CORE CURRICULUM COMPONENT APPLICATION  
Sam Houston State University

PART I – Course Information

Course Type
☒ Existing/Restructured
☐ New Course Proposed Fall 2013

If new, have you submitted a Form B to the SHSU Curriculum Committee? ☐ Yes ☒ No

Course Prefix & Number: ENGL 2331

Texas Common Course Number (TCCN Matrix): ENGL 2331

Course Title: World Literature I: Before the 17th Century

Course Catalog Description (Copy and paste from online catalog for existing courses):
Readings in the ancient, classical, medieval, and Renaissance masterpieces to analyze and evaluate the philosophical insights and aesthetic values of writers of various cultures. Written assignments are based on themes and concepts in the works studied.

Course Prerequisites: ENGL 1301 and ENGL 1302

Available Online?
☐ Yes, currently developed in online delivery mode
☐ Anticipated development in online delivery mode (Semester, Year: )
☒ No

Number of Sections to be Offered per Academic Year: 25 (average)

Estimated Enrollment per Section: 25

Course Level (freshman, sophomore): Sophomore

Designated Contact Person (for follow-up communication purposes): Paul W. Child. Professor of English

E-Mail Address: eng_pwc@shsu.edu

Phone: 936-294-1412

Approvals

Department Chair: [Signature] 10/18/2012

Academic Dean: [Signature] 10/19/2012

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Submit completed, signed form to Core Curriculum Committee - Box 2478 or Fax 4-1271
Select Component Area: IV. Language, Philosophy, Culture

In one paragraph, describe how the proposed course will fulfill the core and skill objectives of the component area: Reading works of literature from ancient, classical, medieval, and Renaissance authors, students in ENGL 2331 (World Literature I: Before the 17th Century), become familiar with the ideas, beliefs, and creative productions of cultures from antiquity through the 17th century. Students in the class are encouraged to recognize not only the differences between these cultures and their own but also the similarities. Because the course requires a substantial amount of reading, discussion, and writing about literature and culture, students improve their critical skills: analysis, evaluation, synthesis of materials, and argumentation. They become familiar with the critical approaches and idiom appropriate to the study of literature and are expected to use those approaches and vocabulary in making arguments about the works.

Objective/SLO 1: To help students discover the universal themes and common concerns of literature and cultures through reading and studying works of representative ancient, classical, medieval, and Renaissance writers.

How will the objective be addressed (including strategies and techniques)? Through reading assignments, lectures, and discussions of specific works, students will confront the problems and concerns of cultures from antiquity through the Renaissance. While they will be encouraged to appreciate the differences between such cultures and their own, they must also recognize in the literature common themes and patterns crucial to their own experience: the quest for human freedom, the construction of viable communities, conflicts between individuals, and humanity’s relationship to the natural world.

Describe how the objective will be assessed: The students’ ability to discover universal themes and common concerns of literature and cultures will be assessed through exams, quizzes, reflective writing, and formal papers and presentations. These may include such things as student blogs, wikis, online postings, and journal entries, as well as more traditional academic written and oral forms.
Objective/SLO 2: To make students aware of the different philosophical insights and values of various regional, national, and global communities among ancient, classical, medieval, and Renaissance cultures.

How will the objective be addressed (including strategies and techniques)? Literature in both translation and original English will be chosen to reflect different regional, national, and global communities from ancient, classical, medieval, and Renaissance cultures. Students will read these works and be asked to interpret them in both universal and unique cultural contexts.

Describe how the objective will be assessed: In addition to traditional academic assessments like exams and papers, students' awareness of unique cultural traits may be measured through such means as creative and multimedia projects, presentations, and demonstrations. These could explore specific cultural features as the music, food, clothing, and art of various cultures and nationalities from antiquity through the Renaissance.

Objective/SLO 3: To develop in students a more cosmopolitan outlook, both aesthetically and philosophically, and a greater awareness of the contributions to human culture of ancient, classical, medieval, and Renaissance communities.

How will the objective be addressed (including strategies and techniques)? In their readings of ancient, classical, medieval, and Renaissance literature, students will encounter other cultures and through discussion they will debate the consequences of different values and actions, comparing their values, both philosophical and aesthetic, with those of the other cultures.

Describe how the objective will be assessed: Students will be required to show their cosmopolitan appreciation, respect, and understanding of cultural distinctions by using, among other things, correct spellings of titles, authors' and characters' names. In exams and critical papers, students will be expected to show their understanding and appreciation of differences between and among cultures.

Objective/SLO 4: To develop students' critical and analytical skills in written and oral discussion and argumentative analysis of literature and its cultural contexts.

How will the objective be addressed (including strategies and techniques)? To help students hone their critical and analytical skills, professors will present models of analysis and interpretation of texts, discuss critical methods in class lectures, and respond to student writing through written comments and in individual student conferences.

Describe how the objective will be assessed: Students' critical analyses of assigned works of literature will be graded to assess their grasp of the themes, techniques, and cultural values present in the works. Students will be expected to articulate their arguments about these issues in a scholarly language appropriate to the field (see SLO 5, below.) To engage their active participation in developing their own critical reading and writing skills, the students may be asked to respond to the professor's commentary about their work with strategies for their future improvement.
Objective/SLO 5: To develop students' facility for using a precise scholarly vocabulary necessary to articulate their insights about culture and literature in a community of readers.

How will the objective be addressed (including strategies and techniques)?
Through professor-generated glossaries of literary terms, texts about literary language, examples from the literature, handouts, lectures by professors, and in-class or on-line discussions about the application of these terms to assigned literary readings.

Describe how the objective will be assessed: In class discussions, examinations, critical papers, and other written and oral assignments, students will be required to use the scholarly vocabulary that they acquire in the course. In addition, students will be given a diagnostic test ("pre-test") at the beginning of the term and an assessment test ("post-test") at the end of the term to measure their acquisition of this critical language throughout the semester.

PART IV – THECB Skill Objectives

Address each of the THECB skill objectives required within the component area. Explain how the skill is addressed, including specific strategies to address the skill(s). Address ALL skill objectives associated with the selected Component Area. (See Appendix)

1. Critical Thinking Skills: to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information

How will the skill be addressed (including specific strategies, activities, and techniques)?
In reading and writing about ancient, classical, medieval, and Renaissance literature, students will pose critical questions about the works such as the following: How does a work reflect conditions in its culture? What values are supported or challenged by the work? Do such values differ from or align with values in today's world? How does the work create a sense of unity and completeness? In addressing questions like these, the students will analyze components such as plot, setting, character, and style; evaluate these features as they establish and reinforce important themes; and synthesize and defend their conclusions about them in discussions and writing about the texts. In their critical arguments, the students will be required to provide specific textual evidence to support their generalizations. Although the students will be developing their critical reading and writing skills in the specific study of literature, they will be encouraged to apply these skills to issues beyond the study of literature in their own lives.

2. Communication Skills: to include effective development, interpretation and expression of ideas through written, oral and visual communication

How will the skill be addressed (including specific strategies, activities, and techniques)?
The course requires not only that students develop their critical reading and writing abilities but also that they articulate their critical conclusions in writing and oral presentations; class presentations may also include such visual media as handouts, power points, and art work appropriate to the discussion. To establish credibility in communicating their arguments about the literature, students will be required to use the critical approaches and vocabulary that they acquire in the course. Although the students will be developing communication skills in the specific study of literature, they will be encouraged to apply the principles of communication that
they develop in this class—clarity, organization, and the use of language appropriate to their audiences—beyond the study of literature to rhetorical situations in their own lives.

3. **Empirical and Quantitative Skills**: to include the manipulation and analysis of numerical data or observable facts resulting in informed conclusions

How will the skill be addressed (including specific strategies, activities, and techniques)?

4. **Teamwork**: to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal

How will the skill be addressed (including specific strategies, activities, and techniques)?
5. **Personal Responsibility:** to include the ability to connect choices, actions and consequences to ethical decision-making

How will the skill be addressed (including specific strategies, activities, and techniques)? Students will read works from ancient, classical, medieval, and Renaissance cultures. But they should realize that the experiences that the authors write about are not so very different than their own. Although the fantastic heroes from epics and romances, the tragic and comic characters from the drama, and the personae of lyric poems have fictional, sometimes fantastic experiences, they invariably face dilemmas, moral decisions, risks, and challenges common to the students themselves in the modern world. In discussions and writing assignments, students will be asked to consider the choices, actions, consequences, and ethics of the decisions that the characters make. They will be encouraged then to apply the lessons of the literature to decisions in their own lives, with the aim of making them more responsible, critically skeptical, and independent. On the practical level, students will be held responsible for attending class, completing assignments on time, and fulfilling all of the course requirements laid out contractually in the course syllabus.

6. **Social Responsibility:** to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities

How will the skill be addressed (including specific strategies, activities, and techniques)? Literature from antiquity to the Renaissance features social topics such as justice, civic order, the rights of different peoples, man’s relationship with the environment, and the relationship of individuals and communities. In reading works from the earlier cultures, students will recognize the diversity of opinion and approaches to such issues. Because one of the primary objectives of the course is to foster an appreciation for the values of cultures beyond their own, the students will be encouraged to consider themselves as citizens of both local and global communities and to understand the importance of engaging social issues and taking civic responsibility in both communities. This understanding will be addressed in class discussions and writing assignments, instructors may also require team projects in which students work together toward a common presentation goal.

**PART V – SHSU Core Curriculum Committee Requirements**

1. Using a 15-week class schedule, identify the topics to be covered during each week of the semester. Provide sufficient detail to allow readers to understand the scope and sequence of topics covered.

<table>
<thead>
<tr>
<th>Week 1</th>
<th>1. The instructor describes the class and discusses the course objectives.</th>
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<td>2. The instructor reviews the syllabus in detail, making sure that all students understand course objectives, policies, assignments, and evaluation standards and are aware of required texts. Students sign a course contract, verifying their understanding and acceptance of policies and requirements.</td>
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<td>3. Students introduce themselves to the class as instructor checks names against the roster.</td>
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4. The instructor gives a diagnostic test ("pre-test") to gauge students' understanding of critical approaches to reading literature and grasp of literary terms.

5. Students and instructor discuss general methods for reading a work of literature: the problem of vocabulary, methods of analyzing a text, and the importance of cultural contexts to interpretation.

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<th>Week 2</th>
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<tr>
<td>1. Instructor returns diagnostic test and discusses the importance of using formal critical approaches and critical vocabulary in making arguments about literature.</td>
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<td>2. Instructor introduces contexts for ancient world: the development of various ancient cultures, including the Hebrews and Greeks; the importance of the written word in establishing cultural authority; and the problems that these cultures face in establishing identity. In establishing contexts, the instructor also introduces the students to ancient customs and art.</td>
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<td>4. Instructor leads students in discussion of Old Testament readings, with emphasis on man's need to find meaning beyond himself, to establish human identity, and to grapple with the problem of pain (theodicy).</td>
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<td>5. Instructor discusses the rationale and processes of the reading response journal, the expectations for college-level critical arguments about literature, and the correct methods for citing material according to MLA style. The instructor provides a model of effective critical writing about literature. Reading response journal (hereafter &quot;RRI&quot;) assignments require that students (1) explore in reflective writing a topic or theme in their own lives that complements that in the text, (2) make a critical argument about the text that involves analysis of literary features, synthesis of materials, and support from textual evidence, and (3) use appropriate critical terms in discussing the literature. In some cases, students will be asked to try their own hands at a literary technique like the beast fable, parody, or lyric poetry, to give them a greater appreciation of the authors' aims and methods. (See pages 1-23 of the reading response journal booklet.)</td>
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<td>6. Students submit RRI assignment #1 (page 26 of RRI booklet), which asks first how they themselves explain why people in the world suffer: Why do bad things happen to people, especially to good people? They turn then to a discussion of theodicy in Job: How and why does Job suffer? Does the work provide a satisfactory theodicy? By what literary methods does the narrator present the themes?</td>
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<td>7. This week students are introduced to several important literary terms: speaker, audience, plot, character, tone, diction, point of view, theme, verse, prose</td>
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<th>Week 3</th>
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<td>1. Instructor introduces contexts for Homer: ancient Greek history and geography; the epic genre, its aims, and conventions; and Greek myths and legends informing the Odyssey (including the judgment of Paris, the abduction of Helen, the tale of the Trojan War, and the murder of Agamemnon). In establishing these contexts, the instructor presents supporting visual materials. He also plays an audiotape of a reading of lines from the Greek epic, so that students have some sense of the way in which the ancient speaker intoned the work.</td>
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<tr>
<td>2. Students read Books 1-9 of the Odyssey.</td>
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3. Instructor leads students in discussion of Books 1-4 of the Odyssey, with focus on several points: reading Books 1-4 (the so-called Telemachiad) as a coming-of-age narrative for Odysseus’ son Telemachus; establishing exposition for the narrative; identifying unifying motifs that are first introduced in Books 1-4 (for example, the beggar, “nobody-somebody,” “absent husband,” restraint, recognition, and vengeance motifs). Students consider issues of order in the community and of their own identities: What do they have in common with young Telemachus? the missing and long-suffering Odysseus? his wife Penelope? How would they solve the kinds of problems presented to these characters?

4. Instructor leads students in discussion of Books 5-9 of the Odyssey, with focus on several points: Calypso’s offer of immortality as it affects Odysseus’ identity, Odysseus’ “romantic” encounter with Nausicaa, the importance of Odysseus’ stay with the Phaeacians, and Odysseus’ encounter with the Cyclops. Students consider complementary issues in their own lives, including temptations: How are their own goals similar to Odysseus’? What impediments are there to these goals? How do they overcome the chief temptation, to trade their goals for comfort and complacence?

5. Students submit RRJ #2 (page 27 of RRJ booklet), a discussion of the importance of Books 1-4 of the Odyssey to the plot, even though the hero himself does not appear in these first chapters.

6. This week students are introduced to important literary terms: genre, epic, narrative, narrator, structure, motif, exposition, coming-of-age narrative, allusion

Week 4

1. Students read Books 10-20 of the Odyssey.

2. Instructor leads students in a discussion of Books 10-15 of the Odyssey, with focus not only on the various obstacles and risks that Odysseus faces but also the odd but important excursion to the afterworld that he must make: Why must he make this journey if he does not, in fact, receive the practical information there that he was sent to find? Students consider their own views of an afterlife: What does their view of an afterlife provide for them in this world? How does their view of an afterlife affect the lives that they lead in this world?

3. Instructor leads students in a discussion of Books 16-20 of the Odyssey, with a focus on various recognitions and reunions. The discussion of Book 19 turns upon the image of Odysseus’ scar, as it represents his identity. Students are asked to consider how they establish and maintain their own identities in this world: Are their identities stable? dynamic? Are they defined by biology (sex and other physical characteristics), by cultural inheritances (religion, politics, ideology, geography, history, family), or by the choices that they make in their lives?

4. Students submit RRJ #3 (page 28 of RRJ booklet), in which they consider their own views of an afterlife and the theology or philosophy informing those views, then turn to the same question in the Odyssey by making a critical argument about the importance of Odysseus’ journey to Hades.

5. This week students are introduced to several important literary terms: imagery, symbolism, foreshadowing

Week 5


2. Instructor leads students in a discussion of Books 21-24 of the Odyssey, with focus upon the restoration of order in Odysseus’ household. Students are asked to consider the importance to the final chapters of the god Apollo in all of his functions. The instructor introduces students to the
epic simile and shows its significance in the final books of the work. Students discuss the uneasy deus ex machina ending.

3. Students read selections from Aesop’s Fables.

4. Instructor leads students in a discussion of the various fables, with an eye toward the timelessness of Aesop’s themes and the methods by which he makes them universal. Students consider the use of beast fable in objectifying our experiences so that we can understand our own human foibles and failures at a remove. They also consider Aesop’s cynical view of nature and justice. In this discussion, the students are asked to consider whether nature is “moral” and to think about the human need to impose moral order upon this nature.

5. Students submit RRU #4 (page 29 of RRU booklet), in which they first analyze Aesop’s works, looking for the literary methods by which the fables express and/or reinforce theme. Then they try their own hands at writing beast fables that express morals.

6. Students read Oedipus the King.

7. Instructor introduces contexts for Greek tragedy: Greek history through the 5th century (the “Golden Age”); the emergence of drama from religious ritual; the celebration of the Great Dionysia of Athens, in which playwrights like Aeschylus, Sophocles, and Euripides competed for glory with their dramas; the layout of the Greek theatre; the actors, their dress, and their masks; the role of the chorus in classical drama; the nature of Greek comedy; and Aristotle’s discussion of tragedy and the tragic hero. Instructor supports his introduction of these contexts with visuals, including images of the Greek theatre, costumery, and masking.

8. This week students are introduced to several important literary terms: simile, epic simile, deus ex machina, beast fable, universal theme, tragedy, tragic hero, comedy, chorus

| Week 6 | 1. The instructor leads students in a discussion of Oedipus the King, beginning by establishing contexts in the tale of Oedipus’ parents and his victory over the Sphinx. Students are asked to consider the importance of Fate in human affairs. After an introduction to the literary terms hubris, dramatic irony, and scapegoating, they are asked to apply those terms to the work. They will consider also how closely the protagonist follows Aristotle’s definition of the tragic hero and prescriptions (?) for heroic action. In seeing their own experience in light of the text, students are asked to consider what limits are placed upon their own abilities by forces beyond their control as they make their ways through the world: Are they, too, constrained by fate, or can they exercise free will? They are also asked to consider what they consider social taboos and why? Finally, they are asked about issues of justice in their own lives: How do they define justice? How should justice be measured and meted out? What ethical dilemmas do they face when considering justice for a person who, like Oedipus, is an unwitting criminal?

2. Students read Antigone.

3. The instructor leads students in a discussion of Antigone, with focus on several points: the importance of burying and honoring the dead in classical Greece, Kreon’s attempt to extend his human justice/revenge into the afterworld by refusing Polyneices’s burial, the collision of human and divine law, and the “two burials” of the play. Students will consider events in their own lives in which they have been caught, like the heroine Antigone, between duty and conscience or between
the dictates of the community and their own sense of what is right.

4. Students submit RRJ #5 (page 30 of RRJ booklet), in which they consider first their own identities: Who are they? This question becomes larger as they consider their ethnic, religious, economic, and social heritages; their dreams and aspirations; their talents and interests; and their prejudices and shortcomings. They also give attention to how much of their identity is within their own control and how much has been determined for them. Having considered their own identity at some length, they turn to the same question in Oedipus the King: Who is Oedipus? How is the protagonist involved in a search for self-identity that will lead not only to the secret of his birth (and at the same time the murderer of King Laius) but also a realization of his fundamental identity as a man who suffers, like all people?

5. Students read Medea and Lysistrata.

6. The instructor leads the students in a joint discussion of Medea and Lysistrata. Although the works seem very different at first—one a horrifying tragedy, the other a bawdy comedy—students are asked to consider how they are alike: In both, women triumph over men in a patriarchal social structure; in both, the victorious women force men in their world to reveal the truth of their nature beneath their bluff and rhetoric. The students are asked to consider the sex roles in which they themselves have been cast by culture: How are these roles constructed and perpetuated? How are the roles challenged or complicated? Must they submit to them?

7. This week students are introduced to several important literary terms: irony, situational irony, dramatic irony, verbal irony, hubris, foil, soliloquy, double entendre

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<th>Week 7</th>
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<td>1. Students submit RRJ #6 (page 31 of RRJ booklet), a discussion of the “battle of the sexes,” the way that sexual roles are defined in our world, and how notions of sexual superiority are constructed. They then make a critical argument about the battle of the sexes in Medea and Lysistrata, with specific attention to how women are defined in patriarchal Greece and how the heroines triumph over men in their own ways.</td>
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<td>2. Students read Books 1-4 of Virgil’s Aeneid.</td>
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<td>3. The instructor provides contexts for a discussion of the Aeneid: Roman history through Augustus, the Roman mission to “settle the proud” and establish the Pax Romana, and the Roman military culture. In establishing contexts, the instructor presents visual materials. He also reads lines from the epic in the original Latin, so that students have some sense of the tone and cadence of the poem.</td>
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<td>4. The instructor leads students in a discussion of Books 1-4 of the Aeneid, beginning with the genesis of the work as Roman cultural propaganda designed to justify its empire, then considering how the work satisfies the generic conventions of the epic and how Virgil imitates both Odyssey and Iliad; in discussing the selected books from the Aeneid, students are asked to find comparable characters and events in Homer. The discussion considers next the Dido episode, in which the eponymous hero Aeneas is tempted to forgo his own mission in favor of Dido’s. It moves then to the personal sacrifices that Aeneas must make in order to establish empire and the ethical dilemmas that he faces in doing so. Students are asked to consider the dilemmas that they face in pursuing their own goals in life and the sacrifices that they must make in order to achieve them: What larger social and moral responsibilities take precedence over their own needs and their own</td>
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"happiness"? In discussing the famous description of the Trojan horse and the fall of Troy in Book 2, students are asked to consider literary method: How does Virgil handle action? What sort of imagery does he rely upon? How does he use the events for rhetorical and propagandistic purposes? How does his treatment of the enemy compare with Homer's?

Week 8

1. Students read Book 6 of the Aeneid.

2. The instructor leads students in a discussion of Book 6 of the Aeneid, with special attention to Virgil's notion of the afterworld and the "programmatic" history of Rome laid out by Aeneas' father Anchises, in which Roman imperialism is justified as divinely foreordained. The discussion will consider similarities between Aeneas' descent to the underworld and Odysseus' journey to Hades. It will also ask students to consider the "righteousness" of empire, with some attention to American interests abroad.

3. Students submit RRJ #7 (page 32 of RRJ booklet), which asks that they define the single most important goal in their lives and consider the means by which they will pursue it, then make a critical argument about Aeneas' appointed goal and what he must sacrifice in order to achieve it.

4. At the end of the week, students sit for a midterm examination, which marks the break between ancient and classical literature on the one side and medieval and Renaissance literature on the other. The exam comprises three sections, designed so that students will demonstrate not only their thoughtful critical reading, familiarity with the assigned works, and attendance to class discussion but also their ability (1) to apply critical terminology to an understanding of the works, (2) to make a critical argument about the literature, and (3) to find connections between and among various characters and events. It thus requires skills of both analysis and synthesis. (For structure of the exam, see pages 23-25 of the course syllabus.)

Week 9

1. Students read Sir Gawain and the Green Knight.

2. The instructor provides contexts for a discussion of Sir Gawain and the Green Knight: the historical progress from Roman empire to medieval Britain, including a series of conquests of the aboriginal British tribes by the Romans, the Germanic tribes, and the Normans. In tracing this progress, the instructor gives particular attention to the cultural contributions of each conquering group: language, social system, religion, and literature. The professor discusses how the Middle English in which Gawain was written was a hybrid of the Latin of the Romans, the "Old English" of the West Saxons, and the Old French of the Normans. The instructor discusses the romance genre, comparing it with the epic, and introduces students to the bob and wheel stanza form of Gawain. The instructor also gives some background in Arthurian legend and chivalry ("courtesy"). In establishing contexts, the professor presents visual materials and also reads aloud from the poem in the original Middle English.

3. The instructor leads students in a discussion of Sir Gawain and the Green Knight, with special attention to the following: ironic discrepancies between the ideals of Arthur's chivalry and the failures of the court to live up to those ideals; the archetype of the beheaded green man and what he may represent; the symbolism of Gawain's shield and how the narrator instructs the reader in its meaning; the game within a game as a test of Gawain's honor; Gawain as an ironic Christ figure; and Gawain as an archetypal figure sentenced to live and tell the tale of his failure as a lesson to others. Students will be asked to consider ideals in their own lives and how closely they are able to live up them.
4. This week students are introduced to several important literary terms: metrical romance, stanza, bob and wheel, alliteration, rhyme, rhyme scheme, archetype.

Week 10

1. Students submit RRJ #8 (page 33 of RRJ booklet), which asks first that they define heroism and consider how their definition defines themselves: their hopes, ideals, fears, limitations, and aspirations. After considering their own notions of heroism, students turn to a discussion of Gawain as hero: How does he satisfy the expectations for a hero established by the work itself? How does he fail?

2. Students read the General Prologue to The Canterbury Tales and the Wife of Bath’s Prologue and Tale.

3. The instructor establishes contexts for a discussion of The Canterbury Tales by introducing students to Chaucer’s social world and to a discussion of estates satire. The instructor reads portions of the work aloud in the original Middle English so that students have some sense for tone, cadence, and musical devices.

4. The instructor leads students first in a discussion of the General Prologue to the Tales, asking how Chaucer is able to create types of characters at the same time that he presents individuals. Students will consider how the pilgrims represent an array of characters from different social classes. They will be asked to consider how Chaucer’s types correspond with people from their own lives.

5. The instructor leads students in a discussion of the Wife of Bath’s Prologue and Tale. Among other concerns: the Wife’s Prologue as a complement to her Tale; the Wife’s challenge of the religious patriarchy in her opinions about marriage and sex; similarities between the Wife’s Tale and Sir Gawain and the Green Knight; similarities between the Wife herself and the old hag of her Tale; the triumph (?) of women in both the Prologue and the Tale; the Wife of Bath as an early feminist; and social revolution in both the Prologue and the Tale.

6. This week students are introduced to the following literary terms: typology, estates satire.

Week 11

1. Students read selections from Don Quixote.

2. The instructor establishes contexts for a discussion of Don Quixote by charting the historical progress from middle ages to Renaissance, by defining the novel and discussing the picaresque, and by considering the satiric backlash to medieval romances. In introducing students to the Renaissance, the instructor presents visual materials.

3. The instructor guides students in a discussion of Don Quixote, with attention to several matters: Don Quixote’s identity; the novel as a parody of romances; point of view, by which the narrator provides a normative version of “truth” against which various characters present their own versions; Don Quixote as a fiction about creating fictions; Don Quixote and Sancho Panza as foils; the importance of the ideals that Don Quixote professes.

4. Students submit RRJ #9 (pages 33-34 of RRJ booklet), in which they first parody a popular modern artistic genre so that they become familiar with Cervantes’ satiric methods. They then make an argument about idealism in Don Quixote: Although Cervantes is clearly making fun of the romance and of its high-flown ideals through his clownish hero, does he dismiss them entirely? In making the argument, students are asked to consider their own ideals in light of the sometimes
gritty, ugly, and materialistic world in which they live.

5. This week students are introduced to several important literary terms: novel, burlesque, picaro, picaresque, pastoral

Week 12

1. Students read sonnets from Shakespeare and Donne and read Donne’s lyric “A Valediction: Forbidding Mourning.”

2. The instructor provides contexts for the discussion of the lyric poems by defining and explaining fixed forms of poetry, the structures of English and Italian sonnets and how these structures create meaning, the use of figurative language and music in lyric poetry, the relations of dramatic speaker and dramatic audience in the lyrics, and common themes in Renaissance poetry. The instructor also suggests some fundamental differences in Shakespeare’s and Donne’s approaches to the sonnet form and use of figurative language.

3. The instructor guides students in a discussion of Shakespeare’s sonnets, with particular attention to the way in which the English sonnet form creates and reinforces theme. Students are asked to consider how Shakespeare uses literary devices like figures of speech and music to express his themes. They are also asked to consider the emotions that they themselves have in common with the speakers of the sonnets and how they themselves typically express those emotions.

4. The instructor guides students in a discussion of Donne’s Holy Sonnet 14, with special attention to the way in which the Italian sonnet form creates theme, to the speaker’s rough colloquial language, to his surprising and disruptive figures of speech, and to his use of sound devices to reinforce meaning. As in the discussion of Shakespeare, students are asked to consider the emotions that they themselves have in common with the speaker of the sonnet and how they themselves typically express those emotions.

5. This week students are introduced to several important literary terms: fixed forms of poetry, lyric poem, sonnet, English (Shakespearean) sonnet, Italian (Petrarchan) sonnet, quatrains, couplet, octave, sestet, volta, metaphor, metaphysical conceit, paradox, pun, carpe diem

Week 13

1. The instructor guides students in a discussion of Donne’s “Valediction,” with special attention to the dramatic situation of the poem, to the rhetorical functions of diction and tone, and to the ways in which the speaker objectifies emotion through elaborate figures of speech. Students are asked to consider complementary examples of departures in their own lives and how they negotiate such leave-taking with their loved ones.

2. Students submit RRJ #10 (page 36 of RRJ booklet), in which they first try their own hands at writing lyric poems; these may be written in free verse, traditional fixed forms, or forms of their own invention. The aim is to show them that the personal experiences and emotions that they objectify and dramatize are not so very different than those with which Shakespeare and Donne began. Having tried their hands at poetry, the students turn then to an analysis of their own poems and those of Shakespeare and Donne. The idea is not to make a value judgment about whose poetry is “better” but to find similarities in methods and poetic devices. Students are expected to discuss such features as form, imagery, musical devices, figures of speech, tone, diction, and allusions.

Week 14

1. This week, following the Thanksgiving recess, students begin presenting their crossdisciplinary projects, in which they use the methods of another discipline to interpret literature in a new way. (See pages 19-20 of the course syllabus for guidelines and examples.) In their presentations,
student will demonstrate their oral communication skills by talking about the rationale and methods for their new interpretation of a work. They must also use some sort of visual component in their presentation: a work of art, photograph, physical object, video, power point document, or outline. They may also use audio components: music, dramatic reenactment, or spoken word. Students are expected to attend all sessions and to take careful notes.

| Week 15 | 1. This week, students continue presenting their crossdisciplinary projects. After the final presentation, they will collectively decide which presentation best satisfies the goals, methods, and expectations for the crossdisciplinary component. The instructor will award prizes to first-, second-, and third-place projects. |
| | 2. The instructor gives an assessment test ("post-test") to measure how well the students have understood critical approaches to reading literature and how well they have acquired the literary terms expected in intelligent and effective arguments about literature. Although this assessment test will not be graded, it will help the instructor measure his success in teaching the critical vocabulary. |
| | 3. Students bind the journal response papers, which the professor has been commenting upon and returning throughout the semester, and submit the bound journal for final credit (page 37 of RRJ booklet). In reviewing their body of work (typically between forty and fifty pages of reflective and critical writing), students are expected to see the progress that they have made both in their critical reading and critical writing skills. |
| | 4. Final Examination: On the assigned day, students sit for a final examination; this examination is not comprehensive: Whereas the midterm exam focused on literature from the ancient and classical worlds, the final focuses on literature of the middle ages and Renaissance. The exam comprises three sections, designed so that students will demonstrate not only their thoughtful critical reading, familiarity with the assigned works, and attendance to class discussion but also their ability (1) to apply critical terminology to an understanding of the works, (2) to make a critical argument about the literature, and (3) to find connections between and among various characters and events. It thus requires skills of both analysis and synthesis. (For structure of the exam, see pages 23-25 of the course syllabus.) |

2. Attachments (Syllabus Required)

| Syllabus Attached? | ☒ Yes | ☐ No |
| Other Attached? | ☒ Yes | ☐ No | If yes, specify: Reading Response Journal Assignment Booklet, Handbook of Literary Terms |
Appendix: THECB Component Area Descriptions and Skill Requirements

I. Communication (Courses in this category focus on developing ideas and expressing them clearly, considering the effect of the message, fostering understanding, and building the skills needed to communicate persuasively. Courses involve the command of oral, aural, written, and visual literacy skills that enable people to exchange messages appropriate to the subject, occasion, and audience.)

II. Mathematics (Courses in this category focus on quantitative literacy in logic, patterns, and relationships. Courses involve the understanding of key mathematical concepts and the application of appropriate quantitative tools to everyday experience.)

III. Life and Physical Sciences (Courses in this category focus on describing, explaining, and predicting natural phenomena using the scientific method. Courses involve the understanding of interactions among natural phenomena and the implications of scientific principles on the physical world and on human experiences.)

IV. Language, Philosophy, and Culture (Courses in this category focus on how ideas, values, beliefs, and other aspects of culture express and affect human experience. Courses involve the exploration of ideas that foster aesthetic and intellectual creation in order to understand the human condition across cultures.)

V. Creative Arts (Courses in this category focus on the appreciation and analysis of creative artifacts and works of the human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.)

VI. American History (Courses in this category focus on the consideration of past events and ideas relative to the United States, with the option of including Texas History for a portion of this component area. Courses involve the interaction among individuals, communities, states, the nation, and the world, considering how these interactions have contributed to the development of the United States and its global role.)

VII. Government/Political Science (Courses in this category focus on consideration of the Constitution of the United States and the constitutions of the states, with special emphasis on that of Texas. Courses involve the analysis of governmental institutions, political behavior, civic engagement, and their political and philosophical foundations.)

VIII. Social and Behavioral Sciences (Courses in this category focus on the application of empirical and scientific methods that contribute to the understanding of what makes us human. Courses involve the exploration of behavior and interactions among individuals, groups, institutions, and events, examining their impact on the individual, society, and culture.)

Required Skill Objectives

<table>
<thead>
<tr>
<th>Foundational Component Areas</th>
<th>Skill Objectives</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Critical Thinking</td>
</tr>
<tr>
<td>Communication</td>
<td>✔</td>
</tr>
<tr>
<td>Mathematics</td>
<td>✔</td>
</tr>
<tr>
<td>Life and Physical Sciences</td>
<td>✔</td>
</tr>
<tr>
<td>Language, Philosophy &amp; Culture</td>
<td>✔</td>
</tr>
<tr>
<td>Creative Arts</td>
<td>✔</td>
</tr>
<tr>
<td>American History</td>
<td>✔</td>
</tr>
<tr>
<td>Government/Political Science</td>
<td>✔</td>
</tr>
<tr>
<td>Social and Behavioral Sciences</td>
<td>✔</td>
</tr>
</tbody>
</table>
Ezra Pound

Literature is news that stays news.

W.H. Auden

But one that reads us,
A real book is not one that we read,
Approaches and language in making arguments about the works.

You will become familiar with the critical approaches and vocabulary.

Because the course requires a substantial amount of reading, discussion,
critiques, and your own blur also the similarities.

In reading literature from ancient, classical, medieval, and Renaissance

**Course Description**

By Paul W. Chujo

Fall 2012

Seventeenth Century

World Literature: Before the

**English 2331.05**
in a community of readers.

You must produce a piece of writing that demonstrates your understanding of the issues and ideas presented in the text. You will also engage in class discussion and writing exercises to develop your critical and analytical skills in written and oral communication. The course objectives include:

- Developing your critical and analytical skills in written and oral communication.
- Making connections between the different philosophical traditions and their implications for understanding the world.
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The course aims to help you discover the universal themes and common concerns of these different philosophical traditions and their implications for understanding the world.

Course Objectives

Course Value: This semester credit hours.

Requirements and Policies

Office Hours: Monday to Thursday, 12:00 PM to 1:00 PM. Email: paul.w.choi@school.edu

Course Structure: This course is a discussion-oriented seminar. Each session will begin with a brief review of the previous session's readings and an introduction to the day's topic. This will be followed by a reading and discussion of the day's text. You will be expected to participate actively in these discussions, and your participation will be evaluated based on your contributions. The course will be graded on a pass/fail basis. The grading criteria are as follows:

- Participation: You will be expected to engage actively in class discussions and to provide thoughtful and relevant contributions. Your participation will be evaluated based on your contributions to these discussions. Participation will account for 30% of your final grade.

- Reading and Writing Assignments: You will be required to read a variety of texts and to write a number of essays throughout the course. These assignments will be evaluated based on the quality of your writing and the depth of your analysis. Writing assignments will account for 30% of your final grade.

- Final Exam: There will be one final exam at the end of the course. The exam will be a comprehensive test of your understanding of the course material and your ability to engage in critical thinking and analysis. The final exam will account for 40% of your final grade.

- Late Work Policy: Late work will not be accepted. All assignments are due on the date specified. If you are unable to complete an assignment on time, you must inform your instructor in advance and make arrangements for a make-up assignment.

- Academic Integrity: All work submitted for this course must be your own. Plagiarism will be treated seriously. Any student found to have plagiarized will receive a failing grade for the course.

- Honor Code: This course is governed by the University's Honor Code. All students are expected to uphold the highest standards of academic integrity.

- Attendance: Attendance is mandatory for all sessions. If you are unable to attend a session, you must notify your instructor in advance and make arrangements for an alternative assignment.

Course Readings


Books will be available in the university bookstore.


Additional Readings: These will be provided throughout the course.

Exams:

- Midterm Exam: This exam will be held in the middle of the semester. It will cover the readings and discussions up to that point.
- Final Exam: This exam will be held at the end of the semester. It will cover the entire course.

Assignments:

- Reading and Writing Assignments: These will be given throughout the course. They will cover the readings and discussions for the week.
- Final Project: This project will be due at the end of the course. It will be a comprehensive analysis of the course material and your understanding of the issues and ideas presented.

The course aims to help you discover the universal themes and common concerns of these different philosophical traditions and their implications for understanding the world.
To receive credit for the course, you must submit complete all of these:

1. Attendance policy (non-creditable)

A. Attendance Policy (Non-Creditable)

B. Course Requirements

1. Course Requirements (with approximate relative values)

C. Course Requirements (with approximate relative values)

D. Course Requirements (with approximate relative values)

E. Course Requirements (with approximate relative values)

F. Course Requirements (with approximate relative values)

G. Course Requirements (with approximate relative values)

H. Course Requirements (with approximate relative values)

I. Course Requirements (with approximate relative values)

J. Course Requirements (with approximate relative values)

K. Course Requirements (with approximate relative values)

L. Course Requirements (with approximate relative values)

M. Course Requirements (with approximate relative values)

N. Course Requirements (with approximate relative values)

O. Course Requirements (with approximate relative values)

P. Course Requirements (with approximate relative values)

Q. Course Requirements (with approximate relative values)

R. Course Requirements (with approximate relative values)

S. Course Requirements (with approximate relative values)

T. Course Requirements (with approximate relative values)

U. Course Requirements (with approximate relative values)

V. Course Requirements (with approximate relative values)

W. Course Requirements (with approximate relative values)

X. Course Requirements (with approximate relative values)

Y. Course Requirements (with approximate relative values)

Z. Course Requirements (with approximate relative values)
We will follow a standard ten-point grading scale in the class:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Excellent</td>
</tr>
<tr>
<td>B</td>
<td>Good</td>
</tr>
<tr>
<td>C</td>
<td>Average</td>
</tr>
<tr>
<td>D</td>
<td>Poor</td>
</tr>
<tr>
<td>F</td>
<td>Fail</td>
</tr>
</tbody>
</table>

X. EXAMINATIONS

You may drop one low quiz grade at the end of the semester.
You will find a sample reading quiz on pages 21-22 of this booklet.
Substantial reading assignment.
To assure me that you have made an honest attempt to read the assigned material in this literature class—I will give you a quiz for every 20 points.

Will Reading Quizzes

XII. MAKE-UP POLICY

You will not receive a "C." for lateness.
If you miss a reading quiz because of an absence or illness, you must notify your instructor immediately. Otherwise, you will not receive a make-up exam. If you miss the second exam, you will receive a "D." for the course.

The University of Current State
Of course, to avoid plagiarism, you should never draw language or ideas from other works. In order to pass any quiz or examination, you will have to read the original works thoroughly. A work of literature is not a paraphrase or summary. In Do not, however, read such different fields are suitable, for the primary purpose of the educational process—to make an academic discipline. "code of student conduct and discipline" in the official student policy reaffirmed above academic disciplines in Pursuant 5.5 of the disciplinary consequences are significant, the principle in this case, and the evidence does not support this principle in any way.

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

(Thank you)

Address me (Dear Professor Child) and do not call me first name unless you've been especially instructed to do so. If you have questions or concerns about the material covered in class, please come to my office hours.

E-mail Policy: I am always happy to answer questions or address concerns by email. But I can't promise any quick response.

If you have questions, you may also come to my office hours. The University expects you to complete a course classroom with all of the attendance.

If you do not show up for class, your view of the class is not changed.

Students who are disruptive to the class and removed from the room of

SCS or any other form of disruption

are subject to disciplinary action, which may include a

discharge from the class and removal from the campus of

In classrooms, I expect that you observe the room. Combining behavior of this

classroom and I will not tolerate any disruptive or inappropriate behavior in the

classroom.

If you engage in disruptive or inappropriate behavior in the

classroom, I will

remove you from the class, and you may be expelled from the campus.

You should not eat in class, nor drink beverages, nor throw objects. You should not leave the class during the class.

Please observe the customary classroom conduct: I will

two classroom conduct:

- Do not eat or drink during class.
- Do not use cell phones during class.
- Do not leave the class during class.

The University's policy statement on classroom conduct is located on the

University's website.
Reading Response Journal Booklet

The designation "RH2" refers to the reading assignment pages in the text for establishing historical context and approaches to reading.

Unless indicated otherwise, we meet for class on all the days listed.

Read the introduction to the works, which you will find very helpful to understand the historical contexts and approaches to reading. In the assignments, some readings come from the text, others from the readings assigned. Complete the reading assignments and write assignments below, including those for which there is no assigned reading or unless indicated otherwise, we meet for class on all days listed.
Monday, October 15
Reading Assignment: Venus, Book 6 (Bl 113-65)

Tuesday, October 12
Reading Assignment: Venus, Books 3-4 (Bl 1125-40)

Wednesday, October 10
Writing Assignment: Read the Response Journal Entry #6 (RR 11)
Reading Assignment: Venus, Book 1-2 (Bl 1118-1215)

Monday, October 8
Reading Assignment: Venus, Books 1-2 (Bl 1004-44)

Wednesday, October 3
Writing Assignment: Venus, Books 10-13 (Bl 952-988)

Monday, October 1
Reading Assignment: Venus, Book 7 (Bl 111-90)

Friday, September 28
Reading Assignment: Sophee’s Odes (Bl 899-56) Aristotle’s Poetics

Wednesday, September 26
Writing Assignment: Venus, Books 2-1-4 (Bl 1176-68)

Monday, September 21
Reading Assignment: Homer, Odyssey, Books 16-20 (Bl 1169-716)

Wednesday, September 19
Writing Assignment: Venus, Books 10-13 (Bl 944-639)

Monday, September 17
Reading Assignment: Homer, Odyssey, Books 5-9 (Bl 1482-544)

Wednesday, September 12
Writing Assignment: Venus, Books 1-4 (Bl 1421-81)

Monday, September 10
Reading Assignment: From Homer, Odyssey, Books 4-1 (Bl 169-203)

Wednesday, September 7
Writing Assignment: From Genesius (Bl 140-61)

Deadline for Preaching Class Text

Monday, September 3
No Class. Labor Day recess
of course, a simple report of your findings, a dynamic orInspired
of your previous project in the class. The presentation may take any number
I have set aside several days at the end of the semester for presenting

Here are some possibilities, taken from past student presentations:

the literature:
Create a home page for a social media page for an author or a work of
Show a运送 plan for teaching a work of literature in elementary
Translate a piece of literature from another language into
Conclude a research paper and summarize the style of a poem or
Explain the scientific background of a piece of literature
Psychology of literature
Interpret a work of literature according to some modern theory of
Present the data from your research on this theme, for example
Give a visual presentation of some work of literature—a dramatization
Write a chronological or set a poem to music: perform it for the class
Write a scenario and explain its function in the class
Research dramatic components in Shakespeare’s plays

Here are some possibilities, taken from past student presentations:

the interdisciplinary aspects of literature:
and so forth—the methods we employ in these other disciplines—
Examples, methodologies, patterns, and visual arts, psychology, history,
For example, the method we employ in another discipline
How literature is now or applied to the methods and approaches of
eyour mission in this interdisciplinary project is to interpret a work of

Global perspective:
Economic issues in light of interpreting and connecting the disciplines of
Conclusion issues in light of understanding and controlling the discipline of
The problem of a literary critic of literature is the kind of institution that

deepens the methods of an interpretive class of literature methods and also apply

does not simply reify, but more scientific methods also apply

does not simply reify, but more scientific methods also apply

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does not simply reify, but more scientific methods also apply

does not simply reify, but more scientific methods also apply

THE CROSSDISCIPLINARY PROJECT
1. Work with someone from the class and/or in your group and make sure your ideas are consistent with the following points:

1. The son of Clipper, who is mentioned by the omniscient narrator in the story.
2. The brother of Oedipus, who is a minor character in the play.
3. The husband of Jocasta, who is mentioned in the prologue.
4. The brother of Creon, who is a major character in the play.
5. The brother of Oedipus, who is a minor character in the play.
6. The brother of Antigone, who is a major character in the play.
7. The brother of Oedipus, who is a minor character in the play.
8. The brother of Oedipus, who is a minor character in the play.

Rules:

The best project will be evaluated by your classmates, and the project will be worth 10% of your final grade as the following criteria:

1. It will be evaluated on 10% of your final grade according to the following criteria:
2. It will be evaluated by your classmates and should be appropriately for standards.
3. It will be evaluated by your classmates and should be appropriately for standards.
4. It will be evaluated by your classmates and should be appropriately for standards.
5. It will be evaluated by your classmates and should be appropriately for standards.
6. It will be evaluated by your classmates and should be appropriately for standards.
7. It will be evaluated by your classmates and should be appropriately for standards.
8. It will be evaluated by your classmates and should be appropriately for standards.

I will evaluate the project (10% of your final grade) according to the following criteria:

1. Your project must make your information and conclusions clear and support your conclusions.
2. Your project must make your information and conclusions clear and support your conclusions.
3. Your project must make your information and conclusions clear and support your conclusions.
4. Your project must make your information and conclusions clear and support your conclusions.
5. Your project must make your information and conclusions clear and support your conclusions.
6. Your project must make your information and conclusions clear and support your conclusions.
7. Your project must make your information and conclusions clear and support your conclusions.
8. Your project must make your information and conclusions clear and support your conclusions.

Sample Reading Quiz

Reading Quiz: Oedipus the King and Antigone

Name: English 3341, Dr. Clay

Read the following reading guide on Sophocles' plays Oedipus the King and Antigone and answer the questions.

Sample Reading Quiz

1. What is the main conflict in Oedipus the King?
2. What is the main conflict in Antigone?
3. What is the main conflict in both plays?
4. What is the ending of Oedipus the King?
5. What is the ending of Antigone?
6. What is the ending of both plays?

The following reading guide on Sophocles' plays Oedipus the King and Antigone is due on Monday, October 14th.
I. Which of the following does not appear in the Odyssey?

PART I: MULTIPLE CHOICE

Instructions: Choose the best answer for each of the following. If you make a choice, use it as a basis for your answer. If you have more than one answer, choose the best one. Choose the best answer for each of the following.

Examiner: Distinguish between different sections in each section may be different, depending on

connections between separate works.

2. According to Greek custom, as you know, a body must be properly

buried on, if necessary. Why? Why, then, does anything go back and bury the body again?

The body has been done away with. If you think the body is the source of the deed, then argue again.

The body of the希腊s is the body of the deed. If you think the body is the source of the deed, then argue again.

Judgment of the deed is to find the best answer. Are you prepared to explain the answer you have given?

Each of the examinations comprises three paragraphs. Each paragraph gives a moment's thought before responding to each point.

II. Answer each of the following critical questions in a short paragraph.
A person's name, both of the rememberable to the program,

certainly, their record must be kept. They appear
his eye; mission, written the way they're meant to,
nothing

in their eyes, the keep, the keep of... keep. They appear

Dear [name]

I am writing to express my deep concern about the situation in [country]. The reported of violence and unrest in the region is increasing, and I fear for the safety of many innocent lives. I urge you to consider the immediate actions that can be taken to address this crisis. Any delay in responding to the needs of the people will only exacerbate the situation.

Sincerely,

[Your Name]
THE GREEK AND ROMAN GODS AND GODDESSES


6. If the institution requires a "hard copy" of the recommendation, please provide a pre-addressed envelope with postage.

If your application, you may be required to submit a hard copy of your recommendation letter for each institution to which you are applying. This is particularly important for institutions that require specific formats or have particular requirements for recommendation letters.

Guidelines for Recommendation Letters

- **Provide a hard copy of the recommendation letter.** Institutions may require a physical copy of your recommendation letter. Be sure to check the specific requirements of each institution you are applying to.
- **Follow the institution's guidelines.** Each institution may have different requirements for recommendation letters. Make sure to follow the guidelines provided by the institution to ensure that your letter is accepted.
- **Include a copy of your resume.** Including a copy of your resume with your recommendation letter can provide more context for the recommenders.

<table>
<thead>
<tr>
<th>Brick of Heads</th>
<th>Process of</th>
<th>Product of</th>
</tr>
</thead>
<tbody>
<tr>
<td>Greek Divinity</td>
<td>Roman Divinity</td>
<td>Function or Interest</td>
</tr>
<tr>
<td>Hades</td>
<td>Pluto</td>
<td>King of the Underworld</td>
</tr>
<tr>
<td>Zeus</td>
<td>Jupiter</td>
<td>God of the Thunder</td>
</tr>
<tr>
<td>Venus</td>
<td>Juno</td>
<td>Goddess of Love</td>
</tr>
<tr>
<td>Apollo</td>
<td>Mars</td>
<td>God of War</td>
</tr>
<tr>
<td>Hermes</td>
<td>Ares</td>
<td>God of War</td>
</tr>
</tbody>
</table>

Note: This table is a simplified representation of the relationship between the Greek and Roman deities. The table lists the Greek deities and their Roman counterparts along with their functions or interests.
Your Professor

Paul W. Child, who earned his PhD in 1992 from the University of Notre Dame, joined the faculty at Sam Houston State University in the fall of 1993.