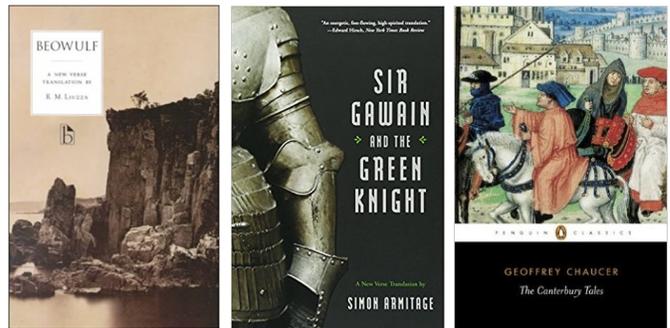


### 1.1 INSTRUCTOR CONTACT INFORMATION

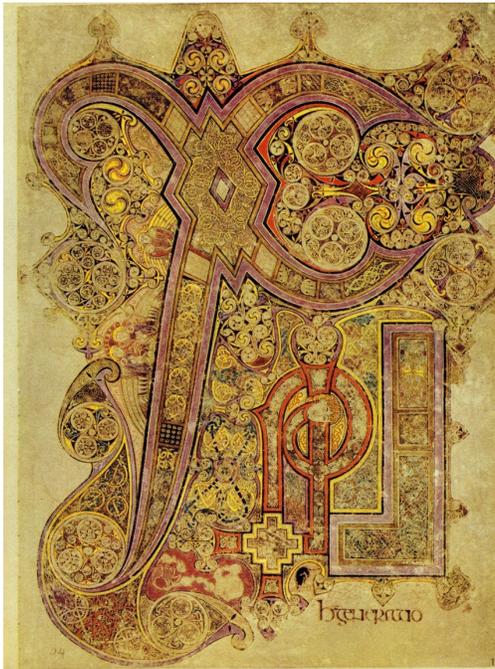
Email: patricia.taylor@briarcliff.edu  
 Office Phone: 712-279-5516  
 Office: Heelan Hall 303  
 Office Hours: MWF 2:00-3:00, TTh 1:00-2:00, and by appointment

### 1.2 REQUIRED TEXTS AND MATERIALS

Liuzza, R.M, trans. *Beowulf*. Second Edition. Broadview, 2012. ISBN: 978-1554810642  
 Armitage, Simon, trans. *Sir Gawain and the Green Knight: A New Verse Translation*. WW Norton, 2008. ISBN: 978-0393334159  
 Coghill, Neville, trans. *The Canterbury Tales*. Penguin, 2003. ISBN: 978-0140424386  
 Printed Course Pack from Bookstore  
 Pack of 4x6 Index Cards (NOT 3x5)  
 Art Supplies of choice



### 1.3 COURSE DESCRIPTION



A page from the Book of Kells (c. 800 CE)

Welcome to English 310, a survey of classical and medieval literature! While most British literature classes cover the literature of 100-200 years, produced in a geographical area of about 100,000 square miles, this class ostensibly covers work from roughly 2500 years, produced in a geographic area of about 3,000,000 square miles. For obvious reasons, our readings will be selective and even somewhat arbitrary. This semester's course will be themed on "Heroes and Saints." We will focus our attention briefly on the literature of ancient Greece and Rome (parts of two epics and a play), and then turn to the other end of the European continent: the British Isles and its closest (and often invading) neighbor, France, from the eighth century onward.

Classical and medieval literature sometimes seem strangely familiar: they mix superheroes and monsters, fart jokes and sexual puns, religious dogma and blasphemy, feminism and misogyny—often all in the same text. But it also sometimes seems deeply foreign, grounded in ideas, beliefs, and forms that have gone out of favor in the interceding centuries. Our job this semester is to make sense of this literature, as much as we can.

Expect to create visual as well as written assignments: medieval literary culture was deeply visual, and we will be trying to understand that culture from an experimental perspective, at least a little. You will be drawing for every class, creating an infographic, and illuminating a manuscript in addition to writing traditional essays. No innate artistic skill necessary, but you will need to be willing to go outside your comfort zone.

## 2.1 COURSE DESCRIPTION: COURSE OUTCOMES

Ultimately, this course will seek to hone skills crucial to your career at Briar Cliff, your professional lives afterwards, and your development as cultured, thoughtful human beings. It aims, among other things, to help you grow in your ability . . .

EXPECTED OUTCOME	METHOD FOR AUGMENTING ABILITY	METHOD FOR ASSESSING LEARNING
To read texts closely and critically, so as to identify subtle nuances of language and lines of thought	Notecard Assignment Class Discussions	Heroism Infographic Manuscript Illumination and Essay Research Paper Final Exam
To analyze and assess the elements of well-crafted literature, expressing your ideas through logical arguments supported by evidence	Notecard Assignment Class Discussions Logical Outline Meetings with Dr. Taylor	Heroism Infographic Manuscript Illumination and Essay Research Paper Final Exam
To write clearly and persuasively for a specific audience, making effective use of research	Logical Outline Meetings with Dr. Taylor	Heroism Infographic Research Paper
To explain the role of cultural and historical contexts in the shaping of literary texts	Readings Lectures Class Discussion	Heroism Infographic Manuscript Illumination and Essay Research Paper Final Exam
To be disciplined in your time management	Challenging Reading Schedule	Assignment Deadlines
To become more self-aware, self-directing, and adventurous in your intellectual development	Notecard Assignment Meetings with Dr. Taylor	Quality of Failure Essay

## 2.2 GRADES: DISTRIBUTION

Participation Evaluations	10%
Daily Notecards	10%
Classical Heroism Infographic	20%
Manuscript Illumination and Essay	20%
Logical Outline for Research Paper	5%
Research Paper	20%
Quality of Failure Essay	5%
Final Exam	10%

**Note:** Failure to complete any major project (Infographic, Illumination Paper, Research Paper, or Final Exam) may result in automatic failure for the class, regardless of the numeric grade earned through the other assignments.



Above: Historiated Initial with a teaching scene, c. 1400. Source: Habsburger.net

### 2.3 GRADES: CRITERIA

It is important to remember that simply fulfilling the minimum requirements of the course or an assignment warrants an average grade (a C), not an A. Coming to class every day and doing assignments is not something that earns “extra credit” or an automatic A; these are expected elements of the course. A higher grade will be based on the distinctive quality and development of your work. Earning an A is difficult but not impossible. Below is a breakdown of how I view letter grades; as we move into the semester we will talk about these elements in more detail.

Letter Grade	Scale	Quality of Work
A	94 - 100.00	<p><b>An “A” project is superior:</b> it has excellent ideas, logical and compelling organization, precise language, and polished prose. The project addresses the rhetorical situation (audience, purpose, context) and assignment requirements in a sophisticated manner. It has a complex, convincing, and interesting argument expressed in a thesis statement, and topic sentences and transitions that guide the reader through the logical moves of the argument. The project has extensive, analytic use of any source text(s), demonstrating a clear understanding of the ethical use of sources. It builds on or responds to the ideas of others in thoughtful and/or innovative ways. Multi-modal elements are compelling, fully integrated with the argument, and well executed. The project has been thoroughly and significantly revised; it is also extensively proofread, with few or no grammar, spelling, punctuation, or citation mistakes.</p>
A-	90 - 93.99	
B+	87 - 89.99	<p><b>The “B” project exceeds expectations</b> with above-average, high-quality work. It predictably addresses the rhetorical situation and assignment requirements. It has a clear thesis, with a well-developed and well-organized argument, clearly articulated in transitions and topic sentences. It shows active, ethical engagement with any source texts, and genuine intellectual work on the part of the author. Multimodal elements are well integrated and appropriate to the rhetorical situation. The project shows substantial improvement from previous drafts. Any grammar, spelling, or punctuation mistakes do not hinder the expression of meaning. The project may have a few structural flaws, or a few weak points, but overall is a strong piece of work.</p>
B	84 - 86.99	
B-	80 - 83.99	
C+	77 - 79.99	<p><b>The “C” project meets minimum expectations</b> with average or mediocre work. The work has some of the good points listed above, but also has serious flaws. The project attempts to address all the elements of the rhetorical situation and assignment requirements, but the attempt is insufficient or inappropriate. The language is often imprecise; the argument isn’t fully developed or clear, or the thesis is too vague. The student does not critically engage the texts, only summarizing or “quote bombing.” The project may have large structural problems, but these problems do not hinder the audience’s understanding. Multimodal elements may not be well integrated into the project. A “C” project will have a few “bright” spots, or areas that might be useful in revising. In short, it has unrealized potential.</p>
C	74 - 76.99	
C-	70 - 73.99	
D+	67 - 69.99	
D	64 - 66.99	<p><b>“D” and “F” projects have multiple serious flaws</b> that handicap the work. The project either is difficult to understand or fails to address the assignment goals, prompt, or rhetorical situation. A thesis or argument is unidentifiable, or the project may be reliant on summary rather than analysis. The language is hard to understand, or ideas may be jumbled in such a way as to hinder the audience’s ability to understand the work. Multimodal elements hinder the expression of meaning, or contradict the argument. This project may misuse or misrepresent its sources. (Note: an “F” for reasons of plagiarism is a 0 on the assignment; other failing grades may have some points attached.)</p>
F	0 - 63.99	

### 3.1 EXPECTATIONS: ATTENDANCE

In a perfect world, each of you would attend every class, but life tends not to be perfect. I thus offer you **2 free skips** (one week of class); **every absence after that will lower your overall grade 10%**. I recommend you do not waste these free absences on frivolous pursuits, but save them for the inevitable end-of-semester flu or alarm malfunction. **More than six absences will result in automatic failure for the course.**

However, I too have had to attend a family member’s funeral, been sent to the hospital with illnesses that must not be named in polite company, and even been chased across campus by hordes of raging zombies; what I mean to say is that if you have a legitimate, serious problem, I’m willing to talk and try to work something out if you bring such problems to my attention **as soon as possible!** If you have mandatory absences (for required university events or religious observances), they will not count against you if you bring official documentation to me *in advance*.

Arriving after I call roll at the beginning of class will count as **one-half of an absence**. If you are late, you are responsible for seeing me after class to make sure you are marked present; if you do not, it will be counted as a full absence. Arriving more than 15 minutes late will be a full absence. Students who leave early may be counted absent as well. In-class work may not be made up.

### 3.2 EXPECTATIONS: PARTICIPATION

I place great value on earnest, enthusiastic engagement. Some of the greatest joy I'll have in class, in fact, will be in hearing your insights and seeing your minds at work. One of our goals is to involve you actively in the learning process rather than simply deluge you with information; to that end, your comments and analysis will provide much of the substance of our class, and much of your grade as well. At three points in the semester, you will be expected to turn in a brief self-evaluation of your participation and professionalism with regards to this class. I expect the following:

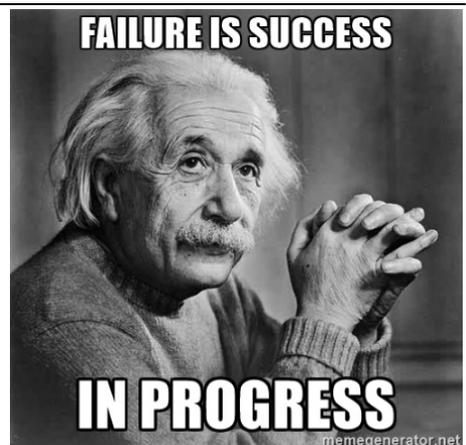


Chaucer Portrait from the Ellesmere Manuscript. Source: Huntington Library.

- *Preparation:* Turn in all work on Brightspace one hour before class begins. Complete all the reading. Bring your textbooks/course pack, your notecard for the day, and a notebook and pen/pencil to every class.
- *Frequency and Quality of Comments and Questions:* Try to say *at least* one substantial, thoughtful thing in each large-class discussion—this can include asking good questions. Let others have a turn to speak. Please be respectful towards the authors we are reading, towards your fellow students, and towards me. You are encouraged to disagree with other people's positions so long as you refrain from using language that is derogatory or insulting.
- *Listening Skills:* Listen carefully to what others have to say and build on their ideas. During class, your body language should indicate that you are listening; you should be visibly awake, taking notes, etc. Holding side conversations or getting off task (including by texting, checking your phone, etc.) indicates that you are not listening, or do not care about others' ability to listen. Texting or using electronics in an off-task way during class time will result in being considered absent.
- *Professionalism:* Outside of class, any e-mails to me should be professionally formatted with the following elements: 1) a clear subject header, including the course you are referring to (ENGL 320); 2) a salutation ("Dear Dr. Taylor"); 3) complete sentences and paragraphs; 4) a signature with your first and last name.

### 3.3 EXPECTATIONS: QUALITY OF FAILURE

One of the greatest hindrances to a student's active learning can be fear of failure: fear of looking silly or stupid in front of a classmate or faculty member, or fear of not getting a good grade on a project. Students have sometimes been taught that they need to be perfect, or as close to perfect as possible, to be rewarded. Students afraid of failure choose not to take risks; they might even choose not to turn work in because it isn't as good as they think it should be. However, I think that there are things more important than perfection: curiosity, risk taking, persistence, integrity, and self-awareness. Failure can even be an important part of learning. Edward Burger argues that "individuals need to embrace the realization that taking risks and failing are often the essential moves necessary to bring clarity, understanding, and innovation." Rejecting the fear of failure, he writes, can result in "a mind enlivened by curiosity and the intellectual audacity to take risks and create new ideas, a mind that sees a world of unlimited possibilities."



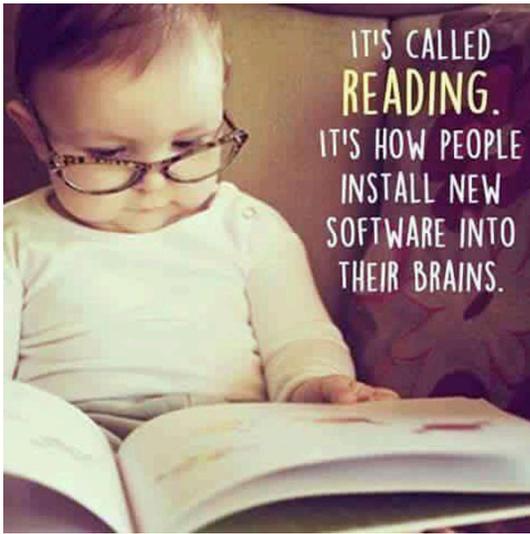
**For this reason, 5% of your grade will be dedicated to "quality of failure."** To earn this 5%, you will write an essay at the end of the semester in which you discuss the quality of your failure over the semester. You will be graded not on how much you failed, but how you handled that failure. Were you willing to challenge yourself to take risks that might result in

failure? Were you aware of when you have failed, and did you refuse to give up in the face of failure? Did you find ways to use your failure to create something new and interesting? Have you grown from your failures? I hope this grade category will give you the freedom to try new things, and even to fail at them, and to come back having learned something from the experience.

Here are things you can do to help make sure your quality of failure is high:

- Ask questions. When it comes to assignments, it is better to ask stupid questions than not ask smart ones.
- Work ahead. The assignments in this class do not all have built in requirements for completing drafts, but you will have higher quality of failure if you complete a drafting process for each assignment.
- Come to office hours. Office hours before an assignment is due can allow you to get feedback early, before a failure will affect your grade. Office hours after you get an assignment back can help you process and understand any failures.

### 3.4 EXPECTATIONS: READINGS



Source: [Pinterest](#)

**Readings are listed on the course schedule on the day they are due.** Please come to class having carefully completed the assigned readings. If it becomes apparent that you as a class have not done the reading, or have not paid close attention to the reading, I will institute quizzes. As you are reading, think about how you can demonstrate that you have paid close attention to the text. What questions do you have after reading? What conclusions can you come to about the purpose of the text? How does the text reinforce, influence, or challenge what you think about the ideas we have been discussing in class?

You should also annotate your text with your thoughts. Do not simply highlight. Instead, write down your understanding of what is happening on the page; underline passages that are important; write questions next to passages that you don't understand or don't agree with. If you don't want to write in your book, write on sticky-notes to serve the same purpose. In-text note taking will be very valuable in writing your outlines and papers, as your ideas and thoughts are suddenly much easier to recall, find, and use in your writing.

### 4.1 POLICIES: OFFICE HOURS

**Office hours are a crucial form of class engagement and participation.** Students who come to office hours are more likely to improve their skills and do well in this class. My office hours are 2-3 every MWF and 1-2 PM on T/Th. You can reserve a 15- or 30-minute timeslot in advance on StarFish. Reservations have first priority, but you can also simply drop by. I am also available at other times by appointment, my schedule permitting; I encourage you to e-mail me if you cannot come to the scheduled office hours so that we will find a time for us to meet.

When you come to office hours, it helps to have a specific question to discuss, a paragraph you want feedback on, or a skill you want to work on. If you're feeling lost and don't know what you need to work on, or have multiple issues you want to discuss, I recommend scheduling a longer appointment so we have plenty of time. Of course, if I'm not busy with another student, I'm also happy to talk about more general things like your time at Briar Cliff, your larger educational and professional goals, the latest Star Wars or Marvel movie, etc., so feel to just stop by.

### 4.2 POLICIES: EMAIL

I try and answer questions via e-mail within 24 hours during the workweek unless there are exceptional circumstances; I expect you to do the same. I often respond on weekends, but cannot guarantee I will do so as quickly. Please plan accordingly. I will not normally comment on whole projects via e-mail or outside of office hour appointments. However, I am happy to look at small pieces of your work if you provide a particular focus for my comments. For example, if you send me a polite e-mail with a draft of an essay introduction, asking if you have clearly established your argument, I'd be happy to provide feedback by e-mail. Do not hesitate to send any questions you have about assignments.

### 4.3 POLICIES: ACADEMIC INTEGRITY (BRIAR CLIFF CATALOGUE)

One goal in this course is for you to learn how to conduct yourself as a member of a community of scholars and professionals, recognizing that academic study is both an intellectual and ethical enterprise. I encourage you to study together, discuss readings outside of class, share your drafts in and outside of class, and go to the Writing Center with your drafts. You are encouraged to build on the ideas and texts of others; this is a vital part of academic life. However, when you use another person's ideas, language, or syntax - whether directly, in summary, or in paraphrase - you must formally acknowledge that debt by signaling it with a standard form of academic citation. If you do not, you are guilty of plagiarism, and will receive a zero for the assignment. This is true even if the plagiarism is accidental.

If you have questions about using sources during the semester, you can consult me, the Writing Center, the Purdue OWL (<http://bit.ly/2fn76eM>) or Harvard's online guide to using sources (<http://bit.ly/21PrHsx>). If you are ever tempted to plagiarize because of stress or lack of time, talk to me first because I can help. Do not let stress tarnish your academic record.

#### Plagiarism includes, but is not limited to:

- “Cutting and pasting” text, images, or sound into a project and present it as your own without citation.
- Using the internet as a source of ideas without citing
- Modifying material from a source (text, image, or sound) and incorporate into a project without citing.
- Putting another person's ideas “in your own words” without documenting the source.
- Using paraphrasing software to put another person's ideas in new terms without documenting the source.
- Taking another person's expressions—a key word, a phrase, or a longer passage—without telling the reader precisely what has been done.
- Submitting a project created by someone else while claiming to be the author.
- Submitting a project created in another course without the permission of both instructors.

### 5.1 CAMPUS RESOURCES

#### Disability Studies and Student Support Services

Briar Cliff University offers Student Support Services that includes counseling, tutoring, and disability services. They are located in Heelan Hall, Room 037, Monday through Friday from 8:00am to 4:30pm. Their phone number is 279-1717. Persons with disabilities who need accommodations should also contact the Student Support Services Office to discuss needs. Documentation of the disability is required. You may also contact Brenda Parkhill by phone at 712-279-5232 or by email at [Brenda.parkhill@briarcliff.edu](mailto:Brenda.parkhill@briarcliff.edu).

#### Academic Resource Commons: Bishop Mueller Library, 2<sup>nd</sup> Floor

The Academic Resource Commons provides students with the resources and services necessary for academic success and recovery. The ARC includes the Writing Center, Academic Peer Mentors, the Early Alert Project Manager, and the Director of Academic Achievement. Through one-on-one appointments, peer support and mentoring, workshops, and academic advising, the Academic Resource Commons empowers students to develop a comprehensive set of life and academic skills, connects students with all campus bodies, and offers the social, academic and personal support necessary to persist.

#### Writing Center

The Writing Center, located in the Bishop Mueller Library, is available to all Briar Cliff students for strengthening your academic writing development. The Center provides one-on-one peer mentoring, workshops, and computer-based tutorials. The Writing Center's number is 712-279-5520 or you can email the Writing Center at [writing.center@briarcliff.edu](mailto:writing.center@briarcliff.edu).

#### Director of Academic Achievement

Recognizing there are a variety of reasons why a student may struggle academically, the director of academic support and achievement helps students overcome obstacles while empowering them to create their own unique, college experience. The director meets with students to 1) connect them with necessary campus resources; 2) provide the support and services necessary to aid in students' success; and, 3) enable the development of programs that fit students' ever-changing personal and academic needs as they persist at Briar Cliff University. The office of academic support and achievement serves students in all ways, and welcomes the opportunity to meet with a student for any reason—whether it be social, academic or personal. You can find Director Jessica McCormick in Library 204.

## 5.2 CAMPUS RESOURCES: TITLE IX MANDATORY REPORTING AND CONFIDENTIAL RESOURCES

As an instructor, I have a mandatory reporting responsibility under The Title IX Educational Act of 1972 which prohibits violence, harassment, and discrimination based on sex and gender. For the sake of Briar Cliff University students' safety and welfare, I am required to share information regarding sexual misconduct or information about a crime that may have involved a Briar Cliff University student with the Title IX Coordinator or Deputy Title IX Coordinators. This includes incidents that occur within on-line courses, on and off-campus, or study abroad; and whether I see it personally, am told about it directly (e.g., in-person, through an assignment, on a discussion thread, etc.), or learn about it indirectly (e.g., secondhand, social media, etc.).

Confidential assistance is available for students. If you or someone you know has been harassed, assaulted, or discriminated against because of sex or gender, the following resources are available:

Jeanette Tobin, Director of Counseling Services

712-279-5433, [Jeanette.Tobin@briarcliff.edu](mailto:Jeanette.Tobin@briarcliff.edu)

Carla Jo Morgan, Campus Nurse

712-279-5436, [CarlaJo.Morgan@briarcliff.edu](mailto:CarlaJo.Morgan@briarcliff.edu)

Sr. Janet May, Director of Campus Ministry

712-279-5227, [Janet.May@briarcliff.edu](mailto:Janet.May@briarcliff.edu)

Reporting to University Officials / Title IX Resources:

Louise Paskey, Title IX Coordinator

712-279-5494, [louise.paskey@briarcliff.edu](mailto:louise.paskey@briarcliff.edu)

Dave Arens, Deputy Title IX Coordinator

712-279-1715, [david.arens@briarcliff.edu](mailto:david.arens@briarcliff.edu)

Beau Sudtelgte, Deputy Title IX Coordinator

712-279-1633, [beau.sudtelgte@briarcliff.edu](mailto:beau.sudtelgte@briarcliff.edu)

Security Department: 712-898-1888

The Sexual Violence and Harassment policy and additional off-campus resources can be found at: <http://www.briarcliff.edu/legal-and-consumer/sexual-abuse,-assault-and-title-ix-procedures/>

### 6.1 ASSIGNMENT GUIDE: LOGISTICS

All work but the notecards must be turned in on BrightSpace **1 hour before class**. Each submitted file name should include your last name, first initial, course, assignment, version, and extension.

Most assignments have minimum word count requirements, but these suggestions to help you understand the scope of the intellectual requirements. You will not be penalized just for being under the word count (though if you are substantially short, you probably have misunderstood the other assignment requirements and will not do well), and if you need to go over, that is fine provided your essay is not padded with fluff or unnecessary material.

*All drafts should use MLA formatting, 7<sup>th</sup> or 8<sup>th</sup> edition. Proper citation is expected, even in your process documents (outlines, drafts, etc.). Always **cite as you write**—waiting to do it at the last thing is how accidental plagiarism happens. You are expected to cite for paraphrase, summary, and quotations. *Drafts or outlines without citations will receive no credit.**



The Lady seducing Sir Gawain. Source: British Library MS Cotton Nero A.x f. 129v.

#### Example File Names

Granger.H.Engl310.Paper1.LogicalOutline.docx

Potter.H.EnglL310.Paper2.FinalDraft.docx

Weasley.R.Engl310.QualityOffailure.docx

#### MLA formatting:

- First Page Header: List your name, professor, course, and the due date of the paper or draft in the upper left corner
- Title: Gesture to your argument (yes, even early drafts)
- Header: Your name and the page # in the upper right corner of each page *in the header!*
- Double-spaced, 12-point Times New Roman font [Outlines should be single spaced]
- Works Cited and properly formatted in-text parenthetical citations in MLA style

## 6.2 ASSIGNMENT GUIDE: LATE WORK AND EXTENSIONS

Notecards will not be accepted late. For the major projects, anything turned in more than 10 minutes after the deadline is considered late. Late work will be penalized 10% off the earned grade for each 24-hour period that it is late (93% becomes 83%, etc.). Students may request an exception for this policy by sending me an e-mail with the request at least 24 hours in advance, or by providing evidence of a significant, unexpected emergency (hospitalization, etc.). I reserve the right to deny requests if a student is abusing this policy.

## 6.3 ASSIGNMENT GUIDE: FEEDBACK

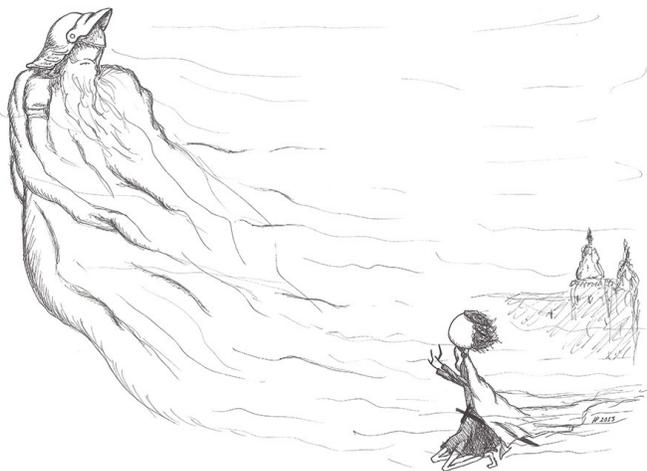
Your feedback on major projects will come in two forms: a highlighted rubric with overall written comments, and marginal comments on your essay created using Microsoft Word's "Track Changes" and Commenting features.

These will be turned back to you using the Dropbox BrightSpace. You should read these comments carefully, and I recommend that you come to office hours after you have read them to discuss them. Students report that they learn a lot from going over the comments with me in person.

## 6.4 NOTECARD ASSIGNMENT

For each class, you must create in a 4x6 notecard about the assigned reading that day. Notecards are due at the beginning of each class, but will be collected at the end. The best way to create a notecard is NOT to simply write down every thought you have while reading the text on the card as you read—you are unlikely to fit everything and show you have read the entire text. Instead, as you are reading the text, annotate in your book: write questions, summary, or comments in the margins, underline important passages, star things you want to come back to. Then, once you are done reading, organize the most important of these into what you want to put on your card.

Notecards will be graded out of 10 points. Up to 7 points will be awarded for the quality of the bullet point observations and questions (do they demonstrate you have read the entire assigned text carefully? Are they insightful or important? Do they connect to key concepts from course so far? Do you include page citations?). Up to 3 points will be awarded for the visualization based on relevance and thoughtfulness. At the end of the semester, I will drop the two lowest scores on your notecards.



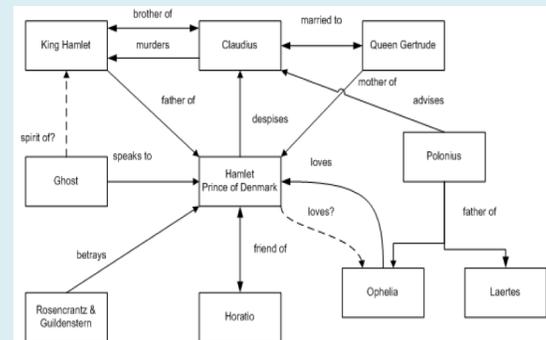
### Requirements

Front:

- Name, Date, Reading title
- Bullet Point observations about the text. These might be a list of major themes and symbols; analysis and intellectual reactions to the text; short, important quotations; or questions you have about the text for class discussion. Include line citations for poetry, and page citations for everything else.

Back:

- A visualization of some aspect of the day's reading. You might draw a character map, visually outline the events of the text, draw a cartoon of a scene, diagram an important sentence, draw a pie chart of the emotions depicted in the text, do expressive typography of a passage, etc.



Above: Visualization of character relationships in *Hamlet*. <https://goo.gl/nwWkwi>

Left: Visualization of the Ghost from *Hamlet*. <https://goo.gl/ESJe1W>

## 6.5 ASSIGNMENT GUIDE: ANCIENT HEROISM POSTER

**Prompt Summary:** For class, we will read portions of Clarke’s essay, “Manhood and Heroism” in which he provides a specific definition of heroism derived from Hesiod and Homer. For your first project, I would like you to create a poster or infographic that makes an argument about the extent Clarke’s definition of heroism applies to either *Medea* or *The Aeneid*.

**The Big Question to Answer:** “How is the nature of the heroes in either *Medea* or *The Aeneid* related to Clarke’s theory of Homer’s heroes?”

To answer this question effectively, you will need to define the features of heroism that Clarke identifies and give examples from *The Iliad*. Then, you will need to identify the ‘heroes’ in either *Medea* or *The Aeneid*, and establish the extent to which his theory explains (or fails to explain) what is happening in *Medea* and *The Aeneid*. You will have to analyze your chosen text, draw conclusions about the goals, purpose, or nature of the text, and then *speak back* to Clarke’s argument—complicating, building on, or contradicting his argument in relationship to your own text.

### Requirements

Your infographic/poster must contain the following:

1. A title that describes your specific argument
2. Your name, the class, and date
3. An introduction with a clear argument situated in relationship to Clarke’s argument (you should *not* simply replicate Clarke’s argument—instead, look for ways you might build on what he says or suggest a complication or tension created by looking at authors besides just Homer, etc.)
4. Points that prove your argument, supported by a balanced combination of summary, paraphrase, and quotations (all with citations).
5. Visualization of points/evidence supporting your argument
  - a. This might be charts comparing characters, events, or language; diagrams of relationships; images illustrating evidence, or serving as analogies; etc. You can draw images or charts by hand, create them digitally, or find them online so long as they are properly cited. While all images must be related to your argument, they do not need to be of the characters or events of the texts directly—they can be symbols, analogous images, memes, etc.
  - b. Having content for your visualization is not sufficient to support your argument. The design—that is, the arrangement of visual elements—must support it as well.
6. Substantial analysis of evidence and quotations that explains how they prove the argument
7. Conclusion
8. Bibliography – should include citations for Clarke, primary texts, and any images that you used in your infographic.

Infographics with a linear, vertical design are best on Venngage or Piktochart. Posters (horizontal or vertical) can be designed in PowerPoint. There are technical directions for using PowerPoint available on BrightSpace.

**Professional Examples:** These are both vertical infographics, the kind best designed with PiktoChart.

[http://www.wri.org/sites/default/files/WRI13-IPCCinfographic-FINAL\\_web.png](http://www.wri.org/sites/default/files/WRI13-IPCCinfographic-FINAL_web.png)

Features to note: Look at how each section has a thesis or central sentence that is highlighted to make it stand out in a body of text.

<https://problogger.com/wp-content/uploads/2011/12/going-viral-big.jpg>

Features to note: each section has its own color. Instead of using written transitions, it uses visual connections.

**Length: 1200-1500 words**

### Knowledge and Skills

- Clarke’s theory of Homer’s heroism
- Close reading
- Argumentation
- Visual Design

**Deadline: 9/26**

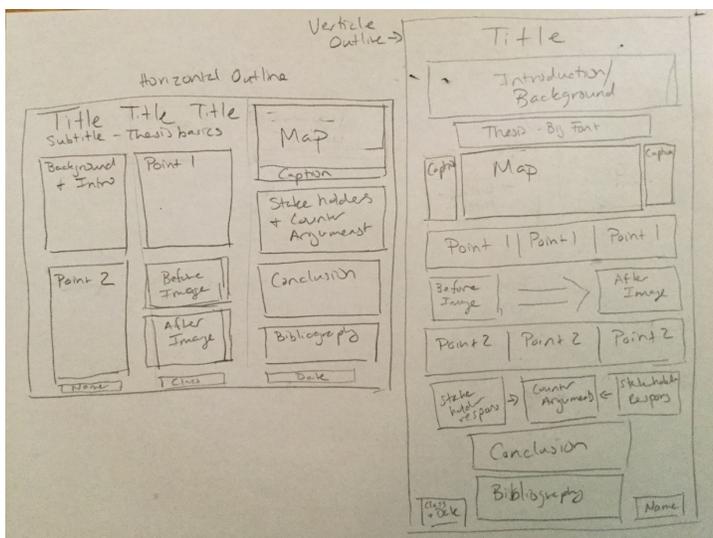
### Purpose:

- The ability to take other people’s theories, critically evaluate them, and apply or challenge their application to other contexts is a key research and critical thinking skill that you’ll be expected to employ in your research papers, future classes (like Critical Theory and Senior Seminar), and after graduation.
- Our rhetorical world is increasingly visual, and you will be expected to mix visual and written communication. This assignment will give you an opportunity to practice basic visual design skills that you should be able to use in multiple other contexts, from posters to brochures to presentations to infographics. More immediately, visual design makes visible issues in organization and the logical development of ideas, and can help you learn to see and revise your thinking and writing.



outline if that works more effectively for you. Please also consider visiting office hours at this stage for feedback on your content.

**Step 2: Create a visual outline.** Visual outlines are hand-drawn sketches that lay out possibilities for visually organizing the images and text that you will be including. Often times, creating multiple visual outlines will allow you to better see different possibilities. Use the questions to the right to identify key questions and concerns. Make sure to think about whether readers will know how to move through your information.



### Visual Outline Questions

- Will your poster be in portrait or landscape form?
- What kind of grid will you use to structure your space? How will you divide it into sections?
- What will your title be? Where will the title be located?
- Where will you put your name/ class information? Where will you put your works cited information?
- How will you make your argument visible to your audience? So-what factor? Conclusion?
- What images, colors, or symbols will you use?
- How will you create visual links between different elements of your poster?
- Which visual design principles will you emphasize in creating your poster? How will different elements be aligned? How will you create hierarchy?

**Step 3: Stop in to Dr. Taylor's office hours for feedback.**

**Step 4: Create a rough draft.** If you are using PowerPoint, follow the instructions on BrightSpace.

**Step 5: Turn in your final draft on BrightSpace.** Work done in PiktoChart can be submitted as a link (though I recommend turning in an image just in case as well). PowerPoint products should be converted to PDF before submission.

## 6.6 Anglo Saxon, Anglo Norman, and French Medieval Literature: Essay and Illuminated Manuscript

**Prompt Summary:** Below, you will find one prompt for each of the texts we have read since starting our unit on Medieval literature. Each prompt asks you to examine a particular potent set of imagery or symbolism in a text. Write an essay (1500+ words) in which you address the prompt of your choice; then, choose one particularly important passage from the text that you use to support your argument and create an illuminated manuscript page for that passage.

**Purpose:** This assignment is designed to encourage you to think creatively, and to consider, at least in part, how texts would have in the produced and consumed in the medieval period.

Note: you are expected to be self-disciplined and self-organized. I make recommendations of steps, and will be happy to help you at any stage of the process—but I do not require that you turn in most of these elements. However, students invariably find that they do better work when they follow these steps, and if they work ahead and come to office hours for assistance.

**Length: 1500+ words**

### Knowledge

- Imagery and symbolism in historical context
- Elements of medieval illumination

### Skills

- Close reading
- Argumentation

**Deadline: 10/24**

## Task

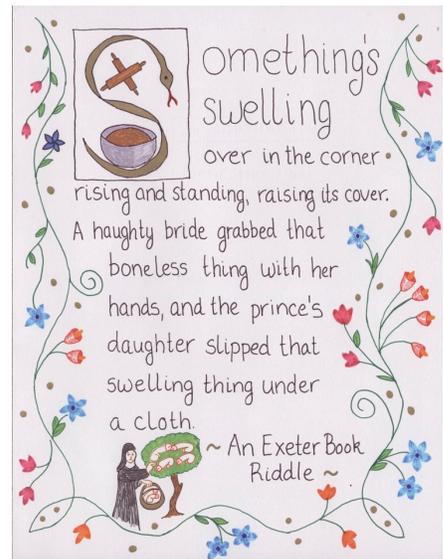
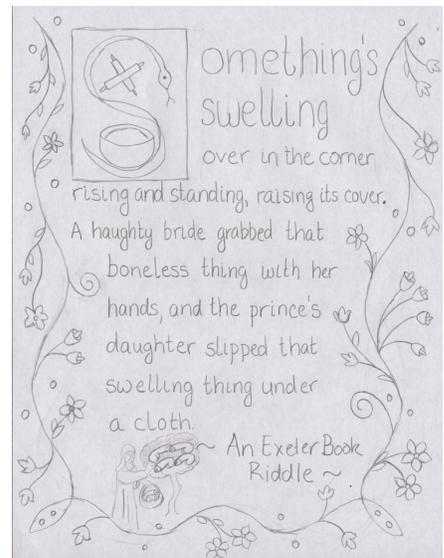
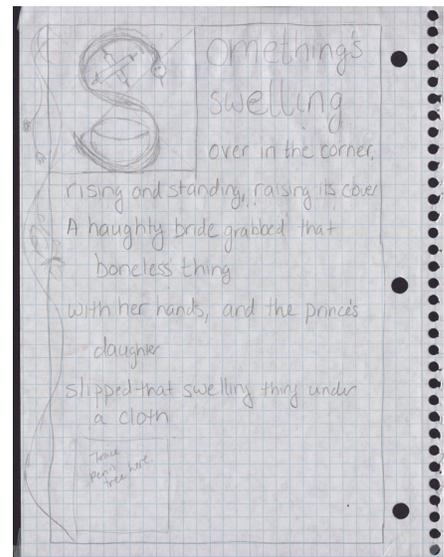
**Step 1: Choose your prompt.** If you have an idea for another topic that you would like to pursue on one of these texts, please see me in office hours ASAP and we will discuss its feasibility.

- “The Wanderer”: Make an argument about how and why the poem uses natural imagery and why.
- “The Dream of the Rood”: The introduction to the poem explains that “Christ is presented as a heroic warrior, eagerly leaping on the Cross to do battle with Death.” Make an argument about how and why Christ is depicted this way.
- *Beowulf*: Choose **one** of the three sections of the poem to focus on. Write a paper making an argument about the nature of the conflict between Beowulf and his chief opponent. Focus particular attention on the values or qualities that are examined in the poem through the nature of the opponent.
- *Bisclavret*: Make an argument in which you discuss the symbolism of the wolf and its function in the poem.
- *Yvain, the Knight with the Lion*: Make an argument about the symbolism of the lion in the story of *Yvain*. What purpose does the lion serve and why?

**Step 2: Create a logical outline and/or rough draft.**

**Step 3: Choose a significant passage and design your illumination.** I have put books on medieval art and manuscripts on reserve in the library that you can look through for inspiration.

1. Your illumination should ultimately be completed on an 8x11.5 or 11x17 piece of cardstock or high quality paper. (I have the larger size in my office if you wish to use it.)
2. Choose your medium. Crayons, pens, markers, colored pencils, and paint are all reasonable.
3. Your illumination must contain:
  - a. A block of text with the passage you have chosen written very neatly (script, print, or calligraphy is fine so long as it is very neat and legible)
4. An illuminated initial and border
  - a. The initial may be inhabited, historiated, or just geometrically illuminated—your choice.
  - b. The illuminations should include elements that are important to your argument in the paper. They may be drawn from the passage itself, or might allude to other evidence and passages from the text that you use in your paper.
  - c. Feel free to go online and find images that you can incorporate into your work—tracing is completely valid for this project! The only qualification is that you **MUST** make sure these images are properly cited in the bibliography of your paper, and not all elements of the illumination can be drawn from the same source.
  - d. I will not be grading you on the quality of your artwork per se. I will be grading you on the relevance and importance of your artistic choices to the passage and your argument.
5. **Note:** Just as you should go through multiple drafts for your papers, you should go through several drafts of your illuminated manuscript. See sample draft process to the right.



**Step 4: See Dr. Taylor for feedback** on your written argument and design. Revise based on the feedback you receive.

**Step 5: Submit your work on BrightSpace** (scan your illumination on the scanner in the library). Bring the hard copy of your illumination to class.

### 6.7 ASSIGNMENT GUIDE: RESEARCH ESSAY

**Prompt:** For your research paper, you may write on *Sir Gawain and the Green Knight*, Julian of Norwich's *Divine Revelations*, *The Book of Margery Kempe*, or the York Corpus Christi play "*The Crucifixion*." Because of our library's limited research resources on medieval literature and history, I am not asking you to spend time to go out and find scholarship on your own. Instead, I have created a Zotero Group with three folders that contain pre-selected research on three major groupings of issues that are important in these texts:

- Chivalry and Romance
- Women and Gender
- Religion and Spirituality

As you might imagine, these categories overlap quite a bit (women were patrons and authors of chivalric texts, chivalric texts could and did include reflection on religion, religion had a direct influence on the construction of gender and chivalry, and so on). You need to choose a topic and question that reflects the intersection of one of these issues with your chosen text. You may find that you identify the best question and topic as a result of reading some of the broader research from one of these folders.

You must use at least 5 sources, and *at least* 3 articles must be from the Zotero group (all 5 can be from the group if it is appropriate to your topic). I would recommend that you choose articles from the Zotero group, identify sources that they cite that you think would advance your understanding, and either find them through our library or request them through inter-library loan.

#### Things you must do as you write this paper:

1. Develop your own argument that is not merely descriptive, but also analytic. In other words, you need to not only describe something that is happening in the text, but make an argument about how and why the thing happens in the text.
2. Your analysis must accurately and usefully draw on 5 or more scholarly sources, at least 3 which must come from the Zotero research group. You should use these sources primarily should help you establish and understand the historical context of the text, the genre the text exists in, etc. If you are not sure if you are using the text accurately, come to office hours to discuss.
3. Engage in "close reading," or, to use the language from the syllabus: "identify the meaning of and lines of reasoning in individual passages and larger texts." In other words, use lots of textual evidence and analysis to develop your argument.
4. Consult me for help. I'm here to help at any point: as you develop a topic, start your research, get stuck on your research, write your outline, develop an argument, etc. But you need to determine when you've exhausted your own ideas or abilities at a certain stage and require help. Don't be afraid to e-mail me with a question or for an appointment.

#### Length: 2200+ words

#### Knowledge

- Medieval literary genres, devices, and themes as discussed in the course
- Historical and cultural issues in the medieval period

#### Skills

- Engage in genuine inquiry about a medieval text
- Summarize, analyze, and synthesize research on medieval history, literature, and culture
- Close read medieval texts
- Integrate your own ideas with existing scholarship on medieval literature and history.
- Formulate a well-planned, logical argument, supported by textual evidence

**Purpose:** Research papers are the backbone of academics for a reason. They push you to figure things out that aren't immediately obvious, apply ideas from one context to another, synthesize the ideas of others, and create arguments that will be backed by evidence. Even if your research takes a different form, the skills you practice here you will use in any job that is not just rote performance of physical tasks.

#### Deadlines:

Logical Outline, 11/16  
Final Draft, 11/31 at 11PM

### Task

Note: you are expected to be self-disciplined and self-organized. I make recommendations of steps, and will be happy to help you at any stage of the process—but I do not require that you turn in most of these elements. However, students

invariably find that they do better work when they follow these steps, and if they work ahead and come to office hours for assistance any time they are concerned about one of these steps.

**Step 1: Download Zotero** and register an account using your BCU e-mail. <https://www.zotero.org/download/> Dr. Taylor will invite you to join the class Zotero group.

**Step 2: Sync your account.** <https://www.zotero.org/support/sync>

**Step 3: Choose your major thematic approach** (Chivalry and romance, women and gender, or religion and spirituality).

**Step 4: Read the research.** Identify articles in the Zotero group that look like they might be most effective for helping you pursue issues you are interested in. Read them carefully and identify ideas, concepts, and quotations that might help you interpret your text. Take notes (with citations!). If you find an area that you want to explore more, do additional research using JSTOR, Project Muse, and other academic databases. Ask for help if you aren't sure how to find more information on a particular topic.

**Step 5: Develop the question for your outline.** This would be a good point to come to office hours, or e-mail Dr. Taylor.

**Step 6: Write your outline,** following the guidelines in the writing guide. Your outline should essentially be a rough draft of your paper but in outline form. The only difference will be that your thesis will be in the conclusion (you will move it to the introduction during the revision process).

**Step 7: Sign up for a meeting with Dr. Taylor** via Starfish. Come to the meeting with questions about your outline.

**Step 8: Revise your paper** based on the feedback Dr. Taylor provided. You may need to go back to Steps 3-5 and rework from there. Take your paper to the writing center or exchange with another student for more feedback.

**Step 9: Turn in your final draft on BrightSpace.**

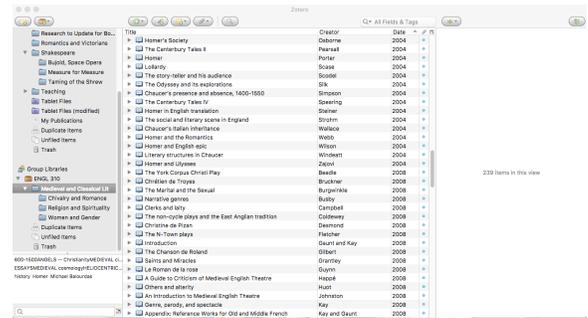
## 6.8 ASSIGNMENT GUIDE: QUALITY OF FAILURE ESSAY

**Prompt:** Write a short essay (700-1200 words) in which you reflect on your quality of failure this semester.

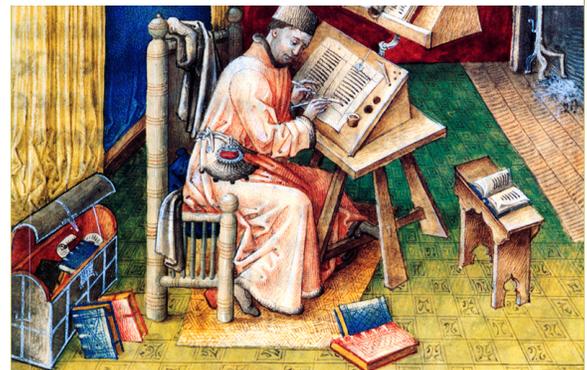
**Purpose:** “The road to innovation is a perilous one,” writes Bengt-Arne Vedin, “paved with failure” (83). Repeated studies prove that failure is integral to learning, creativity, growth, and success (Vedin 83-91). Reflecting on failures is an expected part of common workplace development, and I want you to practice honest reflection, taking responsibility for your own learning and development.

### Task:

- Provide insight into where and why failure occurred and how failure helped you grow as a student, intellectual, or human being.
- Consider: Have you been willing to challenge yourself and take risks that might result in failure? Have you been aware of when you have failed, and refused to give up in the face of failure? Have you found ways to use your failure to create something new and interesting? Have you grown from your failures?



Zotero Library.



Jean Miélot at his desk. Source: Brussels Royal Library, MS 9278, fol. 10r.

**Length: 700-1200 words**

### Knowledge

- Self-awareness of your failures
- Purpose of course projects
- What you have learned this semester

### Skills

- Reflection
- Creating and organizing an argument
- Using evidence and analysis

**Deadline: 12/7**

## 6.9 FINAL EXAM

The final exam will be on Wednesday, Dec. 13<sup>th</sup>, at 10 AM. It will consist of short answer and essay questions based on Chaucer's *Canterbury Tales*. More details will come in class.

## 7.1 COURSE SCHEDULE

This schedule is subject to change in the case of blizzards, plague, alien invasions, etc. In cases of cancelled class, look for an e-mail explaining what is expected of you to replace the missing class. Readings must be completed before class; assignments (other notecards) must be turned in BrightSpace one hour before class unless otherwise noted. Anything in brackets is recommended, but not required.

Wk	Day	Date	Readings Due	Assignments Due 1 hour before class
1	T	Aug 22	Syllabus	
	Th	Aug 24	CP: Intro to the <i>Iliad</i> (selections) CP: Homer, <i>Illiad</i> , Book 1 CP: "Manhood and Heroism" selections Heroism Infographic Assignment	Notecard 1 [Questions about Assignment Directions]
2	T	Aug 29	CP: Homer, <i>Illiad</i> , Book 9, Book 22.1-307	Notecard 2
	Th	Aug 31	CP: Homer, <i>Illiad</i> , Book 22.307-606, Book 24	Notecard 3
3	T	Sept 5	CP: Euripedes, <i>Medea</i> , Introduction (selections), Lines 1-445	Notecard 4
	Th	Sept 7	CP: Euripedes, <i>Medea</i> , Lines 446-1415	Notecard 5
4	T	Sept 12	CP: Introduction to <i>Aeneid</i> CP: Virgil, <i>Aeneid</i> , Book 2	Notecard 6 Participation Evaluation 1
	Th	Sept 14	CP: Virgil, <i>Aeneid</i> , Book 4	Notecard 7
5	T	Sept 19	CP: "Anglo-Saxon World View" CP: "The Wanderer," "Dream of the Rood"	Notecard 8 [Visit office hours on Project 1]
	Th	Sept 21	<i>Beowulf</i> , lines 1-1250	Notecard 9
6	T	Sept 26	<i>Beowulf</i> , lines 1250-2210	Notecard 10 <b>Classical Heroism Project Due</b>
	Th	Sept 28	<i>Beowulf</i> , lines 2211-end Illumination and Essay Assignment	Notecard 11 [Questions about Assignment Directions]
7	T	Oct 3	CP: Ovid, Book I of <i>Metamorphoses</i> (selections) CP: Marie de France, <i>Bisclavet</i> Illuminated Manuscripts PPT on BrightSpace	Notecard 12
	Th	Oct 5	CP: de Troyes, <i>Yvain and the Lion</i> (257-296)	Notecard 13 Participation Evaluation 2
8	T	Oct 10	CP: de Troyes, <i>Yvain and the Lion</i> (297-338)	Notecard 14 [Ideas for Manuscript Project]
	Th	Oct 12	No Class, Fall Break	
9	T	Oct 17	<i>Sir Gawain and the Green Knight</i> – Fitt 1 (20-53) <a href="https://www.youtube.com/watch?v=nl4KYZ9jrUw">https://www.youtube.com/watch?v=nl4KYZ9jrUw</a>	Notecard 15 [Visit Office Hours with Outline]
	Th	Oct 19	<i>Sir Gawain and the Green Knight</i> – Fitt 2 (54-95)	Notecard 16
10	T	Oct 24	<i>Sir Gawain and the Green Knight</i> – Fitt 3 (96-153)	Notecard 17 <b>Illuminated Manuscript Project</b>
	Th	Oct 26	<i>Sir Gawain and the Green Knight</i> – Fitt 4 (154-189) Research Essay Assignment	Notecard 18 Zotero Set-up [Questions about Assignment Directions]
11	T	Oct 31	CP: Julian of Norwich, <i>A Revelation of Love</i> (selections)	Notecard 19
	Th	Nov 2	CP: Margery Kempe, <i>The Book of Margery Kempe</i>	Notecard 20

Wk	Day	Date	Readings Due	Assignments Due 1 hour before class
			(selections)	
12	T	Nov 7	CP: “The Theatricality of Medieval English Plays” (selections); York Corpus Christi Plays, “The Crucifixion”	Notecard 21 Ideas for Research paper Participation Evaluation 3
	Th	Nov 9	Chaucer, <i>The Canterbury Tales</i> : General Prologue (3-25)	Notecard 22 [Recommended: Office Hour Visit]
13	T	Nov 14	Chaucer, <i>The Canterbury Tales</i> : The Knight’s Tale (26-55)	Notecard 23 Sign up for Individual Conference
	Th	Nov 16	Chaucer, <i>The Canterbury Tales</i> : The Knight’s Tale (56-85)	Notecard 24 <b>Logical Outline for Research Paper</b>
14	T	Nov 21	[No Class, Conference with Doctor Taylor between 11/16 and 11/22]	[No Class, Conference with Doctor Taylor between 11/16 and 11/22]
	Th	Nov 23	No Class, Thanksgiving Break	
15	T	Nov 28	Chaucer, <i>The Canterbury Tales</i> : The Miller’s Tale (86-105)	Notecard 25
	Th	Nov 30	Chaucer, <i>The Canterbury Tales</i> : Wife of Bath’s Prologue and Tale (258-91)	Notecard 26 <b>Research Paper Final Draft Due 11/31 at 11PM</b>
16	T	Dec 5	Chaucer, <i>The Canterbury Tales</i> : Pardoner’s Prologue and Tale (241-257); Prioress’s Prologue and Tale (169-175)	Notecard 27 Participation Evaluation 4
	Th	Dec 7	Chaucer, <i>The Canterbury Tales</i> : Nun’s Priest’s Prologue & Tale (214-232); Chaucer’s Retraction (489)	Notecard 28 Quality of Failure Essay
17	W	Dec 13	<b>Final Exam 10:00-11:50 AM</b>	<b>Final Exam</b>