

Teaching Portfolio

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Introduction

The following material has been taken from classes I have taught while an Assistant Professor at Western Carolina University. During my three years at WCU, I have taught almost 500 students in several kinds of classes:

- Chaucer
- English Literature Surveys
- Independent Studies in Latin
- Small Medieval Literature Graduate Seminars
- Composition and Rhetoric
- Professional Writing
- Film studies
- Larger Western World Literature General Education survey classes

Prior to coming to WCU, I taught at the University of Delaware while a Ph.D. candidate as an adjunct instructor. At UD, I taught nearly 1,000 students in several kinds of classes:

- Early British Survey Classes With Over 100 Students
- Comparative Literature Classes Covering 1000+ Years and Several National Literatures
- Medieval Culture Honors Colloquium
- Topic Specific Honors Freshman Composition
- High-demand senior-level Professional Writing
- Specialized independent studies

Format

The only changes I made to materials in this portfolio were formatting changes (font size, deletion of superfluous spacing, margins, etc.), in order to encapsulate the material as much as possible.

Syllabi

The enclosed syllabi are taken from different semesters. I have taught virtually all of these classes more than once, and I change the course content and structure slightly each time I teach a course anew, but I believe these samples reflect my general pedagogy and focus.

Assignments and Exams

All requirements found herein were used in their respective classes; only formatting changes were made. My assignments and exams change slightly depending upon material covered in class. As most instructors know, a class may head in quite an unexpected direction; I foster such innovation from my students and try to reflect their interests in assignments, exams, and evaluations.

Course Evaluations

For each presented class herein, I have included every comment from every evaluation, in order to present as objective an evaluation as possible. All evaluations are presented verbatim.

WCU uses an evaluation form (included) that allows for discursive responses only. The University of Delaware utilized a form that asked for both qualitative and quantitative responses. From a purely statistical standpoint, on a scale of 1 (very poor) to 5 (excellent), students at the University of Delaware rated (average of all evaluations) the courses I taught 4.3 and me as an instructor 4.5. I would be happy to provide copies of complete course evaluations for any of the other courses I have taught.

Statement of Teaching Philosophy

Perhaps the most difficult thing for a teacher to do is to articulate his or her pedagogy. After some twelve years of teaching, I feel I am still changing both to meet the needs of my students and to better address and express my own pedagogical desires. But throughout this time, I have found that my approach to teaching has always been mediated by a carefully laid mosaic of mutual respect, intellectual curiosity, application of skills and material, and, above all, passion.

Rather than discuss each of these aspects separately (which might be easier rhetorically) I would rather try to describe how they all work together to shape my pedagogy. In my writing classes, for example, students tend to recognize the vocational utility of the course, but most come predisposed to approach the class with some degree of hostility, as they have “always hated English,” or it was their “worst subject” (phrases I still hear when I strike up conversations with fellow travelers). So I try to build upon that sense of vocational utility by having students research and write on “real-world” projects. But, of course, a university education should not be purely vocational; so I must also try to instill in my students a desire to research primary and secondary material, to go beyond the boundaries of the course material, and to investigate problems that they define for themselves. As part of my Writing for Careers class, for example, I have had students successfully propose upgrades on their house to their landlord, research and recommend software and hardware upgrades for local businesses, and investigate and apply (successfully) to graduate schools. Whenever possible, I try to let students work on material that interests them, and in so doing, I treat them like the professionals they want to become.

It is somewhat more difficult to appeal to that sense of vocational utility in literature classes, especially in the General Education classes that students take mostly because they are required to do so. But even in these literature classes that mosaic informs my pedagogy. I believe students are invigorated by my own passion for the material (a fact attested to regularly on my student evaluations), and I try to foster that passion in them by continuously asking them what they think of the material. Perhaps the most common word in my literature classes is “why”: why do they think it happened the way it did, why someone acted this way, why the author used a particular image, word, or rhyme. And I try to let students know that there’s not one “right” answer, only those that can be defended and those that can’t. Their positions are as valid as mine, if they can defend them. And that logical and rhetorical sophistication is a cornerstone of my literature classes.

I also try to show how knowledge of the material, or the skills they develop reading and interpreting the literature, might be useful in the future. For example, I ask my Chaucer students to research contemporary historical events (the plague, the Peasant’s revolt, the Statute of Laborers, etc.), present their research in class, and post that research on the course web page (that I establish and maintain) in order that they may have a record of their literary, research, and computer skills for future employers or graduate schools. I am expanding this emphasis more and more into WCU’s teacher education program, as I develop a special class for the 2003 summer session devoted to writing for the web for teachers: “ENGL 480: Web Writing and Development for Teachers.” My students are proud of what they accomplish in these classes, as am I. I understand that learning is not always easy; in fact, I encourage my students to take pride in the hard work they’ve done to advance their education.

In the end, all of the computer initiatives in my courses—course web pages, email discussions, online examples, in-class writing, integration of web and database research aids, etc.—are merely tools to foster a sense of academic community in which respect, curiosity, application of skills, and passion for the material flourish. While I admit that I am usually (though certainly not always) the most passionate person in the classroom, I would do as Chaucer’s Parson, who “first he wroughte, and afterward he taughte.”

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Education

- Ph.D. English Language and Literature, University of Delaware, Newark, Delaware (1998)
M.A. English Language and Literature, University of Delaware, Newark, Delaware (1992)
B.A. English Language and Literature, SUNY Buffalo, Amherst, New York (1989)
Minor: Business Administration

Dissertation: ‘*Femme Sole*’ And Mercantile Writing In Late Medieval England. Committee: James M. Dean (Director), Mark Amsler, Judith Roof, and Paul Strohm

Abstract: This dissertation argues for a developing social discourse—a growing anxiety over the increased role of women, especially wives (*femme sole*), in the merchant community—surrounding mercantile activity. It juxtaposes literary texts, such as *The Canterbury Tales* and *The Book of Margery Kempe*, with historical documents, such as the *Westminster Chronicle*, the *Liber Albus*, the Paston Letters, the *Rotuli Parliamentorum*, wills, and guild records.

Research and Teaching Interests: Medieval Literature and Culture; Women’s Studies; Film Studies, Writing (Freshman and Advanced, Business and Technical); Myth and Speculative Fiction.

Research

Online and Media

Rings, Kings, And Things. Academic Consultant and Script Editor for two PBS TV Show episodes (Cerebellum’s Standard Deviants Series <http://www.pbs.org/standarddeviantstv/>). Fall 2001.

Rings Kings and Things Interactive DVD ISBN: 1-58198-374-3

Rings, Kings & Things Part 1 -Swords & Sorcery VHS ISBN 1-58198-121-x

Rings, Kings & Things Part 2 - Monsters & Mayhem VHS ISBN 1-59198-122-x

“The Writing Center,” *The Alphabet Superhighway: A Knowledge Resource for Schools of the 21st Century* Summer 1996 to Summer 1998. (www.ash.udel.edu/ash/tutor/writing)

Study Guide for Technical Communication in the Global Community (D. Andrews), with Catherine Carter and Marta Kvande. Fall 1997. Prentice Hall (www.prenhall.com/andrews)

In Print

“Chaucer’s ‘Shaply’ Guildsmen and Mercantile Pretensions,” *Neuphilologische Mitteilungen: Bulletin of the Modern Language Society* 99.2 (1998) 211-16.

“The Old and Middle English Beast Fable,” *A Companion to Old and Middle English Literature*. Eds. Bob Lambdin and Laura Lambdin. London: Greenwood Press, 2002. 69-85

Forthcoming

“The Late Medieval English *Femme Sole*: Cases From Borough Customs, the *Liber Albus*, and the *Rotuli Parliamentorum*,” *The Value of Medieval Labor*. Eds. Kellie Robertson and Michael Uebel. The New Middle Ages Series. Palgrave / St. Martin’s Press. 2003.

“Breaking the Stained Glass Ceiling: Mercantile Authority in the Paston Letters and the Book of Margery Kempe,” accepted for special issue of *Studies in the Literary Imagination (SLI)* on *Meaning and Textuality in the Middle Ages*, Spring 2003.

Current Research

“‘Encresse or Maken Dymynucioun of My Langage’: Chaucer’s Poetic Investments.” Originally drafted at the 2000 NEH Summer Seminar on Chaucer. To be submitted to *Comparative Literature*.

“The Delphi Method of Group Editing.” A pedagogy essay to be submitted to *Business Communication Quarterly*.

Conference Presentations

Research

“‘Encresse or Maken Dymynucioun of My Langage’: Translation as Investment in Chaucer’s *Troilus and Criseyde*,” Medieval Translation Theory and Practice session, International Congress on Medieval Studies, Kalamazoo, MI (2001)

“‘Yef me this labour and this bisynesse’: Chaucer, Romance, and the Matter of Business,” Chaucer and Philosophy Session, Twenty-Sixth Annual Meeting of the Southeast Medieval Association, Asheville, NC (2000)

“Genre, Gender and Sexualities,” E-Seminar Participant, Twelfth International Congress of the New Chaucer Society, London, England (2000)

“Chaucer and the Business of Romance,” at the *Chaucer Yearbook*’s Seeing Chaucer Through His Genres panel of the Thirty-Fifth International Congress on Medieval Studies, Kalamazoo, MI (2000)

“Balancing the Books: Merchants, Marriages, and the Femme Sole Textual Tradition in the Early Fifteenth Century,” Seventh Annual Conference of the Group for Early Modern Cultural Studies (GEMCS), Coral Gables, FL (1999)

“Chaucer and the Rural Femme Sole,” Construction of Marriage in the Later Middle Ages Session, International Congress on Medieval Studies, Kalamazoo, MI (1998)

“The Late Medieval Female Mercantile Subject,” Female Subjectivity in Medieval Literature Session, International Congress on Medieval Studies, Kalamazoo, MI (1997)

“Marriage, Narrative Debt, and Chaucer’s Mercantile Romances,” Narrators in Medieval Romance Session, International Congress on Medieval Studies, Kalamazoo, MI (1996)

“Working Women: The Trope of the Businesswoman in Late Medieval Literature and Society,” Women as Authority: Text, Image and History Session, International Congress on Medieval Studies, Kalamazoo, MI (1993)

“‘A Moral Tale Vertuous’: Chaucer’s *Melibee* and the Conduct of Style,” Fictive Advice: Exempla in Conduct Literature Session, Twentieth Annual Meeting of the Southeastern Medievalist Association (SEMA), Arlington, VA (1992)

“Patriarchal Hermeneutics: The Engendering of Class in Late Medieval Literature and Society,” Old and Middle English Session, NEMLA, Buffalo, NY (1992)

Pedagogy

Appalachian Rural Teachers of Technology Alliance Group Leader - Technology Lesson Plans for K-12 Language Arts Instruction, Asheville, NC (2002)

“Medieval Studies and Teacher Education Technology Portfolios,” Thirty-Seventh International Congress on Medieval Studies, Kalamazoo, MI (2002)

Appalachian Rural Teachers of Technology Alliance Group Leader - Technology Lesson Plans for Learning Disabled 11-12th grade Language Arts Instruction, Asheville, NC (2001)

“Technology, Humanities Courses, and the Public Good,” invited speaker at Teaching for the Public Good: The Future of the Humanities in Public Higher Education, Chapel Hill, NC (2000)

“Writing with the Web,” 1997 Summer Gateway Project, University of Delaware
(<http://www.ash.udel.edu/ash/misc/gateway/>), Newark, DE (1997)

“The Delphi Workshop: Low Pressure Self-Help,” Sixth Annual Colloquium on Assisting Under-Prepared Students, Miller Learning Resource Center, Wilmington, DE (1990)

“Students Teaching Students: Peer Editing,” Annual Conference for Graduate Teaching Assistants, University of Delaware, Newark, DE (1990)

Panel Administration

Chair: “Justice” session, Seventh Annual Conference of the Group for Early Modern Cultural Studies (GEMCS), Coral Gables, FL (1999)

Chair: “Women at Work in Medieval Literature” session, International Congress on Medieval Studies, Kalamazoo, MI (1999)

Chair: “The Textual Environment of Old and Middle English Literature” Old and Middle English Session, Twenty-Fifth Annual NEMLA Convention, Boston, MA (1995)

Secretary: Old and Middle English Session, NEMLA, Pittsburgh, PA (1992)

Courses Taught

Western Carolina University (1998-Present)

Chaucer – Graduate Seminar (Spring ’02)

Graduate level survey of Chaucer’s work in an historical context. Course also covers major critical trends in, and theoretical approaches to, medieval studies.

Middle English Language and Literature – Graduate Seminar (Fall ’00)

Graduate level survey of literature in Middle English, including poetry, prose, drama, and historical documents, but excluding Chaucer. (www3.wcu.edu/~bgastle/621)

Chaucer and His Age (Fall ’99)

Junior/Senior level survey of Chaucer’s works in an historical context, including selected readings from contemporary texts and documents. (www3.wcu.edu/~bgastle/420)

Medieval Latin (Spring ’01)

Independent study. Intermediate Latin course focusing upon translating Medieval Latin historical texts.

Introduction to Latin (Spring ’00)

Independent study. An introduction to reading and translating Classical and Medieval Latin.

Survey of English Literature I (Fall ’99)

Sophomore level survey of English literature: Anglo-Saxon through the Eighteenth-Century. (www3.wcu.edu/~bgastle/251)

Past Times: Literature and History (Fall ’01, Spring ’02)

Sophomore level class addressing the relationships between literature and history (both as disciplines and as texts traditionally assigned to those disciplines). Course focused upon late medieval texts.

Literary Landmarks of Western Culture (Fall ’98; Spring ’99, ’00, ’01)

Sophomore survey of Western literary history from Biblical and Classical literature to Modernity (3500 years). (www3.wcu.edu/~bgastle/201)

Science Fiction Film (Spring ’00)

Senior level genre class devoted to the cultural and political history of Science Fiction Film, developed for the new Film Studies Minor at WCU. (www3.wcu.edu/~bgastle/467)

Technical Writing (Fall '02)

A project-based survey of technical writing genres, forms, and writing techniques.

Introduction to Professional Writing (Spring '02)

An introduction to professional, technical, business, and creative genres and forms, including proofreading, editing, revision, and career aspects.

Writing for Careers (Fall '98 - Spring '02)

Senior level writing class focusing on business, corporate, and organizational writing, electronic communication, grant and reporting techniques, and group dynamics. www3.wcu.edu/~bgastle/401

Writing for Careers – Graduate Seminar (Spring '00)

Graduate level course for students across disciplines. Stresses writing within the discipline and substantial primary research.

*University of Delaware
(1989-1998)*

Medieval Culture & Daily Life (Fall '97)

Developed Honors Colloquium exploring both how people lived their “daily lives” in the late middle ages and how modern culture has co-opted a sense of the “medieval.”

Medieval & Renaissance Women and Religion (Spring '93)

Co-Directed (with Lois Potter) an independent study that focused upon the changing relationships between women and religion from the later Middle Ages through the Renaissance.

Shakespeare (Fall '92)

Teaching Assistant/Discussion Section Leader for Lois Potter. Upper division survey of Shakespeare's works.

Masterpieces of the Western World I (Fall '92 - Fall '97)

Instructor — Sophomore level Comparative Literature program survey of Western European Literature from 1100-1700, in translation.

Great English Writers I (Spring '90, '93; Fall '91; Winter '92)

Instructor — Sophomore level survey of English literature: Anglo-Saxon to the Renaissance.

Biblical & Classical Literature (Fall '90; Winter '91, '93; Spring '92)

Instructor — Sophomore level survey of Classical and Biblical literature in translation.

Gender and Myth in Speculative Fiction (Fall '95, '97)

Instructor — Developed an honors freshman composition class devoted to the relationships between classical mythology, fairy tales, and modern speculative fictions.

The Pen & the Sword--Representations of the Heroic (Fall '92, '96)

Instructor — Developed an honors freshman composition class that focused upon both classical and revisionist theories of the heroic, from *Beowulf*, to Martin Luther King, Jr., to Holocaust survivor testimonies.

Speculative Fiction and the Medieval: Fact, Fiction, & Fantasy (Spring '97, '95)

Instructor — Developed honors freshman composition classes devoted to the influence of medieval literature and culture on modern popular speculative fictions.

Written Communications in Business (Winter '90, '92, '95; Summer '90, '92; Fall '92)

Instructor — Junior/Senior level composition class which focuses upon basic business writing forms, writing style adaptation, and the dynamics of group communication.

Critical Reading and Writing (Fall '89)

Instructor — Required freshman composition class that develops critical reading and writing skills through editing, conferencing, and revision.

Academic Service and Professional Experience

Current Professional Activities

Director of Undergraduate Studies in English (Fall 2000 – present)
Assistant Professor, English Department, Western Carolina University (1998 – present)
Board of Reviewers, *Business Communication Quarterly* (1997 – present)
Current Committee Work — Western Carolina University

- English Department Executive Committee
- Technology Development / Computer Lab
- Chair University Visiting Scholars Committee
- Sigma Tau Delta and English Club Advisor
- Annual Faculty Evaluation Committee
- Dean's Advisory Board

Selected Previous Service and Experience

Participant in 2000 NEH Summer Seminar at Pennsylvania State University – “Chaucer: Ancient and Modern”
Instructor, University of Delaware (1989-98)

- Department of English
- Honors Program
- Comparative Literature Program

Research Assistant, Educational Technology Laboratory, University of Delaware (1997-98)
M.A. Representative to the Graduate Committee, University of Delaware (1990-91)
Treasurer, Graduate Student Association, University of Delaware (1993-95)
Undergraduate Representative to the Executive Committee, University of Buffalo (1988-89)

Awards and Honors

- Visiting Fellow of the Institute for the Arts and Humanistic Studies, Pennsylvania State University (summer 2000)
- Visiting Scholar, Department of English, Pennsylvania State University (summer 2000)
- Associate of the Center for Medieval Studies, Pennsylvania State University (summer 2000)
- Nominated for University of Delaware's Excellence in Teaching Award (1997)
- University of Delaware English Department Travel Grants (1992, 1993, 1995, 1996, 1997)
- University of Delaware Office of Women's Affairs Travel Grants (1993, 1996)
- English Department Fellowship, University of Delaware (1992-93)
- George Knight Houpt Prize for Scholarly Excellence in English, SUNY Buffalo (1989)

References

Mary Adams, Director of Professional Writing, Western Carolina University
(828) 227-3921 madams@wcu.edu

James M. Dean (Dissertation Director), Professor and Associate Chair, English, University of Delaware
(302) 831-3328 dean@udel.edu

Robert. R. Edwards, Distinguished Professor of English and Comparative Literature and Director
of the Institute for the Arts and Humanistic Studies, Pennsylvania State University
(814) 863-9642 rre1@email.psu.edu

Lois Potter, Ned B. Allen Professor of English—Renaissance Literature, University of Delaware
(302) 831-2298 lpotter@udel.edu

Mary Warner, Director of English Education, Western Carolina University
(828) 227-3931 mwarner@wcu.edu

*Dossier and Letters of Recommendation available at the University of Delaware Career Services Center,
Raub Hall, University of Delaware, Newark, DE 19716. Phone: (302)831-8479 Fax: (302)831-1452*

Teaching Schedule: Fall 2002

Course	Time	Building & Room
ENGL 305: Technical Writing	8:00-9:15	FO 334
ENGL 401/501: Writing For Careers	11:00-12:30	CO 202
ENGL 209: Past Times: Literature and History	2:00-3:15	CO303

Teaching Schedule: Spring 2003

Course	Time	Building & Room
ENGL 420: Chaucer and His Age	9:00-9:50	CO 103
ENGL 102: Composition II	12:00-12:50	CO 303
ENGL 304: Writing for Electronic Environments	2:00 – 2:50	CO 105

Student References

Student	Course	Semester
Noelle Kitchen	ENGL 102.49 Composition II	Spring 2002
Hannah Freeman	ENGL 620.01 Graduate: Chaucer and His Age	Spring 2002
Amanda Williams	ENGL 303.01 Intro to Professional Writing	Fall 2001
Nathan Dawson	ENGL 209.01 Past Times: Literature and History	Fall 2001
Terri Lattimer	ENGL 401.02 Writing for Careers	Spring 2001
Bryan Hackney	ENGL 304.01 Writing for Electronic Environments	Spring 2001
Jill Delp	ENGL 420.01 Chaucer and His Age	Fall 1999

COLLEGE OF ARTS AND SCIENCES TEACHING AWARD 2002-2003

PERMISSION FORM

I, Dr. Brian W. Gastle give my permission to the Committee members of the College of Arts and Sciences Teaching Award to visit my classes for the purpose of evaluating my teaching. These visits will be unannounced and no communication concerning the evaluation process between committee members and myself will take place either before, during, or after the visitation.

I also append my teaching schedule for Fall 2002 and Spring 2003 and syllabi for each course I am currently teaching. I have noted which days are NOT appropriate for visitors (showing video, giving exam, etc.). If these dates change, I will contact the Committee chair, Susan Brown-Strauss.

Nominee's signature

Date

ENGL 305: Technical Writing

<http://paws.wcu.edu/bgastle/305>

Dr. Brian Gastle
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419 Coulter Hall
227-3928
Office Hours: TR 3:30-4:15

GOALS

This course is an intensive introduction to technical writing. It is designed for students who may have writing experience but no technical training or for students who have technical backgrounds but need to learn to write effectively about technical subjects. In this course you will learn to write for audiences who want clear explanations about complicated processes or concepts. Skills developed will include:

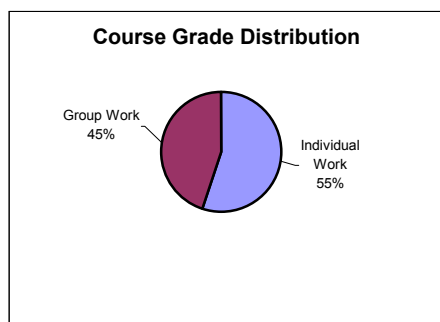
- Learn effective basic technical rhetoric
- Use technology (web, graphics, spreadsheets, etc.) to develop and present effective technical documents
- Produce technical documents collaboratively, just as they are produced in many organizations
- Compile an impressive portfolio of work representing your individual and collaborative technical writing expertise

REQUIRED TEXTS & MATERIALS

- Markel, Mike. *Technical Communication*. 6th ed. 2002 update. New York: Bedford, 2002.
- PC formatted ZIP disk (or sufficient floppy disks to store materials).
- <http://www.wcu.edu/library/reserves/index.htm>. Electronic Reserve Readings.
- <http://paws.wcu.edu/bgastle/305>. Course Home Page includes required reading and references.

COURSEWORK

(i = individual grade/project; g = group grade/project)



Definitions (i)	10%
Brochure / White Paper (i)	15%
Homework/Textbook Assignments (i)	20%
Portfolio (i)	10%
Usability Test Report (g)	20%
Instructions / User Manual (g)	15%
2 Progress Reports (g)	10%

- **Grades:** You will not receive a lower final grade than the weighted average of your assignments. But, like “real-world” supervisors, I reserve the right to reward students who, in my judgment, perform exceptionally well and/or who clearly served as group leaders.
- **Attendance:** There will be ample opportunity to work on materials in class, and even a couple of “free” work days. That means scheduled lecture/discussion days are vital. Your final grade may be lowered after two absences. I will not take attendance every day, so it will be left up to you to decide whether or not you want to risk being marked absent any given day.
- **Academic Integrity:** All work submitted must be your own. Please review WCU policy regarding Plagiarism and the Academic Honesty Policy in the student handbook. ***If I find a student cheating, fabricating, or plagiarizing another’s work from any source (print, media, internet, etc.), that student will receive an “F” for the class, the transgression will be recorded in his or her WCU record, and I will, to the utmost of my ability, urge the administration to expel that student from WCU.***

COURSE SCHEDULE

(Tentative – May Change During the Semester – Check Course Home Page For Updates)

Abbreviations

TC = *Technical Communication* Textbook, Mike Markel, 6th ed.

TCWWW = *Technical Communication* Textbook Website, <http://www.bedfordstmartins.com/techcomm>

/305 = Course Home Page (paws.wcu.edu/bgastle/305) online materials and examples

Date Week 1	Topic	Read (for this day)	Due in Class
T 8/20	Introduction to Course and to Technical Communication		
R 8/22	What is Technical Writing Ethical and Legal Considerations <i>[M 8/26 Drop/Add closed 5:00pm]</i>	<i>TC</i> 1 & 2	
Week 2			
T 8/27	Audience and the Technical Writer	<i>TC</i> 5	Prepare <i>TCWWW</i> CH.5 Additional Sample Docs
R 8/29	Macro Composing Technical Documents	<i>TC</i> 13	<i>TCWWW</i> CH.13 Revision Exercise #1
Week 3	<i>[M9/2 Labor Day No Classes]</i>		
T 9/3	<i>NO CLASS - All Monday (only) day/evening classes meet No Tuesday day/evening classes meet</i>		
R 9/5	Macro Composing Technical Documents Cont. – Varied Layout		<i>TC</i> 13 Case #1 (pp. 358-59) Hard copy and on disk
Week 4			
T 9/10	Macro Composing with Graphics	<i>TC</i> 14	
R 9/12	Practice with graphics		<i>TC</i> 14: Exercises #6 (pick one of a-e) & 9 (pick one of a-c)
Week 5			
T 9/17	Micro Composing – Coherent Documents and effective Sentences	<i>TC</i> 10 and 11	<i>TC</i> 10 Exercise #3
R 9/19	Practicing Micro Composition Techniques Group work on project		<i>TC</i> 11 Exercises # 3-12 & 25
Week 6			
T 9/24	Drafting Definitions	<i>TC</i> 9	
R 9/26	Group work on Project – Assigning definitions		<i>TC</i> 9 Exercises 1-3
Week 7			
T 10/1	Instructions and User Manuals <i>CLASSROOM CHANGE</i>	TC 20	<i>Individual Definitions Due</i>
R 10/3	Instructions and User Manuals (con't) Group Work on Instructions and Manuals <i>CLASSROOM CHANGE</i>		
Week 8			
T 10/8	No Classes Meet - Fall Holiday		
R 10/10	Informal Reports	<i>TC</i> 18	

Week 9			
T 10/15	Progress Report Examples 5:00pm Last day to drop a class with an automatic grade of "W"	/305 online progress reports	Online Example Revision Suggestion Memo
R 10/17	Formal Reports	TC 19	
Week 10			
T 10/22	Progress Reports on Manuals		Progress Report
R 10/24	Group Work on Manual		
Week 11			
T 10/29	The Usability Test	TC 3	Group Manual Due
R 10/31	Usability Test Examples	/305 Usability examples	
Week 12			
T 11/5	Group Work on Usability Test Report		
R 11/7	Usability Test Progress Reports		Progress Reports
Week 13			
T 11/12	Brochures	Reserve: Fliers & Brochures	
R 11/14	Brochure analysis		Bring copy (print or online) of a brochure
Week 14			
T 11/19	White Papers	/305 White Paper info	Usability Test Report Due
R 11/21	White Papers (5 PM, Last day to W from a course for mental health, med, legal, or admin reasons.)	/305 White Paper examples	
Week 15			
T 11/26	Technical Writing on the Web	TC 21	
R 11/28	Thanksgiving Break – No Class		
Week 16			
T 12/3	Technical Writing Resumes	TC 16	White Paper / Brochure
R 12/5	Technical Writing Resumes and the Portfolio		Drafts of Resumes
Week 17			
T 12/10	Last Day of Classes		
M 12/16	Final Exam 12:00 – 2:30; Portfolios Due By End of Exam Time		

ENGL401

Writing For Careers

Instructor: Dr. Brian Gastle
Office Phone:x3928
Office Hours: TR 3:30 – 4:15

Office: Coulter 417
email: bgastle@wcu.edu
Course Home Page: <http://paws.wcu.edu/bgastle/401>

COURSE DESCRIPTION

This course examines the role of written communication in group/organizational effectiveness, especially within professional environments. The course will be based on practice; all assignments are part of a corporate simulation and will be evaluated as if they were presented in “the real world.” (see grading explanations at end of syllabus for examples)

REQUIRED TEXTS

Bovée, Courtland L., and John V. Thill. Business Communication Today. 6th ed. Prentice Hall, 2000.

ASSIGNMENTS¹

Routine Memos/Letters10%	Final Exam10%	Proposal (group)5%
Emotional Memos/Letters10%	Class Grade15%	Progress Report (group)10%
Job Application Cover Letter5%		Formal report (group)20%
Resume10%		Presentation (group).....5%

- Class Grade includes quizzes, class discussion, various in-class assignments, and your assigned “minutes.”
- Late assignments, except under extreme circumstances, are not accepted.
- All assignments, unless otherwise stated, must be typed or word processed (PC format for lab assignments).
- This is a writing class; grammar, punctuation and spelling mistakes will be penalized greatly.
- I do not accept rewrites of assignments. You will have the opportunity for peer editing and revision on most assignments. I would be happy to meet with you either during my office hours or during a scheduled appointment. Once you turn in your assignment, it should be a complete and polished product.
- **E-Mail:** You will be required to check your e-mail regularly for course material discussions, schedule changes, and class issues.

ATTENDANCE

Like jobs in the “real world,” regular attendance is mandatory for you to benefit from this course and for others to benefit from your knowledge and participation. **For each absence after your third (excused or unexcused) your final grade will be dropped a full letter.** (i.e. you can miss three classes without penalty). I do not distinguish between excused and unexcused absences; either way, you have missed required class material. Lateness is disruptive; repeated tardiness may be considered as an absence.

You wouldn’t miss a day of work without notifying your employer. I expect an email either before or shortly (within 2 days) after any absence.

Group Editing Days (our equivalent of business meetings with “the boss”) are extremely important. Plan to attend even if you do not have all of the required assignment finished, so your group members will have the benefit of your comments. **Missed group editing days will affect your Class Grade significantly.**

ACADEMIC INTEGRITY

¹ These assignments are the requirements for the class. As per University policy, failure to fulfill **any** of the requirements for class is grounds for failure of the class itself. (e.g. If you do not present an oral report, you may fail the class, even if you have received A’s on all the other assignments)

All work submitted must be your own. Please review WCU policy regarding Plagiarism and the Academic Honesty Policy in the student handbook. If I find a student cheating, fabricating, or plagiarizing another's work from any source (print, media, internet, etc.), that student will receive an "F" for the class, the transgression will be recorded in his or her WCU record, and I will, to the utmost of my ability, urge the administration to expel that student from WCU.

Explanation of Grades (How I Grade)

Because English 401 is devoted to developing writing skills, and because these skills are critical in getting and keeping a good job, every assignment, including the first one, will be evaluated by "real-world" criteria.

Assignments will receive failing grades if

- the grammar, spelling, or style
 - (a) undermines your credibility or that of your company or
 - (b) undermines the effectiveness of your message.
- they make you or your company vulnerable to lawsuits or ridicule that could have been avoided if you had read the chapters more carefully or had followed class lecture more astutely.
- you do not follow instructions.

We can expect that the first grades on all papers will cause unhappiness to their authors. However, we should try to keep the greater goal of being credible communicators in mind and to remember that we are all suffering together; I will be glad to help whenever I can.

I use the +/- system (A, A-, B+, B, B-, C+, C, C-, D+, D, D-, F). In general, you can use the following criteria to anticipate and understand your grades (Yes, I do assign B's and D's; these are just general guidelines for A's, C's, & F's):

The "A" Assignment

- **Content:** The "A" assignment does the job in a thorough and superior manner. Follows the instructions given in the book as well as the instructions for the assignment. Uses more creativity and intelligence than the average assignment.
- **Style:** The "A" assignment uses simple, clear, declarative sentences. It avoids wordiness, politically incorrect or offensive language and tone, and it appeals to the needs of the. It has short, clear, paragraphs. It uses the appropriate format. Most of all, it avoids wordiness and sloppiness.
- **Grammar & Spelling:** The "A" assignment has no errors in spelling, and no significant errors in grammar, mechanics, and punctuation. It uses all words correctly.

The "C" Assignment

- **Content:** The "C" assignment does the job without distinction. It follows the instructions given in the book but may not distinguish the writer from the pile.
- **Style:** The "C" assignment may have some problems with wordiness, tone, and / or the "you" attitude. There may be minor problems with format, clarity, or paragraphing.
- **Grammar:** The "C" paper has ***no more than one error in spelling***, and it may have problems with commas, grammar, and punctuation that undermine the writer's credibility but do not seriously interfere with clarity.

The "F" Assignment

- **Content:** The "F" paper exposes the writer and his or her organization to ridicule or liability; it undermines credibility, ignores the instructions in the book, or lacks a major component according to the checklists in the book.
- **Style:** The "F" assignment has serious problems with wordiness, tone, and / or the "you" attitude. It confuses or antagonizes the reader.
- **Grammar:** The "F" paper has *two or more errors in spelling, and / or errors in grammar* that seriously undermine the author's credibility and interfere with effective communication. Common significant errors in grammar: Misplaced or unclear modification, Problems with coordination (parallelism), Problems with agreement, Run-on, spliced, or fused sentences, Sentence fragments, Shifts in pronouns, shifts in mood, voice, or tense, Incorrect use of commas

USE OF THE COMPUTER AND INTERNET

In this class, some communication will be done via e-mail, and papers may be turned in electronically. If you do not have access to a network computer at home or in the dorm, you will need to use one on campus. If you do not know how to use your e-mail account or if you have forgotten your password, you must see the computer center immediately. You are responsible for keeping up to date on minutes and last-minutes changes in assignments (posted on e-mail), communicating with your group and the class on e-mail, and learning how to post letters and presentations to the net.

In-Class, you should be paying attention to lecture, class discussion, examples, and/or assignments. Anyone found “surfing” or checking email during class work or lecture will be asked to leave and will be assigned an absence for the day.

SCHEDULE (subject to change)

Date	Topic	Due / Read (for this day)
M 8/19	Classes Begin 5:00pm	
T 8/20	Introduction to Writing for Careers Introduction to Computer Lab	
R 8/22	Grammar, Syntax and Professional Writing	<i>Appendix I - Grammar & Usage (esp: Subject, Verb, Object, Active / Passive Voice, Preposition, Clauses) Quiz on Reading</i>
	<i>Writing and Review in Professional Documents</i>	
M 8/26	Drop/Add closed 5:00pm	
T 8/27	The Organizational Communication Setting Message Types and Organizational Patterns	<i>Chapter 1 - Understanding Business Communication Quiz</i>
R 8/29	Organizational Patterns, Message Types, and Styles	<i>Chapter 5 - Composing Audience-Centered Business Messages Quiz</i>
M 9/2	Labor Day No Classes	
T 9/3	All Monday (only) day/evening classes meet; no Tuesday day/evening classes meet	
R 9/5	Format and Layout	<i>Component Chapter A - Format and Layout of Business Documents Quiz</i>
	Case Sensitive Writing	
T 9/10	Routine & Non-Invasive Messages - Information Conveying Messages & Routine Orders	Chapter 7 - Writing Routine, Good-News, and Goodwill Messages
R 9/12	Routine & Non-Invasive Messages - Routine Requests & Good News Messages	
T 9/17	In Class Review of Your Routine Letter/Memo Writing	Copy of at least one Routine Memo/Letter
R 9/19	Group Edit of Routine and Good News Messages	Drafts of Messages for Group Editing
T 9/24	Persuasive Messages	Chapter 9 - Writing Persuasive Messages <i>Due: Final versions of Routine Messages</i>
R 9/26	Composing Emotionally Charged Messages: Bad News	Chapter 8 - Writing Bad-News Messages
T 10/1	In Class Review of Your Emotional Letter/Memo Writing	Copy of at least one Emotional Memo/Letter
R 10/3	Group Edit of Persuasive and Bad News Messages	Drafts of Persuasive and Bad-News Messages
	<i>Reporting As Ordered</i>	
T 10/8	Fall Holiday No Classes Meet	

R 10/10	Introduction to Report Projects Proposals (Report Writing) Sign Up For Group Office Visit (15-20 Minutes)	Chapter 13 - Communicating Through Reports Due: Final Version of Persuasive and Bad News Messages
T 10/15	Report Project Conferences (15-20 min Conferences - no class)	5:00pm Last day to drop with an automatic grade of "W"
R 10/17	Creating Graphics for Professional Writing	Chapter 12 - Graphs and Other Visuals Read Online Proposals
T 10/22	Progress Reports - Format and Layout	Chapter 11 - Finding, Evaluating and Processing Information
R 10/24	Progress Reports - Problems and Examples	Read Online Examples <i>Due: Proposal</i>
T 10/29	Researching and Documenting Professionally	Component Chapter B
R 10/31	Preparation and Layout of the Formal Report	Chapter 14 - Planning, Organizing, and Writing Reports and Proposals
T 11/5	Formal Report: Redundancy and Synthesis of Sections	Chapter 15 - Completing Formal Reports and Proposals
R 11/7	Oral Presentation Strategies and Using PowerPoint	Chapter 16 - Speeches and Oral Presentations Due: Progress Report
T 11/12	Formal Report Examples – In Class Work on reports	Review online report examples
R 11/14	The Job Search - Getting your foot in the door	Chapters 17: Writing Resumes and Letters
T 11/19	The Resume Package: Cover Letters	
R 11/21	Resume Presentation	5 PM, Last day to W from a course for mental health, med, legal, or admin reasons.
T 11/26	Oral Presentations (various days)	Due: Report at time of Presentation
R 11/28	Thanksgiving holiday No Class	
T 12/3	Resume Presentation	Chapter 18: Interviewing for employment
R 12/5	Group Edit of Cover Letters and Resumes	Draft of Cover Letter & Resume
T 12/10	Last Day of Classes	<i>Due: Cover Letter & Resume</i>
R 12/12	<i>Final Exam 12:00 – 2:30</i>	Final Exam 12:00 – 2:30

ENGL209 – PAST TIMES: LITERATURE AND HISTORY

<http://paws.wcu.edu/bgastle/209>
Gastle – Fall '02 –Getting Medieval!

Dr. Brian W. Gastle
Office: CO 417
Phone: 3928
bgastle@wcu.edu

Office Hours
TR 3:30 – 4:15
& by appt.
<http://paws.wcu.edu/bgastle>

Required Texts

Literature of the Western World Vol. 1. Fifth Edition. Prentice Hall, 2001.
Historical Readings. File available at Course home page (<http://paws.wcu.edu/bgastle/209>)

Course Description

This course addresses the relationships between literature and history (both as disciplines and as texts traditionally assigned to those disciplines). Basically, we will be reading documents traditionally classified as literature alongside documents traditionally classified as historical and asking ourselves how they relate to each other. This course is taught differently by each instructor (and often differently by individual instructors) so be sure you are prepared to focus on the time frame associated with your chosen section:



Goals of the Course

- To read and assimilate these important literary, cultural, and historical writings
- To become familiar with techniques of reading, interpreting, analyzing, and discussing Literature, especially significant Literature from the past and the relationship between Literature and History
- To experience the disciplines of both Literature and History
- To understand the relevance in today's world of the study of Literature in a historical context
- To improve reading, writing, and speaking skills both as an individual and within a group

Requirements

Midterm	Expository - Essay #1	Quizzes
Final	Research - Essay #2	Attendance / Participation

- All six of these components will be weighted equally. The lowest component grade will be dropped. I.E. Your final grade will be the average of the five highest component grades (each worth 20%)



- Attendance:
 - Your attendance grade will drop by one full letter grade for each class you miss after your first absence.
 - 0-1 absences = A
 - 2 absences = B
 - 3 absences = C
 - 4 absences = D
 - 5+ absences = F

- I do not differentiate between excused and unexcused absences
- Regular, consistent, and informed class participation may increase your final attendance grade

Academic Integrity

All work submitted must be your own. Please review WCU policy regarding Plagiarism and the Academic Honesty Policy in the student handbook.

If I find a student cheating, fabricating, or plagiarizing another's work from any source (print, media, internet, etc.), that student will receive an "F" for the class, the transgression will be recorded in his or her WCU record, and I will, to the utmost of my ability, urge the administration to expel that student from WCU.

Tentative Schedule

Abbreviations:

WW = Literature of the Western World

HR = Historical Readings file online at course homepage

Date / Week	Topic / Due	Read (for this day)
T 8/20	Introduction to Literature and History	
R 8/22	Plague and Art	Boccaccio's <i>Decameron</i> First Day (<i>WW</i> 1378 – 1888)
2	"Bring out your dead . . ." – <i>The Plague of 1348</i>	
M 8/26	Drop/Add closed 5:00pm	
T 8/27	Plague and Society	Knighton's Chronicle plague excerpt (<i>HR</i>)
R 8/29	Plague Video	
3		
T 9/3	NO CLASS All Monday (only) day/evening classes meet; no Tuesday day/evening classes meet	
R 9/5	You are What You Look Like	Chaucer's <i>Canterbury Tales</i> General Prologue (<i>WW</i> 1674-92)
4		
T 9/10	Physiognomy Continued - Group work on Physiognomy	Review GP
R 9/12	Group presentations on physiognomy	
5	"I'm averting my eyes, Oh Lord." – Religion and the "Mind of the Middle Ages"	
T 9/17	The Three Estates	Chaucer's Pardoner's Prologue and Tale (<i>WW</i> 1734-47)
R 9/19	The Physiognomy of Death	Review Chaucer's Pardoner's Prologue and Tale
6		
T 9/24	Medieval Anti-Clerical Sentiment	Growth of Anti Papal Feeling; Priests: Excessive Incomes; On Lechers (<i>HR</i>)
R 9/26	Medieval Allegory and Reality Essay #1 Due	<i>Dante's Inferno</i> I-III (<i>WW</i> 1408-20)
7		
T 10/1	Cocytus, the 9 th Circle, and Deep Shit	<i>Dante's Inferno</i> XXXII-XXXIV (<i>WW</i> 1530-43)

R 10/3	Midterm Exam	
8	"He is Brave Sir Robin . . . He will bravely run away . . ." or "I must face the peril . . . No, it's too perilous . . ."	
T 10/8	Fall Holiday No Classes Meet	
R 10/10	Arthurian Literature and <i>Fin Amor</i>	Andreas Capellanus from <i>Art of Courtly Love</i> (WW 1819-1824)
9		
T 10/15	Romance and The Court (5:00pm Last day to drop an undergraduate class with an automatic grade of "W")	SGGK Parts I & II (WW 1613-1640)
R 10/17	Art and the Politics of Monarchy	Usurpation of Richard II documents (HR)
10		
T 10/22	Gender: the "Epic" Battle	SGGK Part III (WW 1640-1659)
R 10/24	We're gonna party like it's 1399"	Feasts and Unaccompanied Women; Sorcery and Trickery (HR)
11		
T 10/29	The Personal is Political – Quest & Medieval Romance	SGGK Part IV (WW 1659-70)
R 10/31	Conducting Research on Lit and History	
12	"Huge tracts of land . . ." – Gender, Religion, & Class	
T 11/5	Sex & Gender in Med. Culture – The Farmer's Daughter Tales	Boccaccio's <i>Decameron</i> Third Day, Tenth Tale (1888-93)
R 11/7	Requiting the Romance I	Chaucer's <i>Canterbury Tales</i> The Miller's Prologue and Tale
13		
T 11/12	Requiting the Romance II	Chaucer's The Wife of Bath's Prologue and Tale 1708-34
R 11/14	Me-die-val Wo-man (da da da da da da da)	Women: Behavior, Language, Contraception etc. (HR)
14		
T 11/19	Draft of Essay # 2 Due for group editing	Draft of Essay # 2
R 11/21	Allegory and Reading Hate (5 PM, Last day to W from a course for mental health, med, legal, or admin reasons.)	Boccaccio's <i>Decameron</i> X.10 (WW 1906-15)
15	Medieval Film Festival	
T 11/26	Watch "Medieval Film" Essay #2 Due	
R 11/28	Thanksgiving Break – No Class	
16		
T 12/3	Watch "Medieval Film"	
R 12/5	Discussion of film	
17		
T 12/10	Last Day of Classes	
W 12/11	12:00 – 2:30 Final Exam	

CHAUCE AND HIS AGE

(ENGL 420)

Dr. Brian Gastle

CO 417

227-3928

bgastle@wcu.edu

Office Hours

T 9:30-11:00; W 11:00-12:00

And By Appointment

<http://www3.wcu.edu/~bgastle/420>

REQUIRED TEXTS

The Riverside Chaucer. Ed. Larry D. Benson. Third Edition. Boston: Houghton, 1987.

Sir Gawain and the Green Knight. Ed. & trans. James Winny. Peterborough, Ont.: Broadview P, 1992.

COURSE REQUIREMENTS



First Hourly Exam	15%	Essay	20%
Second Hourly Exam	15%	Group Project	15%
Final Exam	20%	Class Grade	15%



- ♦ Class Grade includes class participation, in-class work, and any quizzes given throughout the semester.
- ♦ **Attendance:** This is a relatively small class. Your regular participation is expected and required. I reserve the right to lower your final grade one full mark (A to B; C+ to D+) for more than three absences regardless of the excuse. Missing a "week" of class will noticeably affect your understanding of Chaucer, and your grade will reflect that.
- ♦ **E-Mail:** You will be required to check your e-mail regularly for course material discussions, schedule changes, and class issues.

Reading Schedule

(Subject to Change)

F 8/20 Introduction to the Class and brief Synopsis of Middle English

Week One (18 pages)

M 8/23 Introduction to Chaucer and the Middle Ages
Read: Selections from *Riverside Chaucer* Introduction (xv-xxix)
Begin *Book of the Duchess* (read at least lines 1-485)

W 8/25 Chaucer and the Narrative Poem
Read: *Book of the Duchess* (pages 329-346)
Presentation: John of Gaunt

F 8/27 Psychological Realism and the Mind of the Middle Ages
Review: *Book of the Duchess*
Read: "Chaucer's Wordes unto Adam, His Own Sciveyn" (pg 650)
"The Complaint of Chaucer to His Purse" (pg 656)
Presentation: Reign/Deposition of Richard II

Week Two (14 pages)

M 8/30 Introduction to *The Canterbury Tales* and Medieval Physiognomy
Read: from the Introduction to *The Canterbury Tales* (pgs 3-6)
Begin the General Prologue (read at least lines 1-117)

W 9/1 Sex and Drugs and Rock & Roll
Read: The General Prologue (pgs 23-36)

F 9/3 Redemption vs. Damnation
Review: The General Prologue
Presentation: Guilds in the 14th Century

Week Three (29 pages)

M 9/6 **Labor Day - No Class**

W 9/8 Medieval Romance and the Genre of Nationalism
Read: Knight's Prologue & Tale (pgs 37-66)

Presentation: Hundred Year's War

F 9/10 Medieval Romance and the Gender of Art: "What's Love Got To Do With It?"
Review: Knight's Prologue & Tale

Week Four (21 pages)

M 9/13 Characterization: Cliché or not Cliché?
Read: Miller's Prologue & Tale

W 9/15 Medieval Fabliau and Artistic Nostalgia
Read: Miller's Prologue & Tale

F 9/17 Fragment One and the Theme of Requital
Read: Reeve's Prologue & Tale; Cook's Prologue & Tale
Presentation: Peasant's Revolt

Week Five (17-55 pages)

M 9/20 Professional Antipathy and Continuation of Requitals
Read: Friar's Prologue and Tale & Summoner's Prologue and Tale (15 pages)

W 9/22 Spiritual Journey and the Structure of *The Canterbury Tales*
Read: Parson's Prologue and Tale (focus on Prologue, skim/diagram Tale)
Presentation: Wycliffe and the Lollards

F 9/24 **Hourly Exam**

Week Six (17 pages) "The Stained Glass Ceiling": Feminism and Mercantilism

M 9/27 Read: Wife of Bath's Prologue and Tale

W 9/29 Review: Wife of Bath's Prologue and Tale

F 10/1 Review: Wife of Bath's Prologue and Tale

Week Seven (16 pages) The Myths of Marriage and the Marriage of Myths

M 10/4 Read: Merchant's Prologue and Tale

W 10/6 Review: Merchant's Prologue and Tale
Presentation: Statute of Laborers

F 10/8 **No Class (I'll be away at a conference)**

Week Eight (6 pages) Requiring Requital: Business as Usual

M 10/11 **Fall Holiday - No Class**

W 10/13 Read: Shipman's Prologue and Tale

F 10/15 Review: Shipman's Prologue and Tale

Week Nine (28 pages) Conflicting Ideals: Gender and the Marriage Debt

M 10/18 Read: Clerk's Prologue and Tale

W 10/20 Read: Franklin's Prologue and Tale

F 10/22 Review: Franklin's and Clerk's Prologues and Tales

Week Ten (20 pages) Conflicting Ideals: "The Drowned and the Saved"

M 10/25 Read: Nun's Priest's Prologue and Tale

W 10/27 Read: Pardoner's Prologue and Tale

F 10/29 Review: Pardoner's Prologue and Tale
Presentation: The Black Death

Week Eleven (28 pages) The Artist and the Art

M 11/1 Read: Prologue and Tale of Melibee & Tale of Sir Thopas

W 11/3 Review: Prologue and Tale of Melibee & Tale of Sir Thopas

R 11/4 Review Gender, Religion, Merchants, & Marriages - Monday Classes Meet Today

F 11/5 **Hourly Exam**

Week Twelve (68 pages - Modern English)Romance and the 14th Century Alliterative Tradition/Revival

M 11/8 Read: *Sir Gawain and the Green Knight*
 W 11/10 Review: *Sir Gawain and the Green Knight*
 F 11/12 Review: *Sir Gawain and the Green Knight*

Week Thirteen (heavy reading: 40 pages)

Chaucer and the Romance Tradition

M 11/15 Read: *T & C* Book I
 W 11/17 Read: *T & C* Book II (at least to line 406)
 F 11/19 Read: Finish *T & C* Book II

Week Fourteen (24 pages) Consummation

M 11/22 Read: : *T & C* Book III (24 pages - focus on Proem, 652-1414)
 W 11/24 **Thanksgiving Holiday - No Class**
 F 11/26 **Thanksgiving Holiday - No Class**

Weeks Fifteen to Sixteen (heavy reading: 48 pages) Gender & Genre: "The Drowned and the Saved" II

M 11/29 Read: *T & C* Book IV (22 pages - focus on 946-1082, and 1415-1701)
 W 12/1 Read: *T & C* Book V (25 pages - focus on 729-826, 1639-end)
 F 12/3 Review: *T & C*

Presentation: John Gower

M 12/6 The End of Our Days
 Read: Chaucer's Retraction
Presentation: Manuscript Production in the late Middle Ages
 W 12/8 Review For Final - Last Day Of MWF Classes
 Review: Everything
 W 12/15 8:30-11:00 Final Exam

Group Projects

You will be split up into groups of 2-3. Each Group will be responsible for giving a 15 minute in-class presentation on **one** of the following topics:

The Black Death (1348) 10/29	John Gower 12/3
The Statute of Laborers (1351) 10/6	John of Gaunt 8/25
The Peasant's Revolt (1381) 9/17	Guilds in the 14 th Century 9/3
The Reign/Deposition (1399) of Richard II 8/27	Women's Lives in the 14 th Century 9/29
The Hundred Year's War (137-1453) 9/8	Manuscript Production in the late Middle Ages 12/6
John Wycliffe and the Lollards 9/22	

Your presentation should include

1. A discussion of how your topic relates to Chaucer in general and to what we are reading that week specifically (do not merely read from a handout -- teach and discuss)
2. A handout for your class members with relevant details and an annotated bibliography of useful print and web sources.
3. A 2-4 page "paper" (essay format, outline format, whatever is appropriate) for me detailing what you discuss in #1
4. A PC disk w/ all of the above materials (and any others you deem appropriate) in Word, WordPerfect, or HTML format so I can easily post your material to the class web page.

Medieval Language and Literature

(ENGL 621)

Dr. Brian Gastle

CO 417

227-3928

bgastle@wcu.edu



Office Hours

T 2:00-4:00

And By Appointment

<http://www3.wcu.edu/~bgastle/>

PURPOSE

The purpose of this class is as follows

- **Introduce** you to Middle English. No prior reading ability in Middle English is necessary. We'll start with the basics and go as slow (or as fast) as the class needs dictate.
- **Survey** Middle English Literature. We can't do it all, but I've tried to pick material relevant to your graduate education, significant for the context of contemporary disciplinary discourse (i.e. both canonical texts and 'the weird stuff'), and fun. Yes, that's what I said: fun. I know that's probably not what you think about when you think about medieval literature, but be prepared. I'm hopelessly irreverent.
- **Prepare** you for your exams. That's not the same thing as knowing the literature. One thing you should know by now is that examinations don't really test knowledge (at least the good ones don't); they test skills and application of your knowledge.
- **Welcome** you to the profession. This is a graduate class. You are all working towards becoming "Masters" of English language and literature. I take that seriously. We will be spending some time in the class discussing what that means and how it relates to the study of medieval literature.

ASSIGNMENTS

(remember, these are tentative)

Two or three one-to-two-page response papers

One Pedagogical Presentation

One Research Presentation

One Research Essay (15-20 pages)

One Exam

READINGS



Roughly two thirds of the readings will derive directly from the MA Comps Reading List. While we won't be reading all of the works in their entirety, virtually all of what we will read will be in Middle English. The only work we'll be reading entirely in translation is *Piers Plowman* (though I will be supplementing with the Middle English at times). I've ordered facing page translation editions for the works written in the more difficult dialects, but all of our discussion and all of your writing will need to refer to the Middle English.

- *Sir Gawain and the Green Knight : Middle English Text With Facing Translation* (Broadview Literary Texts; James Winny, ed.)
- *Le Morte D'Arthur* (Sir Thomas Malory; Modern Library Edition)
- *Piers Plowman* (William Langland; E. Talbot Donaldson, trans.; Elizabeth D. Kirk & Judith H. Anderson, eds.)
- *Everyman and Medieval Miracle Plays* (Everyman Paperback Classics; A. C. Cawley, ed.)
- *The Book of Margery Kempe* (Middle English Texts: Kalamazoo, Mich.) (Margery Kempe; Lynn Staley, ed.)
- *King Arthur's Death : Stanzaic Morte and Alliterative Morte Arthur* (Middle English Texts) (Larry Dean Benson & Edward E. Foster, eds.)
- *Six Ecclesiastical Satires* (Teams Middle English Text Series, Vol. 3) (James M. Dean, ed.) also available online
- *Medieval English Political Writings* (Middle English Texts: Kalamazoo, Mich.) (James M. Dean, ed.) also available online
- Essays on reserve.



TENTATIVE SCHEDULE

- R 8/24 Introduction to Middle English and the late medieval period
Reading in class from shorter medieval poems

Getting Medieval The Fiction of the Way Things Were (in Fiction)

- R 8/31 The Arthurian Tradition and The English Metrical Romance
Read: *The Stanzaic Morte Arthur*

- R 9/7 Arthuriana and the Alliterative Revival/Tradition?
Read: *The Alliterative Morte Arthure*
Benson, Larry D. "The Alliterative *MA* and
Medieval Tragedy" (reserve)

- R 9/14 Reading Medieval

Read: *Sir Gawain and the Green Knight*
Selected Essay from *A Companion to the Gawain Poet* (reserve)

- R 9/21 It Was the Best of Romances; It Was . . .

Review: *Sir Gawain and the Green Knight*
Read: Chaucer's "Wife of Bath's Tale" (reserve?)

- R 9/28 September 28-30: South East Medieval Association conference at UNCA
We will not have class this evening, but you will be required to attend at least two sessions at the conference.

- R 10/5 Staying Medieval - Convicts and Kings

Read: Selections from Malory's *Morte D'Arthur*

The Way It Was - Politics and History of/in Medieval Literature

- R 10/12 Edwardian, Ricardian, and Lancastrian Politics

Read: Selections from *Medieval English Political Poems*

- R 10/19 The Life and Times of . . .

Read: Selections from *The Book of Margery Kempe*
"Why I Can't Be a Nun"
(*Six Ecclesiastical Satires*)

- R 10/26 Gender and Life as Art

Read: Selections from *The Book of Margery Kempe*
Beckwith, Sarah. "A Very Material Mysticism: The
Medieval Mysticism
of Margery Kempe."

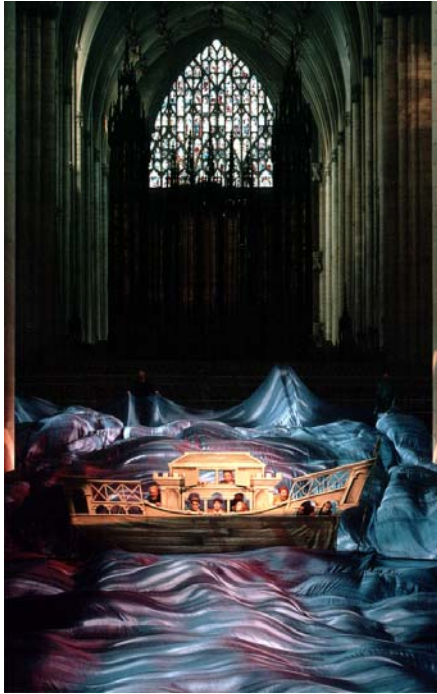
- R 11/2 Allegory and Dream Vision

Read: *Piers Plowman* through Passus VI

- R 11/9 The Peasant's are Revolting (are't they just!)

Read: *Piers Plowman* Passus XVIII-XX
Selection from Justice, Steven. *Writing and
Rebellion : England in 1381*





The Way Things Ought To Be - Faith, Heresy, and Despair

R 11/16 Anti-Clerical Literature

Read: Selected Ecclesiastical Satires
 “Piers the Plowman’s Crede”
 “The Plowman’s Tale”

R 11/23 Thanksgiving – No Class

R 11/30 Allegory and the Drama of the Church – The Before
 and After

Read: *Everyman*, *Visitatio Sepulchri* (on reserve)

R 12/7 The Business of Drama

Read: *Noah’s Flood* (Chester),
Noah and his Wife (York – on reserve)
Second Shepherds’ Pageant (Wakefield)
The Crucifixion (York)

R 12/14 Presentations

Reserve and Supplemental Reading List

Beckwith, Sarah. “A Very Material Mysticism: The Medieval Mysticism of Margery Kempe.” Medieval Literature: Criticism Ideology and History. Brighton: Harvester, 1986. 34-57.

Benson, Larry D. “The Alliterative *Morte Arthure* and Medieval Tragedy.” *Tennessee Studies in Literature* 11 (1966), 75-87.

Brewer, Derek, and Jonathan Gibson, eds. *Companion to the Gawain Poet*. Rochester, NY: D.S. Brewer, 1997.

Justice, Steven. *Writing and Rebellion : England in 1381*. Berkeley : University of California Press, 1994.

Noah and his Wife (York). *Medieval English Literature*. Ed. Thomas Garbaty. Lexington, Mass.: Heath, 1984. 863-871.

Visitatio Sepulchri (St. Lambrecht). *Medieval Drama*. Ed. David Bevington. Boston, Mass.: Houghton, 1975. 36-39.

Survey of English Literature I

(ENGL 251)

Dr. Brian Gastle
CO 414
227-3925
bgastle@wcu.edu

Office Hours
T 9:30-11:00; W 11:00-12:00
And By Appointment
<http://www3.wcu.edu/~bgastle>

REQUIRED TEXTS

The Norton Anthology of English Literature, Vol. 1, ed. Abrams, et al., 6th ed. (Norton).

COURSE DESCRIPTION

This course is a general survey of English literature from the Anglo-Saxon period (beginning around the sixth century) to the end of the Enlightenment (late eighteenth century). We will focus primarily on the major canonical figures of those periods, but we will also try to place those figures in historical, social, and literary contexts. While this is a "literature" class, we will be discussing those historical events which shaped the literature (and, indeed, the literature which to some extent shaped those historical events), the social milieu in which the authors existed, and the literary history which informed these works. Since this is an introductory survey course, the volume of material we need to study mandates that we sacrifice extended close readings (depth) for coverage (breadth).

COURSE REQUIREMENTS

Midterm Exam	25%	Final Exam	20%
2 Short Position Papers	10%	1 (5-10 page) Research Essay	25%
Class Grade	20%		

- ◆ Class Grade includes class participation, in-class work, and quizzes given throughout the semester.
- ◆ **Attendance:** This is a relatively small class. Your regular participation is expected and required. I reserve the right to lower your final grade one full mark (A to B; C+ to D+) for more than two absences regardless of the excuse. Missing a "week" of class will noticeably affect your understanding of the material, and your grade will reflect that.
- ◆ **E-Mail:** You will be required to check your e-mail regularly for course material discussions, schedule changes, and class issues.

READINGS²

R 8/19 Introduction to the Course.

The Anglo Saxons. Old English Lyric Poetry and Epic

T 8/24 Introduction to the Old English Period.

Read: From Bede, *An Ecclesiastical History . . . : The Story of Cædmon* (2-5, 16-19)

R 8/26 Christianity and the Epic Hero

Read: *The Dream of the Rood*, *Battle of Maldon*, and *The Wanderer* (19-21, 68-70, 70-76)

T 8/24 Introduction to the Epic and the Oral Tradition.

Read: *Beowulf*. Focus Primarily on Beowulf's three great battle (21-67)

R 8/26 Gender, Family, and Reconciliation

Review: *Beowulf*. Focus Primarily on the role of women, and the importance of lineages.

The Middle Ages: Medieval Romance, Art, and Narrative

T 8/31 Introduction to the "High" Middle Ages

Read: *Sir Gawain and the Green Knight* (200-254)

R 9/2 Medieval Romance, the Arthurian Tradition, and the Alliterative Revival.

Review: *Sir Gawain and the Green Knight* (200-254)

T 9/7 Arthurian Development. Reading Middle English

Read: From Malory, *Morte D'Arthur* (344-63); Middle English Lyrics (286-92)

R 9/9 Introduction to Chaucer-His Life and Times

Read: The General Prologue to *The Canterbury Tales* (79-101)

T 9/14 Requiring the Romance

² You must also read, in the *Norton Anthology*, the short introductory sections to each author, period, and work assigned.

- Read:** The Miller's Prologue and Tale (101-117)
 R 9/16 Gender, Genre, and Class
Read: The Wife of Bath's Prologue and Tale (117-144)
 T 9/21 The Drowned and the Saved
Read: The Pardoner's Prologue and Tale (164-179)
Due: First Position Paper must be turned in by this date
 R 9/23 Art and Life
Read: From Langland's *Piers Plowman* (254-283);
 From the *Book of Margery Kempe* (298-308)
 T 9/28 Review for Midterm
 R 9/30 **Midterm Exam**

The English Renaissance. Lyric, Drama, and the Advent of Humanism

- T 10/5 The Medieval Drama and the Social Order
Read: *Everyman* (363-84)
 R 10/7 GEMCS Conference - No Class
 T 10/12 Fall Holiday - No Class
 R 10/14 Introduction to the Renaissance: State Politics to Personal Politics
Read: Marlowe's *Dr. Faustus* (768-801)
 T 10/19 The Bard
Read: Shakespeare's *I Henry IV* (822-888)
 R 10/21 Art and Nationalism
Review: Shakespeare's *I Henry IV* (822-888)
 T 10/26 Webster and the Revenge Tragedy
Read: Webster's *Duchess of Malfi* (1281-1354)
 R 10/28 Upstarts and Upchucks
Review: Webster's *Duchess of Malfi*
 T 11/2 Introduction to Lyric Poetry
Read: Shakespeare's Sonnets (808-822)
 R 11/4 Monday Classes Meet - No Thursday Classes
 T 11/9 From Bard to Bawd
Read: Donne Lyrics (1080-1101; 1114-1121)
 R 11/11 Let's Get Metaphysical
Read: Herbert's, Crashaw's, and Marvell's Lyrics (1369-1399; 1414-33)
 T 11/16 Introduction to Milton and the Epic Tradition
Read: *Paradise Lost* Book 1; Book 2; from Books 4 & 5 (1474-1519; 1532-56)
Due: Second Position Paper must be turned in by this date
 R 11/18 I Want a Hero, An Uncommon Want . . ."
Read: finish *Paradise Lost* (1556-1606)
 T 11/23 Group Edit of Research Essay
 R 11/24 Thanksgiving Holiday - No Class

Restoration, Neoclassicism, and The "Enlightenment"

- T 11/30 Introduction to the Eighteenth Century
Read: Finch (1992-94), Swift (2009-2023; 2181-87), and Pope (2233-63)
Due: Research Essay
 R 12/2 The Genesis of the Profession: Literary Criticism and the Canon
Read: Dryden (1837-46), Pope (2216-33), Samuel Johnson (2386-2404)
 T 12/7 Re-Visioning Gender
Read: Aphra Behn *Oroonoko* (1866-1911)
 R 12/9 Last Day of Class - Review
 M 12/13 12:00-2:30 Final Exam

SCIENCE FICTION FILM

Engl 467: Film Genres Western Carolina University
Course Page: www3.wcu.edu/~bgastle/467

Dr. Brian W. Gastle
Coulter 417
Office Hours: MW 1:00-2:00

Office: 227-3928
email: bgastle@wcu.edu
www3.wcu.edu/~bgastle/

COURSE DESCRIPTION

This course will be devoted to studying Science Fiction Films (one of the most popular film genres) within their historical, social, political, and artistic contexts. While the mechanics of the films will be important (mise en scene, directing choices, soundtrack, lighting, etc.) our focus will be on the narrative structure of these works as films, and we will be paying particular attention to issues of gender, identity, and the heroic-epic tradition from which Science Fiction derives.

ASSIGNED TEXTS

Philips, William H. Film: An Introduction (Rental Text used primarily as a Film Studies Reference tool)
Sobchack, Vivian. Screening Space: The American Science Fiction Film
Various Reserve and Online essays

COURSE REQUIREMENTS



- Final 15%
- Midterm 15%
- Weekly Quizzes 15%
- Short (4-6 page) Paper 15%
- Longer (7-15 page) Research Paper 20%
- Class Grade (Including Participation and Group Work) 20%

- ✓ Each week you will be required to watch one film outside of class and read one or two related essays. We will then discuss topics related to the

essays using the pre-viewed film as a sample "text." Then, we will watch a second film (probably not in its entirety, and occasionally a re-running of the earlier film) in class and apply the discussion from the first half of the class to this new "text." Class participation is expected and required.

- ✓ During the second half of the semester, you will be required to present, in an assigned group, on an assigned topic/day, basically taking over the class, teaching the films, directing discussion, and providing a working bibliography for that topic/day. This group presentation is a significant part of your Class Grade.
- ✓ This is a Senior Level English class, and it will require that level of analytical sophistication and attention.



ATTENDANCE

Regular attendance is mandatory for you to benefit from this course and for others to benefit from your knowledge and participation. Since this is a one night a week class, each absence is equivalent to missing a whole week of regular classes. Your grade will be dropped a full letter for every absence after the first (excused or unexcused). Lateness is disruptive; repeated tardiness may be considered as an absence.

ACADEMIC INTEGRITY

All work submitted must be your own. Please review WCU policy regarding Plagiarism and the Academic Honesty Policy in the student handbook. If I find a student cheating, fabricating, or plagiarizing another's work from any source (print, media, internet, etc.), that student will receive an "F" for the class, the transgression will be recorded in his or her WCU record, and I will, to the utmost of my ability, urge the administration to expel that student from WCU.

SCHEDULE

M 1/24	The Iron Age Of Science Fiction (SF)	Before Class: read - <i>Screening Space</i> 17-25 (17-64 if you can manage it) read – <i>Film</i> Chapter 1: Mise en Scene (compile vocabulary list) In Class: viewing – <i>It!</i> Using the Textbooks and Understanding Film
M 1/31	The Golden Age of SF	Before Class: viewing - <i>Invasion of the Body Snatchers</i> read - <i>Screening Space</i> 25-64; Chapter 9: Understanding Film Through Contexts In Class: viewing - <i>The Day the Earth Stood Still</i>
M 2/7	SF and the Box Office	Before Class: viewing - <i>2001: A Space Odyssey</i> ; read – <i>Screening Space</i> 64-89; Freedman, “Kubrick's 2001 and the Possibility of a Science-Fiction Cinema” In Class: viewing - <i>Close Encounters of the Third Kind</i>
M 2/14	Guys and SF	Before Class: viewing - <i>Flash Gordon</i> ; read – <i>Film</i> Chapter 2: Cinematography In Class: viewing - <i>A Boy and his Dog</i>
M 2/21	Gals and SF	Before Class: viewing - <i>Barbarella</i> reserve reading: LeGuin "Myth and Archetype in Science Fiction" In Class: viewing - <i>Tank Girl</i>
M 2/28	SF and Popular Culture I	Before Class: viewing - <i>Star Wars: A New Hope & Empire Strikes Back</i> reserve reading – Gordon, “Star Wars: A Myth for Our Time” In Class: viewing - <i>Return of the Jedi</i>
M 3/6	Spring Break – No Classes	
M 3/13	SF and Popular Culture II	Before Class: viewing - <i>Alien & Aliens</i> ; read - <i>Screening Space</i> 223-41 In Class: <i>Alien 3</i> Due: Expository Essay
M 3/20	Midterm Exam	
M 3/27	SF Film Noir	Before Class: viewing - <i>Blade Runner</i> (Director’s Cut) read – <i>Film</i> Chapter 6 (to pg. 235-261); <i>Screening Space</i> (262-273) In Class: viewing – <i>Blade Runner</i> (Original Hollywood Release) Researching Films
M 4/3	Revisioning of Pop Culture	Before Class: <i>Alien Resurrection</i> ; reserve reading – Herman “‘Some Horrible Dream about (S)mothering’: Sexuality, Gender, and Family in the Alien Trilogy.” In Class: <i>Star Wars: Episode I</i> (if available) Group Presentation
W 4/5	(Monday Classes Meet Today)	Before Class: viewing – <i>Tron</i> ; read – <i>Screening Space</i> 242-62 In Class: Group Presentation
M 4/10	Cyberpunk	Before Class: viewing - <i>The Matrix</i> In Class: viewing - <i>Johnny Mnemonic</i> ; Group Presentation
M 4/17	Anime	Before Class: <i>Akira</i> In Class: <i>Ghost in the shell</i> ; Group Presentation
M 4/24	Foreign SF	Before Class: viewing - <i>Metropolis & Savage Planet</i> In Class: Group Presentation Due: Draft of Research Essay for Peer Editing
M 5/1	SF Now - Sf Films in the theaters at this time	Due: Final Version of Research Essay
M 5/8	Final Exam	

LITERARY LANDMARKS OF WESTERN CULTURE

ENGL201.03

Dr. Brian W. Gastle
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TR 12:30 - 1:45 CO104
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W 3:00 - 4:00
<http://www3.wcu.edu/~bgastle>

Required Texts

Western Literature in a World Context. Vols. 1 & 2. Paul Davies, et. al. eds. New York: St. Martins P, 1995.

Course Description

A survey of Western European Literature in its historical and cultural environment. This class will cover over three thousand years of literature and history in sixteen weeks. It focuses on the movements which characterize each literary age: classicism, romanticism, realism, etc.

Goals of the Course

- to read and become familiar with these important writings
- to become familiar with techniques of reading, interpreting, analyzing, and discussing literature, especially significant literature from the past
- to become comfortable with historical and cultural issues of Western Europe
- to improve reading, writing, and speaking skills both as an individual and within a group

Requirements And Grading Policy

First Hourly Exam	15%	Second Hourly Exam	15%	Final Exam	20%
Essay (4-7 pages)	15%	Reading Quizzes	15%	2 Group Presentations	10%
Participation/Discussion	10%				

Attendance

This course relies a great deal on participation and class discussion, which, of course, is not possible without regular attendance. You can have two “free” days. After that, every class for which you are marked absent will lower your final grade by one full mark (i.e. A to a B, C+ to a D+, etc.)

Academic Integrity

All work you submit for this class must be your own or documented appropriately. If you do not remember what or how to document sources, see me or seek help from the Writing Center. The minimum penalty for plagiarism and academic dishonesty is failure of the assignment.

SCHEDULE

Subject to Change

Part I – The Ancient World: Epic and the Transmission of History

8 th c. B.C.E.	R 1/14	Introduction to the class and Historical Preview
	T 1/19	The Primary or Folk Epic; Mythic Battle and the Gods read: Homer <i>The Odyssey</i> Books 1, 3, 4, 5, 9, 10, 11, & 12 (156-274)
1 st c. B.C.E.	R 1/21	Homecoming read: <i>The Odyssey</i> Books 19, 21, 22, 23, & from 24 (274-325)
	T 1/26	The Secondary or Art Epic; Art and Nationalism read: Virgil <i>The Aeneid</i> Books 1, 2, 3 & 4 (554-623)
	R 1/28	Love and Death in the Epic of Nationalism read: <i>The Aeneid</i> from Book 6 (623-642)
10 th – 2 nd c. B.C.E.	T 2/2	Oral History, Culture, and Social Definition read: from <i>The Old Testament</i> (674-729)
	R 2/4	The Epic Tradition and the Heroic: Moses and Job read: from <i>The Old Testament</i> (729-753)
1 st – 2 nd c. B.C.E.	T 2/9	Social Change and Radical History read: from <i>The New Testament</i> (755-787)
	R 2/11	First Hourly Exam

Part II – From Early Christianity to Medieval Feudalism: Epic to Romance

8 th c. C.E.	T 2/16	Oral Tradition and Early Christian Influence
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	read: <i>Beowulf</i> (1123-66)
	R 2/18 The Epic Hero and Medieval Traditions
	read: <i>Beowulf</i> (1123-85)
11 th – 12 th c.	T 2/23 The Epic and the Development of Feudalism
	read: Song of Roland (1185-1238)
	R 2/25 Chivalry vs. Romance: the Transformation of the Hero
	review: Song of Roland (1185-1238)
	read: Marie de France (1263-65 and handout)
	Andreas Capellanus (1505-15)
14 th c.	T 3/2 Art and the Christian Epic
	read: Dante <i>The Inferno</i> Cantos 1-8, 11-15, 17-19 (960-1028)
	R 3/4 Classical Heroes and Medieval Thought
	read: <i>The Inferno</i> Cantos 26, 28, 32-34 (1028-48)
	T 3/9 Spring Break
	R 3/11 Spring Break
	T 3/16 Narrative and Social Critique
	read: Chaucer <i>The Canterbury Tales</i> – The General Prologue (1304-24)
	R 3/18 Morality and Immorality: Earnest Games
	read: <i>CT</i> – The Pardoner's Prologue and Tale (1348-60)
14 th – 16 th c.	T 3/23 Gender and Revisionist Literary History
	read: <i>CT</i> – The Wife of Bath's Prologue and Tale (1324-48)
	R 3/25 Gender and the critique of Romance
	read: Marguerite de Navarre (1643 – 65 and handout)
	T 3/30 Second Hourly Exam
	Part III – Early Modern to Modern: Skepticism, Art, and Culture
17 th c.	R 4/1 Mock Epic/Romance
	read: Cervantes <i>Don Quixote</i> from Part I (1689-1722)
	T 4/6 Art and Renaissance Self-Fashioning
	read: <i>Don Quixote</i> from Part II (1722-98)
	R 4/8 Monday Classes Meet Today
18 th c.	T 4/13 The Enlightenment?
	read: Moliere <i>Tartuffe</i> (107-66)
	R 4/15 Drama and Social Critique: The Individual as Social Unit
	review: <i>Tartuffe</i> (107-66)
19 th c.	T 4/20 Drama and Social Critique II
	read: Ibsen <i>A Doll's House</i> (1054-1101)
	R 4/22 Women and Social Responsibility
	review: <i>A Doll's House</i>
19 th – 20 th c.	T 4/27 Women and Social Responsibility II
	read: Gilman <i>The Yellow Wallpaper</i> (1210-23)
	Essay Due Today
	R 4/29 Women and Social Responsibility III
	read: from Woolf <i>A Room of One's Own</i> Chapter 3 (1570-82)
20 th c.	T 5/4 Modernity: Race, Culture, and Art
	read: Baldwin “Sonny's Blues” (1802-24)
	R 5/6 The Death of Art: “Heroes” of the 20 th Century
	read: from Wiesel <i>Legends of Our Time</i> (1824-35)
	handout from Primo Levi <i>Survival in Auschwitz</i>
	5/8-5/14 Final Exams

CHAUCER Final EXAM

I.	Objective Questions	Answer 30 of 35	1 points each	30 points
II.	Passage Identification	Answer 5 of 7	6 points each	30 points
III.	Essay	Answer 1 of 3	40 points	<u>40 points</u>
				TOTAL: 100 points

PART I: IDENTIFICATION (@ 20 minutes; 30%)

Answer **Thirty (30)** of the following **thirty-five (35)** questions. No partial credit will be given for incomplete or partially correct answers. Only the first **thirty** answers given will be graded.

1. To what Romance Matter does *Troilus and Criseyde* belong?
2. For what Greek does Criseyde abandon Troilus?
3. To what sphere of heaven does Troilus ascend when he dies?
4. Most subsequent books of *T&C* open with an invocation of a muse; which other mythological sisters does Book I of *T&C* invoke (hint: because it's a tragedy)?
5. Identify the three beasts hunted by the host in *Sir Gawain and the Green Knight*.
6. When we first see Troilus at Temple, what is he doing there?
7. When Criseyde asks Pandarus how he first found out that Troilus loved her, what does he say (how does he say he found out)?
8. Why does Criseyde agree to see Troilus at Deiphobus' party (i.e. where is Troilus at the party)?
9. In what verse form is *T&C* written?
10. What event happens in the exact center of *T&C*?
11. Why is Criseyde "given" to the Greeks?
12. What time of year is it at the beginning of *Sir Gawain and the Green Knight*?
13. What happens at the first stroke of the Green Knight's axe in *SGGK*?
14. What month is it when the *CT* pilgrims set out to Canterbury?
15. What is the name of the inn from whence they set out?
16. Who tells the first tale on the pilgrimage?
17. Who tells the last tale on the pilgrimage?
18. What are the only two prose tales told on the pilgrimage?
19. Identify two unfinished (for whatever reason) tales in the *CT*.
20. Identify ten pilgrims.
21. Identify ten more pilgrims.
22. Identify two fabliau tales we have read this semester.
23. Identify three Romances we have read this semester.
24. What genre is the *Book of the Duchess*?
25. For whom (what historical person) was the *Book of the Duchess* written?
26. Identify the professions of three of the five Guildsmen.
27. Identify the three monarchs who reigned during Chaucer's life.
28. According to the Old Hag of the Wife of Bath's Tale, what is it that women most desire?
29. Where does the Host want to enshrine the Pardoner's testicles?
30. What is more important than "authority" to the Wife of Bath?
31. What genre is the Tale of Sir Thopas?
32. What are the names of the three animals in the Nun's Priest's Tale?
33. Identify the three deities prayed to in the Knight's Tale.
34. Identify the two deities we see in the Merchant's Tale.
35. Identify one of his writings Chaucer didn't denounce in his Retraction.

PART II: Passage Identification (@ 50 mins.; 30%)

Translate specifically and discuss the significance of **five (5)** of the following **seven (7)** passages.

- Be sure to address any specific questions asked of each passage (like **speaker, audience, work/tale, etc.**)
 - Be sure to contextualize the passage (i.e. state what is going on in the passage and what lead up to it)

1.

. . . gan al his chere aspyen,
And leet so softe it in hir herte sinke,
That to hir-self she seyde, "Who yaf me drinke?"

For of hir owene thought she wex al reed,
Remembringe hir right thus, "Lo, this is he
Which that myn uncle swereth he moot be deed,
But I on him have mercy and pitee;"
And with that thought, for pure a-shamed, she
Gan in hir heed to pulle, and that as faste,
Why! he and al the peple for-by paste

3.

And doun from thennes faste he gan avyse
This litel spot of erthe, that with the see
Embraced is, and fully gan despyse
This wrecched world, and held al vanitee
To respect of the pleyn felicittee
That is in hevене above; and at the laste,
Ther he was slayn, his loking doun he caste;
And in him-self he lough right at the wo
Of hem that wepten for his deeth so faste;
And dampned al our werk that folweth so
The blinde lust, the which that may not laste,
And sholden al our herte on hevене caste.
And forth he wente, shortly for to telle,
Ther as Mercurie sorted him to dwelle.

5.

And every nyght and day was his custume
Whan he hadde leyser and vacacioun
From oother worldly occupacioun
To reden on this book of wikked wyves.
He knew of hem mo legendes and lyves
Than been of goode wyves in the Bible.
For trusteth wel, it is an impossible
That any clerk wol speke good of wyves,
But if it be of hooly seintes lyves,
Ne of noon oother womman never the mo.
Who peyntede the leon, tel me, who?
By God! if wommen hadde writen stories,
As clerkes han withinne hire oratories,
They wolde han writen of men moore wikkednesse

2.

Go, litel book, go litel myn tragedie,
Ther god thy maker yet, er that he dye,
So sende might to make in som comedie!
But litel book, no making thou nenvye,
But subgit be to alle poesy;e;
And kis the steppes, wher-as thou seest pace
Virgile, Ovyde, Omer, Lucan, and Stace.
And for ther is so greet diversitee
In English and in wryting of our tonge,
So preye I god that noon miswryte thee,
Ne thee mismetre for defaute of tonge.

4.

Y-wis,' quod she, 'myn owne hertes list,
My ground of ese, and al myn herte dere,
Graunt mercy, for on that is al my trist;
But late us falle away fro this matere;
For it suffyseth, this that seyde is here.
And at o word, with-uten repentaunce,
Wel-come, my knight, my pees, my suffisaunce!
Of hir delyt, or loyes oon the leste
Were impossible to my wit to seye;
But iuggeth, ye that han ben at the feste,
Of swich gladnesse, if that hem liste pleye!
I can no more, but thus thise ilke tweye
That night, be-twixen dreed and sikernesse,
Felten in love the grete worthinesse.

Than all the mark of Adam may redresse

6.

Lo, swich it is for to be recchelees,
And necligent, and truste on flaterye!
But ye that holden this tale a folye,
As of a fox, or of a cok and hen,
Taketh the moralite, goode men;
For Seint Paul seith, that al that writen is,
To oure doctrine it is ywrite, ywis.
Taketh the fruyt, and lat the chaf be stille.
Now goode God, if that it be thy wille,
As seith my lord, so make us alle goode men,
And brynge us to his heighe blisse. Amen.

7.

"Sire, I releesse thee thy thousand pound,
As thou right now were copen out of the ground,
Ne nevere er now ne haddest knowen me;
For, sire, I wol nat taken a peny of thee
For al my craft, ne noght for my travaille.
Thou hast ypayed wel for my vitaille,
It is ynogh, and farewel, have good day."
And took his hors, and forth he goth his way.
Lordynges, this questioun wolde I aske now,
Which was the mooste fre, as thynketh yow?
Now telleth me, er that ye ferther wende.

PART IV: ESSAY (80 minutes, 40%)

Write an essay answering **one** of the following questions. Be sure to focus the essay around a controlling argument (thesis) and use specific references to the texts to support defend and develop your position. Remember that I must see that you have knowledge of the texts and their social/historical context and that you can conduct a relatively sophisticated comparative analysis of those materials.

1. We have tried very hard this semester to place Chaucer's work in an historical context (remember the title of the course: Chaucer and His Age). Given what you know about the "Age of Chaucer," which of his two major works, the *Canterbury Tales* or *Troilus and Criseyde*, seem to best reflect that age and why? Be sure to use references to both works, regardless of your position. You may also wish to use *Sir Gawain and the Green Knight* as a Romance exemplum of that age, but, given the fact that we talked more about the historical context than Chaucer's literary contemporaries, you may want to address your essay accordingly.
2. Can we confidently label Chaucer as a feminist or not? Note well that this question isn't asking whether or not we should, but rather are we able to do so, especially given the fact that virtually all of his female characters are "constructed" by one narrator or another, who is in turn merely a constructed character. Be sure to use references both to *Troilus and Criseyde* and to the *Canterbury Tales*.
3. Perhaps the most perplexing questions at the end of *Troilus and Criseyde* are whether or not we should sympathize with Criseyde, and to some extent Troilus. Both are guilty, in some ways, of bringing about their own "littel tragedie." Pick one of them and state what you think the text wants us to think of him or her. To argue this point well, you will need to 1) address the complexities of the narrator, perhaps comparing him to the *Canterbury Tales* narrator, and 2) analyze his or her actions and character, using references to comparable actions and characters from the *Canterbury Tales*, *Sir Gawain and the Green Knight*, and/or the *Book of the Duchess*.

ENGL 420 Chaucer and His Age

Essay Assignment Sheet

Due Dates: Draft Due During Conference (11/15-11/19)
Final Version Due in class W 12/1

Length: 7-12 Pages

Requirements: 11 or 12 pt Times Roman (or equivalent) font
1" margins; Double Spaced throughout
Research (3-8 sources) appropriately cited

Topic

This essay should primarily be an argumentative essay. You should begin by characterizing and defining a question posed by the text. There should be more than one possible answer to that question. Use the rest of the essay to support, develop, and defend one of those answers over the other possibilities (that will be your thesis).

- quote from the text for support
- discuss and analyze those quotes in the context of your argument
- integrate (either as support or in order to refute) appropriate secondary sources
- argue against other possibilities as well as for your thesis

Part of my evaluation of your essay will be the definition and innovation of your topic, therefore, I won't be "giving" you topics. The more interesting and ingenious your topic is, probably the more interesting your paper will be. I will be happy to help you define your topic and organize your essay, but I won't be handing you topics on a silver platter. This is a 400 level English class; you must exhibit (gasp!) independent thought and intellectual acumen. (Neither will I help you define your topic the day before your draft is due.)

Suggestions

- Work on something you enjoyed reading. It's tough to write a paper of this length on something you don't like.
- If you have a question about why somebody did something or why something happened the way it did, that's a perfect way to begin the paper.
- Try focusing on a brief passage, or even a single word; writing on multiple tales/works inevitably leads to a superficial essay. Spend some time with each passage quoted; don't be in a rush to move on.
- Start with a bit of research on a topic. If you find an essay with which you disagree, you've got your thesis!
- DON'T
 - merely (or overly) summarize the plot
 - simply compare and contrast works/passages
 - rely upon generalizations ('well, that's the way it was back then . . .')
 - overly rely upon secondary sources. This is YOUR essay and should be organized primarily upon YOUR thought, ideas, and analyses.

ENGL 201.03 Literary Landmarks of Western Culture Quiz Compilation

Odyssey

1. At the beginning of the Odyssey, where is Odysseus?
2. Identify the two types of Epics we have discussed in class
3. How do the maids of Penelope's household die at the end of the Odyssey?
4. Why doesn't Poseidon want Odysseus to get home?
5. Identify two epic devices.

The Aeneid

1. How does Aeneas pass Cerberus safely?
2. Apart from the mention and description of Cerberus, identify two differences between Homer's vision of the Underworld and Virgil's.
3. Identify the two goddesses most involved in the actions of Dido and Aeneas.
4. What is the epic subject of the Aeneid?
5. How does Dido die?

Pentateuch and Job

1. Date and briefly describe the historical event referred to as the Exodus.
2. Date and briefly describe the historical event referred to as the Exile.
3. Name four of the ten "curses" Jehovah inflicted upon the Egyptians through Moses
4. With what does Job scratch the boils inflicted upon him?
5. Who is it that actually inflicts all the hardships on Job (hint: he says Job is only Faithful because he is protected, rewarded, and prosperous)?

New Testament

1. The first excerpt in your text (Luke 1.1) doesn't begin by describing the birth of Jesus, but rather by describing the announcement of the birth of this relative of Jesus (hint: he is also referred to as "the voice crying in the wilderness").
2. What is a talent (as in the Parable of the Talents: Matt 25)?
3. When Jesus is betrayed, he says that Peter will deny knowing him three times before what event occurs?
4. In the Parable of the son who returned after spending all of his father's money, what reason did the father give (to the son who stayed home and behaved) for welcoming the Prodigal Son back home?

Beowulf

1. During what stage of the English language was Beowulf written?
2. Where does the battle between Grendel's Mother and Beowulf take place?
3. Who helped Beowulf in his final battle?
4. What do his thanes (his men) do with Beowulf's body?
5. Identify one other thing you remember from Beowulf's last battle

SOR & Eliduc

1. Why must Eliduc leave his home in Brittany?
 2. Guilliadun, the young princess of Exeter, sends a servant to Eliduc with two gifts. Identify one of those gifts.
 3. Who finds the apparently dead young Princess in the chapel?
 4. How is the princess "brought back to life"?
 5. Where do Eliduc and Guilliadun end up at the very end of their lives?
- Extra Credit: Identify 3 differences between the historical events as they are described in the Song of Roland and as they "really" happened.

Inferno

1. In the opening Canto of the Inferno, the narrator is chased by three animals. Identify one and the type of sin it represents.
2. According to Dante, how does Odysseus die?
3. Cocytus, the frozen river of the Ninth Circle, contains a number of damned souls. What differentiates the souls on the outskirts of Cocytus from those closer to the center (i.e. what happens as the damned souls get closer to the center of hell)?
4. Identify the three people in the mouth(s) of Satan.
5. How do Virgil and Dante get out of Hell?

Chaucer

1. Identify the stage of the English language in which Chaucer wrote.
2. In what year did the Black Death (the Bubonic Plague) sweep across Europe?
3. Who are the two undeniably "ideal" pilgrims on the pilgrimage?
4. In the Pardoner's Tale, who do the three "rioters" meet on the road?
5. At the end of the Pardoner's Tale, who does the Pardoner say should buy his relics first, because this person is "enveloped most by sin?"

Don Quixote

1. What has Don Quixote promised to give Sancho Panza?
2. What does Don Quixote believe the windmills to be?
3. What does Don Quixote believe the friars to be?
4. Where does Don Quixote go to get dubbed a Knight (it is where he ends up on his first adventure)?
5. Who is Dulcinea?

Tartuffe

1. Where does Orgon hide to eavesdrop on his wife and Tartuffe?
 2. Why does Damis threaten to expose Tartuffe to Orgon (i.e. what has Damis overheard)?
 3. At the end of the play, who "saves the day" by figuring out Tartuffe's dishonesty and breaking Orgon's contract with Tartuffe.
 4. What has Orgon given Tartuffe in that contract?
 5. Throughout most of the play, who does Orgon want Mariane, his daughter, to marry?
- Extra Credit: Why does Damis want to make sure that his sister Mariane marries Valere?

Doll's House

1. Why did Nora borrow money from Krogstad?
2. What is Torvald's occupation (i.e. where does he work)?
3. What crime has Nora committed?
4. What does Krogstad want Nora to do for him (i.e. why is he blackmailing her)?
5. During what holiday season does this play take place?

Yellow Wallpaper

1. Identify one thing the narrator "sees" in the yellow wallpaper of her room.
2. Other than the wallpaper, identify one characteristic of the room in which the narrator of "The Yellow Wallpaper" resides.
3. What is it that the narrator keeps doing that she must hide from her husband, friends, and relatives (hint: her husband refers to it as "work.")?
4. What is the last thing John (the narrator's husband) does in the story?
5. What does the term "suffrage" mean?

Science Fiction Film

Sample Group Discussion and Presentation Topics

What about *2001* is particularly **filmic**? That is, what about the film could not be “reduced” to a traditional literary Narrative (pgs. 304-05)? Provide specific examples from *2001*.

Other than the example given in Freedman (pgs. 305-306), what other parts of *2001* are “special effects” in Freedman’s terms. That is, what SE’s are “radically filmic” and “overwhelm the viewer” (306)? Provide specific examples from *2001*.

To what extent do you agree with Freedman that Film is Authoritarian and TV is Libertarian (pg. 306)? Provide specific examples from *2001*.

What do you think Freedman means when he states that on one level Special Effects “enact” the technological marvels that SF film “thematizes” on another (pg. 307)? Provide specific examples from *2001* (and perhaps previous films).

Sobchack suggests that SF film lacks an “informative iconography” (pg. 87); that is, SF “objects” like “the spaceship” receive various treatments in various movies and do not “appear and send the same messages in almost every film” (pg. 66). We’ve seen spaceships now in three films: *2001*, *The Day the Earth Stood Still*, and *War of the Worlds* (all of which are mentioned by Sobchack). Try to prove her wrong. Come up with an iconographic meaning, the “graphic shorthand understood by both filmmaker and audience” (pg. 65), for Spaceships in all these movies,

In *Screening Space*, Sobchack suggests that modern Sci-Fi represents a postmodern culture “that has become increasingly mediated, decentered, and dispersed—at the same time it has become increasingly homogenized, replicated, and unified in the proliferation of electronic technology and commercial franchise” (244-45).

- What does this mean (look at her examples)?
- Can you think of any other examples from the movies we have watched so far?
- How does it relate to modern (80’s+) SF?

In *Screening Space*, Sobchack uses the term *inverted millennialism*. (Sobchack 246)

- What does “Inverted millennialism” mean?
- Why is it important to recognize it in Sci-Fi?
- What examples does Sobchack provide?
- Can you provide other examples?

Discuss the Cultural Relevance of *Alien*. Sobchack suggests that the SF of the 70’s and 80’s moved towards aliens that represent a cultural other rather than an invasive other (228-29) (multiculturalism vs. the red scare), w/ *Alien* as a notable exception. Do you agree that *Alien* is an exception? Support.

Sobchack stresses the increasing involvement of capitalist America in the production of SF (234-35). Where do corporations appear in *Alien(s)* and how are they used? Pay close attention to any parallels being drawn between capital interests and other major themes of the movies.

Why call this film *Alien*? Given the fact that the US working title was *Star Beast*, what are the implications, especially given Sobchack’s discussion of the biologically “cuddly” aliens of the 70’s (227)? What do we mean by “alien”?

The *Alien* saga has received a great deal of attention from feminist SF critics. Apart from the fact that Ripley kicks some major alien butt, what gender issues are involved in this film (and how do they change in *Aliens*)? Think carefully about the gender of the people, the gender of the alien, and the role of technology in these issues.

ENGL 251 - Duchess of Malfi Group Discussion and presentation Questions

As a group, for your assigned question:

- Identify at least two possible answers to the question
- Compile support and refuting evidence for each possible answer
 - Be sure you identify quotes from the text for support
- Chose one of those as the “best” possible answer
- Be prepared to talk, as a group, for 10-15 minutes arguing for your chosen answer over the other possible answers

This process should be the same process you go through to identify, develop, and support a thesis for your essays.

1. Why doesn't Ferdinand want the Duchess to Marry?
2. Why does Ferdinand make the Duchess believe that the Children are dead?
3. (IV.ii 252+) Why does Ferdinand rebuke Bosola this way?
4. (V.ii.1+) Why does the doctor accuse Ferdinand of having Lycanthrope? What is it about Lycanthrope that relates to the conflict?
5. (V.iv.) What happens during this scene? What is the mix-up?
6. Why does Bosola kill the Cardinal?

ENGL 201 Response Paper Guidelines

These short (1-2 page) papers are due at various times throughout the semester (see syllabus for exact dates), and they are meant to allow you to try out a thesis for your longer essay. Since the RP is so short, the key is to focus on a very specific topic.

In the first paragraph, identify a specific question or problem in the text. Focus on a specific event in a scene, a phrase, a specific action, or even a single word. You should be able to clearly define your question in one sentence. Then, identify at least two (probably more) possible answers to your question. If you cannot think of more than one possible answer, you've chosen an inappropriate topic b/c the question isn't contestable. Why argue for something with which everyone would agree?

Finally—and this will be the bulk of your RP—state which answer you think is best (they may all be “right”) and why. The “why” is what is important here. Refer briefly to textual passages and events for support.

- ✓ Do not ask questions about why the author might have done something (ex: Why did Dante write it this way). We have no way to support answers to such questions (unless you wish to hold a séance). Instead, ask questions about the text and characters; we can go to the words of the text and the words and actions of the characters for support.
- ✓ Do Not posit, as a possible answer, “because it represents or reflects the time it was written.” EVERYTHING represents/reflects its historical context. Such an answer is trite and superficial. In fact, avoid “historical” answers in general, unless you are prepared to undertake a lot of reading devoted to the historical moment in which your chosen text was written.

ENGL 401 Writing for Careers Assignment

- You have just received President Washington's memo (below) with the attached letter. It receives top priority.
- One other thing. You were one of the "managers" referred to in the letter. It was a bad day, and you were on your way out the door to start your vacation. The call came late; you didn't want to deal with it, so you passed it on to another department. This may or may not affect how you decide to fulfill this assignment.
- I would also like a couple of **brief** sentences describing how you decided to write your communications and why. (i.e. styles and organizational pattern).

TO: Manager Trainee
FROM: Vincent R. Washington, President
DATE: January 30, 1999
SUBJECT: Response to Xavier's Letter of Complaint

I received the enclosed letter this morning regarding the HES account (#PP-3205). Get out a reply immediately and send me a copy. Offer some form of *reasonable* compensation; I'll leave that up to you.

I don't know what Xavier's "business" is, and I don't think I want to know what type of "entertainment" is provided, but this is a valued account, so word it carefully.

Don't pass the buck on this one; I want to see someone around here take some responsibility for his or her actions.

Enc.

DR. XAVIER'S HOME ENTERTAINMENT SERVICES

123 Poronoto Dr. **Hollywood, CA 90228**

334-444-4444

Vincent R. Washington, President
SpectroVision, Inc.
Rutger's Mill Rd.
Richmond, VA 23236

January 24, 2000

Mr. Washington:

I have been using your videodisc players for several years, as part of my home entertainment service. And, in the past, I have been quite pleased with both SpectroVision's products and service. But, at the end of December, I encountered a number of difficulties both with the quality of your products and the manner in which your company has dealt with those problems.

As you must realize, demand for home entertainment services is greatest during the holiday season. Apart from Christmas and Hanukkah parties, many events require special entertainment for holiday celebrations. To meet this demand, I ordered four (4) additional LJ2 units on November 30, 1999, for a total of \$2980.

I received three damaged LJ1 units on January 6, 2000 (I was promised delivery of the aforementioned LJ2's within two weeks), far too late to use them for the holiday season, even if they were the ones I had ordered and in operating condition. My account (SV12345) was billed for \$3725, the price of five (5) LJ2 units. But worst of all, throughout the process of trying to secure the correct units, I received the runaround from your managerial staff. On one occasion, December 22, 1999, I was transferred to managers from each of your departments. Each manager told me that it was not his or her problem and transferred me to the next department.

As a result of not receiving the proper products, I lost a great deal of business this holiday season. I would appreciate some sort of compensation and, as soon as possible, to have the errors with my account corrected, before the 2000-2001 holiday season puts even greater demands on my personnel. Thank you for your personal attention to this matter, and I am sure that, once these problems have been attended to, we can continue doing business with each other.

Sincerely,
Dr. C. M. Xavier

NAME: _____

Stale Quiz #2 / ENGL 401.01 / Fall '99

You are welcome to use your notes and/or book for this quiz. But be warned, you will only be given 10 minutes to complete the quiz; you may not want to waste too much time looking through notes or the book.

The following is a letter sent to a newspaper regarding a prepaid classified ad for which the customer kept receiving bills:

During the second week of July, 1998, a five-day advertisement (#008653) was placed in the *News Journal* Classifieds for a 1986 Oldsmobile Calais. The order was prepaid, over the phone, using a visa credit card (acct #12345). Subsequently, two bills for the ad have been received.

Following a *News Journal* representative's instructions during a 9/1/98 phone conversation, enclosed is a copy of the two bills and a copy of the charge card statement, with the relevant charge outlined, detailing the prepayment of the account. As is outlined in the statement, the account was charged \$20.24 on 7/13/98. Therefore, no further payment should be due.

Please update the account accordingly to reflect the original payment. According to these records, this transaction has been paid in full. If any further information is required, please feel free to call ###-###-#### or email bgastle@wcu.edu.

What is the message type of this communication?

How do you know?

What is its organizational pattern?

How do you know?

For the first sentence of the second paragraph:

Is it forceful or passive?

How do you know?

Is it Personal or impersonal?

How do you know?

Rewrite the last sentence of the message so that it is forceful and personal.

English Department Teaching Evaluation Form

Please complete this form honestly and thoroughly. It will be used to assist the English Department faculty in identifying their strengths and weaknesses as teachers. These forms will not be given to the instructor until after the final grades are submitted. Thank you for your help.

Instructor: _____ Semester and Year: _____

Course Name/Number and Section: _____

Your Major: _____ Your Classification: _____

Your Academic Average: _____ Anticipated Grade in Course: _____

Was this course taken as an elective? _____ a requirement? _____

Using this sheet (and the back if necessary) please comment on your instructor's abilities as a teacher. Consider in Particular:

Was your teacher knowledgeable?

Well organized?

Enthusiastic?

Accessible—both inside and outside of class?

Did the teacher communicate well?

Did the teacher create an atmosphere of mutual respect?

With respect to this course, how has your knowledge increased or have your skills improved?

Evaluations ENGL 621 – Fall 2000 Graduate – Medieval Language and Literature

A graduate level course devoted to late medieval (Middle English) language and literature excluding Chaucer.

- This period and this class terrified me. Dr. Gastle knew that – and he accepted it. He didn't try to explain away my fear. He just taught. He just listened and guided and loaned personal books. He believed. By the time I realized that, I believed. Dr. Gastle is a wonderful representative for a field in need of professors who believe. He has perpetuated his field through his time with us. The really exiting element of that statement is that's what he intended! He is devoted, focused, and willing to tell students the truth. He was my teacher in the purest definition of the word. Through his examples, I too am passing on the lessons of medieval literature to tomorrow's scholars.
- Dr. Gastle is a truly wonderful teacher. His depth of knowledge and love for what he does is infectious. I feel it has been a great privilege to work with him and "glean" knowledge about an area I hope to teach one day. I can think of few teachers that I would number as highly as I would this teacher. We are fortunate to have him at WCU!! My only wish is that I had more opportunities to take classes with Dr. Gastle. I leave this class knowing that I have gained both greater knowledge of medieval literature and greater confidence in my own abilities as a scholar. Thank you for such a pleasant experience.
- What an enjoyable class. I never quite realized how (?) I would be in medieval studies. Our discussions have been incredible. We have learned from one another through the varied presentations and discussions. My only hope was to read out loud more. The language is beautiful. I have (?) very interesting ideas and awareness of research through this class. Dr. G's enthusiasm and knowledge helped us all feel at ease.

- Dr. Gastle has been an outstanding inspiration in learning about medieval lit. He is extremely knowledgeable, well organized, and his enthusiasm in the material made it easy to ask questions. Very good communicator and listened to my questions and concerns carefully.
- Dr. Gastle is knowledgeable, well organized, enthusiastic, and accessible. His love for this material is clear—and helpful, since the material can be difficult. He is always willing to help outside the classroom. In fact, before I even took a class from him, he helped me prepare for my Comps; he gave us grad students at least a few hours of his time. I feel much more confident with medieval lit, which seemed awfully foreign before. I also appreciated his flexibility with assignments and with class time.

Evaluations ENGL 420 – Fall 1999 Chaucer and His Age

A senior level undergraduate course devoted to Chaucer's literature and times: one of three Major Author courses; the WCU English major requires two of those three. Most students are English majors or minors.

- Dr. Gastle was always well prepared for class. He was well organized and very enthusiastic. Dr. Gastle made the entire semester enjoyable. I look forward to an opportunity to be involved in other courses with Dr. Gastle as an instructor; I truly enjoyed this class.
- My teacher is very knowledgeable and tries really hard to convey his knowledge to us. I enjoyed this class and really learned a lot in it.
- This class is too damn hard. It should come with a warning label: "Do not take this class if you are a slacker." Also, I would like to add that there is entirely too much reading; it's like a literature class or something.
- I really enjoyed the lectures; I felt I got a whole bunch out of them. I really feel that the tests were great. I liked the information that was given for our paper. It really helped.
- This was an informative learning experience. Dr. Gastle did an excellent job making the class and material interesting and understandable. The material is difficult and he made it accessible and able for students to relate to.
- Learning about Geoffrey Chaucer has been a lifelong experience. Some reading was very tedious but it was worth it. I really loved our Chaucer party at the end of the semester because it was a time for everyone to get together. Thanks for a wonderful time and a great semester.
- This class was fantastic! The professor was well organized and very enthusiastic. The class covered every aspect of the 14th century. Within the class curriculum there were history projects that enabled us to gain a better grasp on the medieval world. The professor was easy to access and very willing to help in every way.
- Gastle was extremely knowledgeable about medieval subjects and even instilled in me a great interest in the medieval time period. He was well organized and enthusiastic and I learned a lot about Chaucer in the course. One suggestion would be to make more of an effort to learn students' names because there was a whole lot of discussion et cetera in class involving student response.
- I loved this class. It was wonderful. I liked every single thing about the course. The professor was very knowledgeable and enthusiastic about the course; he was well organized and accessible after class. He communicated very well with the students. He let us have a choice in the course. He respected us and we were expected to respect him. My knowledge has increased. I have truly increased my knowledge. I loved the class.
- I liked everything we read in here—the only thing I didn't like reading was Melibee. I really enjoyed this class and the things we did in it. I think your teaching style is great and I wish more teachers were like you. Thanks.
- I learned a lot in this class. I think it would've helped me more if we were made to read aloud in class more. Translating this literature was my biggest problem. The testing was extremely fair. Gastle demanded that you think about why you translated the literature a certain way. This was my hardest English class this semester but I think I learned more in here than in any other.

- Troilus and Criseyde should be done before Canterbury Tales even though it is more difficult to read. The emphasis on the General Prologue portraits helped to interpret the tales more. Perhaps incorporate one more paper to give first time students a feel for your paper grading.
- Dr. Gastle was very knowledgeable about the subject. He was well organized, enthusiastic and accessible. I loved how he made class fun. I always looked forward to coming to class and the one time I missed was for a very good reason. Dr. Gastle communicated the information very well. The atmosphere in the class was conducive to learning. There was an air of mutual respect which he set up at the first of the class. I am amazed at all I have learned since starting this class. I look back on it and am amazed at how much knowledge I have gained as a result of this class. Dr. Gastle taught the class in a fun and exciting way. He made you want to learn! I only hope that I can be as effective a teacher as he is when I begin teaching. I accredit Dr. Gastle for opening my eyes to new ways of interpreting works, especially the Bible. I will definitely take Dr. Gastle if given the opportunity.

Evaluations ENGL 201 – Spring 1999 Literary Landmarks of Western Culture

An undergraduate General Education option at WCU: a survey of Western literary history from Biblical and Classical literature to Modernity (3500 years). Students are primarily sophomores and represent all majors.

- Professor Gastle is among the best English instructors I have had in a long time. He keeps the class interesting and requires class participation. His exams are fairly accurate assessments of knowledge gained in the class although I would prefer that the essay part of each exam was worth less or that part of the test was open book so that it would be easier to use other writings to bolster the essay answer being written. Professor Gastle seems very willing to take time outside of class to answer any questions that might arise about any of the books being read. I would have enjoyed reading Machiavelli or more early romance time period writings.
- My teacher was very enthusiastic, well organized, and had a great sense of humor. I thoroughly enjoyed taking this class because he helped me understand the things I had trouble with in the assigned reading. I believe his ability to communicate is above average in comparing to other teachers' abilities. The atmosphere created in this classroom was exceptionally good for a literature/English class. I do not enjoy English classes, but this class kept my attention all year. There need to be more teachers like Dr. Gastle in order to make the English department an enjoyable place to be.
- I valued the fact that Dr. Gastle is a very knowledgeable man. I enjoyed listening to and finding out the history of the works we studied. This made it easier to understand the works themselves. I wish we could have spent more time on the larger works like the Inferno. I feel that we may have breezed by those too quickly to get the full understanding. I have to say that this was a requirement class that I thought I would absolutely hate, but I didn't. I respect that Dr. Gastle let each student have their own feelings, understandings and ideas about each work.
- Excellent teacher. Knows material very well. Easy to meet with. He doesn't need to assign an argumentative essay to write on. The argumentative style is too complicated to write on. A regular essay is enough to write on (with a topic.) Try not to assign so much to read. It is awful hard to keep up. Just try to focus on main points. Too many pages.
- I enjoyed Gastle's class very much. I could tell that he had a great deal of knowledge for the topics we covered. He was always well organized and his enthusiasm made the class very interesting and fun to sit through. I liked the way he emailed us and put things on the web for our easy access. This teacher communicated very well. I liked how he asked questions in class but did not ask specific people and put people on the spot. This made the atmosphere very relaxing and easy to learn in. I have increased my knowledge a great deal. I enjoyed most of the things that I read including Dante, the Canterbury Tales, and The Yellow Wallpaper.

- Dr. Gastle was very knowledgeable and made the class very interesting. I thought he was always well organized and kept track of all our quizzes and tests. Dr. Gastle was always very accessible to me in and out of the classroom. His web pages were very helpful and he took time out to email the students about upcoming events and times when we could watch videos for the class. When I first started I did not know as much about the literature that we read like I do now. He helped tremendously in understanding the literature.
- Knew material very well. Very enthusiastic. Well organized. Communicated ideas well throughout course. In terms of literature I learned a great deal and hope it sticks with me. I have but one regret at the close of this semester: the lack of Shakespeare. I feel students do not receive a good education in the style of this literary giant and I feel it would've been advantageous to all parties involved. Please consider that for next year.
- The teacher did a great job of presenting the materials in class. He was very knowledgeable in everything that we read. He always came to class prepared and outlined what the class was going to go over. He also made sure that we understood the texts we read.
- Mr. Gastle was a lot of fun. He made class interesting no matter how boring the topic was. He was always on time, well organized and enthusiastic. I really enjoyed this class, not just educational purpose but also for Mr. Gastle's theatrics.
- Very knowledgeable, well organized, enthusiastic, and very accessible. Created an atmosphere of mutual respect. This course has increased my knowledge of many different types of writing. Great teaching style.
- The teacher did a good job teaching. Some of the works were a little hard to read and to understand. I learned lots about the early works all semester.
- Dr. Gastle was excellent. He was able to help one to understand the readings in everyday language. I enjoyed the class. He showed a great knowledge of the works we covered. I have learned more in the course than I thought I would. He was awesome!
- He is very knowledgeable and well organized with his lectures. He makes the class fun and enjoyable. He is always reachable either by phone, in person, or through email. He is willing to listen and is very understanding. My knowledge has drastically increased from taking this class. The skill of reading difficult material and being able to decipher it has increased because of the way Dr. Gastle went over things and explained them. I hate English classes, but I'm glad I took this one.
- He is extremely knowledgeable! Well organized except for his handwriting is a little bit crazy. Extremely enthusiastic about what he teaches, will give you help inside and outside of class. He communicated well and respected us as we also respected him. Many of the works we read I had already read in AP English in high school. I would rather have read more out of the later eras than the earlier ones (Dante, Homer....) Dr. Gastle is excellent and I would recommend him to anyone.
- Dr. Gastle is an excellent teacher. He is knowledgeable, well organized, enthusiastic and accessible. The readings were well selected but there was too much of them. It is hard to take this class with a loaded schedule and expect to do well

Evaluations ENGL 401 – Spring 1999

Writing For Careers

An undergraduate composition course devoted to business writing. While the course is an elective option for WCU's Professional Writing Major, most students who enroll are Criminal Justice, Parks and Recreation Management, and Communications majors (those majors require the course for their curriculum).

- Dr. Gastle was very pleasing to work with.
- Dr. Gastle was entertaining and informative with his lesson plan. The assignments assigned were graded with the real-world edge necessary for this class.
- I really enjoyed the class. The material is interesting and certainly something that will help me out. Obviously it is more beneficial if the teacher is critical but I think the grading is a little steep. There has

not been one assignment where my grade has reflected my effort. I diligently and completely attempted every assignment but my grades were not good and sometimes I don't know why.

- Dr. Gastle did a great job teaching this course. I have learned a lot that will help me in the future. I do feel; however, too hard. He was extremely picky. I understand that in the "real world" mistakes will hurt you, but for this class it shouldn't have affected our grade like it did.
- This class was more interesting than I had anticipated. The first part, even though the instructor was knowledgeable and enthusiastic, was still quite tedious and boring, but as we wrote cover letters and resumes, it became much more useful to me. I have used and applied the knowledge about resumes and cover letters several times outside this class.
- Dr. Gastle was always well prepared for class. He knew the material and was very knowledgeable about the material we covered. He was usually enthusiastic when teaching and was available when he was needed. He led the class so that everyone's comments were answered and respected in class. I have become more knowledgeable about the material covered in the class.
- Dr. Gastle was extremely knowledgeable in this business field of writing. His PowerPoint presentations were well done and very impressive. He presents himself with a positive attitude and is always willing to help. I have learned a lot during the course of this semester and feel that this information will be valuable to my career.
- Dr. Gastle was very knowledgeable and well organized. He was extremely enthusiastic. He used PowerPoint to perfection, and I feel my knowledge of professional writing has improved. I do however wish we had a few tests along the way. I usually test better than I do anything else and a couple of tests would have improved my grade, I think.
- I learned a more professional way of writing. It was an excellent class, and a knowledgeable teacher taught it.
- Dr. Gastle was a very knowledgeable and well-organized professor. He was always prepared for class and he lectured well. He didn't get up in front of the class and read out of our book. He explained everything we did to the best of his ability. He would willingly meet us outside of class whenever possible. He knows the assignments in here are hard so every once in a while he gave us an extension which was great for me.
- Dr. Brian Gastle was very knowledgeable about the information he gave to us. He showed a lot of enthusiasm about all the information. This showed that he enjoyed his job and the information that he gave. Overall he is a good professor, but his grading was I think too hard. I feel like I received some grades that I deserved better. I have a hard time with English so this class was difficult for me.
- Teacher is all of the things above. Teacher is also way too rigid in grading. I do not appreciate it when I get a paper back and one mistake has cost me one or two letter grades. Some comments are sarcastically smart. I consider myself a good student but after this semester I will no longer have a 3.5 GPA for this class has single-handedly destroyed. You need to remember that not everyone is an English major. You teach the class like we are.
- Dr. Gastle was always very well organized at every class meeting. He used PowerPoint to set up the discussion which made the class easier to follow. He was always very enthusiastic and tried to keep everyone involved in class discussion. His door was always open to give suggestions about assignments or to explain things in general. Due to this course, I believe that I understand the material and my knowledge has greatly increased in the area of business writing. The only thing about the course was towards the end of the semester the writings took up a lot of time outside of class. I'm not saying that was bad but it was almost too much to handle because of other course requirements and previous engagement to other activities.
- I find Dr. Gastle to have excellent communication skills. His use of PowerPoint enhances the class by adding interest, his examples are straightforward and specific, and he goes out of his way to work with students to achieve their goals. I appreciate the fact that he keeps regular office hours and is willing and available to help. He appears to enjoy his job and conveys enthusiasm for writing and teaching. I like the computer classroom (except for full armor) and I feel I am becoming a much better, clearer, more concise communicator.

- Dr. Gastle executes an effective professional writing course. I have no negative comments or any suggestions. This class has been a serious benefit to me, because I have written a well-organized resume and I can write an appropriate cover letter. Dr. Gastle is a great educator.
- Dr. Gastle is an excellent professor; probably the best I've had here at Western. He both knows his material well and can impart it to the students effectively. His best characteristic as a teacher is the way he makes himself available to students outside of class. I frequently went to him for help and was he was always more than happy to help me improve my writing skills. I have learned a tremendous amount about letter writing because of his accessibility. I am much better off for having taken this course—I think it's a great one. His academic standards were high—this is a 400 level course and that is the way it should be. Keep those standards high!
- B. Gastle is extremely knowledgeable regarding all material discussed in this class. He is very enthusiastic and exceptionally well organized (the most organized lesson plans that I have experienced.) He is very willing to help but does go through this a little too quickly. Communication and mutual respect are obvious; my knowledge (especially with working on the computers) has improved greatly—thank you! Returning of assignments perhaps could be quicker. Lights in this room equal shadows overhead when taking notes. Lighting hard on eyes.
- I think that Dr. Gastle is very knowledgeable on writing in a business. I have had no problems on getting in contact with him outside of class. He is very understanding, and I have a great respect for him. Even though this class is academically hard, I'm glad I had Dr. Gastle. I feel that I have learned more.
- Mr. Gastle was knowledgeable and organized; however, some class assignments were unclear. Many students were uncertain of changes from rough drafts to final drafts. Group evaluations were done for proofreading, but it would have been better if Mr. Gastle had shown us the changes he wanted us to make before we turn in our final drafts.
- Dr. Gastle was very knowledgeable about the subjects. He was very enthusiastic and tried to make the lesson interesting. He was accessible for help in and out of the classroom. If I emailed him he was very prompt with his reply. He had good communication skills and was willing to answer any question. He was very respectful of us. Every person's comments were taken into consideration. He was willing to work with us on problems we were having. I have learned a lot from this course. I have found that my ability to write professionally has improved. I know more about what business writing entails and have gotten a lot of practice.