

ENGL 2813 English Survey of Literature I

Spring 2021 ENGL 2813 x20 (ONLINE course on D2L)

Dr. Peter Fields, assoc. professor of English

peter.fields@msutexas.edu

Bea Wood 230 in Prothro-Yeager

ZOOM Office Hours: MTWR 11:00 AM to 2:00 PM. Email me during my office hours and ask for a ZOOM. Please use your REGULAR email, not the D2L email.

ZOOM BY APPOINTMENT: Make an appointment with me by email. At the agreed-upon time, I will send you the link.

OFFICE PHONE: My campus office phone is 940-397-4246. Please leave your name, message, and the number to call you back.

LAND LINE: My students may also call me on my landline 940-766-6319 in the evenings, on Friday, or on the weekend. Please leave your name, message, and the number to call you back.

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.

PowerPoints 1 & 2 and the Essay

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 texts, 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.

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 (see CONTENT in D2L). They may find their own images by googling search terms and adding the word “images.” Students should NOT adapt the model PowerPoint’s description paragraphs for their own use; they should NOT use the same images. Please pick different scenes and passages from those in the model PowerPoints. Pick different scenes and passages from the models found in this syllabus.

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; bear down on the moment in the text, convey the action, and paint a picture. The DESCRIPTION paragraph closes on a relevant quote that is complete in its own right. For Beowulf, provide parenthetical line numbers; for Mallory, parenthetical page; for Milton, parenthetical book and line numbers; and for Julian, parenthetical page and chapter.

Here are model DESCRIPTION paragraphs. NOTE: Please make your description paragraphs about DIFFERENT scenarios and quotes—do NOT copy, adapt, paraphrase or otherwise appropriate the word content of these models.

For *Beowulf*:

If the fight is equal, perhaps God might intervene, over-rule fate, and render a verdict based on which fighter has God’s divine approval. 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, 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 the 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. Beowulf shares this experience with King Hrothgar in order to establish his credentials as someone called to a special purpose—his own destiny. For Grendel, Beowulf renounces both sword and shield. His special fate seems to insist that he take measures to keep the fight equal and one-on-one: "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 falls / must deem it a just judgment by God" (436b-41).

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

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. 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. 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: “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).

For John Milton’s *Paradise Lost*:

In Milton, eternal providence insures that Satan never changes his ways. Satan must persevere in his arrogance and rebellion even at his lowest ebb. 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, breaking the waves of pulsing magma with his knees. 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. 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: “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*:

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. 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. The angelic construction rises in unison, music accompanying the walls as they lift themselves from the foundations, fully fabricated. Today, of course, as tourists we walk along similar paths and streets, among the ruins of balconies and balustrades that in their prime resembled Milton's vision of the original "sin city." 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. Satan's capitol represents human pride in opposition to eternal providence. 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: "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]:

In Julian's *Showings*, providence foresees and finds every vulnerable spot in our flesh and blood existence and covers it. Nothing in our lives is too insignificant or too trivial for God's "homely" loving. In Julian's first revelation, the crucifix upon which her priest directed her attention seems to become real. She notices that the head is bleeding from little pricks made by the crown of thorns forced down on the head. Soon the figure on the cross is lifelike. The trickles of blood on the figure's head gather force and gradually lay claim to the face. As she studies the blood taking over the figure's face, Julian comes to understand that providence looks ahead and anticipates the nooks and crannies of our human existence—our life in this body—in the form of a swaddling, form-fitting, all-encompassing providence that neglects nothing. Think of it as a winding cloth for a mummy. Think of it as a hoodie for the head and a cowl for the face. Julian's providence is like a coat that is much too big and we feel small in its over-sized vastness. We are like little children trying to escape a maternal embrace that is hanging on to us and won't let go, trying to make sure we are properly dressed, our shoes tied, our face clean, and our hair combed. Providential love is a little home, a protective domicile, which is also God himself enclosing us within him: "In this same tyme that I saw this sight of his of the head bleidyng, our good Lord shewed 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).

Below is a different (but still descriptive) approach to the same passage in Julian. Description can concentrate on the *human* experience in Julian. [NOTE: For PowerPoint 2, your two description paragraphs for Julian should not be about the same scenario or passage as they are here].

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. 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 extends 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. Such is providence as 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: "[...] our good Lord shewed 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 (421-22), 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.

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

The most dynamic point of contact between your thinking and that of the instructor is the THREAD. 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 for an opportunity to start a THREAD.

A THREAD is a paragraph (or more than one) that you draft for input from the instructor. You can copy and paste from your own document. NOTE: do NOT use the attachment feature. Put the paragraph(s) directly into the text box for the THREAD. When you submit the THREAD, D2L

notifies the instructor who replies with input about your paragraph. Students can OPEN anyone's THREAD.

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.

If students submit a paragraph (or even a whole PowerPoint) by email attachment, the instructor will examine it for the most obvious concerns. If the student then feels confident, he or she can submit the word-content to the THREAD for closer word-for-word inspection and specific suggestions.

SUBMISSION TO THE DROP BOX

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.

The DROP BOX for an assignment opens on a Friday at 12 AM. It closes on a Monday evening at 11 PM. If you are late or, for some reason, locked out, please contact me by your regular email and ask for SPECIAL ACCESS. The penalty for late submission is 10 points.

Tentative Daily Schedule & Due Dates for the Drop Box

January 11-15 Week 1

Discussion Forum and Topic for PowerPoint 1: Beowulf & Mallory

Reading Beowulf: esp. lines 1-1061 and lines 1158-1250.

Start a thread with a description paragraph.

January 18-22 Week 2

Reading Beowulf: esp. lines 1251-1887 and lines 2200-3136.f

Start a thread with a description paragraph.

January 25-29 Week 3

Reading Thomas Malory's Le Morte Darthur [The Death of Arthur]: The Marriage of King Uther unto King Arthur, pp. 31-43; A Noble Tale of Sir Launcelot de Lake, pp. 44-61; also, pp. 69 -78.

Start a thread with a description paragraph.

February 1-5 Week 4

Reading Malory: Sir Launcelot and Elaine of Corbin, pp. 79-109; The Noble Tale of the Sankgreal pp. 110-160; also, "The Death of Arthur" pp. 246-322.

Start a thread with a description paragraph.

February 8-12 Week 5

The drop box for PowerPoint 1 opens 12 AM Friday morning February 12 and closes 11 PM Monday night, February 15.

February 15-19 Week 6

Discussion Forum and Topic for PowerPoint 2: Milton & Julian.

Reading Milton's Paradise Lost. Books 1-2.

February 22-26 Week 7

Reading Paradise Lost. Books 4-6.

Start a thread with a description paragraph.

March 1-5 Week 8

Reading Paradise Lost. Books 8-10.

Start a thread with a description paragraph.

March 8-12 Week 9

Reading Julian's Showings. Start with Denise Baker's Introduction pp. ix-xix. Then read Chs. 2-7 (pp. 4-14); Chs. 26-27 (pp. 39-40).

March 15-19 Week 10

Reading Julian's Showings: Chs. 50-51 (pp. 68-79).

Start a thread with a description paragraph.

March 22-26 Week 11

Reading Julian's Showings: Chs. 58-60 (pp. 90-95).

Start a thread with a description paragraph.

March 29-31; April 1-2 Week 12

Drop Box for PowerPoint 2: Milton & Julian opens 12 AM Friday, April 2, and closes at 11 PM, Monday evening, April 5.

April 5-9 Week 13

Discussion Forum and Topic for ESSAY: Comparing TWO of our texts.

Start a thread for supporting paragraphs.

April 12-15 Week 14

Start a thread for introduction and conclusion.

April 19-23 Week 15

Drop Box for ESSAY opens 12 AM Friday April 23 and closes 11 PM Monday evening, April 26.

April 26-29 Finals

We do NOT have a final exam. Our ESSAY (due by Monday April 26 at 11 PM) is our final assignment.

Plagiarism

Any use of a non-documented source as if it were a student's original work is academic dishonesty. The grade will be a "0" (no points) for the assignment and the student can no longer attend the course. If the student does not officially withdraw from the course, the semester grade will be an "F."

Language too close to source

Students sometimes borrow the phrasing of the play or their scholarly sources as if it were their own. Students certainly can use key words from their sources, but they must use their own phrasing—not the source's.

Attendance

In D2L the class list (under communication) 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. If students are locked out of the drop box (due to the drop box officially closing), they need to email the instructor to ask for SPECIAL ACCESS. 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 (50)
Topic ideas – Paragraph starts with idea about fate or destiny	Remarkable, exceptional	Promising, interesting	Topic idea about fate, destiny, or providence	Topic idea is problematic.	Topic ideas seem to be missing
Insight – returns to, and refines, topic idea about fate or destiny (just before closing quote).	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. Sensory details express action, feelings, and paint a picture.	Remarkable, exceptional	Promising, interesting	Description makes an effort to provide “sensory” details.	Description is problematic	Description seems to be missing.
Quotes – verbatim from our text at end of paragraph w. parenthetical line numbers for <i>Beowulf</i> , book and line for Milton, page number for Mallory, and page and chapter for Julian.	Remarkable, exceptional	Promising, interesting	Provides significant quote at end of paragraph.	Quotes are problematic.	Quotes seem to be missing.
READABILITY & CREATIVITY Phrasing, word choice, format, and aesthetic are mostly effective.	Remarkable, exceptional	Promising, interesting	Phrasing, word choice, format, and aesthetic are mostly effective.	Phrasing, format, or aesthetic is problematic.	Profound problems hinder readability.

Comments: PowerPoint 1 features description paragraphs and images relevant to *Beowulf* and Mallory’s *Le Morte Darthur* [Death of Arthur]. For one of the two texts, 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.

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.

ENGL 2813 Essay Rubric (tentative/approximate)

CRITERIA	EXCELLENT (96-100)	GOOD (86)	SATISFACTORY (76)	PASSING (66)	FAILING (50)
Introduction – Compares 2 of our works; topic sentences for description pars.	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 – Returns to, and 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, feelings, and paint a picture.	Remarkable, exceptional	Promising, interesting	Description pars. make an effort to 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.
Comments:					