

ENGL 2813 English Survey of Literature I

Fall 2023 ENGL 2813 101 & 150 TR 9:30 – 10:50 AM Dillard Building 345

Dr. Peter Fields, assoc. professor of English
peter.fields@msutexas.edu
Bea Wood 230 in Prothro-Yeager

Office Hours: MTWR 11:00 AM to 1:30 PM. You may call me any time at my office 940-397-4246. My Outlook email will record your call and send it to me as email. I cannot miss it.

Required books (please purchase ACTUAL books with PAGE numbers):

Beowulf: A Verse Translation. Translated by Seamus Heaney. Edited by Daniel Donoghue. 2nd Norton Critical Edition. Norton, 2019. ISBN: 978-0-393-93837-1.

Sir Thomas Malory. *Le Morte Darthur: Selections*. Broadview Anthology of British Literature Edition. Broadview Press: 2015. ISBN: 978-1-55481-159-5.

John Milton. *Paradise Lost*. Edited by Gordon Teskey. Norton Critical Edition. Norton, 2005. ISBN: 978-0-393-92428-2.

The Showings of Julian of Norwich. Edited by Denise N. Baker. A Norton Critical Edition. Norton, 2005. ISBN 0-393-97915-6.

Course goals

Read literary texts united by their interest in fate, destiny, and providence

Describe key moments in texts; discuss fate, destiny, and providence.

Engage in a writing process and utilize credible sources.

Use sources ethically and follow a designated style guide [MLA].

Demonstrate proficient use of Standard Written English.

ATTENDANCE: If you miss more than SIX class periods, you are at risk of removal from the course. I will excuse an absence if you provide documentation. As of your SEVENTH unexcused absence, I will ask you for documentation. If you do not have any, I will withdraw you from the course with a WF.

Each PowerPoint is 30 percent of the grade; the Essay is 40 percent.

PowerPoint 1 features description paragraphs and images relevant to *Beowulf* and Mallory's *Le Morte Darthur* [Death of Arthur]. For one of the two stories, we need ONE description paragraph; for the other, we need TWO description paragraphs (you choose which). For the text that you write TWO description paragraphs, make sure they address a different moment from each other, a different passage with a different quote. DO NOT PICK THE SAME SCENE AND QUOTE I USED IN THE MODEL POWERPOINT.

For PowerPoint 2—description paragraphs and images pertaining to Milton's *Paradise Lost* and Julian of Norwich's *Showings* [Revelations of Divine Love]—we do the same thing. We need TWO description paragraphs for one of the texts, and ONE description paragraph for the other. For the text that you write TWO description paragraphs, make sure they address a different moment from each other, a different passage with a different quote.

The PowerPoint starts with a title slide; each subsequent slide features a description paragraph and at least one relevant image for that paragraph. Students are free to gut the model PowerPoint and make use their own images, paragraphs, and quotes. Do not use the images, scenes, and quotes in the model PowerPoints.

A DESCRIPTION paragraph starts with a topic idea (one or two sentences) that say something about fate, destiny, or providence. The paragraph then uses dynamic descriptive details to capture the moment and convey the character's experience in the story. Avoid broad summary and plot points. Refine your topic idea as an insight. Close with relevant significant quote.

Here are model DESCRIPTION paragraphs. **NOTE: Do NOT copy, adapt, paraphrase or otherwise appropriate the word content or quotes of these models.**

For *Beowulf*:

[TOPIC IDEA ABOUT FATE:] For *Beowulf*, fate is an outcome of God's will. He is so convinced that God is instrumental in fate that he strives to keep the fight equal. Fate then must tip the balance. *Beowulf* would accept his own death and defeat as long as that outcome is God's verdict. **[DESCRIPTION:]** During the race with Breca, *Beowulf* finds himself pulled under repeatedly by sea creatures while Breca swims along beside him, inexplicably unmolested by the denizens of the deep. The creatures ignore Breca and take turns glomming onto *Beowulf*, grabbing hold of him like undersea wrestlers. He must peel their bodies away from him just long enough to bring his sword to bear. Each time he breaks the surface to catch his breath another creature pulls him down, entwining him all over again until he can grab hold of it, pull it away from his body, and then dispatch it with his blade. This type of one-on-one wrestling at close quarters has always characterized *Beowulf*'s fighting style, whether he was fending off trolls, giants, or sea serpents. Finally, after an exhausting night of hand-to-hand combat, *Beowulf* breaks through the waves for the last time, takes a breath, and remains free of antagonism from below. A bright morning sun shines down like God's own beacon on his face. He rejoices in the warmth and bright light and a deep down sense of God's approval. The sun also makes a special point of gleaming and sparkling on the hides of his nighttime adversaries, whose scaly corpses now line the shore as if carefully placed there for human inspection. **[INSIGHT:]** *Beowulf* shares this experience with King Hrothgar in order to establish his credentials as someone called to a special purpose—his own special fate as long as *Beowulf* keeps the fight equal and one-on-one: **[QUOTE:]** "I hereby renounce," *Beowulf* declares to King Hrothgar, "sword and the shelter of the broad shield, / the heavy war-board; hand-to-hand / is how it will be, a life-and-death / fight with the fiend. Whichever one death fells / must deem it a just judgment by God" (436b-41).

For Thomas Malory's *Le Morte Darthur* [The Death of Arthur]:

[TOPIC IDEA ABOUT DESTINY:] In Malory, destiny hardens the heart of Lancelot's adversaries as part of their punishment for violating chivalry. Destiny will make sure that the foes of Lancelot will stubbornly persist in their evil ways because Lancelot's inevitable victory is itself a warning to evildoers. **[DESCRIPTION:]** Running at each other with their lances, Tarquin and Lancelot knock each other off their horses. They are both momentarily dazed. Then they grab their swords and shields and grapple up close, at times breathing in each other's face. The ground glistens and sparkles with flecks of their blood. The two are equals in skill and bravery. Finally, Tarquin steps back. He is not angry or frightened. He is deeply impressed, even a little in awe. He *loves* this knight like a brother. Part of him wants to throw down his sword, swear his allegiance, and ride with him against his enemies, whoever they might be. Tarquin had plowed his way through the Knights of the Round Table in quest of the knight who had killed his brother—that knight was none other than Lancelot. But now Tarquin questions himself. This fighter made him reconsider his quest. So long as this knight was not Lancelot, Tarquin was determined to make peace with him. Tarquin was ready to set free all the knights he had imprisoned if only this knight would be his brother in arms. Lancelot also took stock. He had absorbed as many wounds as Tarquin. The armor of both men had absorbed many slits and dents without either

gaining the advantage. Lancelot noticed that Tarquin seemed of a new mind and reluctant to press the fight. So he took a risk and revealed his identity that he was indeed Lancelot. Tarquin seems anguished and deeply disappointed. He greets Lancelot cordially—but then the two men fly at each other like two bulls, once again the metal of their armor loudly clanging against each other and their swords piercing the seams over and over, bespattering the grass once again with their blood. **[INSIGHT:]** Destiny will settle for nothing less than the death of Tarquin. Destiny has no interest in reforming or redeeming Tarquin despite what seems to be his honest and sincere profession of love and loyalty, not to mention his heartfelt willingness to turn over a new leaf: **[QUOTE:]** “So be it,” Tarquin had promised, “that thou be not he, I will lightly accord with thee, and for thy love I will deliver all the prisoners I have, that is three score and four, so thou would tell me thy name. And thou and I will be fellows together, and never to fail thee while that I live” (57).

Also for Malory's *Le Morte Darthur*:

[TOPIC IDEA FOR DESTINY:] Destiny is fulfilled when the Holy Grail appears to the knights of the round table. The feast of Pentecost celebrates the advent of the Holy Ghost, which literally comes true at Camelot, but the effect is dynamically fateful and may mean the dispersal of the knights to parts unknown, much to King Arthur's distress. The Sankgreal is Christ's bodily presence in a cup. It is the kingdom of God in the form of food and drink. **[DESCRIPTION:]** During the joust, young Galahad (son of Lancelot) knocked all the knights off their horses, except for his father and Percival. When requested by Queen Guinevere, Galahad opened his visor. Never did two people look more alike than Galahad and Lancelot, confirming they were father and son. She announced that Lancelot was eight degrees in lineage from Jesus Christ and Galahad was nine. As of the coming of Galahad, all prophecies could be fulfilled. When the knights took their seats, Galahad is out of his red-plated armor. He is now wearing a red silk robe and over it a cloak trimmed in white ermine. His seat at the round table is Siege Perilous, the seat predestined for the knight who would achieve the Sankgreal. Suddenly, the knights heard an explosive sound. The whole castle trembled as if it were about to fall. The Sankgreal was borne to the middle of the roundtable. No one could see who carried the cup. Over it was draped white samite, but this silken veil was lit up from inside by a light seven times brighter than the daytime sun. The knights turned to each other and marveled at how each of them—their faces—were also shining with light. Then the castle was filled with delightful scents including those that came from a banquet miraculously set before them. But the light went out; the cup was gone. The knights are beside themselves. King Arthur said everyone should just thank the Lord. But Gawain (Arthur's nephew) vowed an oath to look for the Grail so that he might see it without any covering. To King Arthur's immense vexation, all the knights made a similar vow, so overcome were they by the shining visitation of the Sankgreal. **[INSIGHT:]** Destiny is like a train on a track. It is so undeviating and so relentless that it can be overwhelming, even destructive: **[QUOTE:]** “So in the midst of the blast entered a sunbeam, more clearer by seven times than ever they saw day, and all they were alighted the grace of the Holy Ghost” (120).

For Milton's *Paradise Lost*:

[TOPIC IDEA FOR PROVIDENCE:] In Milton, eternal providence insures that Satan never changes his ways. Satan must persevere in his arrogance and rebellion even at his lowest ebb. **[DESCRIPTION:]** Satan and his fallen legions stir to consciousness only to discover they are floating in a lake of fire at the bottom of the abyss, an infernal quarry from which God takes the raw material of his creation. Nothing makes sense here. The flames of the lake are dark

and incapable of light. Nevertheless, Satan can perceive shadows and shapes. The lake seethes with burning sulfur. Storms rise up and swirl through the waves. Satan strains his eyes and makes out his chief lieutenant languishing near him where the two apparently fell together. Beëlzebub marvels that he feels his age-old angelic strength despite the agony inflicted by the fiery current. He gloomily wonders what God may have in store for the rebel angels. What service would God require here at the bottom of uncreated void? Satan seizes the moment to rally his lieutenant's spirit. He shows his lieutenant his admittedly very powerful arm—an arm of invincible strength, harder, denser than that of any other angel. This arm, Satan declares, is a token, a sign of God's terror—God's fear of the rebel angels. This arm, insists Satan, brandishing its muscle before the eyes of his lieutenant, made God defend his throne in heaven. This arm, Satan says proudly, intimidated the most powerful force in the universe, God himself. Satan warms to his subject, inspired (and perhaps deluded) by his own speech. He finds his footing and stands. He pushes towards shore, his chest cutting through the liquid ore like the prow of a ship. Presently, at full height Satan casts a colossal shadow over Beëlzebub. When he turns back towards the lake, Satan's chin juts forward like a mountain cliff or the balcony of a tower. He stretches his hand toward the awe-struck Beëlzebub. **[INSIGHT:]** Providence binds Satan to his course. Providence also binds us to the decision of Adam and Eve. Like Satan, we cannot resist testing our boundaries and challenging the Creator for supremacy in the universe: **[QUOTE:]** "All is not lost:" Satan declares, "th' unconquerable will / And study of revenge, immortal hate / And courage never to submit or yield— / And what is else not to be overcome? / That glory never shall His wrath or might / Extort from me: to bow and sue for grace / With suppliant knee and deify His pow'r / Who from the terror of this arm so late / Doubted His empire!" (1.106-114).

Also for Milton's *Paradise Lost*:

[TOPIC IDEA FOR PROVIDENCE:] Eternal providence brings down human pride. Once great civilizations are now ruins. They all owe their inspiration (in Milton's view) to Pandemonium, the archetypal city of pride. **[DESCRIPTION:]** Satan stands like a massive tower on the shore of hell. He watches as his fellow angels assemble on the beach. Inspired by their leader's dauntless courage, the angels apply their impressive skill-set to build an alternative kingdom. Ironically, Mulciber, the architect of God's heavenly kingdom, also fell. He envisions a kingdom to rival even that of heaven. He succeeds in setting the standard for human kingdoms to follow. The angels mine the walls and hillsides of the abyss, plunging deep, scraping precious metals from the core of the abyss, and their machines pump roiling liquid fire from the lake of fire to fuel their crucibles and fill the molds of fabulous metal castings for the manufacture of pillars, roofs, and gates. Beautiful designs like fast-growing vines trace their way along the tops of every cornice. Then the whole confabulation starts to shudder, erupt, and heave upward in unison. Music accompanies the walls as they lift themselves from the foundations, fully fabricated. Today, of course, as tourists we walk along similar paths and streets of ancient cities. Now the gleaming marble pillars and battlements are shadows of their former glory. The ancient splendor retains just enough of its original shape for us to put it together in our mind's eye, seeing again the towering walls, vast stairs, and broad plazas as well as the figures of a proud people like ourselves who once walked upon the stone pavements. **[INSIGHT:]** Providence allows these bastions of arrogance to have their moment of magnificence so that someday—cracked and broken and fallen in on themselves--they might testify of human vanity. Their role model and antecedent is Satan's Pandemonium: **[QUOTE:]** "Anon out of the earth a fabric huge / Rose like an exhalation with the sound / Of dulcet symphonies and voices sweet, / Built like a temple where pilasters round

/ Were set and Doric pillars overlaid / With golden architrave, nor did there want / Cornice or frieze with bossy sculptures grav'n. / The roof was fretted gold" (1.710-17).

For Julian of Norwich's *Showings* [Revelations of Divine Love]:

[TOPIC IDEA ABOUT PROVIDENCE:] Julian argues that God's providential model is homely love: that is, about the nitty gritty—little things that make up our everyday life but which were anticipated from the foundation of the cosmos.

[DESCRIPTION:] We should not think of a far-off monarch looking down upon little ants. Instead, we should think of our bodies—our everyday activities--almost the way a nurse might attend us in the hospital or, even better, a nurse who visits us in our home as we live our lives. If we dribble milk down our chin while we eat our Cheerios, the nurse is there is to dab the milk with a napkin. She thinks nothing of invading our privacy because the nurse is embedded in everything we do. We wear the nurse like a garment. Her arms extend along our arms. Our head is under her chin. We always sit on her lap. We are like a toddler or even an infant that needs changing. We can cry and protest, but the nurse is already tending to our needs even before we know we are hurting or uncomfortable. Even better, think of a mother and the rambunctious toddler who tries to get out of his mother's embrace. She is working on the smear of dirt on his cheek. She is kneeling beside him. Her hold on the child is secure. She uses her own saliva and fingers to rub the skin clean from the stain. She thinks nothing of this technique because she is no stranger to this child. She did not just come upon the child. This is her child. His skin is really her skin. **[INSIGHT:]** Providence is a homely love that pours down into the nooks and crannies of our flesh and blood existence. This foreseeing wisdom keeps pace with us in our everyday lives: **[QUOTE:]** "In this same tyme that I saw this sight of the head bleidyng, our good Lord shewed me a ghostly sight of his homely lovyng. I saw that he is to us all thing that is good and comfortable to our helpe. He is oure clothing that for love wrappeth us and wyndeth us, halseth us and all becloseth us, hangeth about us for tender love that he may never leeve us" (9; ch. 5).

The ESSAY (six paragraphs)

The ESSAY begins with an INTRODUCTORY paragraph that explains the student's comparison between TWO of the four works we are examining. This introduction makes brief mention of the key scenes or moments in each of the two works that pertain to the comparison. The comparison is what both works have in common about fate, destiny, or providence—and/or how they might differ.

The ESSAY features TWO description paragraphs that were originally in a PowerPoint, one for each of the two works the student is comparing. They may need to be revised as per the instructor's feedback and rubric comments when grading the paragraphs at the PowerPoint stage. For the Essay, the two description paragraphs (one from each work) becomes paragraphs 2 and 3.

The ESSAY now needs TWO supporting paragraphs. Each supporting paragraph becomes paragraphs 4 and 5 of the Essay. Each supporting paragraph begins by introducing the source (author, title of essay), explains the relevant idea, briefly reviews the key scene(s), and then closes on a relevant quote from the same supporting source. It should be a complete thought—an entire sentence (or two)—from the supporting source.

Supporting sources must come from our required books. Depending on which works you are comparing, here is what I need:

For *Beowulf* (from our required book), choose one of these three essays: Marijane Osborn's "The Great Feud: Scriptural History and Strife in *Beowulf*," (esp.139-40, 142, 146-50), Roberta Frank's "The *Beowulf* Poet's Sense of History" (esp. 174-82), or Jane Chance's "The Structural Unity of *Beowulf*" (esp. 160-67).

For Malory (from our required book), I would like everyone to use Ramon Lull, "The Book of the Order of Chivalry" (336-41).

For Milton (from our required book), choose ONE of these essays: Lewis on Satan (401-07), Lewis on Adam & Eve (453-55), Gross on Satan (420-24), Lewalski on Adam and Eve (466-76), or Frye on Adam and Eve (458-65).

For Julian (from our required book), I would like everyone to use Denise Baker's introduction (esp. xiii-xvii).

Concluding paragraph: The conclusion should start with dynamic description of a moment or scene in one of your two works (perhaps two or three sentences). Perhaps you are giving us more detail from the scene you already described in par. 2 or 3 of the Essay, or you are offering a different but relevant moment. Then close the conclusion with a relevant thought or idea (perhaps two or three sentences). The conclusion is NOT a review of your paper; it is more like an epilogue or coda.

The ESSAY requires a **two-item** Works Cited. Here are examples of citations

Works Cited

Note: For hanging indent, type the item without indenting, highlight with cursor, right click, click on *paragraph*, then *special*, and then *hanging*.

Baker, Denise N. Introduction. *The Showings of Julian of Norwich*, edited by Denise N. Baker, Norton, 2006, pp. ix-xix.

Chance, Jane. "The Structural Unity of *Beowulf*: The Problem of Grendel's Mother." *Beowulf: A Verse Translation*, 2nd Norton Critical Edition, translated by Seamus Heaney, edited by Daniel Donoghue. Norton, 2019, pp. 153-68.

Frank, Roberta. "The *Beowulf* Poet's Sense of History." *Beowulf: A Verse Translation*, 2nd Norton Critical Edition, translated by Seamus Heaney, edited by Daniel Donoghue. Norton, 2019, pp.168-82.

Frye, Northrop. "From Children of God and Nature." *Paradise Lost* by John Milton, edited by Gordon Teskey, Norton, 2005, pp. 458-65.

Gross, Kenneth. "From Satan and the Romantic Satan: A Notebook." *Paradise Lost* by John Milton, edited by Gordon Teskey, Norton, 2005, pp.420-24.

Lewalski, Barbara K. "From Higher Argument: Completing and Publishing *Paradise Lost*." *Paradise Lost* by John Milton, edited by Gordon Teskey, Norton, 2005, pp. 466-76.

Lewis, C. S. "The Fall." *Paradise Lost* by John Milton, edited by Gordon Teskey, Norton, 2005, pp.453-55.

Lewis, C. S. "From Satan." *Paradise Lost* by John Milton, edited by Gordon Teskey, Norton, 2005, pp. 401-07.

Lull, Ramon. *The Book of the Order of Chivalry. Le Morte Darthur: Selections*, by Thomas Malory. Broadview, 2015, pp. 336-41.

Osborn, Marijane. "The Great Feud: Scriptural History and Strife in *Beowulf*." *Beowulf: A Verse Translation*, 2nd Norton Critical Edition, translated by Seamus Heaney, edited by Daniel Donoghue. Norton, 2019, pp. 39-53.

DISCUSSION FORUM, TOPIC, and the THREAD – Only I can see your work; only you can see my reply. Go to CONTENT in D2L. Click on the relevant Discussion Forum. Next to the forum's title is a drop-down arrow for VIEW TOPIC. Click on that topic. You will see the textbox in to which you can directly type or copy and paste. Do not use the attachment function.

The THREAD is optional; it is for those who want input before submitting their assignment to the drop box for a grade. The THREAD is only useful if the submitter does so in a timely fashion.

SUBMIT YOUR WORK TO THE DROP BOX. The thread is not for grading—only my input. PowerPoints 1, 2, and the Essay must be submitted to the drop box in order to count and be graded.

Students must submit their PowerPoints and Essay as documents to the DROP BOX in order for them to be evaluated (by feedback box and attached rubric) and graded. The PowerPoints cannot simply be a link or URL. I do NOT have permission to open password-protected links in Google.

D2L will accept late work, but it will be marked for lateness. The penalty for late submission is 10 points out of 100. **All late work must be submitted to its drop box before 11:59 PM Friday May 5.**

A POWERPOINT must have these items:

SLIDE 1: Title

SLIDE 2: Description Paragraph & image.

SLIDE 3: Description Paragraph & image.

SLIDE 4: Description Paragraph & image.

Feel free to gut the MODEL PowerPoint and supply your paragraphs and images. The images are abundantly available in GOOGLE (that's where I found mine for the models).

Tentative Daily Schedule & Due Dates for the Drop Box

THREAD OPTION: Only I can see your writing. Only you can see my reply. In CONTENT, click on the Discussion Forum & Topic module. By the title of forum, click on the arrow for VIEW TOPIC, which will give you a textbox into which you can type or copy and paste. Post to me.

August 28-September 1 Week 1

PowerPoint 1: Beowulf & Mallory. You need TWO description paragraphs for one of the stories and ONE for the other (three altogether). Each needs its own image in the PowerPoint.

Be familiar with the Race with Breca (lines 491-661), but you cannot use it because I have already claimed it for the model PowerPoint 1. You CAN use the FIGHT with Grendel: lines 662-835.

September 4-September 8 Week 2

The FIGHT with Grendel's mother: lines 1251-1650; Hrothgar's homily on Pride and Heremod: lines 1651-1798.

September 11-September 15 Week 3

The FIGHT with the Dragon: lines 2200-2354; 2510-2820; the FUNERAL of Beowulf: lines 3076-3182.

September 18-September 22 Week 4

Malory's LE MORTE DARTHUR: From *The Marriage of King Uther unto King Arthur*: pp. 31-43. Every page is important but students are drawn to the episode of Uther's deception pp. 31-37 and especially the episode of the Sword in the Stone pp. 37-43. From *Sir Tristram de Lyones* (Selections concerning Lancelot and Elaine of Corbin): Dame Elaine of Corbin tricks Lancelot into conceiving by her the son prophesied to exceed his father and achieve the Grail pp. 79-87; the Holy Grail heals Lancelot after a long period of madness pp. 87-101; Lancelot cannot accept a happy life with Elaine on the Joyous Isle and calls himself The Knight That Hath Trespassed pp. 101-109.

September 25-September 29 Week 5

For background, be familiar with this particular scenario from *The Noble Tale of the Sankgreal*: Galahad (Lancelot's son by Elaine) sits in the Siege Perilous (the long empty seat at the round table—until now); the Holy Grail appears to the knights of the round table pp. 110-122 (*note: you cannot use this appearance of the Grail because I have claimed it for the model PowerPoint 1*).

But these Grail scenarios are free and clear for your use: Lancelot confesses his great sin to the hermit pp. 125-132; Lancelot is driven back by the Grail and lies in a coma for 24 days pp. 140-147; Galahad (Lancelot's son) sees Christ rise from the Grail pp. 149-154; Galahad completes the quest of the Grail in Sarras pp. 155-160.

October 2-October 6 Week 6

From *The Death of Arthur*: pp. 246-309: Agravain and Mordred arrange for the discovery of Lancelot's adultery with Queen Guinevere pp. 246-254; Lancelot rescues Queen Guinevere but kills the brothers of Gawain at the same time pp. 256-282; Lancelot retreats to Benwick in France and reluctantly fights Gawain who is mortally wounded pp. 282-294; the death of Gawain and Arthur pp. 294-309.

October 9-13 Week 7 – Dr. Fields is at Rocky Mountain MLA conference Thurs Oct 12

SUBMIT POWERPOINT 1 BEOWULF & MALORY'S ARTHUR to the DROP BOX before 11:59 PM Monday

October 2. Threads are just for my input. In order for your paragraphs to count and be graded they must be in your PowerPoint w. relevant images and submitted to the DROP BOX (in ASSESSMENTS on your navigation bar, under ASSIGNMENTS).

October 16-20 Week 8 Milton's *Paradise Lost*:

Eternal Providence 1.1-26.

Satan, Sin, and Death at the gates of hell: 2.629-1055.

Satan observes Adam and Eve; Eve's initial reluctance to accept Adam: 4.288- 538.

The Dream that Satan plants in Eve's sleeping mind: 5.26-135.

October 23-27 Week 9

War in Heaven: Michael wounds Satan: 6.245-353

War in Heaven: Satan and rebel angels deploy cannons; God's angels react by throwing mountains at the rebel angels; total destruction of heaven: 6.469-679.

The Son drives the Ezekiel chariot and drives Satan and rebel angels out of heaven: 6.680-912.

October 30-November 3 Week 10

Adam tells Raphael about the creation of Eve: 8.349-653.

The Fall of Adam and Eve: 9.445-1189.

Punishment of Satan, Sin, and Death: 10.410-640.

The Son judges Adam and Eve: 10.68-223.

Michael leads Adam and Even from the Garden: 12.375-649.

November 6-November 10 Week 11

Submit PowerPoint 2 Milton's *Paradise Lost* & Julian's Showings to the DROP BOX before 11:59 PM Monday

November 13. Threads to Dr. Fields do NOT count as submission for a grade. In order for your paragraphs to count and be graded they must be in your PowerPoint w. relevant images and submitted to the DROP BOX (in ASSESSMENTS on your navigation bar, under ASSIGNMENTS).

For background, be sure to familiarize yourself with Julian's most important vision: Christ's promise that ALL SHALL BE WELL AND ALL MANNER OF THINGS SHALL BE WELL (39-46, chs. 27-32).

The Vision of Christ's bleeding head: 8-14, chs. 4-7. [NOTE: Don't use my quote! It's the first paragraph of Ch. 5 on p. 9. You can use anything else on that page or elsewhere in this vision. You might in particular describe the HAZELNUT scenario that begins on p. 9.]

The Vision of Christ's face half covered by blood: 17-18, ch. 10 [Notice: on p. 17 that her vision goes under the sea!] All by the Foreseeing Wisdom of God/ Never removed his hand from his works: 20-21, Ch. 11 [Here Julian sees God "in a poynte" (20), which is a challenge to describe! You have to use your imagination.] The Vision of the Plenteous Bleeding: 22, ch. 12. The Vision of the Sharp Thorns & Julian's feeling of Christ's pain: 26-29, chs. 16-17.

November 13-November 17 Week 12

The Vision of the Servant and the Lord: 70-79, ch. 51.

The Vision of the Motherhood of Christ: 90-97, chs. 58-61.

Suggestion: start a thread by sending Dr. Fields your description paragraph for input.

November 20-November 24 Week 13 – Thanksgiving Wed, Thur, Fri November 22-24

Discussion Forum for ESSAY: Comparing TWO of our texts. Open the module for THE ESSAY; in the module, click on the arrow beside the title of the forum. Click on VIEW TOPIC. You will find the TEXT BOX into which you can type directly or copy and past. Then post the paragraph(s) to me for input (don't wait until we are on top of the due date for the Essay).

OPTION: Send me PARAGRAPH ONE, PARAGRAPHS FOUR AND FIVE, and PARAGRAPH SIX—just one of these or all four. You have already written paragraphs three and four.

November 27-December 1 Week 14

More opportunity for input: send me PARAGRAPH ONE, PARAGRAPHS FOUR AND FIVE, and PARAGRAPH SIX—just one of these or all four. You have already written paragraphs three and four.

December 4-8 Week 15 – Our last assignment is THE ESSAY.

The ESSAY: Pars. 1-5 are due in the drop box before 11:59 PM Tuesday December 12; we will write paragraph 6 by hand on paper as our Final 8:00 AM Tuesday December 12.

FINAL: We will write paragraph SIX in class by hand for our FINAL: 8:00 AM Tuesday December 12.

Plagiarism

Essays must be the student’s own work. D2L flags problematic essays with Turnitin and, more recently, an AI checker. If the essay is not the student’s work, it must receive a “0” (no points).

Late Work – Must be in the drop box no later than Wednesday December 13

Even if D2L says an assignment is only late by a minute or less, it is still late. The penalty is 10 points out of 100. All late work must be submitted to the drop box before 11:59 PM Wednesday December 13.

Attendance

In D2L Log-in history indicates the most recent date the students have logged into the course. I will use D2L to track attendance.

Submission to the Drop Box/Special Access

All assignments must be submitted to the drop box in order to be evaluated, graded, and counted. The late penalty for missing the 11 PM closing of the drop box is 10 points out of 100.

Students with disabilities

The Americans with Disabilities Act (ADA) guarantees reasonable accommodation. If you believe you have a disability requiring an accommodation, please contact the Disability Support Services in Room 168 of the Clark Student Center, 397-4140.

ENGL 2813 PowerPoint Rubric (tentative/approximate)

CRITERIA	EXCELLENT (96-100)	GOOD (86)	SATISFACTORY (76)	PASSING (66)	FAILING (56)
Topic ideas	Remarkable, exceptional	Promising, interesting	Topic idea about fate, destiny, or providence	Topic idea is problematic.	Topic ideas seem to be missing
Insight	Remarkable, exceptional	Promising, interesting	Insights come just before the quote that closes paragraph.	Insights are problematic.	Insights seem to be missing.
Description – 1 par. for one story; 2 pars. for the other.	Remarkable, exceptional	Promising, interesting	Description provides “sensory” details.	Description is problematic	Description seems to be missing.
Quotes at end of paragraph w. parenthetical citation.	Remarkable, exceptional	Promising, interesting	Provides significant quote at end of paragraph.	Quotes are problematic.	Quotes seem to be missing.

READABILITY & CREATIVITY	Remarkable, exceptional	Promising, interesting	Phrasing, word choice, format, and aesthetic are mostly effective.	Phrasing, format, or aesthetic is problematic.	Profound problems hinder readability.
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ENGL 2813 Essay Rubric (tentative/approximate)

CRITERIA	EXCELLENT (96-100)	GOOD (86)	SATISFACTORY (76)	PASSING (66)	FAILING (56)
Introduction – Compares 2 of our works	Remarkable, exceptional	Promising, interesting	Compares two works in intro about fate, destiny, or providence.	Topic idea is problematic.	Topic ideas seem to be missing
Insight – Refines, topic idea; each sup. par. explains sup. source	Remarkable, exceptional	Promising, interesting	Insights in description paragraphs; explains supporting source.	Insights are problematic.	Insights seem to be missing.
Description –sensory details express action, paint a picture.	Remarkable, exceptional	Promising, interesting	Description pars. provide “sensory” details.	Description is problematic	Description seems to be missing.
Quotes –comes from story at end; for supporting paragraph, quote from supporting source at the end.	Remarkable, exceptional	Promising, interesting	Provides quote at end of par.	Quotes are problematic.	Quotes seem to be missing.
READABILITY Phrasing, word choice, and format are mostly effective	Remarkable, exceptional	Promising, interesting	Phrasing, word choice, and format are mostly effective.	Phrasing, format are problematic.	Profound problems hinder readability.