

**Fall/Winter 2018-2019
Department of English**

**Course and Section No: ENGL FYSM 1004 C
Course Title: Love, Satire, and Monsters
Time of class: Fridays, 2:30-5:30
Location: Fall 313 SA, Winter 3201 RB**

**Note: Precludes additional credit for ENGL 1000, ENGL 1009,
ENGL 1100, ENGL 1200, ENGL 1300, ENGL 1400.**

**Prerequisite(s): Normally restricted to students entering the first year of a B.A., B.Cog.Sc.,
B.Co.M.S., B.Econ. or B.G.In.S. program.**

**Instructor: Dr. H. Reid
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Office: 1915 Dunton Tower
Office Hours: Fridays, 1:00-2:00**

COURSE DESCRIPTION

In this course students will study the fundamentals of poetry, prose, and drama by examining them through the lens of **love, satire, and monsters**, all topics which go far back in literary history. That is, we will read and examine satire from long ago and ascertain whether it is applicable today, e.g. *A Modest Proposal*. We will read and examine some of the great love poems and novels to try to find out what all this 'love' fuss is about and we will read and examine some monsters in literature, e.g. the monster in *Frankenstein* and the dragon in *The Hobbit* in an effort to determine why we have a fascination with such creatures and what that tells us about the human condition. As students continue to build their critical vocabulary and interpretive skills in the Winter Term, we will pursue literary study in greater depth examining such topics as heroism, gender, love, lust, violence, religion, the relationship between visual art and literature, music and literature, and how such themes and forms may be repeated for modern readers. And we shall do all this bearing in mind what a great critic and philosopher had to say on the subject. Pooh says: "Poetry and Hums aren't things you get; they're things which get you. And all you can do is to go where they can find you."

ENGL 10004 is a writing-attentive course: "writing attentive" means the following:

Students will write at least one examination.

Students will write a minimum of two graded writing assignments per term, in which they are expected to do the following:

- * develop an argumentative thesis across an essay
- * develop complex ideas using correct and effective expression according to academic English practice
- * use and cite evidence from primary texts appropriately
- * develop literary skills through close critical analysis of texts from a variety of genres
- * develop fluency in genre-specific literary terms of analysis
- **Students will be introduced to issues in secondary research (such as critical evaluation of and citation of secondary materials)
- * *A portion of class time will be devoted to developing and improving essay writing skills

Texts

Dickens. *A Tale of Two Cities*. Penguin

Swift, *Gulliver's Travels*. ed. Peter Dixon. Penguin

Frankenstein. Mary Shelley. Norton Critical Edition, ed. J. Paul Hunter

Alice in Wonderland. Lewis Carroll. Norton Critical Edition, ed. Donald J. Gray

Tolkien, *The Hobbit* Harper Collins and the Lang lecture on Fantasy (online)

Lewis, *The Lion, The Witch, and the Wardrobe*

Reid, *Foe*, Simon and Schuster

Wilde, *The Importance of Being Earnest* (online or any copy)

Milton, *Areopagitica* (online)

Orwell, "Politics and the English Language" (online)

All the poems listed in the syllabus are available online. It is not a problem if you choose to use other editions of these texts.

Evaluation

There will be 2 two hour examinations, each worth 20%. One examination will be in December and the other will be in April*. A brief written piece worth 5% will be submitted during the first 6 weeks of each term. In addition, there will be one essay per term, worth 15%. There will also be one in-class writing assignment each term worth 5%

Ten percent will awarded for attendance and participation.

Except under unusual circumstances, students must complete all 8 of these pieces of evaluation to receive credit for the course.

Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.

Opportunities for Bonus marks

Bonus Assignment

Receive one 2% addition to your final grade for attending an Ottawa International Writers Festival event (September and October) — Events are free for Carleton students, but you need to book your ticket: <http://www.writersfestival.org/>

You must write a 1 page review of what authors you heard said and present proof of attendance, e.g. ticket, or selfie with an author.

As well you may attend workshops registered in the Incentive Program and given through the Centre for Student Academic Support (CSAS). CSAS Skill Development Workshops are designed to help students cultivate and refine their academic skills for a university environment.

If you have any questions related to the Incentive Program (<http://carleton.ca/csas/incentive-program>) or the CSAS Skill Development Workshops, please contact CSAS at csas@carleton.ca or 613-520-3822.

You may receive a bonus on your final grade of up to 5% (1%) for each workshop attended.

***The final exam and airplane ticket bookings:** The final exam period is in April, 2014. Since the Registrar's Office does not set exam dates until well into the Winter term, you must plan to be available throughout the entire examination period. Do not purchase plane tickets with departure dates prior to the end of April, 2015. Exams will not be rescheduled for students who take on other commitments during the exam period.

COURSE PROCEDURES, GRADES, AND GRADING

Pooh says we have to go where Poetry and Hums can find us. And it is in the seminar format that we go for them to find us. The classes will not be lectures, but will involve discussions and activities, so you must be prepared for this. Such preparation will involve reading the material required, thinking about it, and being ready to discuss, in an articulate, scholarly, and courteous fashion, what issues are raised and how they are raised.

It is strongly recommended that you take notes and keep a record of the passages we discuss in class. Writing in the margins of your books and marking off key passages as you read (and we discuss) is also a good idea. Passages discussed in class are likely to appear on the exam.

Attendance and Participation

Attendance will be taken in each class (usually by a sign-in sheet which may be presented at the beginning of class or in the middle or near the end). Participation will also be noted. This doesn't mean that a student must speak during every discussion. But students must demonstrate their involvement, e.g. active listening.

Handing In Assignments: Assignments are due in class on the dates indicated. However, they can be handed in, without penalty, until 8:00 a.m. the morning *after* the due date, via the English Department's drop box, located on the 18th floor of Dunton Tower. Please do not slip the assignment under my office door. **Emailled or faxed assignments are not acceptable and will**

not be marked. Keep a back-up copy of every assignment you hand in as an insurance policy in the unlikely event that your essay is misplaced.

Confirming Receipt of Assignment: Upon receipt of your assignment, confirmation will be recorded in cuLearn for this class. It is your responsibility to check the following afternoon to make sure your assignment has been received. In the unlikely event that it has gone astray, email me the completed assignment immediately and bring a hard copy to the next class.

Late Penalty: Deadlines must be met. Late essays are not normally accepted (for many reasons, not the least of which is that it is inherently unfair to those who do work hard to meet deadlines). If you have a valid reason for missing a deadline, and if I know in advance, your essay may be accepted .

Except in rare cases for which corroborating documentation can be provided (such as a medical emergency or the death of an immediate family member), assignments which are accepted and handed in after the due date will be penalized by **1/3 of a letter grade per day**. For example, a B+ essay due on Monday but handed in on Tuesday afternoon would drop to a B. If it wasn't handed in until Wednesday it would receive a B-, etc. Saturday and Sunday count as 1 day each, so if you find yourself in the position of finishing up your late essay on Saturday afternoon and don't want to lose 1/3 of a grade for Sunday too, email me the completed assignment immediately and submit an identical hard copy to the drop box on Monday.

Extensions: Requests for extension may be granted in some instances, but only for compelling reasons. Any such request must be made in writing or in person to the professor (not one of the TAs) **no later than 48 hours prior to the due date of the assignment**. Requests for “retroactive” extensions (i.e. requests made on or after the due date of the essay) will **not** be considered.

Grading Criteria: Grades for term work will be based on insightfulness, originality, focus, organization of ideas, clarity of expression, scholarly rigor, correct use of MLA style, spelling, and grammar.

Plagiarism

The University Senate defines plagiarism as “*presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one's own.*” This can include:

- ☐ reproducing or paraphrasing portions of someone else's published or unpublished material, regardless of the source, and presenting these as one's own without proper citation or reference to the original source;
- ☐ submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- ☐ using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;

- ☐ using another's data or research findings;
- ☐ failing to acknowledge sources through the use of proper citations when using another's works and/or failing to use quotation marks;
- ☐ handing in "substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs."

Plagiarism is a serious offence that cannot be resolved directly by the course's instructor. The Associate Dean of the Faculty conducts a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of "F" for the course.

Two useful websites on the topic of plagiarism:
 MacOdrum Library: either click on "How Do I" on the Library page and then "Avoid Plagiarism" or click on <http://www.library.carleton.ca/howdoI/plagiarism/html/>
 Also helpful is a site "How Not to Plagiarize" at the University of Toronto:
<http://www.utoronto.ca/writing/plagsep/html>

In addition I should like to quote a letter from C.S. Lewis to Dr. Alastair Fowler (dated 10 December 1959). Lewis writes: "I only once detected a pupil offering me some one else (Elton) as his own work. I told him I was not a detective nor even a schoolmaster, nor a nurse, and that I absolutely refused to take any precaution against such a puerile trick; that I'd as soon think it my business to see that he washed behind his ears or wiped his bottom...He went down [left the university] of his own accord the next week and I never saw him again. I think you ought to make a general announcement of that sort. You must not waste your time constantly reading me and Dowden and Churton Collins as a sort of police measure. It is bad for them to think this is 'up to you'. Flay them alive if you happen to detect them; but don't let them feel that you are a safeguard against the effects of their own idleness. What staggers me is how any man can prefer the galley-slave labour of transcription to the freeman's work of attempting an essay on his own...."

Requests for Academic Accommodation

You may need special arrangements to meet your academic obligations during the term. For an accommodation request, the processes are as follows:

Pregnancy obligation

Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details, visit the Equity Services website: carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf

Religious obligation

Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details, visit the Equity Services website: carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf

Academic Accommodations for Students with Disabilities

If you have a documented disability requiring academic accommodations in this course, please contact the Paul Menton Centre for Students with Disabilities (PMC) at 613-520-6608 or pmc@carleton.ca for a formal evaluation or contact your PMC coordinator to send your instructor your Letter of Accommodation at the beginning of the term. You must also contact the PMC no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with your instructor as soon as possible to ensure accommodation arrangements are made. carleton.ca/pmc

Survivors of Sexual Violence

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and is survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: carleton.ca/sexual-violence-support

Accommodation for Student Activities

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation must be provided to students who compete or perform at the national or international level. Please contact your instructor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

Note: “Student or professor materials created for this course (including presentations and posted notes, labs, case studies, assignments, and examinations) remain the intellectual property of the author(s). They are intended for personal use and may not be reproduced or redistributed without prior written consent of the author(s).”

Note: If one of your assignments is lost, misplaced, or not received by the instructor, you are responsible for having a backup copy that can be submitted immediately upon request.

English 1004 Lecture Schedule 18-19

Sept. 7	Introduction to course: expectations, syllabus
Sept. 14	Milton, Areopagitica. Orwell, “Politics and the English Language” . Debate
Sept. 21	Chaucer, General Prologue to the Canterbury Tales Writing: The academic essay: Topic to Thesis
Sept. 28	Chaucer continued. Research, cont. Short Writing Assignment Due

Oct. 5	Tolkien, the Lang lecture on Fantasy. Pre-writing.
Oct. 12	Tolkien, <i>The Hobbit</i> . Creating the outline. Note taking Plagiarism.
Oct. 19	McLeod, "The Boat" Drafting your essay.
Oct. 26	Fall Break
Nov. 2	In class writing....assignment will be given in class.
Nov. 9	Reid, <i>Foe</i> . Kate Chopin, "The Story of an Hour". Gilman, "The Yellow Wallpaper:
Nov. 16	Shakespeare, <i>King Lear</i>
Nov. 23	Theatre and adaptation: <i>Lear</i> and <i>The Dresser</i> . Essay Due
Nov. 30	<i>Lear</i> and <i>The Dresser</i> Cont.
Dec. 7	Review and exam preparation..

Lecture Schedule Second term

Jan. 11	Satire: Swift, "A Modest Proposal, <i>Gulliver's Travels</i>
Jan. 18	Theme of Love: Housman, "When I was one-and-twenty"; Keats, "La Belle Dame sans Merci"; Andrew Marvell, "To His Coy Mistress". Browning, "Porphyria's Lover". Robert Burns, "A Red, Red, Rose";
Jan. 25	John Donne, "Song", "A Valediction Forbidding Mourning", "The Flea"; Robert Herrick, "To the Virgins, to Make Much of Time". Short Writing Assignment Due
Feb. 1	Point-Counterpoint: Marlowe, The Passionate Shepherd to His Love; Raleigh, The Nymph's Reply to the Shepherd. Graves, "Symptoms of Love". Shakespeare, "When in disgrace with fortune and men's eyes"; "Let me not to the marriage of true minds"; "Th'expense of spirit in a waste of shame"; "My mistress' eyes are nothing like the sun".
Feb. 8	The novel as narrative: Dickens, <i>A Tale of Two Cities</i>

- Feb. 15 Valentine's poetry
- Feb. 22 **Winter Break**
- Mar. 1 Allegory: Frost, "The Road Not Taken"; "Mending Wall", "The Road Not Taken"; "Mending Wall", "After Apple-Picking." Lewis, *The Lion, The Witch, and The Wardrobe*.
- Mar. 8 In class writing....assignment will be given in class
- Mar. 15 Literature as political/social statement Blake, "The Clod and the Pebble", "The Lamb", "The Tyger", "The Garden of Love". Billy Collins, "The History Teacher". Rupert Brooke, "The Soldier", Wilfred Owen, "Dulce et Decorum Est"; Poetry as political/national statement: Robert Burns, "A Man's a Man", William Blake, "Jerusalem: The artist and society: Tennyson, "The Lady of Shalott"
- Mar. 22 Wilde, *The Importance of Being Ernest*. *Importance of Being Ernest* (film)
ESSAY DUE
- Mar. 29 Shelley, *Frankenstein*
- Apr. 5 *Gaudeamus Igitur*....review and examination preparation

English 1004 Writing Assignments and Essays Topics

Initial short writing assignments

The two short writing assignments which are due early in each term are to be at least one page in length but **no more than 2**.

For the **first** term, choose and analyze a portrait from "The General Prologue". Questions you may wish to consider might include whether you can detect any irony in the choice of details or in the tone. Is the portrait satirical? Are we meant to like this character? How do the characters function? Do they change? Are they believable?

You are not to merely answer these questions. They are a guide for you to write your personal response to the text/passage.

This assignment is due: **28 September**

For the **second** term we shall consider "A Modest Proposal". Near the end of "A Modest Proposal" Swift dismisses some alternative solutions to the problem of poverty. He lists them, but doesn't explain them in any detail. This is part of his irony and ambiguity. The reader cannot be sure of Swift's real intentions. He seems to be discussing and dismissing alternatives to his 'modest' scheme (and remember that in Swift's time the word 'modest' would connote a proposal which would be simple, easy to achieve, and unlikely to meet with objections). The

reader, however, may see some merit in these ideas. Do you think that Swift really wants us to dismiss these ideas or are these what he is really advocating?

This assignment is due: **25 January**.

Essays

Length: The first term essay should be approx. **1000** words in length (usually 4 pp double spaced, 'normal' margins, size 12 font), while the second term essays should be approx. **1500** words (usually approx. 6 pp). These word counts exclude quotations.

Due dates: The first term essay is due **23 November**. The second term essay is due **22 March**

Instructions

Do not use any kind of essay cover (folder, duo-tang etc.). All that is required is a title page with your name, title and topic number, course title, and my name. Number all pages in the top right hand corner. Footnotes (or endnotes) are not required for references to primary sources (these should be placed in the text). References to poetry should be by line number (not page). Generally, underline the titles of works which were published separately, e.g. novels, plays. Put those works which were published as part of a larger work, e.g. poems, short stories, in quotation marks.

Students must select a topic from the list provided and should have chosen their thesis¹ well before the essays are due. **Be sure to indicate quite clearly on the title page which topic (by number) you are dealing with.** For the first term essay students must write on a topic from the first term. They may not, without my approval, choose a topic which is to be studied second term, but they may try to get such approval if they wish. (Similarly, in the **second** term, students must write on a topic from the **second** term.) Nor may they use, in **either** term, a text which is not on the course.

I should like to point out to students that I am not a proof reader and will not continue to read an essay which has careless errors in grammar and spelling. Even a few such errors lowers the grade of an essay considerably.

Students should not FAX essays to the department and photocopied essays are **not** acceptable.

I am enclosing a group of 'essay tips' prepared (with only slight modifications) by my former colleague, Prof. M.B. Thompson, which I think you will find very valuable in preparing your essay. And a further reminder against plagiarism. Remember that Sheridan was being satirical when he self-effacingly condoned plagiarism in his play *The Critic*: "Steal! And egad, serve your best thoughts as gypsies do stolen children, disfigure them to make 'em pass for their own."

First Term Essay Topics

1. The depiction of women in *King Lear*.

Students are reminded that a thesis is a proposition, not a question or a topic. It is a position statement. Remember that a good thesis statement is not self-evidently true.

2. The role of the Fool in *King Lear*.
3. Nemesis in *King Lear*.
4. From MacLeod's, "The Boat". 'And it is not an easy thing to know that your mother looks upon the sea with love and on you with bitterness because the one has been so constant and the other so untrue.' Analyze the extent to which this statement is true.
5. By God, if women hadde writen stories,
As clerkes han within hir oratories,
They wolde han writen of men more wikkednesse
Than al the mark of Adam may redresse.
(Chaucer, "Wife of Bath's Prologue")
Chaucer's Wife of Bath notes that if women had written stories they would have contained even more wickedness than the stories men have written. Is this true? How do you think something we have studied this term would have been different if had been presented from a female character's perspective.
6. To what extent is a character fated in his, or in her, actions and to what extent free? (use for discussion *King Lear*, or *The Hobbit* or *The Lion, The Witch, and The Wardrobe*).
7. The nature of love as presented in a work, or by an author, this term.
8. "How real, how startlingly alive is a factory chimney compared with an elm tree," Tolkien wrote scornfully. "Poor obsolete thing, insubstantial dream of an escapist!" The tragedy as Tolkien saw it was the attempt to use technology to actualize our desires and increase our power over the world around us---all of which leaves us unsatisfied. How is this view of industry reflected in *The Hobbit*?
9. Symbolism or allegory as presented in a work on this term.
10. Around the time that Tolkien was writing *The Lord of the Rings*, he also wrote a lecture, "On Fairy-stories". Discuss the ideas he presents in that lecture, and show how he applied them to *The Hobbit*.
11. Discuss the ways in which *The Hobbit* seems designed for children. Compare *The Hobbit* to a children's classic, such as *The Wind in the Willows*, the Harry Potter books, or to another book supposedly written for children but also enjoyed by adults, such as *Alice in Wonderland*.
12. What is the role of wealth in *The Hobbit*? Discuss various characters' attitude toward property and material goods. Whose viewpoint does the novel seem to endorse, if any?

13. “Being alone, it’s a tricky thing. It’s good for us, in small doses, but not for a prolonged period. And not when you’re not used to it” (p. 178). Discuss the ways the theme of isolation constantly reappears throughout *Foe*. In what ways are Junior, Hen, and Terrance isolated—from themselves, their society, and one another?

14. Junior says, “I’m an individual. I’m unprecedented and unimaginable. I’m impossible,” (p. 323). Considering what happens between him and Hen, what do you think makes any being “individual”?

15. Gilman’s, “The Yellow Wall-paper” and Chopin’s “The Story of an Hour” deal with the theme of marriage. Discuss the view of marriage implied by both works.

17. *Areopagitica* is an impassioned and magnificent defense of free speech. Yet Parliament ignored it. Do you think Milton’s defense of free speech is relevant today? Would his vision of a free press be possible today? Justify your views.

Second Term Essay Topics

1. The depiction of women in *A Tale of Two Cities*.

2. The theme of resurrection in *A Tale of Two Cities*.

3. The satire of Swift.

3. The portrayal of women in Swift, Wilde, or is/is not misogynistic. (Choose one only)

4. Is Tennyson suggesting in “The Lady of Shalott” that the artist—for the Lady is an artist—cannot survive in the real world? What is the poet’s attitude to the world of ‘Four grey walls, and four grey towers’?

5. The depiction of love in Shakespeare’s sonnets.

6. Does the last book of *Gulliver’s Travels* prove what we have suspected all along—that Swift is both a misanthrope and a misogynist?

7. Discuss how *Frankenstein* illustrates the conflict between the value of human life and the value of scientific discovery.

8. Considering that Alice often exhibits mature characteristics and that the adult characters often exhibit childish behaviour, in what ways can *Alice in Wonderland* be considered subversive or a satirical critique of the Victorian’s belief in science and technology.

9. Discuss the idea that the real ‘monster’ in the novel *Frankenstein* is Viktor Frankenstein himself.
10. Does Wilde present any version of true love?
11. Compare the adherence to traditional gender roles by Lucie Manette and Madame Defarge in *A Tale of Two Cities*. Is Dickens constrained by literary or social conventions, for example by making a manly woman the villain and a feminine woman the sentimental heroine?
12. The depiction of love in the poetry of Donne.
13. How is the opposition between skepticism and faith expressed in *The Lion, The Witch, and The Wardrobe*?
14. What kind of attitude is Swift satirizing in book 3 of *Gulliver’s Travels*, specifically in his section on the Lagado Academy? Does this satire only relate to his own time, or does it still have relevance today?
15. Do you feel that C. S. Lewis’s representation of the White Witch is sexist? Is Lewis a misogynist (someone who hates women)?
16. Why is Lucy, the youngest child, the first to enter Narnia, and Edmund, the next youngest, the second to enter? Is this a coincidence, or is Lewis making a point about the ability of younger children to be more open-minded?

Essay Tips

Some of these are “pet peeves”; some of them are perennial bloopers. If they appear in your essay the mark will be heavily jeopardised. The *OED (Oxford English Dictionary)* is the arbiter of spelling, though literate Americanisms are all right. It is very much to your advantage to spare me trouble, and even to entertain me. Wide margins are nice. A clean, well-spaced typescript brings a smile to my face. To make me struggle to grasp what you are saying is (i) discourteous and (ii) suicidal.

Your job is to present me (and yourself) with a reasoned, coherent, response to what you have been reading. It isn’t likely to be original. What is original is its effect on you, and your mark depends on how you convey to me the excitement and insight you have got from you reading. Construct your argument coherently. Let your writing be lively and precise. Don’t be afraid to entertain me. In all likelihood there will be very many students in the class this year. The rat that has something special about its whiskers often wins the rat-race. The trick is to make me confident, after a page or two, that what you say is worth paying attention to, that you have blended personal response and scholarly discretion so that I can settle back and murmur, “Yes, this student has earned the right to say these things.” Good writing involves

Precision and Concision

(i) Always quote verse in verse form.

(ii) Run quotations up to 3 or 4 lines straight into your own prose so that they are syntactically and grammatically part of it. In this case separate lines of verse by a '/'. "In Xanadu did Kubla Khan / A stately pleasure-dome decree." Indent and single space longer quotations.

(iii) The word when used as a noun is "quotation", not "quote".

(iv) Put page and/or line reference in parenthesis after a quotation when you make fairly frequent citations from the same piece. Don't load up the footnotes with a full description of a source every time you use it.

(v) The abbreviation for page is 'p.', not 'pg.'. For pages it is 'pp.'.

(vi) Titles of short works (generally works published within or as part of a larger work) take quotation marks, put longer works (works published as separate entities) in italics. Thus "Tintern Abbey", *The Prelude*. (Underlining was the signal to the printer to italicise.)

(vii) Do not confuse 'few' and 'less'. The former deals with numbers, the latter with quantity.

(viii) In the possessive, monosyllabic names ending in 's' take ' 's': Keats's. Polysyllabics take ' ' ': Hopkins'.

(ix) 'Humorous' does not mean 'funny'. It has a very specific meaning when applied to literature. And nearly everyone spells it 'humourous'.

(x) Likewise, 'mischievous' is 'mischievous', not 'mischievious'.

(xi) Avoid this illiterate construction: "At the beginning of Wordsworth's life he was born." Say "Wordsworth was born in...", if you want to say anything quite so banal.

(xii) Do not write that "Kubla Khan" is the greatest poem ever written. You can't say that unless you've read all the others.

(xiii) Don't blather. Don't tell me that a line "conjures up vivid images". Tell me, critically, what they are, how they work.

(xiv) Don't make flabby generalisations that could apply to almost anything. "This poem is written in blank verse and is really significant and meaningful". I only want to know: significant of what?

(xv) Use the active voice almost always. The passive can all too often be seen to make you prose stodgy and bureaucratic.

(xvi) You are 'I', not 'this reader' or any other pompous pseudo-modest circumlocution.

(xvii) ‘It’s’ means ‘it is’. “Who’s” means ‘who is’ not ‘whose’. An apostrophe means something has been left out.

(xviii) ‘a lot’ is two words.

(xix) ‘each other’ involves two, ‘one another’ is more than two. “They love one another” is quite kinky.

(xx) Use semi-colons and dashes sparingly. All you need is commas, periods, the very occasional colon, and the every, very, occasional brackets.

(xxi) Don’t leave out ‘that’ in noun clauses.

IF YOU CHEAT YOU WILL FAIL THE COURSE. THIS INCLUDES USING ONE OF YOUR OWN ESSAYS FROM A PREVIOUS CLASS, USING SOMEONE ELSE’S ESSAY, COPYING FROM AN UNASCRIBED SOURCE, HAVING AN ESSAY WRITTEN FOR YOU BY A GRADUATE STUDENT, ETC., ETC.