

ENGLISH 1302.09
COMPOSITION II
SPRING 2018
(THREE SEMESTER CREDIT HOURS)



DR. PAUL W. CHILD
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CLASS DAYS AND TIME:
MWF 12:00 P.M. TO 12:50 P.M.

LOCATION:
EVANS 262

OFFICE HOURS:
MWF 8:00 A.M. TO 9:00 A.M.
MWF 11:00 A.M. TO 12:00 P.M.
AND BY APPOINTMENT



ENGLISH 1302.09: COMPOSITION II
SPRING 2018

DR. PAUL W. CHILD

COURSE DESCRIPTION

Continuing the study of college-level writing skills and methods developed in ENGL 1301, ENGL 1302 emphasizes the development of effective argumentative writing about assigned topics. Because we will be reading and writing about literature, the focus will be on the most effective ways to make critical arguments about the fiction, poetry, and drama that you read. Your training here will include a “closed source” critical research paper about the novel *Adventures of Huckleberry Finn* and an oral presentation to the class on your research.

Prerequisite: completion of ENGL 1301 or equivalent with a passing grade

Course value: three semester credit hours

COURSE OBJECTIVES

Through a sequence of reading and writing assignments, you will develop

- your analytical reading and critical thinking skills;
- your ability to write critically;
- your ability to make a convincing written argument that uses primary sources for support;
- research skills, including identifying, gathering, and judiciously sifting through secondary sources;
- using selected secondary sources in a controlled research writing project;
- your ability to present information orally in a brief talk about your research; and
- your skill in using correct MLA citation forms.

POLICIES AND REQUIREMENTS

DR. PAUL W. CHILD

EVANS 204

EXTENSION 4-1412

ENG_PWC@SHSU.EDU

OFFICE HOURS: MWF 8:00 A.M. TO 9:00 A.M.

MWF 11:00 A.M. TO 12:00 P.M.

AND BY APPOINTMENT



I. CLASS MEETING TIME AND LOCATION

MWF 12:00 p.m. to 12:50 p.m. Evans 262

II. REQUIRED TEXTS

Schilb, John, and John Clifford, ed. *Arguing about Literature*. 2nd ed.
Boston: Bedford/St. Martin's, 2017.
ISBN: 978-1-319-07057-1

Shelley, Mary. *Frankenstein*. 1818. New York: Bantam, 1984.
ISBN: 978-0-553-21247-1

Twain, Mark. *Adventures of Huckleberry Finn*. 1885. New York: Dover
Publications, Inc., 1994.
ISBN: 978-0-486-28061-5

You *must* purchase or otherwise procure the books for this class, and you must bring the work(s) under discussion to class every day.

To assure me that you have, in fact, procured the anthology of readings for this class, I ask that you bring it to show me on or before Friday, January 26.

III. COURSE REQUIREMENTS (WITH APPROXIMATE RELATIVE VALUES)*

Reading Response Journal (35% Collectively)

Critical Research Paper, with Components (30% Collectively)

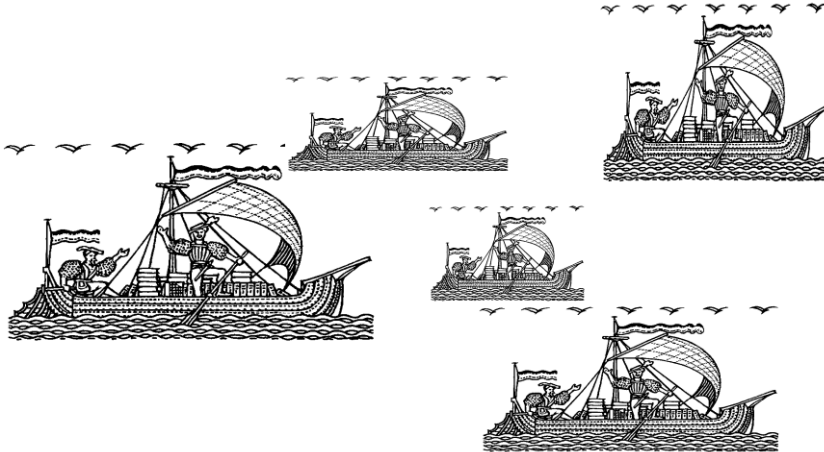
Quizzes on Readings and Lecture Materials (25% Collectively)

Oral Presentation on Research (5%)

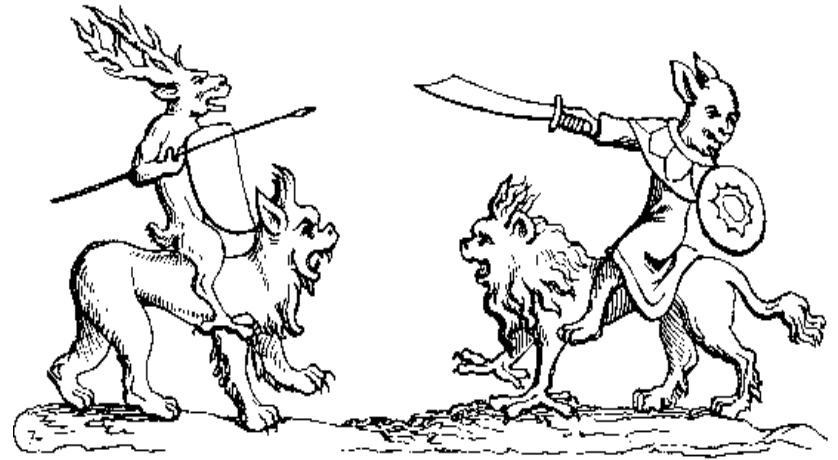
Participation/Daily Grade (5%): To do well with this grade, *engage* the class: Show that you care about the materials and the assignments. Come to class; come to class on time; come to class having read the materials, eager to discuss the works. Avoid complacency. Try to break the habit of automatically answering, “I don’t know” when I direct a question toward you. You probably *do* know, if you give the question a couple of moments’ thought. Show me also that you are taking careful class notes.

IV. OPPORTUNITIES FOR EXTRA CREDIT

None. There are too many other ways to succeed in this class.



* To receive credit for this course, you must submit/complete all of the major components listed here.



V. ATTENDANCE POLICY (NON-NEGOTIABLE)

Since you have decided to take this class at this time, I presume that you *want* to be here. Accordingly, I expect that you attend class *every* day. Life being what it is, however, you are allowed *five* absences. After the fifth absence, your final grade begins dropping one increment for each subsequent absence. So, for example, if you have an *A*, your grade drops to a *B* with the sixth absence; that *B* drops to a *C* with the seventh absence; that *C* drops to a *D* with the eighth absence; and that *D* drops to an *F* with the ninth absence.

Except in the case of a university-excused absence (for which I should receive formal documentation), I do not distinguish between excused and unexcused absences. Please—no doctor’s notes, hospital vouchers, death certificates, court summons, or long tales of woe!

An extended illness does not excuse you from this policy; the rationale is that if you are too ill to attend all classes, you should withdraw from your courses and try them again when you can attend without distraction or dis-ease.

If you have a time-consuming job, demanding pet, “personal problems,” or any other extracurricular distractions that will prevent your attending class regularly and submitting all assignments on time, please take another class and try this one again in a later term.

VI. LATE ARRIVAL, EARLY DEPARTURE

Arriving late is both disruptive and impractical. So for the protection of your fellow students (and myself), I count every two instances of tardiness as one absence. You are tardy if you arrive after I begin making announcements or lecturing. If you arrive too late to take a quiz, you will not be allowed to take the quiz.

Do not leave class early unless you provide me with a formal note *before class begins* explaining the reason for leaving. (And please try to avoid scheduling doctor's appointments and other such activities for the time during this class.)

If you stay less than half the class, of course, you are absent for the day.

VII. GRADING

We will follow a standard ten-point grading scale of *A* through *F*: 90-100 (*A*), 80-89 (*B*), 70-79 (*C*), 60-69 (*D*), 0-59 (*F*).

At the end of the term, checks recorded for the reading response journal will be translated into numerical grades and averaged; the average will count as 40% of your final course evaluation.

Sometime around the middle of the term, I will make up a spread sheet with your averages so that you know where you stand in the class to that point. While I would never encourage anyone to drop a class, except in a case in which excessive absences make your passing impossible, the spread sheet average will help you make a better-informed decision about your possibilities for success in the course.

I will post grades confidentially on line no later than noon on Monday, May 14, the deadline set by the Office of the Registrar.

VIII. QUIZZES

To assure me that you have made an honest attempt to read the assigned materials and to attend and take purposeful notes during classes, I will give you a quiz on almost every meeting day. The quiz will cover material from the previous class and any assigned reading. As necessary (if, for example, students are regularly "forgetting" to bring books to class), I may begin including open-book questions.

At the end of the term, you will be allowed to drop one low quiz grade.

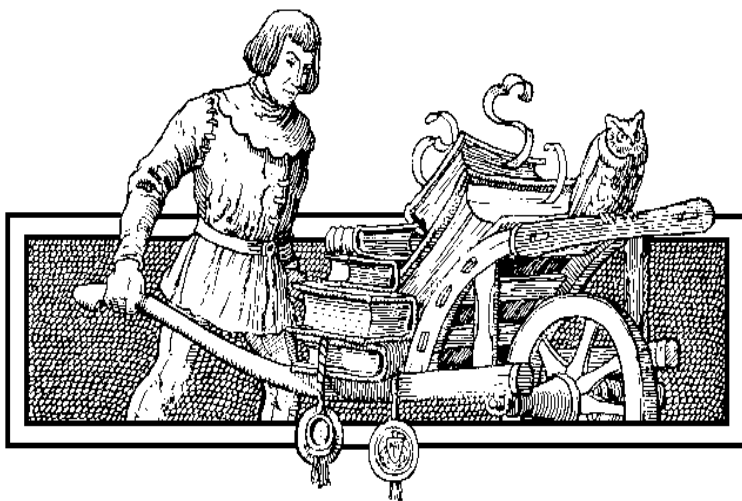
The quiz average will count 25% of your final grade.

IX. MAKE-UP POLICY

An absence, even one of those rare ones excused by the University, does not excuse you from taking a quiz or from submitting a written assignment on time.

If you miss a quiz because of an absence or tardiness, you must make up the quiz before the next class of ours that you attend. I hold office hours on Mondays, Wednesdays, and Fridays, from 8:00 a.m. to 9:00 a.m. and 11:00 a.m. to 12:00 p.m. You will need to come in during that time before the next class. The responsibility for making up the quiz is yours. If you fail to do so before we begin discussing the materials in class, you will receive a "0" for that quiz. Because the quizzes in this class count collectively as 25% of your final grade, you want to make sure that there are no blanks in my grade book.

If you are absent on the day on which a written assignment is due, you must get the response to me in *physical* form on the due date (except in the most unusual circumstances, I do not accept materials in electronic form). Give it to me sometime before the due date, or send it by way of a trusted friend.



X. NOTE ON NOTES: CLIFF'S NOTES, MONARCH NOTES, SPARKNOTES, AND OTHER SUCH DIGEST GUIDES TO LITERATURE

Usually such resources provide useful plot and character summaries, cultural backgrounds, and some critical commentary. You may find them helpful for establishing contexts and understanding the texts, which are not always easy.

Do not, however, read such digest guides as *substitutes* for the primary works themselves; a work of literature is not a paraphrase or summary. In order to pass any quiz or examination, you will have to read the original works.

Of course, to avoid plagiarism, you should never draw language or ideas from these guides in writing assignments. (I own copies of all these and can almost always spot plagiarism.)

And please—as a matter of respect to your professor, your fellow students, and the venerable authors of the works—do not ever bring such a guide into the classroom. Agreed?

XI. PLAGIARISM AND ACADEMIC MISCONDUCT

Please read carefully through the departmental statement on cheating:

It is academically dishonest, and often illegal, to present someone else's ideas or writing as your own. You cannot use even short phrases or parts of sentences obtained from other sources unless you properly document those sources. Documentation includes making the distinction between your own work and that of a source clear, as well as providing notes, citations, and a reference list. If you receive assistance from a source other than your instructor, your colleagues in the class, or The SHSU Academic Success Center, you must acknowledge that assistance. Identify the source and the nature of the assistance in an acknowledgments note at the end of the assignment. Failure to acknowledge constitutes academic misconduct. In addition, it is academically dishonest to submit your own previously written work for a current assignment or to submit an assignment in more than one class without the prior permission of the instructors.

You will be held responsible for furnishing upon request all the sources and preliminary work (notes, rough drafts, etc.) that you used to prepare written assignments. If you cannot produce those materials upon request, the assignment will be considered incomplete and so will not fulfill the requirements.

You are responsible for protecting your own work. It is your responsibility to ensure that other students do not copy your work or submit it as their own. Allowing your work to be used in this manner constitutes academic misconduct.

Plagiarism and academic misconduct of any kind may constitute grounds for failing this course and may result in further disciplinary action according to university policy, including failure of the course and expulsion from the University. Consult the *SHSU Student Handbook* regarding your responsibilities and rights concerning plagiarism and academic dishonesty. (In addition, writing textbooks often contain useful discussions of plagiarism.)

Your instructor may require that you submit all of your essays to a plagiarism detecting service such as turnitin.com. Your enrolling in the course and electing to stay in this section constitute your agreeing to submit your work as your instructor requires.



XII. CLASSROOM COMPORTMENT

Please observe the customary classroom courtesies. I will merely paraphrase the University's policy statement here: Students will avoid any classroom conduct that intentionally or unintentionally disrupts the learning process and thus impedes the missions of the University.

The use of cell phones, laptops, and any other electronic devices is forbidden in this classroom. Turn your cell phone *off* (not merely to "vibrate"). Use a notebook and a pen to take notes.

You should not eat in class; use tobacco products, including e-cigarettes; make derogatory remarks about fellow students or the class (your professor has a remarkably good sense for hearing whispers); read newspapers or do work for other classes; sleep (ouch); talk with fellow students (or to yourself!) at inappropriate times; wear inappropriate clothing; or engage in any other form of distraction.

If you engage in disruptive or otherwise inappropriate behavior in the classroom, I will ask that you leave the room. Continued behavior of this sort will result in dismissal from the class and referral to the Dean of Students for disciplinary action.

XIII. ADDENDA

Students with Disabilities: Sam Houston State University responsibly observes the Americans with Disabilities Act. If you have a disability that may adversely affect your work in this class, please register with the SHSU Services for Students with Disabilities Office and talk with your professor about how he can best help you. All disclosures of disabilities will be kept strictly confidential. No accommodation can be made until you register with the Students with Disabilities Office, however, located in the Lee Drain North Annex (936-294-3512; disability@shsu.edu).

Observance of Religious Holy Days: Section 51.911(b) of the Texas Education Code requires that an institution of higher education excuse a student from attending classes or other required activities, including examinations, for the observance of a religious holy day, including travel for that purpose. A student whose absence is excused under this subsection may not be penalized for that absence and shall be allowed to take an examination or complete an assignment from which the student is excused within a reasonable time after the absence. University policy 861001 provides the procedures to be followed by the student and instructor. A student desiring to absent himself or herself from a scheduled class in order to observe (a) religious holy day(s) shall present to each instructor involved a written statement concerning the religious holy day(s) early in the term.

Academic Success Center (ACS): For help with reading and writing assignments, students may consult tutors in the SHSU Academic Success Center, located in Farrington 111. ASC tutors will assist you in generating ideas for writing assignments, identifying and developing a cogent thesis, organizing your writing purposefully, and improving your academic writing technique and style. The ACS is open Monday through Thursday from 8:00 a.m. to 7:00 p.m., Friday from 8:00 a.m. to 3:00 p.m., and Sunday from 2:00 p.m. to 7:00 p.m. For a help session with a writing tutor, a student must make an appointment by calling 936-294-3680 or submitting an advising/tutoring appointment request on line.

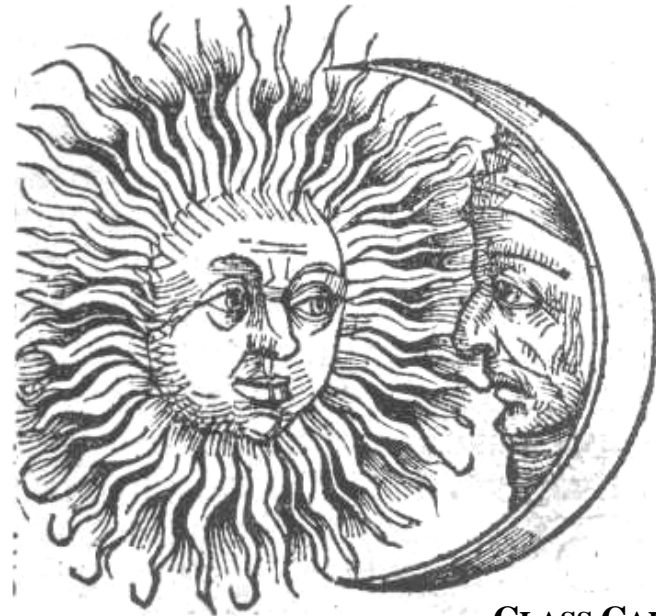
Visitors in the Classroom: I always welcome visitors in the classroom—a chance for *you* to show off. But the visitor must abide by the class rules, including those for use of electronic devices. Please let your visitor know this before the class session begins.

Instructor Evaluation: The University asks that you complete a course/ instructor evaluation toward the end of the term. So if you bide your time patiently, you will have the opportunity to turn the tables on your professor by evaluating *him*.

E-Mail Policy: I am always happy to answer questions or address concerns by e-mail (eng_pwc@shsu.edu). But in e-mailing, please address me (“Dear Professor Child”), and identify yourself clearly. (Thank you.)

Concealed Handgun Carry Policy: As of August 1, 2016, in accordance with Texas Government Code Section 411.2031, a licensed, trained individual twenty-one years of age or older is permitted to carry a concealed handgun into this classroom; the individual is not required to disclose that he or she is carrying the concealed handgun. Instructor’s additional policy: Students who carry concealed weapons into this classroom are not *allowed* to disclose—that is, to show or to announce to other students in the classroom that they are carrying a concealed handgun—except in the event of an active shooting situation. Disclosure for any other reason constitutes “open carry,” which is forbidden on campuses of public universities in the State of Texas.

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



CLASS CALENDAR

Unless indicated otherwise, we meet for class on all of the days listed below, including those for which there is no assigned reading or writing. Complete the writing assignment and reading assignment in *Arguing about Literature* (“AL”), this course booklet (CB), *Adventures of Huckleberry Finn*, or *Frankenstein* for the indicated date. Although not assigned officially, the introductions to the works are helpful for establishing contexts and approaches to reading.

The designation “RRJ” refers to writing assignment pages in the reading response journal booklet. All research assignments, including the oral presentation assignment, will be detailed in supplementary assignment sheets.

WEDNESDAY, JANUARY 17

FRIDAY, JANUARY 19

First Class Day



MONDAY, JANUARY 22

Introductions: Reading and Writing about Literature

Reading Assignment: The Reading Response Journal (RRJ 1-28)

WEDNESDAY, JANUARY 24

Introductions: Reading and Writing about Literature

FRIDAY, JANUARY 26

Deadline for Procuring Text

Reading Assignment: Shirley Jackson, "The Lottery" (AL 696-702);
Robert Browning, "My Last Duchess" (AL 910-12); Edgar Allan
Poe, "The Tell-Tale Heart" (AL 980-84)

MONDAY, JANUARY 29

Writing Assignment: Reading Response Journal #1 (RRJ 30)

WEDNESDAY, JANUARY 31

FRIDAY, FEBRUARY 2

Reading Assignment: James Joyce, "Araby" (AL 477-82); John Updike,
"A & P" (AL 482-87)

MONDAY, FEBRUARY 5

Writing Assignment: Reading Response Journal #2 (RRJ 32)

WEDNESDAY, FEBRUARY 7

Reading Assignment: Alice Walker, "Everyday Use" (AL 317-24);
Ernest Hemingway, "Soldier's Home" (AL 364-70)

FRIDAY, FEBRUARY 9

Theodore Roethke, "My Papa's Waltz" (AL 385); Sylvia Plath, "Daddy"
(AL 438-40); Dylan Thomas, "Do Not Go Gentle into That Good
Night" (1118)

MONDAY, FEBRUARY 12

Writing Assignment: Reading Response Journal #3 (RRJ 33)

WEDNESDAY, FEBRUARY 14

Adventures of Huckleberry Finn, Chapters 1-15 (1-65)

FRIDAY, FEBRUARY 16

MONDAY, FEBRUARY 19

Adventures of Huckleberry Finn, Chapters 16-26 (65-135)

WEDNESDAY, FEBRUARY 21

FRIDAY, FEBRUARY 23

Adventures of Huckleberry Finn, Chapter 27-33 (135-75)

MONDAY, FEBRUARY 26

Adventures of Huckleberry Finn, Chapter 34-Chapter the Last (175-220)

WEDNESDAY, FEBRUARY 28

Writing Assignment: Reading Response Journal #4 (RRJ 34)

FRIDAY, MARCH 2

Professional Obligation: No Class

MONDAY, MARCH 5

Reading Assignment: Countee Cullen, "Incident" (AL 894-95); William Blake, "The Chimney Sweeper" (AL 898-99); Tim O'Brien, "The Things They Carried" (AL 1082-95); Ralph Ellison, "Battle Royal" (AL 1148-59)

WEDNESDAY, MARCH 7

Writing Assignment: Reading Response Journal #5 (RRJ 36)

FRIDAY, MARCH 9

Research Assignment: Preliminary Bibliography

MONDAY, MARCH 12-FRIDAY, MARCH 16

Spring Recess: No Classes

**MONDAY, MARCH 19**

Research Assignment: Annotation of Two Critical Articles

Reading Assignment: Edna St. Vincent Millay, "What Lips My Lips Have Kissed, and Where, and Why" (AL 526-27); Andrew Marvell, "To His Coy Mistress" (AL 535-36); William Shakespeare, "Sonnet 18" (CB 21), "Sonnet 73" (CB 21)

WEDNESDAY, MARCH 21

Writing Assignment: Reading Response Journal #6 (RRJ 37)

FRIDAY, MARCH 23

Research Assignment: Annotation of Two Critical Articles

MONDAY, MARCH 26

Reading Assignment: Sophocles, *Antigone* (AL 923-62)

WEDNESDAY, MARCH 28

Research Assignment: Annotation of Two Critical Articles

FRIDAY, MARCH 30

Good Friday: No Class

MONDAY, APRIL 2

Writing Assignment: Reading Response Journal #7 (RRJ 39)

WEDNESDAY, APRIL 4

Research Assignment: Sentence Outline, Introduction, and Thesis

FRIDAY, APRIL 6**MONDAY, APRIL 9**

Reading Assignment: Mary Shelley, *Frankenstein*, "Author's Introduction" (xxiii-xxviii), "Preface" (xxix-xxx), Letter 1-Chapter 5 (1-49)

WEDNESDAY, APRIL 11**FRIDAY, APRIL 13**

Reading Assignment: Mary Shelley, *Frankenstein*, Chapter 6-13 (50-109)

MONDAY, APRIL 16

Reading Assignment: Mary Shelley, *Frankenstein*, Chapter 14-19
(110-154)

WEDNESDAY, APRIL 18

FRIDAY, APRIL 20

Research Assignment: Draft of Critical Paper

MONDAY, APRIL 23

Reading Assignment: Mary Shelley, *Frankenstein*, Chapter 20-End
(155-213)

Oral Presentations

WEDNESDAY, APRIL 25

Writing Assignment: Reading Response Journal #8 (RRJ 40)

Oral Presentations

FRIDAY, APRIL 27

Oral Presentations

MONDAY, APRIL 30

Oral Presentations

WEDNESDAY, MAY 2

Oral Presentations

FRIDAY, MAY 4

Final Class Day

Oral Presentations

Research Assignment: Final Critical Paper

Submit Bound Journal (RRJ 42)



SAMPLE READING QUIZ

ENG 1302, Dr. Child

Name:

Quiz: "I'm a Fool," "The Catbird Seat"

I. MULTIPLE CHOICE: Choose the correct answer for each of the following. (1 point each)

1. _____ The protagonist of "I'm a Fool" works (a) in a bank (b) at a racetrack (c) in a tavern (d) as a teacher
2. _____ Which of the following is *not* true of the protagonist of "I'm a Fool"? (a) He is an uneducated and ignorant man with bad grammar. (b) In order to impress a girl, he tries to pass himself off as someone he is not. (c) He is a patient, forgiving man who willingly helps Wilbur Wessen in his financial hardship. (d) He is jealous of his social superiors.
3. _____ The protagonist and antagonist in "The Catbird Seat" story are, respectively, (a) Mrs. Barrows and Mr. Martin (b) Dr. Fitch and Mrs. Barrows (c) Mr. Martin and Mrs. Barrows (d) Mr. Fitweiler and Mr. Martin
4. _____ The protagonist finally defeats the antagonist by (a) outdrinking that person (b) poisoning that person (c) stealing that person's day planner (d) making it appear that that person has gone mad
5. _____ "Sitting in the catbird seat," "Tearing up the pea patch," "Lifting the oxcart out of the ditch," and "Scraping around the bottom of the pickle barrel" are all expressions used by (a) a radio announcer for the Brooklyn Dodgers baseball team (b) a food vendor who works at F & S (c) Ulgine Barrows' grand-nephew Heros (d) Erwin Martin's coworkers, Joey Hart and Miss Paired
6. _____ Which of the following statements is *not* true? (a) Martin is a small, fussy man who abhors change. (b) Martin is a very methodical, systematic man with regular habits. (c) Martin special advisor to the president of F & S. (d) Martin is a model employee.

II. CRITICAL TERMINOLOGY: To demonstrate your grasp of critical terms and how they apply to the works, answer the following questions in sufficient detail. (3 points each)

1. In what point of view is "I'm a Fool" written? How does this perspective affect the reader's understanding of events?

2. Define situational irony. Then make an argument about how Thurber uses situational irony at the end of "The Catbird Seat."

LYRIC POETRY

Sonnet 18

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance, or nature's changing course, untrimm'd;
But thy eternal summer shall not fade
Nor lose possession of that fair thou ow'st;
Nor shall Death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st;
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

William Shakespeare (1564-1616)

Sonnet 73

That time of year thou may'st in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruin'd choirs, where late the sweet birds sang.
In me thou see'st the twilight of such day
As after sunset fadeth in the west,
Which by and by black night doth take away,
Death's second self, that seals up all in rest.
In me thou see'st the glowing of such fire
That on the ashes of his youth doth lie,
As the death-bed whereon it must expire,
Consum'd with that which it was nourish'd by.
This thou perceiv'st, which makes thy love more strong,
To love that well which thou must leave ere long.

William Shakespeare (1564-1616)

To the Virgins, to Make Much of Time

Gather ye rosebuds while ye may,
Old Time is still a-flying;
And this same flower that smiles today
Tomorrow will be dying.

The glorious lamp of heaven, the sun,
The higher he's a-getting,
The sooner will his race be run,
And nearer he's to setting.

That age is best which is the first,
When youth and blood are warmer;
But being spent, the worse, and worst
Times still succeed the former.

Then be not coy, but use your time,
And while ye may, go marry;
For having lost but once your prime,
You may forever tarry.

Robert Herrick (1591-1634)

GUIDELINES FOR RECOMMENDATION LETTERS

I am always happy to write recommendation letters for qualified students who are applying for employment, scholarships and grants, or further schooling. A few guidelines, however:

1. I cannot fairly write a recommendation for you without proper acquaintance. In order for me to write a letter, you must have completed a course with me and earned a grade of at least a *B* or have been acquainted with me in some other capacity for at least a full semester.
2. Please make the request formally, letting me know very clearly what you are applying for (a particular scholarship or a particular field of study at a particular institution). Provide the names and addresses of the contact(s) to whom I should send the letter.
3. You must give me at least a couple of weeks and preferably more time to complete the letter. Often I am working under pressures of class or professional deadlines, so it is not possible for me to get letters out at the last minute. Plan your applications well in advance.
4. I can write a very good letter based on your performance in my class or my observation of you in some other capacity. But the more that I know about your other accomplishments and interests, the better the letter. Please send me a current curriculum vitae (note the spelling of that document) or, at least, a list of such accomplishments and interests, especially those that suit you well for the job, scholarship, or educational program for which you are applying.
5. If the institution or organization to which you are applying requires a cover sheet, please get that to me in due time. As a matter of form, sign the waiver that insures confidentiality. If I agree to write you a letter, it will be a good one, and I will e-mail you a copy of the letter. So you need not worry about my sabotaging your application with a damaging or less-than-enthusiastic recommendation. However, if you do not sign the confidentiality waiver, those on the receiving end might think that your referees have been less than honest.
6. If the letter requires postage, it would be decent of you to include a stamped envelope.



YOUR PROFESSOR

Paul W. Child, who earned his PhD in 1992 from the University of Notre Dame, joined the faculty at Sam Houston State University in the fall of 1993 after failing as ditch-digger, rock musician, night auditor in a motel, and business manager for a building restoration contractor. His academic specialty is Restoration and 18th-century British literature, and he has scholarly interests in medical literature and the social history of medicine. He has published work on Jonathan Swift, author of *Gulliver's Travels* and "A Modest Proposal"; George Cheyne, doctor to the stars and lesser luminaries in 18th-century London and Bath; and the teaching of medical literature. Professor of English and currently Director of Graduate Studies in English, Dr. Child teaches a wide range of classes at Sam Houston State.