

Medieval Heroes and Monsters

English 181: Writing about Literature

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| Course: | Eng 181, section 005, Fall 2015 |
| Instructor: | Ms. Jenny Bledsoe |
| Time and Place: | T/R 1:00-2:15pm, Callaway N-204 |
| Office Hours: | Tuesdays 2:30-4:30pm in Callaway N-112 and by appointment |
| Contact: | jcbleds@emory.edu |
| Course Website: | eng181.jennycbledsoe.com |

Course Description, Outcomes, and Texts

Course description

"The monster's body quite literally incorporates fear, desire, anxiety, and fantasy ..., giving them life and an uncanny independence. The monstrous body is pure culture. A construct and a projection, the monster exists only to be read the monstrum is etymologically 'that which reveals,' 'that which warns.'" - Jeffrey Jerome Cohen

The lives of the saints should "prouffyte to all them that shal rede or here to redde, [and] ... may encrease in them vertue and expelle vyce and synne that by the ensaumple of the holy sayntes amende theyr lvyng here in thys shorte lyf," and these texts should also "incyte and exhorte men and wymmen to kepe them from louthe and ydlenesse." - William Caxton (c. 1415-1492)

In this course, students will develop critical reading, analytical writing, and rhetorical presentation skills while exploring the way that exemplarity and monstrosity are constructed in medieval literature and art. Reading assignments include *The Voyage of St Brendan*, John Mandeville's *Travels*, *The Hammer of Witches*, medieval saints' lives, romances, sermons, chronicles, and visual narratives of monsters and heroes in manuscripts, stained glass, and wall paintings. All texts in the course engage with the question of exemplarity broadly, including the rhetorical strategies authors use to construct heroes and the ideological motivations for labeling certain figures as monstrous. Reading and writing assignments will engage with the visual as a form of "text" or argument, and students will compose in multiple modes, including traditional written essays, oral presentations, and a final multimodal research project.

Learning outcomes

By the end of this course you will be able to

- ❖ Compose texts in multiple genres, using multiple modes with attention to rhetorical situations. You will learn how audience, purpose, genre, and content shape the meaning and effectiveness of all writing.
- ❖ Summarize, analyze, synthesize, and evaluate the ideas of others as you undertake scholarly inquiry in order to produce your own arguments.

- ❖ Practice writing as a process, recursively implementing strategies of research, drafting, revision, editing, and reflection.
- ❖ Employ academic writing conventions, including organization, development, style, incorporation of materials from sources, grammar, format, and documentation.
- ❖ Utilize electronic environments for drafting, reviewing, revising, editing, and sharing texts. You will also be able to locate, evaluate, organize, and use research material collected from electronic sources. Additionally, you will understand and exploit the differences in the rhetorical strategies and in the affordances available for both print and electronic composing processes and texts.

Course texts

You are required to purchase the following books/resources:

- ❖ Lunsford, Andrea A. and John J. Ruszkiewicz. *Everything's an Argument*. 6 ed. Boston; New York: Bedford/St. Martin's, 2013. Print. ISBN: 9781457606069.
- ❖ Schilb, John and John Clifford. *Arguing about Literature: A Brief Guide*. Boston; New York: Bedford/St. Martin's, 2014. Print. ISBN: 9781457664830.
- ❖ Domain registration (\$12) through Emory (more details below).

Additional readings will be provided through Course Reserves or through free online sources for readings not in copyright. To access the Course Reserves, visit reserves.library.emory.edu. To find links to online readings, visit our course website at eng181.jennycbledsoe.com/schedule/. You are required to bring a paper copy or easily referenced electronic copy of the text to class on the day it will be discussed.

Course Policies

Academic honesty policy. We will follow the Emory University Honor Code (http://catalog.college.emory.edu/academic/policy/honor_code.html). I take plagiarism and other forms of dishonesty very seriously. If you engage in academic dishonesty in this course, you will receive an F.

Attendance policy. You will have two personal days for the entire semester. You may use them as you see fit. I need to know, in advance, that you are using a personal day. That means you should notify me ahead of time when you need to use a personal day. In special circumstances, I will consider allowing you to use a personal day as long as you notify me within 24 hours of the missed class. More than two class absences is simply too many. After two absences, your attendance grade starts going down as follows:

- ❖ 3 absences = 85
- ❖ 4 absences = 80
- ❖ 5 absences = 75
- ❖ 6 absences = 70
- ❖ 7 absences = 65
- ❖ 8 absences = 60

Late work policy. All assignments are due by the time and date specified. No late work will be accepted without advance permission via email, and permission is not guaranteed. Even with advance arrangement, late work will cause your grade for the assignment to decrease by one letter grade for each class period the assignment is late. Should you feel that your circumstances warrant alternate considerations, you are advised to contact me as soon as those circumstances arise. Note that documentation will be required in these events.

Revision policy. Revision is an integral part of the writing process. For this reason, the course requirements include the revision of several of your assignments. As a result, the timeline for the semester is very full, and you will not be able to revise assignments apart from the required revisions.

Communication. Email is the best way to contact me if you have questions or concerns. Generally, I will respond to all student email within 24 hours (although on weekends and holidays, it may take a little longer). Likewise, there may be instances when I will need to contact you by email. It is your responsibility to check your Emory-based email account at least once every 24 hours.

Technology policy. Since we are composing multimodally throughout the course, you are encouraged to bring to laptops to class and to use them when appropriate. The classroom is equipped with desktops that we will use regularly. I encourage you to develop best practices for negotiating among virtual communities and the real time of the classroom. I reserve the right to revoke your technology privileges if you use your devices for activities unrelated to the class.

Domain registration. As part of this course, you will build and maintain a personal website and compose with a variety of digital tools. No prior experience with web design or digital authoring is required for successful completion of course work. Your work will be published to the web and available to audiences beyond the class and university. Once you have completed the course, the site you have built is yours to develop into a personal website that might include course projects, a professional portfolio, resume/CV, blogs, etc.

On your website, you will publish a variety of major and minor assignments. You are required to pay \$12.00 for a domain name through Emory (www.domain.emory.edu). You will install WordPress to your site, which will give you a variety of formats for presenting your work in the class. The digital tools will allow you to utilize different rhetorical strategies in multiple modes, while also developing your writing skills more generally.

Public nature of the course. Please consider all writing for this class to be "public." Part of becoming an effective writer is learning to appreciate the ideas and feedback of others. In this course, our purpose is to come together as a writing community. Avoid writing about topics that you wish to keep private or that you feel so strongly about that you are unwilling to listen to the perspectives of others.

Resources

Access and disability resources. I strive to create an inclusive learning environment for all. I am invested in your success in this class and at Emory, so please let me know if anything is standing in the way of your doing your best work. This can include your own learning strengths, any classroom dynamics that you find uncomfortable, ESL issues, disability or chronic illness, and/or personal issues that impact your work. I will hold such conversations in strict confidence.

Students with medical/health conditions that might impact academic success should visit Access, Disability Services and Resources (ADSR formerly the Office of Disability Services, ODS) to determine eligibility for appropriate accommodations. Students who receive accommodations must present the Accommodation Letter from ADSR to your professor at the beginning of the semester, or when the letter is received.

Emory Writing Center. The Emory Writing Center offers 45-minute individual conferences to Emory College and Laney Graduate School students. The EWC is a great place to bring any project—from traditional papers to websites—at any stage in your composing process. EWC tutors can talk with you about your purpose, organization, audience, design choices, or use of sources. They can also work with you on sentence-level concerns (including grammar and word choice), but they won't proofread for you. Instead, they'll discuss strategies and resources you can use to become a better editor of your own work. The Writing Center is located in Callaway N-212. Visit writingcenter.emory.edu for more information and to make appointments.

Resources for multilingual students. If English is not your first language and if you need additional help with assignments in this or other college classes, you may benefit from working with specially trained ESL Tutors. These tutors are undergraduates who will support the development of both your English language and writing skills. Like Writing Center tutors, ESL tutors will not proofread your work. Language is best learned through interactive dialogue, so come to an ESL tutoring session ready to collaborate! ESL tutors will meet with you in the ESL Lab in Callaway S-108 and other designated locations on campus, and they will help you at any stage of the process of developing your written work or presentation. You may bring your work on a laptop or on paper. If you schedule an appointment in the ESL Lab, you may also bring your work on a USB stick as computers are available in the lab.

Visit the website of the Office for Undergraduate Education (<http://college.emory.edu/oue/>) and select "Student Support" and then "ESL Program" to schedule an appointment, read the tutoring policies, and view the offerings of the ESL Program (direct link to ESL Tutoring: <http://college.emory.edu/oue/student-support/esl-program/esl-tutoring.html>). If you do not have a scheduled appointment, you may want to meet with a drop-in tutor in the ESL Lab, Callaway S108. Here, you may have less time with a tutor if other students are waiting, but you can briefly discuss an assignment and some of your concerns. For more information, visit the website or contact Levin Arnspenger at larnspe@emory.edu.

Emory counseling services. Free and confidential counseling services and support are available from the Emory Counseling Center (404) 727-7450. This can be an invaluable resource when stress makes your work more challenging than it ought to be. <http://studenthealth.emory.edu/cs/>

Course Requirements and Grading Rubric

Course requirements

| Assignment | Due Date | Percentage of final grade |
|--|----------------------------|---|
| Rhetorical analysis of hero/monster with peer editing reflection (4-5 pages) | Tues., Sept. 22 | 5 % |
| Visual analysis of hero/monster (4-5 pages) | Tues., Oct. 6 | 5 % |
| Analysis of the materiality of a medieval object (1,000 words) with 150-word reflection (detailed below) | Tues., Oct. 20 | 5 % |
| Research/multimodal project about a historical manifestation of a hero or a monster, part 1, which includes the following: | | 27% (total of the following components) |
| ➤ Initial proposal (2 pages), including five sources | Sun., Oct. 25 at 12 (noon) | ➤ 2.5 % |
| ➤ Individual meetings with instructor about proposal | Oct. 28, 29, 30 | ➤ 2.5 % |
| ➤ Research paper (5 pages) | Tues., Nov. 3 | ➤ 10 % |
| ➤ First draft of multimodal project, adapted from research paper (equivalent of argument in a 10-page [2,500-word] paper) | Tues., Nov. 24 | ➤ 5 % |
| ➤ Lightning presentation (5 minutes maximum) on your research project | Dec. 1 & 3 | ➤ 7 % |
| Final portfolio | Wed., Dec. 16 by 5pm | 38% (total of the following components) |
| ➤ A revised version of <i>either</i> the rhetorical or visual analysis of a monster/hero (6-7 pages) | | ➤ 12.5 % |
| ➤ A revised version of the analysis of the materiality of a medieval object (1,250 words) | | ➤ 7.5 % |
| ➤ A revised version of the multimodal assignment (equivalent of argument in a 10-page [2,500-word] paper) | | ➤ 15 % |
| ➤ Reflective letter (1,000 words) and three 200-word revision summaries | | ➤ 3 % |
| In-class/informal writing assignments (10-15 pages total) | ongoing | 10 % |
| Attendance and participation | ongoing | 10 % |

Assignment descriptions

Rhetorical analysis of a hero/monster. Chapter 6: “Rhetorical Analysis” of *Everything's an Argument* should be especially useful for this assignment. As a class, we will read several medieval texts and analyze them as a group to unearth the rhetorical strategies the author uses in constructing exemplary and anti-exemplary figures. In this assignment, you will put those skills to practice on a medieval monster or hero text of your choice. You should consider and discuss the ideological stakes of the argument being made, the target audience you think the author has in mind, and the rhetorical strategies the author employs. Your rhetorical and visual analyses cannot both focus on a hero or a monster; one must be on a hero and one must be on a monster. Four to five pages. With the paper, you will submit a 200-word reflection on the ways in which you incorporated peer feedback from the in-class workshop on your draft. Three to four pages.

Visual analysis of a hero/monster. For this composition, you will develop analytical skills by analyzing a single visual manifestation of a hero or a monster. In Unit 3 of the course, we will work together to analyze a number of images; this will provide a model for your individual visual analysis. You will select an image of a hero or a monster. This might be an image in a medieval manuscript, a post-medieval depiction of a medieval monster or hero, or a scene from a film (be sure to focus only on one scene, as an entire movie would be too big a text to analyze in this paper). Keep in mind that you should choose a visual that is complex enough to invite detailed analysis. In your analysis, use the strategies and techniques outlined in Chapter 14: “Visual and Multimedia Arguments” of *Everything's an Argument*. Your objective will be to determine what the image communicates about the exemplary or anti-exemplary figure and how it communicates. The paper accompanying the selected image should be a five-page academic essay. Your rhetorical and visual analyses cannot both focus on a hero or a monster; one must be on a hero and one must be on a monster. Four to five pages.

Analysis of the materiality of a medieval object. For this composition, you will analyze the material context of a medieval manuscript or other object. The lectures and readings will focus on manuscripts in particular, so it is probably advisable for you to focus on a manuscript. I am, however, giving you the option to analyze another medieval object if you choose. This composition should be 1,000 words in length. I would like you to post this composition on your website. You should integrate text and image when appropriate. You should consider the medium and audience for your composition as you write it. You're publishing this in a digital environment, so you should consider the rhetorical choices you can make that are particular to that context. Think of this analysis and description as a blurb for a museum or library's exhibition catalog. This composition should be aimed at a general audience (educated but not specialists), so you should make it easy to understand how the materiality of the manuscript or object affects our reading of it. You should include a 150-word reflection on the rhetorical choices you made as a result of publishing the analysis in a digital environment and directing the composition to a general, non-specialist audience.

Research/multimodal project, part 1.

- **Initial proposal and annotated bibliography for research/multimodal project.** Your research/multimodal project should explore a historical manifestation of a medieval monster or hero, and it should make an argument about the way that exemplarity or anti-exemplarity is constructed. The initial proposal (2 pages) should identify the text or visual manifestation of a monster or hero that you plan to study, should provide a preliminary version of the argument you expect to make about these items, and should include five secondary sources that will contribute to your reading of the text/image you have selected.
- **Individual meeting with instructor about proposal.** After you have received comments on your initial proposal, please read Chapter 6: “Writing Research Arguments” of *Arguing about Literature* before your individual meeting with me. This will help you start to think about how you will expand your initial proposal into your five-page research paper. I’d like you to bring a list of ideas and strategies drawn from this chapter to our meeting about your project.
- **Research paper.** See Chapter 16: “Academic Arguments” of *Everything’s an Argument* to start thinking about your research paper. In this paper, you will integrate secondary research with your own argumentation about a historical manifestation of a medieval monster or hero. You must cite at least five secondary sources in your paper. As we will discuss in class, in a research paper it is essential to make your own voice heard. You should utilize the arguments put forth by other authors, but you also need to find your own place within the scholarship.
- **Multimodal project, first draft.** As you adapt your research paper into your multimodal project, you should re-read Chapter 14: “Visual and Multimedia Arguments” of *Everything’s an Argument* to think about how you will further develop your argument in a multimodal form. Please take advantage of the resources that Emory’s library offers you for this project, especially the Emory Center for Digital Scholarship (ECDS). As we will discuss in class, when composing a multimodal assignment you must plan carefully the way in which each type of media contributes to your argument. For example, you should think about how sound can undermine the effect of your arguments by creating dissonance or can reinforce a point through repetition. When using images in your project, it’s important to think about the perspective (close-up, far away, at an angle, etc.), and how you can focus your argument through the manipulation of images.
- **Lightning presentation.** This assignment asks you to think about composing in an oral mode. It also forces you to articulate the argument from your research paper in a short presentation (5 minutes maximum) to an audience fairly unfamiliar with your topic. See Chapter 15: “Presenting Arguments” of *Everything’s an Argument* to help yourself restructure your paper into a short performative, oral argument. In this assignment, you will present and defend your reading of the hero or monster that you have researched and analyzed. Please anticipate and respond to potential questions and objections to the argument you present.

You will present your analysis in class using your choice of digital media as part of your composition (Prezi, digital storytelling, Camtasia, etc). The format that your presentation takes is up to you, but remember to make deliberate rhetorical choices in your selection and in the design. Your presentation should be no more than five minutes in length, so it is important to be concise and deliberate in your presentation.

Final portfolio. In your final portfolio, you will revise (1) your analysis of the materiality of a medieval object, (2) *either* your Rhetorical Analysis of a Hero/Monster or your Visual Analysis of a Hero/Monster, and (3) your Multimodal Project. You will submit your portfolio electronically on your website. You should think carefully about the appearance of your website and the way in which you will present the final versions of your assignments. As noted above, your analysis of the materiality of a medieval object will be revised and expanded from 3-4 pages (1,000 words) to 4-5 pages (1,250 words), and the Rhetorical or Visual Analysis will be revised and expanded from 4-5 pages to 6-7 pages. As a result, you will complete significant revisions on all of these assignments. Please include a 200-word summary for each of the three components of the portfolio describing the revisions you have made and how you believe you have improved the argument from your first draft to your final version. For the Multimodal Project, you should note any technical improvements you've made since the first version, as well as any significant revisions to the argument and structure of the project. Finally, you will write a reflective letter of 1,000 words about your final portfolio as a whole. In your letter, you should reflect on your progress over the course of the semester, employ rhetorical terminology from the course, describe rhetorical strategies used in each of your assignments, and demonstrate how you have fulfilled each of the learning objectives for the course. Since this letter will be published online, you should make the most of the online publishing environment by linking to relevant pages and passages from your assignments on your site, using these links as evidence of your successful completion of the course objectives.

In-class/informal writing assignments. It is vital that you keep up with these as they are assigned. They help prepare you for class, give you a direction for your work, and provide you with opportunities to practice writing, critical reading, and thinking. These assignments will be collected on the due date and NOT accepted late. If you know you will be absent, you must hand in your assignment early. These assignments account for 10 percent of your final grade, and also contribute to your participation grade. Four times during the semester, you will be required to write a blog post on a secondary reading. For blog posts, you should write 200-300 words, formulating a key question for class discussion about how the reading deals with the class themes of exemplarity and/or monstrosity. Blog posts are due by 10:00am on the morning of the due date.

Attendance and participation. Includes completion of readings and other assigned work, participation in class discussions, bringing appropriate materials to class, and providing detailed feedback to your classmates during peer conferences and group workshops. See "Attendance policy" above for detailed breakdown of how each absence will affect your attendance and participation grade.

Grading rubric

Grades will be posted on Blackboard. For the above formal writing assignments that comprise 80 percent your final grade, you will earn letter grades. Individual assignments will have their own assignment sheets which will articulate the standards for grading a particular assignment, but the following is a general description of the standards for each letter grade:

- ❖ Work that earns the grade of "A" will be *substantially above average*, well exceeding all of the expectations of the assignment.
- ❖ Work that earns the grade of "B" will be *above average*, meeting the assignment requirements and exceeding some of them.
- ❖ Work that earns the grade of "C" will be *satisfactory*, meeting the basic requirements of the assignment.
- ❖ Work that earn the grade of "D" will be *unsatisfactory*, not fully meeting all of the basic requirements of the assignment.
- ❖ Work that earns the grade of "F" will be *far below satisfactory*, falling substantially short of the basic requirements of that assignment.

Grading scale

Percentage scale

| Points/Percentage | Letter Grade |
|-------------------|--------------|
| 93.00-100 | A |
| 90.00-92.99 | A- |
| 86.00-89.99 | B+ |
| 83.00-85.99 | B |
| 80.00-82.99 | B- |
| 76.00-79.99 | C+ |
| 73.00-75.99 | C |
| 70.00-72.99 | C- |
| 66.00-69.99 | D+ |
| 60.00-65.99 | D |
| 0-59.99 | F |

Emory point scale

A = 4.0 A- = 3.7 B+ = 3.3 B = 3.0 B- = 2.7 C+ = 2.3
 C = 2.0 C- = 1.7 D+ = 1.3 D = 1.0 F = 0.0

Course Schedule and Logistics

Important dates for Fall 2015

| Date | Event |
|---------------|------------------------|
| August 26 | Classes begin |
| September 2 | End of Add/Drop/Swap |
| October 12-13 | Fall Break, no classes |

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| October 16 | Partial Withdrawal Deadline (Without Penalty) |
| November 13 | One-Time Partial Withdrawal Deadline |
| November 25-27 | Thanksgiving Break, no classes |
| December 8 | Classes end |
| December 9-19 | Exam period |

Final exam. No exam will be required. I will be available to meet with you about your final portfolios during the week after classes end. Your final portfolio is due by 5pm on Wednesday, December 16.

Course schedule

The course schedule may be modified slightly during the semester. Check the course website and eng181.jennycbledsoe.com/schedule/ for updates. I will inform you during class of any changes to the reading and writing requirements. Informal writing assignments will be added throughout the semester.

| Date | Reading | Writing / Deadlines |
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| Unit 1: Heroes (Aug. 27-Sept. 3) | | |
| Thurs., Aug. 27 | <ul style="list-style-type: none"> • Course overview and introductions • <i>Everything's an Argument</i> – Ch 1: “Everything is an Argument” (3-29) | |
| Tues., Sept. 1 | <ul style="list-style-type: none"> • <i>Arguing about Literature</i> – Ch 3: “The Reading Process” (70-88) • Khan Academy’s “A beginner’s guide to medieval Europe” (link to website) • <i>The Life of St George</i> (link to text in Medieval Sourcebook online) | Informal writing: outline the narrative of <i>The Life of St George</i> and write two follow-up questions about the Khan Academy reading. Bring a hard copy to class. |
| Thurs., Sept. 3 | <ul style="list-style-type: none"> • <i>Arguing about Literature</i> – Ch 2: “How to Argue about Literature” (34-69) | Register for a domain through Emory (details above) by Sunday, Sept. 6 at 12 (noon) . Install Wordpress on your site, and email me with the URL of your website by the deadline. |
| Unit 2: Monsters (Sept. 8-17) | | |
| Tues., Sept. 8 | <ul style="list-style-type: none"> • <i>Arguing about Literature</i> – Ch 4: “The Writing Process” (Pt 1: 89-105) • <i>Voyage of St Brendan</i> (course reserves excerpt from the <i>Age of Bede</i>, 231-69) | Informal writing: On your website, write a blog post on <i>Voyage of St Brendan</i> (details about blog posts in Informal Writing assignment description above). Due by 10am. |
| Thurs., Sept. 10 | <ul style="list-style-type: none"> • <i>Everything's an Argument</i> – Ch 6: “Rhetorical Analysis” (90-120) | |

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| | <ul style="list-style-type: none"> Christina Rossetti, “Goblin Market” (poem, available online here) | |
| Tues., Sept. 15 | <ul style="list-style-type: none"> <i>Everything's an Argument</i> – Ch 7: “Structuring Arguments” (121-151) John Mandeville’s <i>Travels</i> (excerpt from TEAMS online) Workshop practicing rhetorical analysis as a class | |
| Thurs., Sept. 17 | Writing workshop and peer editing for Rhetorical Analysis | First draft of Rhetorical Analysis of a Hero/Monster due |
| Unit 3: Reading Visual Sources (Sept. 22-Oct. 1) | | |
| Tues., Sept. 22 | <ul style="list-style-type: none"> Presentation on monsters in medieval manuscripts and class analysis of visual images <i>Everything's an Argument</i> – Ch 14: “Visual and Multimedia Arguments” (Pt 1: 326-33) Visual narratives of saints' lives (online resource) | Rhetorical Analysis of Hero/Monster with peer editing reflection due |
| Thurs., Sept. 24 | <ul style="list-style-type: none"> Jeffrey Jerome Cohen, “Monster Theory: Seven Theses” (course reserves) British Library’s online article, “Medieval monsters: from the mythical to the demonic” | Informal writing: Watch the <i>Beowulf</i> (2007) movie before this class period. (The movie is available on reserve in Woodruff Library; it’s also available for online rental through various sites.) Write a blog post about the way <i>Beowulf</i> (2007) constructs monstrosity and exemplarity visually. Due by 10am. |
| Tues., Sept. 29 | <ul style="list-style-type: none"> Lytton Smith, “Monster Theory” (listen to and read the poem online here) Freud, “The Uncanny” (excerpt on course reserves) | |
| Thurs., Oct. 1 | <ul style="list-style-type: none"> Each student should bring an image of a hero or monster to class, which we will analyze as a group Writing workshop and peer editing for Visual Analysis | First draft of Visual Analysis of a Hero/Monster due |
| Unit 4: Materially-Engaged Reading (Oct. 6-15) | | |

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| Tues., Oct. 6 | <ul style="list-style-type: none"> • Lecture: “Medieval Manuscripts and Materially-Engaged Reading” • Read excerpt from Barbara Shailor's <i>The Medieval Book</i> (course reserves) by candlelight. In class you will handwrite a short reflection on the experience of reading by candlelight. | Visual Analysis of a Hero/Monster due |
| Thurs., Oct. 8 | Workshop with medieval manuscripts in MARBL | |
| Tues., Oct. 13 | Fall Break, no class | |
| Thurs., Oct. 15 | <ul style="list-style-type: none"> • In-class workshop with medieval manuscript materials • Writing workshop and peer editing for Analysis of the materiality of a medieval object | First draft of analysis of the materiality of a medieval object due |
| Unit 5: Writing the Research Paper (Oct. 20-29) | | |
| Tues., Oct. 20 | <ul style="list-style-type: none"> • <i>Everything's an Argument</i> – Ch 12: “Proposals” (273-94) & Ch 16: “Academic Arguments” (367-82) • Workshop ideas for Research/Multimodal Project | Analysis of the materiality of a medieval object due |
| Thurs., Oct. 22 | <ul style="list-style-type: none"> • <i>Everything's an Argument</i> – Ch 17: “Finding Evidence” (395-409), Ch 18: “Evaluating Sources” (410-17), & Ch 19: “Using Sources” (418-35) • Workshop on citing sources and writing a research paper | Research/Multimodal Project: Initial Proposal due by Sunday, Oct. 25 at 12 (noon) . |
| Tues., Oct. 27 | Library tour, with focus on resources for writing research papers | |
| Thurs., Oct. 29 | <ul style="list-style-type: none"> • No class. • Read <i>Arguing about Literature</i> – Ch 6: “Writing Research Arguments” (193-230) before your individual meeting; bring a list of ideas and strategies (suitable for your project) drawn from this chapter to our meeting. | Individual meetings with instructor |
| Unit 6: Composing Multimodally (Nov. 3-12) | | |
| Tues., Nov. 3 | <ul style="list-style-type: none"> • <i>Everything's an Argument</i> – Ch 14: “Visual and Multimedia Arguments” (Pt 2: 334-43) | Research/Multimodal Project: Research Paper due |

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| Thurs., Nov. 5 | <ul style="list-style-type: none"> • Presentation and practice with multimodal composition tools • <i>Malleus Maleficarum</i> [<i>Hammer of Witches</i>] (excerpt in Medieval Sourcebook online) • William Rowley, Thomas Dekker, and John Ford, <i>The Witch of Edmonton</i> (excerpt in Luminarium online) | Informal writing: Blog post on <i>Malleus Maleficarum</i> or <i>The Witch of Edmonton</i> . Due by 10am. |
| Tues., Nov. 10 | Workshop and peer editing for multimodal projects | |
| Thurs., Nov. 12 | Workshop and peer editing for multimodal projects | |
| Unit 7: Performance: Composing in an Oral Mode (Nov. 17-19) | | |
| Tues., Nov. 17 | <ul style="list-style-type: none"> • Bernard of Clairvaux on the monstrous (excerpt online with medieval images) • Aelfric, “On False Gods” (available online in translation from the Anglo-Saxon) | Informal writing: Blog post on Bernard of Clairvaux on the monstrous or Aelfric’s “On False Gods.” Due by 10am. |
| Thurs., Nov. 19 | <ul style="list-style-type: none"> • Lecture on medieval sermons and exemplarity • Everything's an Argument – Ch 15: “Presenting Arguments” (344-64) • Workshop on oral presentations | |
| Unit 8: Revising Strategies (Nov. 24-Dec. 8) | | |
| Tues., Nov. 24 | <ul style="list-style-type: none"> • <i>Arguing about Literature</i> – Ch 4: “The Writing Process” (Pt 2: 106-120) • Workshop on resources for revision | Research/Multimodal Project: First Draft of Multimodal Project due |
| Thurs., Nov. 26 | Thanksgiving Break, no class | |
| Tues., Dec. 1 | No reading | Lightning presentations |
| Thurs., Dec. 3 | Revision workshop and peer editing of final portfolio after lightning presentations | Final lightning presentations |
| Tues., Dec. 8 | <ul style="list-style-type: none"> • Reading about revision TBD • Revision workshop and peer editing of final portfolio | |
| Wed., Dec. 16 | | Final Portfolio due by 5pm |