

ENGLISH 2332.01
EVIL IN LITERATURE



DR. PAUL W. CHILD
SPRING 2020

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SPRING 2020
(THREE SEMESTER CREDIT HOURS)**

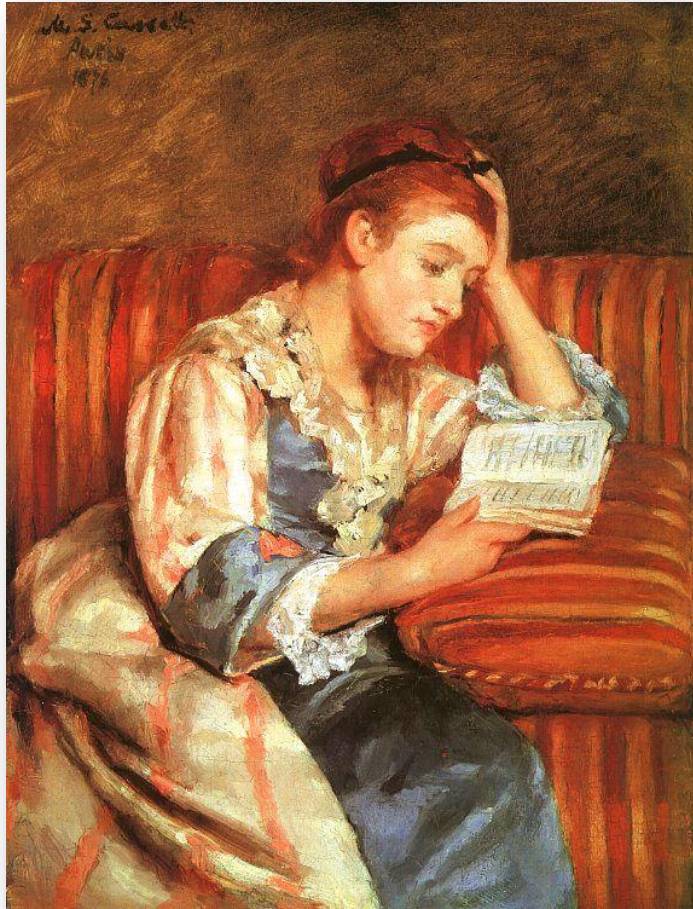


**DR. PAUL W. CHILD
CAMPUS OFFICE: EVANS 204
TELEPHONE: 936-294-1412
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CLASS DAYS AND TIME: MWF 8:00 A.M. TO 8:50 A.M.

LOCATION: EVANS 356

**OFFICE HOURS:
MWF 7:00 A.M. TO 8:00 A.M.
MWF 10:00 A.M. TO 11:00 A.M.
AND BY APPOINTMENT**



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

W.H. AUDEN

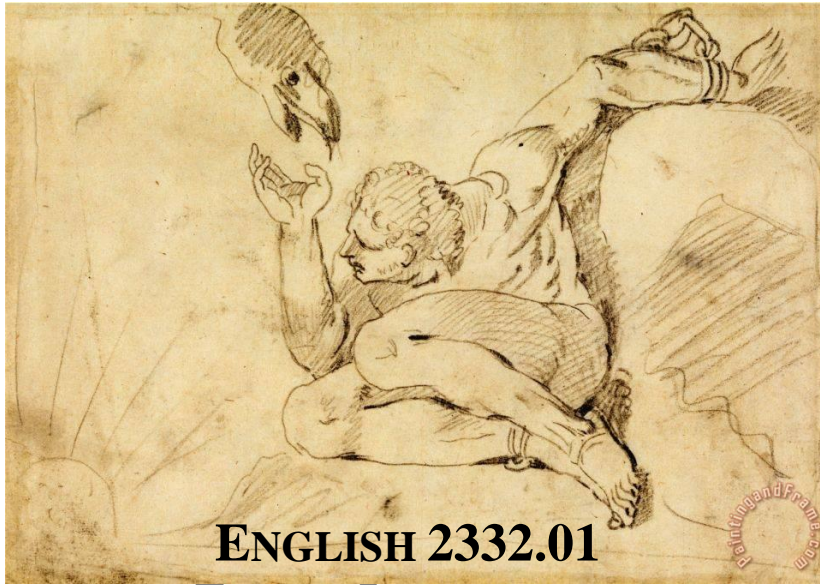
LITERATURE IS NEWS THAT STAYS NEWS.

EZRA POUND



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DR. PAUL W. CHILD

COURSE DESCRIPTION

ENGL 2332, a world literature course that features works written from antiquity through the beginning of the nineteenth century, focuses on the fundamental human question of evil: How have cultures defined and represented evil? How have they justified it? How, especially, do various works serve as “theodicies,” that is, explanations of *why* people suffer?

Because the course requires a good amount of reading, discussion, and writing about literature and culture, you will improve your critical skills: analysis, evaluation, synthesis of materials, and argumentation. You will become familiar with the critical approaches and vocabulary appropriate to the study of literature and will be expected to use these approaches and language in making arguments about the works.

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.

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.

I will assess your understanding of the works and ideas—and your ability to make cogent critical arguments about them—with writing assignments and examinations featuring essays.

Prerequisites: Successful completion of ENGL 1301 and ENGL 1302 (or approved equivalents)

Course value: Three semester credit hours

COURSE OBJECTIVES

The course aims

- to consider a fundamental human problem as it has been understood and represented in various cultures, from the earliest days to our own;
- to develop your critical and analytical skills in written and oral discussion and argumentative analysis of literature and cultural contexts; and
- to develop your facility for using a precise scholarly vocabulary necessary to articulate your insights about culture and literature in a community of readers.



I. CLASS MEETING TIMES AND LOCATION

MWF 8:00 a.m. to 8:50 a.m. Evans 356

II. REQUIRED TEXTS

Homer. *Odyssey*. 8th Century BCE. Transl. E.V. Rieu. Penguin.
ISBN: 978-0-140-44911-2

Shakespeare, William. *Macbeth*. Ca. 1606. Dover Thrift.
ISBN: 978-0-486-27802-5

Shelley, Mary. *Frankenstein*. 1818. Bantam Classic.
ISBN: 978-0-553-21247-1

Sir Gawain and the Green Knight. Ca. Trans. Burton Raffel. 1375. Signet Classics.
ISBN: 978-0-451-53119-3

Sophocles. *Oedipus the King*. Ca. 427 BCE. Transl. Stephen Berg and Diskin Clay. Oxford UP.
ISBN: 978-0-195-05493-4

Voltaire. *Candide*. 1759. Dover Thrift.
ISBN: 978-0-486-26689-3

Course Supplement (provided for you)

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

To assure me that you have, in fact, procured the books for this class, I ask that you show them to me on or before Friday, January 24.

You must bring the book that we are reading to class every day. To “encourage” that you do so, there will be open-book sections on the reading quizzes.

III. COURSE REQUIREMENTS (WITH APPROXIMATE RELATIVE VALUES)*

1. Reading Response Journal: 40% Collectively
2. [Reading Quizzes](#): 30% Collectively
3. [Unit Examination One](#): 10%
4. [Unit Examination Two](#): 10%
5. [Unit Examination Three](#): 10%

IV. OPPORTUNITIES FOR EXTRA CREDIT

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

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

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 and hope that you attend class *every* day. Life being what it is, however, you are allowed *five* absences (almost two weeks of class). After the fifth absence, your final grade begins dropping one increment for each subsequent absence. So, for example, if you have an *A*, your grade drops to a *B* with the sixth absence; that *B* drops to a *C* with the seventh absence; that *C* drops to a *D* with the eighth absence; and that *D* drops to an *F* with the ninth absence.

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!

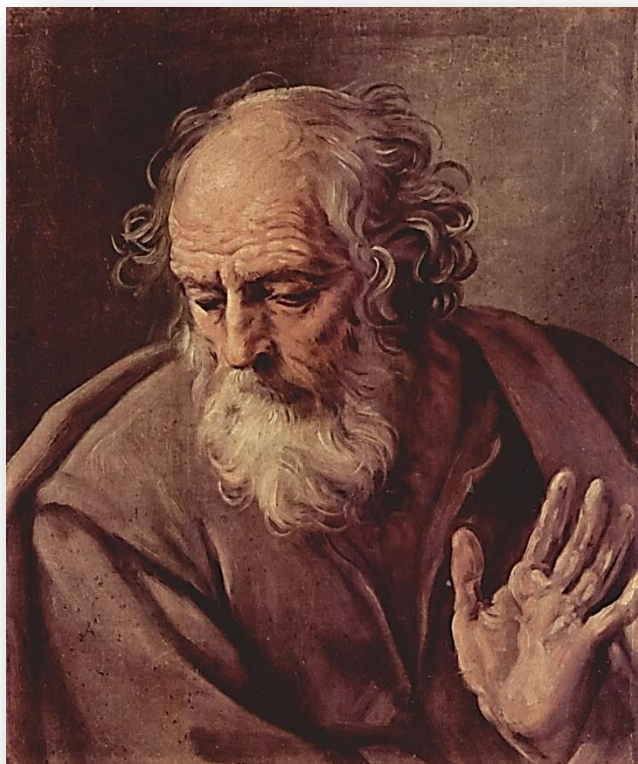
An extended illness does not excuse you from this policy; my rationale is that if you are too ill to attend all classes, you should withdraw from your courses and try them again when you can attend without distraction or dis-ease.

If you have a time-consuming job, demanding pet, “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.

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

An absence, even one of those rare ones excused by the University, does not excuse you from taking an examination or from submitting a written assignment on time.

If you miss a reading quiz because of an absence or tardiness, you must make up the quiz before the next class of ours that you attend. I hold office hours on Mondays, Wednesdays, and Fridays, from 7:00 a.m. to 8:00 a.m. and from 10:00 a.m. to 11:00 a.m. If your class schedule conflicts with one of those times, I will do my best to accommodate you. But the responsibility for making up the quiz is yours. If you fail to do so before we begin discussing the materials in class, you will receive a “0” for that quiz.

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.

If you are absent on the day on which a journal assignment is due, you must get the response to me in *physical* form on the due date (except in the most unusual circumstances, I do not accept materials in electronic form). Give it to me sometime before the due date, or send it by way of a trusted friend.

VIII. READING QUIZZES

To assure me that you have made an honest attempt to read the assigned materials, you will take a reading class for every substantial reading assignment. To assure me that you have the works under consideration in class on the days on which we discuss them, the quiz will include an open-book section. The reading quizzes will count collectively as 30% of your final course grade.

You will find a [sample reading quiz](#) on pages 20-21 of this syllabus.

IX. EXAMINATIONS

I will assess your grasp of readings, your engagement in discussions, and your diligence in taking class notes with three unit examinations. None of these will be comprehensive, although you *will* be responsible for all literary terms that you progressively acquire throughout the semester.

I will hand out a review sheet for each of the examinations.

For the [structure of the examinations and sample questions](#), see pages 23-25 of this syllabus.

X. GRADING

We will follow a standard ten-point grading scale in the class:

A	90-100
B	80-89
C	70-79
D	60-69
F	0-59

At about the midterm, 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 noon on Monday, May 11, the deadline set by 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.

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. Unintentional plagiarism is plagiarism nonetheless.

Written assignments will not require research. To avoid the temptation to plagiarize, do not ever consult outside sources for the assignments in this class. Any 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.*

Any student convicted of cheating on an examination will fail the exam and will be subject to university disciplinary action: *Don’t do it.*



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.

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 Sophocles, Shakespeare, Swift, et alia—do not ever bring such a guide into the classroom. Agreed?

XIII. 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.

The use of cell phones and laptops is forbidden in this classroom. Turn your cell phone *off* (not merely to "vibrate"). Use a notebook and a pen to take notes.

You should not eat in class; use tobacco products, including e-cigarettes; 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.

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 Services for Students with Disabilities Office 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 Students with Disabilities Office, however, located in the Lee Drain North Annex (936-294-3512; disability@shsu.edu).

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 classroom—a chance for *you* to show off. But the visitor must not disrupt the classroom with his or her attendance.

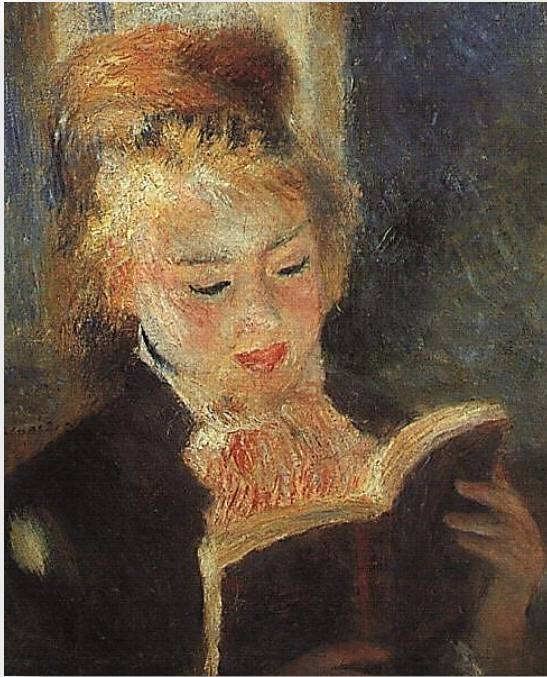
Instructor Evaluation: The University asks that you complete a course/ instructor evaluation toward the end of the term. So if you bide your time patiently, you will have the opportunity to turn the tables on your professor by evaluating *him*.

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

Concealed Handgun Carry Policy: As of August 1, 2016, in accordance with Texas Government Code Section 411.2031, a licensed, trained individual twenty-one years of age or older is permitted to carry a concealed handgun into this classroom; the individual is not required to disclose that he or she is carrying the concealed handgun. Instructor's additional policy: Students who carry concealed weapons into this classroom are not *allowed* to disclose—that is, to show or to announce to other students in the classroom that they are carrying a concealed handgun—except in the event of an active shooting situation. Disclosure for any other reason constitutes “open carry,” which is forbidden on campuses of public universities in the State of Texas.

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





CLASS CALENDAR

Unless indicated otherwise, we meet for class on all of the days listed below, including those for which there is no assigned reading or writing. Writing and reading assignments are due on the dates indicated. Although not assigned officially, the introductions and notes to the works are helpful for establishing historical contexts and approaches to reading.

The designation “CS” refers to readings in our course supplement; the designation “RRJ” refers to pages in the reading response journal booklet.

The first couple of class days are devoted to introductions and to discussing various approaches to reading. Because there are no reading assignments for these days, look at the calendar and read ahead.

WEDNESDAY, JANUARY 15

Course Introduction

FRIDAY, JANUARY 17

Course Introduction

Reading Assignment: “The Reading Response Journal” (RRJ 1-4), “Formatting Your Response Paper” (RRJ 5-8)

MONDAY, JANUARY 20

No Class: Martin Luther King Day

WEDNESDAY, JANUARY 22

Reading Assignment: “Quotations and Works Cited” (RRJ 9-16)

FRIDAY, JANUARY 24

Deadline for Procuring All Texts

Writing Assignment: Reading Response Journal #1 (RRJ 30)

MONDAY, JANUARY 27

Reading Assignment: Homer, *The Odyssey* Books 1-4 (3-62)

WEDNESDAY, JANUARY 29

Writing Assignment: Reading Response Journal #2 (RRJ 31)

FRIDAY, JANUARY 31

Reading Assignment: Homer, *The Odyssey* Books 5-8 (63-109)

MONDAY, FEBRUARY 3

Reading Assignment: Homer, *The Odyssey* Books 9-13 (110-80)

WEDNESDAY, FEBRUARY 5

FRIDAY, FEBRUARY 7

Reading Assignment: Homer, *The Odyssey* Books 14-17 (181-238)

MONDAY, FEBRUARY 10

Reading Assignment: Homer, *The Odyssey* Books 18-21 (239-87)

WEDNESDAY, FEBRUARY 12

Reading Assignment: Homer, *The Odyssey* Books 22-24 (288-324)

FRIDAY, FEBRUARY 14

Writing Assignment: Reading Response Journal #3 (RRJ 32)





MONDAY, FEBRUARY 17

Reading Assignment: from The Book of Genesis (CS 1-4); from The Book of Job (CS 5-21)

WEDNESDAY, FEBRUARY 19

Writing Assignment: Reading Response Journal #4 (RRJ 33)

FRIDAY, FEBRUARY 21

Unit Examination One

MONDAY, FEBRUARY 24

Reading Assignment: Sophocles, *Oedipus the King*

WEDNESDAY, FEBRUARY 26

FRIDAY, FEBRUARY 28

Writing Assignment: Reading Response Journal #5 (RRJ 35)

MONDAY, MARCH 2

Reading Assignment: *Sir Gawain and the Green Knight* Parts 1-2 (57-90)

WEDNESDAY, MARCH 4

Reading Assignment: *Sir Gawain and the Green Knight* Parts 3-4 (93-133)

FRIDAY, MARCH 6

MONDAY, MARCH 9 TO FRIDAY, MARCH 13

No Classes: Spring Recess

MONDAY, MARCH 16

WEDNESDAY, MARCH 18

Writing Assignment: Reading Response Journal #6 (RRJ 36)

FRIDAY, MARCH 20

MONDAY, MARCH 23

Reading Assignment: Shakespeare, *Macbeth*

WEDNESDAY, MARCH 25

FRIDAY, MARCH 27

Writing Assignment: Reading Response Journal #7 (RRJ 37)

MONDAY, MARCH 30

Reading Assignment: Swift, "A Modest Proposal" (CS 22-27)

WEDNESDAY, APRIL 1

Writing Assignment: Reading Response Journal #8 (RRJ 38)

FRIDAY, APRIL 3

Unit Examination Two



MONDAY, APRIL 6

Reading Assignment: Voltaire, *Candide*

WEDNESDAY, APRIL 8

Writing Assignment: Reading Response Journal #9 (RRJ 39)

FRIDAY, APRIL 10

No Class: Good Friday

MONDAY, APRIL 13

Reading Assignment: Shelley, *Frankenstein* “Author’s Introduction” (xxiii-xxvii), “Preface” (xxix-xxx), Letter 1-Letter 4 (1-16)

WEDNESDAY, APRIL 15

Reading Assignment: Shelley, *Frankenstein* Chapters 1-5 (17-49)

FRIDAY, APRIL 17

Shelley, *Frankenstein* Chapters 6-10 (50-89)

MONDAY, APRIL 20

No Class: Professional Obligation

WEDNESDAY, APRIL 22

Writing Assignment: Reading Response Journal #10 (RRJ 40)

FRIDAY, APRIL 24

Reading Assignment: Shelley, *Frankenstein* Chapters 11-16 (90-133)

MONDAY, APRIL 27

Reading Assignment: Shelley, *Frankenstein* Chapters 17-22 (134-84)

WEDNESDAY, APRIL 29

Reading Assignment: Shelley, *Frankenstein* Chapters 23-End (185-213)

FRIDAY, MAY 1

Last Class Day

Submit Bound Reading Response Journal (RRJ 42)

MONDAY, MAY 4, 8:00 A.M. TO 10:00 A.M.

Unit Examination Three

SAMPLE READING QUIZ

The following reading quiz, on Voltaire's *Candide*, appears exactly as students in a previous term received it:

English 2332, Dr. Child
Reading Quiz, *Candide*

Name:

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

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

- | | | |
|-------------------------|------------------------|--------------------------------|
| A. Candide | E. Pangloss | I. El Dorado |
| B. the Baron | F. Cacambo | J. James the Anabaptist |
| C. the Old Woman | G. Cunegonde | K. Westphalia |
| D. Martin | H. the Old Turk | L. Pocourante |

1. ____ The old scholar who believes “that man was created by the forces of evil and not by the forces of good”
2. ____ The “terrestrial paradise” from which Candide is driven when he is caught kissing Cunegonde
3. ____ The daughter of Baron Thunder-ten-Tronckh
4. ____ The daughter of a pope, this person is later enslaved and eventually ends up losing one buttock.
5. ____ Going to save a brutish sailor from drowning, this man is himself drowned.
6. ____ Going out into the world, this character almost immediately faces cruelty and injustice when he is seized and forced to serve in the Bulgarian army.
7. ____ Candide's clever and practical valet
8. ____ The protagonist ends up killing this person, who is the brother of Cunegonde.
9. ____ The protagonist's tutor who preaches that this is the “best of all possible worlds”—despite all the evidence to the contrary
10. ____ After the Bulgarian-Abarian war, the protagonist meets this old friend, who is now a beggar suffering from venereal disease and covered with hideous sores.
11. ____ By the end of the work, she has become ugly, with “blood-shot eyes, withered neck, wrinkled cheeks, and rough, red arms.”
12. ____ The hidden land of immense wealth where the streets are lined with rubies and emeralds
13. ____ Toward the very end of the work, this person kindly entertains Candide and his fellows with candies, fruits, nuts, and fine coffee.
14. ____ Despite Martin's pessimism, this faithful person does indeed return from the mission on which Candide sent him.
15. ____ The character who is hanged by the auto-da-fé (public execution for heretics who were condemned by the Inquisition)

II. Using the list of characters below, identify the *speaker* of each of the passages that follow (put his or her name in the parentheses after the passage). Some characters may be used more than once; some (obviously) will not be used at all. (2 points each)

A. Candide

B. the Old Turk

C. the Old Woman

D. Pangloss

E. Cacambo

F. Cunegonde

G. the Baron

H. Martin

I. Pococurante

1. Do you believe...that hawks have always eaten pigeons when they have found them? [Then, in response to Candide, who says, "Yes, without a doubt":] Well, then...if hawks have always had the same characteristics why should you imagine that men may have changed theirs?
()
2. They used at one time to make me believe that I took a pleasure in reading [Homer]. But that continual repetition of battles, so extremely like on another; those gods that are always active without doing anything decisive; that Helen who is the cause of the war, and who yet scarcely appears in the piece; that Troy, so long besieged without being taken; all these together caused me great weariness. I have sometimes asked learned men whether they were not as weary as I of that work [presumably, the *Iliad*]. Those who were sincere have owned to me that the poem made them fall asleep; yet it was necessary to have it in their library as a monument of antiquity, or like those rusty medals which are no longer of use in commerce.
()
3. There is a concatenation [interconnection] of events in this best of all possible worlds: for if you had not been kicked out of a magnificent castle for love of Miss Cunegonde: if you had not been put into the Inquisition: if you had not walked over America: if you had not stabbed the Baron: if you had not lost your sheep from the fine country of El Dorado: you would not be here eating preserved citrons and pistachio-nuts.
()

III. SHORT ESSAYS: Answer each of the following critical questions in a short paragraph.

There are no "right" answers here, only a *more* or *less* convincing arguments: I want to see how well you know the text that you read and how well you are able to draw conclusions about it. (3 points each)

1. After his travels, hardships, and disappointments in the world, what does Candide decide to do at the very end of the work? Why?
2. What thesis do you think Voltaire is trying to make about the world and the people who live in it?



EXAMINATION FORMAT

Each of the unit 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 (the number of questions in each section may be different, depending upon the amount of time available to you):

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 coming-of-age narrative
 - 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 two 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:

So you are determined, son of Laertes, favourite of Zeus, ingenious Odysseus, to leave at once for home and your beloved Ithaca? Even so I wish you happiness. Yet had you any inkling of the full measure of misery you are bound to endure before you reach your native land, you would stay and share this home with me, and take on immortality, however much you long to see that wife of yours, who is never out of your thoughts.

RESPONSE:

The passage comes from Book 5 of the *Odyssey*, attributed to Homer. In this scene, the goddess Calypso questions Odysseus’ resolve to return to his homeland in Ithaca. After Hermes’ visit to her, she has reluctantly allowed him to leave her after detaining him for about seven years. She asks her why he would wish to return to a world of adversity and mortality, declining even the great gift of immortality that she has offered.

Odysseus’ desire to return to the world of heroic struggle and hardship confirms his essential humanity: Although the goddess offers him the opportunity for a life of ease and immortality, he would no longer be either heroic or human if he were to accept. His decision to leave Calypso reinforces his identity, which is embedded in his very name: “at odds with.” If he were to accept the gift of immortality, he would no longer suffer or cause trouble. But he would be denying his identity also. Here the names of both Calypso and Odysseus become important thematically: Calypso’s name comes from the Greek for “to engulf.” By conferring immortality upon the man at odds with the world, she would effectively engulf his humanity and his heroic identity.

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.

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 at the University 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; for online recommendations, be sure to forward a link to the recommendation service.
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, 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 institution requires a “hard copy” of the recommendation, please provide a pre-addressed envelope with postage.



YOUR PROFESSOR

Paul W. Child earned his PhD in 1992 from the University of Notre Dame and 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, 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, author of *Gulliver's Travels* and "A Modest Proposal"; George Cheyne, doctor to the stars and lesser luminaries in 18th-century London and Bath; and the teaching of medical literature. Dr. Child teaches a wide array of undergraduate and graduate classes at Sam Houston State.