship, or educational program for which you are applying.
5. If the institution or organization to which you are applying requires a cover sheet, please get that to me in due time. As a matter of form (yes, that's a pun), sign the waiver that insures confidentiality. If I agree to write you a letter, it will be a good one, and I will e-mail you a copy of the letter. So you need not worry about my sabotaging your application with a damaging or less-than-enthusiastic recommendation. However, if you do not sign the confidentiality waiver, those on the receiving end might think that your referees have been less than honest.
6. If the letter requires postage, it would be decent of you to include a stamped envelope.

YOUR PROFESSOR

Paul W. Child, who earned his PhD in English in 1992 from the University of Notre Dame, joined the faculty at Sam Houston State University in the fall of 1993 after failing as ditch-digger, rock musician, night auditor in a motel, high school teacher, and business manager for a building restoration contractor. His academic specialty is Restoration and 18th-century British literature, and he has scholarly interests in medical literature and the social history of medicine. He has published work on Jonathan Swift, George Cheyne (doctor to the stars and lesser luminaries in 18th-century London and Bath) and the teaching of medical literature. Professor of English and currently Director of Graduate Studies in English (in case you're considering graduate work in English), Dr. Child teaches a wide array of classes at Sam Houston State.