ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.
Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 01/25/2012

1. ACADEMIC UNIT: Division of Humanities, Arts & Cultural Studies

2. COURSE PROPOSED: ENG 294 Love and Lust in Medieval Literature 3
   (prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Marsha Fazio Phone: (602)534-3006
   Mail Code: 2151 E-Mail: marsha.fazio@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

Core Areas
- Literacy and Critical Inquiry—L □
- Mathematical Studies—MA □ CS □
- Humanities, Fine Arts and Design—HU □
- Social and Behavioral Sciences—SB □
- Natural Sciences—SQ □ SG □

Awareness Areas
- Global Awareness—G □
- Historical Awareness—H □
- Cultural Diversity in the United States—C □

6. DOCUMENTATION REQUIRED.
   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

   Please see attached (page two).

CROSS-LISTED COURSES: □ No □ Yes; Please identify courses:

Is this a multisection course?: □ No □ Yes; Is it governed by a common syllabus?

Marlene Tromp
Chair/Director (Print or Type) Chair/Director (Signature)

Date: 1/30/12

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
General Studies Program Course Proposal Cover Form

7. Please provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

Core Area Requested: Humanities, Fine Arts and Design [HU]

ENG 294: Love and Lust in Medieval Literature
This course is concerned with questions of human existence – the struggle to live and love: enigmatic questions of sin and lust, unity and diversity, faith and reason. We study the tumultuous cultural milieu of the medieval period, highlighting religious, philosophical and literary traditions that have informed human thought over centuries. Students are encouraged to critically reflect upon the human experience through the ages.
Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
### ASU - [HU] CRITERIA

**HUMANITIES, FINE ARTS AND DESIGN [HU]** courses must meet *either* 1, 2, or 3 *and* at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria a CENTRAL AND SUBSTANTIAL PORTION of the course content.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify</th>
<th>DocumentationSubmitted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<tr>
<td></td>
<td></td>
<td>1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
<td>Syllabus, text list, DB questions, exams, papers, quizzes</td>
</tr>
<tr>
<td>X</td>
<td></td>
<td>2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
<td>Syllabus, text list, DB questions, exams, papers, quizzes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
<td>Syllabus, text list, DB questions, exams, papers, quizzes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:</td>
<td>Syllabus, text list, DB questions, exams, papers, quizzes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.</td>
<td>Syllabus, text list, DB questions, exams, papers, quizzes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>b. Concerns aesthetic systems and values, literary and visual arts.</td>
<td>Syllabus, text list, DB questions, exams, papers, quizzes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
<td>Syllabus, text list, DB questions, exams, papers, quizzes</td>
</tr>
<tr>
<td>X</td>
<td></td>
<td>d. Deepen awareness of the analysis of literature and the development of literary traditions.</td>
<td>Syllabus, text list, DB questions, exams, papers, quizzes</td>
</tr>
</tbody>
</table>

**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design.
- Courses devoted primarily to developing skill in the use of a language. *However, language courses that emphasize cultural study and the study of literature can be allowed.*
- Courses which emphasize the acquisition of quantitative or experimental methods.
- Courses devoted primarily to teaching skills.
Humanities and Fine Arts [HU]
Page 3

<table>
<thead>
<tr>
<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>Designation</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENG</td>
<td>294</td>
<td>Love and Lust in Medieval Literature</td>
<td>HU</td>
</tr>
</tbody>
</table>

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Emphasis on medieval constructs of religion and Humanist values that contribute to concepts of art and literature-</td>
<td>--Weekly DB questions to elicit critical responses and discussion.</td>
<td>Example: Module 5 Discussion board question/focus on the place of moral responsibility, accountability in light of religious beliefs. Please see all DB questions.</td>
</tr>
<tr>
<td>2. Comprehension, interpretation and analysis of primary, secondary texts; historical development of literary and textual traditions</td>
<td>--Examination of selected texts representing early medieval literary traditions/commonalities and contrasts with later medieval writings</td>
<td>--Four short papers --Quizzes (8) --Exam (1) --Final research project requiring critical analysis (1)</td>
</tr>
<tr>
<td>4(a). Development of human thought emphasizing the analysis of philosophical, religious systems</td>
<td>--Focus throughout the course on the human experience through the ages, exploring seminal literary traditions reflected in culture, religion, and philosophy.</td>
<td>Example: Module 11 Exam political, religious, philosophical questions</td>
</tr>
<tr>
<td>4(b). Students deepen awareness of literature and development of literary traditions.</td>
<td>--Selected readings --Power Points audio visula lectures</td>
<td>Discussion board questions, audio visual lectures, papers exam, final research paper</td>
</tr>
</tbody>
</table>
ENG 294
Love and Lust in Medieval Literature
Spring 2012
3 credit hours

Dr. Marsha Fazio
Division of Humanities, Arts & Cultural Studies
Arizona State University
Office: FAB 230N Hours: T/TH, 1:30-2:30
and by appointment
Email: marsha.fazio@asu.edu
Phone: 602 543-3020
Fax: 602 543-3006

There are 14 Modules in this course plus the Introductory and Concluding Modules. Our Module week begins on Monday (Day 1) and ends on Sunday (Day 7). All due dates have a midnight deadline.

Communicating With Me
When questions arise during the course, please remember to check Course Syllabus and Announcements where all information is placed.

I am always available to answer any question or concern. Email is best.

Emailing me:
1. Put the Course number and name (294 Love and Lust) in the subject line.
2. Include your full name in your message.

If you have questions of a personal nature such as relating a personal emergency, questioning a grade on an assignment, or something else that needs to be communicated privately, please contact me via email. I will usually respond to email messages within 24 hours or sooner.

If you have a question about the technology being used in the course, please contact the UTO Help Desk for assistance (Contact information is listed below).

Course Description
Not by any means is the medieval period—roughly 600-1500—the "dark ages." Indeed, the Middle Ages provides us with a corpus of literature replete with complex characters struggling to live and love, dealing with sin and lust, unity and diversity, faith and reason within a tumultuous cultural milieu and religious rigor, all of which are feeling the winds of change. And, as we explore medieval literature, we will also note astonishing differences from our own time... as well as surprising similarities, eerily familiar to all of us. Western civilization, our own twenty-first century, for better or for worse, is indebted to the medievals.
Course Catalog Description
ENG 294
Love and Lust in Medieval Literature
- A close examination of works from medieval English and continental literature, emphasizing social, cultural, and gender issues.

Course Overview & Learning Objectives
- Use critical thinking skills to analyze, interpret, and discuss literary works
- Analyze, interpret, and discuss how the societal, cultural, philosophical, and historical contexts of the respective period informed the selected works
- Develop, research, write, and document (MLA) analytical essays on various works, smoothly synthesizing students' own impressions with those of published sources
- Demonstrate an understanding of the course content through examinations combining short answer/multiple choice questions, short papers, and a research essay
- Use online collaborative activities to interact within a community of learners, actively engaging and fostering others in their analysis and appreciation of literature

Course Textbook and Materials

Required: (only these editions)

Book 1 *The Lais of Marie de France*; ISBN 9780140447590; Penguin Classics

Book 2 Petrarca: *Selections from the Canzoniere and Other Works*; ISBN 9780190540693; Oxford World's Classics

Book 3 *The Decameron*; Boccaccio ISBN 0393091325; Norton Critical Edition


Book 7 *Sir Gawain and the Green Knight*; Borrhoff ISBN 9780393930252; Norton Critical Edition


Book 9 *Macbeth*, Shakespeare; 19780321337634; Signet Classics; Penguin Publishers

Course Requirements

Online Course
This is an online course and therefore there will not be any face-to-face class sessions. All assignments and course interactions will utilize internet technologies.
Computer Requirements
This course requires that you have access to a computer that can access the internet. You will need to have access to, and be able to use, the following software packages:
- A web browser (Internet Explorer or Mozilla Firefox)
- Adobe Acrobat Reader (free)
- Adobe Flash Player (free)
- Microsoft Word
- You are responsible for having a reliable computer and internet connection throughout the course.

Email and Internet
You must have an active ASU e-mail account and access to the Internet. All instructor correspondence will be sent to your ASU e-mail account. Please plan on checking your ASU email account regularly for course related messages.

This course uses Blackboard for the facilitation of communications between faculty and students, submission of assignments, and posting of grades. The myASU/Blackboard Course Site can be accessed at http://my.asu.edu

Campus Network or Blackboard Outage
When access to Blackboard is not available for an extended period of time (greater than one entire evening - 6pm till 11pm) you can reasonably expect that the due date for assignments will be changed to the next day (assignment still due by midnight).

Attendance/Participation
Preparation for class means reading the assigned readings & reviewing all information required for that week. Attendance in an online course means logging into the Blackboard and on a regular basis and participating in all of activities that are posted in the course.

Studying and Preparation Time
The course requires you to spend time preparing and completing assignments. A three-credit course requires 135 hours of student work. Therefore expect to spend approximately 7-9 hours a week preparing for and actively participating in this course.

Late or Missed Assignments
All assignments must be finished and turned in by the due date to complete the course. No late assignments are accepted. Please do not ask me to make an exception.

Submitting Assignments
All assignments, unless otherwise announced by the instructor, MUST be submitted via Blackboard in a Word Document. Each assignment will have a designated place to submit in the appropriate Module.

Drop and Add dates
If you feel it is necessary to withdraw from the course, please see http://students.asu.edu/drop-add for full details on the types of withdrawals that are available and their procedures.

Subject to change notice
All material, assignments, and deadlines are subject to change with prior notice. It is your responsibility to stay in touch with your instructor, review the course site regularly, or communicate with other students, to adjust as needed if assignments or due dates change.
Academic Integrity
ASU expects and requires all its students to act with honesty and integrity, and respect the rights of others in carrying out all academic assignments. For more information on academic integrity, including the policy and appeal procedures, please visit [http://provost.asu.edu/academicintegrity](http://provost.asu.edu/academicintegrity) and the Student Conduct Statement below.

Course Grading
Grades and Grading Scale
Assignment of letter grades is based on a percentage of points earned. The letter grade will correspond with the following percentages achieved. BlackBoard Gradebook is calibrated to equate letter grades to my point system and vice-versa.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+</td>
<td>4.33</td>
</tr>
<tr>
<td>A</td>
<td>4.00</td>
</tr>
<tr>
<td>A-</td>
<td>3.67</td>
</tr>
<tr>
<td>B+</td>
<td>3.33</td>
</tr>
<tr>
<td>B</td>
<td>3.00</td>
</tr>
<tr>
<td>B-</td>
<td>2.67</td>
</tr>
<tr>
<td>C+</td>
<td>2.33</td>
</tr>
<tr>
<td>C</td>
<td>2.00</td>
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<tr>
<td>D</td>
<td>1.00</td>
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<tr>
<td>E</td>
<td>0.00</td>
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</table>

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
<td>A+</td>
<td>100-98%</td>
</tr>
<tr>
<td>A</td>
<td>97-93%</td>
</tr>
<tr>
<td>A-</td>
<td>92-90%</td>
</tr>
<tr>
<td>B+</td>
<td>89-88%</td>
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<tr>
<td>B</td>
<td>87-83%</td>
</tr>
<tr>
<td>B-</td>
<td>82-80%</td>
</tr>
<tr>
<td>C+</td>
<td>79-76%</td>
</tr>
<tr>
<td>C</td>
<td>72-70%</td>
</tr>
<tr>
<td>D</td>
<td>70-60%</td>
</tr>
<tr>
<td>E</td>
<td>&lt;60%</td>
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</tbody>
</table>

Summary of Assignments

<table>
<thead>
<tr>
<th>Item</th>
<th>Points</th>
<th>Date</th>
</tr>
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<tbody>
<tr>
<td>Weekly Discussions:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Discussion Board/questions,</td>
<td>30 point max. each Module</td>
<td>Modules 1-14</td>
</tr>
<tr>
<td>replies (14 Modules)</td>
<td>420 points total</td>
<td></td>
</tr>
<tr>
<td>Reading Mastery:Quizzes (6)</td>
<td>Max. 30 points each</td>
<td>Modules 2, 4, 6, 8, 10, 12</td>
</tr>
<tr>
<td></td>
<td>180 points total</td>
<td></td>
</tr>
<tr>
<td>Short Papers (4)</td>
<td>Max. 30 points each</td>
<td>Modules 3, 5, 7, 9</td>
</tr>
<tr>
<td></td>
<td>120 points total</td>
<td></td>
</tr>
<tr>
<td>Exam (1)</td>
<td>Max. 140 points</td>
<td>Module 11</td>
</tr>
<tr>
<td>Research-based Analytical Paper (1)</td>
<td>Max. 140 points</td>
<td>Concluding Module (April 24th, Last Day of Class)</td>
</tr>
<tr>
<td></td>
<td>1000 points total</td>
<td></td>
</tr>
</tbody>
</table>

Please see the requirements for the specific Assignments on Blackboard > Course Information.
# COURSE CALENDAR

<table>
<thead>
<tr>
<th>Introduction to the course</th>
<th>Assignments</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INTRODUCTORY MODULE</strong></td>
<td><strong>Lessons</strong></td>
</tr>
<tr>
<td>JAN. 5 -8</td>
<td>Introduction to the course</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Module</th>
<th>Topics/Lessons</th>
<th>Activities</th>
<th>Assignments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Module 1 JAN. 9 - 15</td>
<td>What is Medieval?</td>
<td>View Power Points, View video, Post to DB</td>
<td>Read from link to text</td>
</tr>
<tr>
<td>Module 2 JAN. 16 - 22</td>
<td>The Lais of Marie de France</td>
<td>View Power Points, Post to DB</td>
<td>Read from textbook, Take quiz</td>
</tr>
<tr>
<td>Module 3 JAN. 23 - 29</td>
<td>Petrarch's Sonnets</td>
<td>View video, Post to DB</td>
<td>Read from text, Write essay</td>
</tr>
<tr>
<td>Module 4 JAN. 30 – FEB/5</td>
<td>Boccaccio's Decameron</td>
<td>Post to DB</td>
<td>Read from text, Take quiz</td>
</tr>
<tr>
<td>Module 5 FEB. 6 - 12</td>
<td>Dante's Inferno</td>
<td>View videos, Post to DB</td>
<td>Read from text, Write essay</td>
</tr>
<tr>
<td>Module 6 FEB. 13 - 19</td>
<td>Sir Gawain and the Green Knight</td>
<td>View Power Points, View video, Post to DB</td>
<td>Read from text, Take quiz</td>
</tr>
<tr>
<td>Module 7 FEB. 20 - 26</td>
<td>Julian of Norwich</td>
<td>Post to DB</td>
<td>Read from text, Write essay</td>
</tr>
<tr>
<td>Module 8</td>
<td>The Book of Margery Kempe</td>
<td>View videos View Power Points</td>
<td>Read from text Take quiz</td>
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<tr>
<td>FEB. 27 – MARCH 4</td>
<td>John Gower's Confessio Amantis</td>
<td>Post to DB View Power Points</td>
<td>Read from link to text Write essay</td>
</tr>
<tr>
<td>Module 10</td>
<td>Chaucer's Canterbury Tales</td>
<td>View Power Points View video</td>
<td>Read from text Take quiz</td>
</tr>
<tr>
<td>MARCH 12 – 18</td>
<td>SPRING</td>
<td>BREAK</td>
<td></td>
</tr>
<tr>
<td>Module 11</td>
<td>Chaucer's Canterbury Tales</td>
<td>Post to DB</td>
<td>Read from text Submit Exam</td>
</tr>
<tr>
<td>OCT. 31 – NOV. 6</td>
<td>The Taming of the Shrew</td>
<td>View video View Power Points</td>
<td>Read play Take quiz</td>
</tr>
<tr>
<td>Module 12</td>
<td>Macbeth</td>
<td>View video View Power Points</td>
<td>Read play</td>
</tr>
<tr>
<td>MARCH 26 – APRIL 1</td>
<td></td>
<td>Post to DB</td>
<td></td>
</tr>
<tr>
<td>Module 13</td>
<td>Shakespeare's Sonnets</td>
<td>View Power Points Post to DB</td>
<td>Read sonnets from link to text</td>
</tr>
<tr>
<td>APRIL 2 – 8</td>
<td>Open Forum Exchange of ideas theses for final paper; WORK ON FINAL PAPER</td>
<td>Not-graded</td>
<td>Post your ideas, plans, thesis for final paper. Ask and answer questions related to final research paper.</td>
</tr>
<tr>
<td>Module 14</td>
<td>CONCLUDING MODULE</td>
<td></td>
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</tr>
<tr>
<td>APRIL 9 – 15</td>
<td>APRIL 23, 24</td>
<td>Final two days: Monday and Tuesday</td>
<td>Prepare final Paper Submit Paper by midnight Tuesday, APRIL 24</td>
</tr>
</tbody>
</table>
How to Succeed in this Course

- Check your ASU email regularly
- Log in to the course web site daily
- Communicate with your instructor
- Create a study schedule so that you don't fall behind on assignments

Student Conduct Statement

Students are required to adhere to the behavior standards listed in Arizona Board of Regents Policy Manual Chapter V – Campus and Student Affairs: Code of Conduct (http://www.abor.asu.edu/1_the_regents/policymanual/chap5/SSection_C.pdf), ACD 125: Computer, Internet, and Electronic Communications (http://www.asu.edu/aad/manuals/acd/acd125.html), and the ASU Student Academic Integrity Policy (http://www.asu.edu/studentaffairs/studentlife/srr/index.htm).

Students are entitled to receive instruction free from interference by other members of the class. If a student is disruptive, an instructor may ask the student to stop the disruptive behavior and warn the student that such disruptive behavior can result in withdrawal from the course. An instructor may withdraw a student from a course when the student's behavior disrupts the educational process under USI 201-10 http://www.asu.edu/aad/manuals/usl/usl201-10.html.

Appropriate classroom behavior is defined by the instructor. This includes the number and length of individual messages online. Course discussion messages should remain focused on the assigned discussion topics. Students must maintain a cordial atmosphere and use tact in expressing differences of opinion. Inappropriate discussion board messages may be deleted if an instructor feels it is necessary. Students will be notified privately that their posting was inappropriate.

Student access to the course Send Email feature may be limited or removed if an instructor feels that students are sending inappropriate electronic messages to other students in the course.

Syllabus Disclaimer

The instructor views the course syllabus as an educational contract between the instructor and students. Every effort will be made to avoid changing the course schedule but the possibility exists that unforeseen events will make syllabus changes necessary. The instructor reserves the right to make changes to the syllabus as deemed necessary. Students will be notified in a timely manner of any syllabus changes face-to-face, via email or in the course site Announcements. Please remember to check your ASU email and the course site Announcements often.

Technical Support Contact Information

For technical assistance 24 hours a day, 7 days a week, please contact the University Technology Office Help Desk:

Phone: 480-965-6500
Email: helpdesk@asu.edu
Web: http://help.asu.edu/
For information on systems outages see the ASU systems status calendar, please visit http://syshealth.asu.edu/ and http://systemstatus.asu.edu/status/calendar.asp

**Accessibility Statement**

In compliance with the Rehabilitation Act of 1973, Section 504, and the Americans with Disabilities Act of 1990, professional disability specialists and support staff at the Disability Resource Centers (DRC) facilitate a comprehensive range of academic support services and accommodations for qualified students with disabilities. DRC staff coordinate transition from high schools and community colleges, in-service training for faculty and staff, resolution of accessibility issues, community outreach, and collaboration between all ASU campuses regarding disability policies, procedures, and accommodations.

Students who wish to request an accommodation for a disability should contact the Disability Resource Center (DRC) for their campus.

**Tempe Campus**
http://www.asu.edu/studentaffairs/ed/drc/
480-965-1234 (Voice)
480-965-9000 (TTY)

**West Campus**
http://www.west.asu.edu/drc/
University Center Building (UCB), Room 150
602-543-8145 (Voice)

**Polytechnic Campus**
http://www.asu.edu/studentaffairs/ed/drc/
480.727.1165 (Voice)
480.727.1009 (TTY)

**Downtown Phoenix Campus**
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602-496-4321 (Voice)
602-496-0378 (TTY)

**Course/Instructor Evaluation**

The course/instructor evaluation for this course will be conducted online 7-10 days before the last official day of classes of each semester or summer session. Your response(s) to the course/instructor are anonymous and will not be returned to your instructor until after grades have been submitted. The use of a course/instructor evaluation is an important process that allows our college to (1) help faculty improve their instruction, (2) help administrators evaluate instructional quality, (3) ensure high standards of teaching, and (4) ultimately improve instruction and student learning over time. Completion of the evaluation is not required for you to pass this class and will not affect your grade, but your cooperation and participation in this process is critical. About two weeks before the class finishes, watch for an e-mail with "NCIAS Course/Instructor Evaluation" in the subject heading. The email will be sent to your official ASU e-mail address, so make sure ASU has your current email address on file. You can check this online at the following URL: http://asu.edu/epoupdate.
Informative/Analytical Essay

Due Module 11, Day 7

The list below provides you with general topics from which you will select an area of interest. After initial research, focus on a limited thesis; begin your analysis and continue researching. Ultimately, you will write an organized informative/analytic paper with a focused, narrow, and assertive thesis.

I will be glad to look over your thesis statement and purpose.

REQUIREMENTS:
- 1750 – 2000 words
- MLA Guidelines
- Include at least four secondary academic sources

Dante:
- Dante's Roman A Clef
- Dante, Beatrice, and Virgil

The Taming Of the Shrew
- The Taming Of The Shrew: A Woman's Role
- The Tamer Sex
- Was It Love?

Macbeth
- Representations of Love And Lust in Macbeth
- Gender Roles in Macbeth

John Gower, Confessio Amantis
- Hierarchy And Patriarchy in Confessio Amantis
- Challenges To Tradition In Confessio Amantis

Marie De France
- Representation of Love In Marie De France's Lais

Julian of Norwich and Margaret Kempe
- Julian and Margaret: A Study In Contrasts
- The Narrative of Margery Kempe

Medieval Topics (must be anchored by at least one work from our syllabus)
- Love And Sin
- Courty Love And Christian Morality
- Portrayals Of Love And Lust
All about the Short Papers
(4 Short Papers, Modules 3, 5, 7, 9)

- You will write a short (two pages, double-spaced) paper at the end of each of the above Modules.
- Follow MLA guidelines for headings, citations, etc.
- You are not required to do research, but if you do, please include appropriate documentation (MLA).
- You may write more than two pages if you like.

Papers will be graded on the following criteria:
1. Complete discussion of the question
2. Detailed references to the text to support opinions (avoid long quotes)
3. Clear demonstration of familiarity with the work
4. Logical analysis
5. Appropriate, college-level grammar, punctuation and style
6. MLA guidelines

Submission and Due Dates:
Papers are due by Day 7, Sunday.
The Module in which the paper is due will have a link for submission.

Basic Guidelines
- Avoid long quotes.
- Analyze, do not summarize.
- Argue the point with clear support from the text.
Your paper should meet the following requirements:

<table>
<thead>
<tr>
<th>Requirement</th>
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</thead>
<tbody>
<tr>
<td>Addresses all aspects of assignment in sufficient depth</td>
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<tr>
<td>Contains a clear thesis/argument</td>
</tr>
<tr>
<td>Supports argument with references, examples, illustrations, and explanations</td>
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<tr>
<td>Demonstrates understanding and application of information</td>
</tr>
<tr>
<td>Integrates information from at least four secondary academic sources into body of paper</td>
</tr>
<tr>
<td>Introduction, and conclusion are clearly identifiable and well developed; introductory comments are interesting as well as informative; well-written conclusion that brings &quot;closure&quot; to the paper</td>
</tr>
<tr>
<td>Sequence of thought is logical and ideas are well developed; smooth transition between paragraphs</td>
</tr>
<tr>
<td>Contains excellent supporting points; the points are clearly made and developed and move presentation of ideas forward in a logical manner</td>
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<tr>
<td>Meets minimum assigned length</td>
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<tr>
<td>No major errors in spelling, punctuation, and grammar</td>
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<tr>
<td>Professional appearance of document, tone of voice, word choice and sentence structure</td>
</tr>
<tr>
<td>References within the body of the paper included and correctly cited</td>
</tr>
<tr>
<td>MLA formatting and guidelines adhered to</td>
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</tbody>
</table>
Questions 1. What similarities do you find between medieval and modern times?

2. What do you find to be the main differences between medieval and modern society?

Module 10/ DB Questions

1. How does the tale that the Miller tells relate to his profile in the General Prologue?
2. How does Chaucer, in the Knight’s Tale, portray joy and suffering and the instability of human life?

Module 11/ DB Questions

1. In what ways is the Wife of Bath a more complicated figure than simply a proto-feminist?
2. With reference to the Reeve’s Tale, whose side are you on? Why?

Module 12/ DB Questions

1. Is this play sexist? Explain "sexist," and support your answer referencing the text of the play.
2. Who is the most memorable character? Why?

Module 13/ DB Questions

1. Is ambition the main theme of Macbeth? Explain your answer, referencing the text.
2. How does Shakespeare present the relationship between gender
and power?

Only 1 DB Question for this Module: 1 0 0

Choose one sonnet that intrigues you and explain why it is your favorite.

1. Compare the plotline of "Lanval" with that of "Guigemar," referring to their similarities and differences, as well as the treatment of love in each. In what ways do you see a feminist point of view? Anti-feminist?

2. What would you say is the moral of The Two Lovers story? What is your reaction to it?

1. How does the poet combine secular love with religious passion in his work?

2. Do you agree that Petrarch's poems combine every emotion possible, including self-laceration, spiritual ecstasy, melancholy, resignation, associated with love, except, perhaps the joy of physical consummation? How would you explain this statement?

1. Much like a novel, Boccaccio's Decameron includes memorable and/or amusing and interesting characters. Which one(s) do you find notable and why? How does the author portray the features of this character(s)?

2. How does Boccaccio portray
women? What evidence can you find to support your opinion? Why do you think the author portrayed women as he did?

1. The episode of Francesca and Paolo, the first in which Dante encounters someone punished in hell for their sins, presents a challenge: Dante-character is overcome by compassion for the lovers even as Dante-poet has damned them to hell in the first place. What are possible consequences of this apparent gap between the perspectives of the character and the poet who are both the Dante?

2. From Dante's presentation of Francesca and Paolo, we are encouraged to consider the place of moral responsibility in depictions of love, sex, and violence in our own day. We can certainly discuss music, television, movies, and advertising (as well as literature) in these terms. Who is more (or less) responsible and therefore accountable for unacceptable attitudes and behavior in society: the creators and vehicles of such messages or the consumers and audiences?

1. Does the Green Knight play by the rules of courtesy? Is he ultimately a
1. How do Julian's "shewings" project a sense of her intensely lived life, her unique personality, and her open temperament?

2. In the 14th century records show that 214 women in England were anchorites and that more women than men chose the anchoritic way of life. Why do you think a woman during this era would choose enclosure?

1. How did Kempe pose a challenge to her patriarchal society and to the religious establishment?

2. What similarities and/or differences do you find between Julian of Norwich and Margery Kempe?

1. How does Gower treat the overarching theme of love in Book 8 of Confessio Amantis?

2. Does the author seem to want to repress sexual desire? What, in his writings, supports your opinion?

1. How would you support your opinion?

2. How does Sir Gawain and the Green Knight go beyond a simplistic tale of love, lust and adventure?
COOLER

your classmates.

List Actions

- Delete

Paging Options

Displaying 1 to 15 of 15 items Show All Edit Paging...
All about the Discussion Board

When:
Each Module will have a Discussion Board Question to be answered by **Friday, Day 5.** You will also respond to at least 2 classmates' posts (those who do not yet have 2 responses) by **Sunday, Day 7.**

How:
The Discussion Board is our "class discussion," so you may use informal, yet correct language.
Your replies to classmates should consist of commentary that furthers the discussion: you may agree or disagree, providing reasons for your opinions. You may add information and ask questions as well.
Please do not merely comment on what a fine post your classmate has written; although encouraging words are always welcome, we are looking to deepen and strengthen the discourse by adding valuable questions and/or commentary.

Length of Posts:
Since the DB Questions are quite thought-provoking, you may want to elaborate a bit. I expect that all of you will have a good deal to say, so while you should try to keep your writing concise, please feel free to write as much as you like!

An Excellent DB submission:
The following is a list of criteria that must be met in order to earn full credit for the Discussion Board component:
Your post should
(1) answer the question completely;
(2) demonstrate your understanding of and familiarity with assigned readings, videos, and informational material in the Module;
(3) support your opinions by references to the text and/or assigned reading and/or logical reasoning;
(4) provide links to external sources (if you choose to include them) to support answers to questions and replies to classmates;
(5) contribute to expanding and deepening the discourse;
(6) use an appropriate respectful tone.
All about the Short Papers
(5 Short Papers, Modules 4, 6, 8, 10, 12)

You will write a short (two page minimum, double-spaced) paper at the end of our study of each play (Modules 4, 6, 8, 10, 12).

Follow MLA guidelines for headings, citations, etc.
- You are not required to do research, but if you do, please include appropriate documentation (MLA).
- You may write more than two pages if you like.

Papers will be graded on the following criteria:
1. Complete discussion of the question
2. Detailed references to the text to support opinions
3. Logical analysis
4. Clear demonstration of familiarity with the play/work
5. Appropriate, college-level grammar, punctuation and style
6. MLA guidelines

Note: avoid long quotes; instead, insert quoted words, phrases within your own sentences (see OWL at Purdue) or use short quotes that you will analyze or refer to.

Submission:
The Module in which the paper is due will have a link for submission.
• **Grade for:** Christy Stenquist  
• **Grade:** 30 out of 30  
• **Grade Date:** 9/28/11 9:28 AM  
• **Feedback:**  
  Hi Christy,  
  Your complete answer to the questions clearly demonstrates good critical thinking. And yes, Dante does not speak to Paolo, and Paolo does not speak only to Francesca. The woman telling the story can reveal the part she plays in the seduction, perhaps. We must think Adam and Eve...  
  Dr. Fazio  
• **Grading Notes:**

**Thread:**  
Stenquist, Christy Resp to Quest #2  
Post:  
Stenquist, Christy Resp to Quest #2  

**Author:** Christy Stenquist  
**Posted Date:** September 22, 2011 7:08 AM  
**Status:** Published  
Creator v. consumer who is to blame? This debate can be related to several different topics and easily compared to Dante's canto involving Francesca and Paolo. Firstly, while I believe that both the consumer and the creator are to blame for the constant depictions of love, sex, and violence in our society. I believe the consumer carries the heavier burden. As the consumer we encourage the production of illicit material and violence filled media by purchasing and continuing to accept these aspects as part of our society. Would the creator continue to distribute mass amounts of sex filled advertisements, movies, television shows, if the consumer refused to buy them? As the consumers if we wish to put a stop the ever declining society we are surrounded by, we need to take a stand against the creators and prove we want to change our society for the greater.  
In regards to Francesca and Paolo, who is to blame the consumers, (Francesca and Paolo) or the creator (fate/circumstance) for their actions? Had they not been bound by the laws of man, their love would have been pure and they would not have been damned to hell. Are they innocent bystanders because they could not prevail over fate? Or are they to blame because they willingly choose to commit their sin. Whether their fate seemed sealed with eternal sin, they by themselves those to continue down the path to ultimate sin. I tend to think Dante touches on this in his writings. Who is ultimately to blame? This questions seems to hang in the air.  

**Reply**  
**Quote**  
**Mark as Read**

---

**Thread:**  
Stenquist, Christy Resp to Quest #1  
Post:  
Stenquist, Christy Resp to Quest #1  

**Author:** Christy Stenquist  
**Posted Date:** September 22, 2011 7:07 AM  
**Status:** Published  
I found the differing point of views of Dante the author and Dante the character to be rather interesting, slightly confusing, and very unique. While reading Canto V the passion the character Dante posses for Francesca and Paolo is evident in his fascination with their circumstance and his desire to speak directly with them, "Poet", I told him, "if I might, I willingly would speak now to those two who are paired. Upon the wind they seem so light.". Further emphasis of Dante the character's desire is evident because of all of the spirits floating in the
constant whirl wind, he chooses to speak with the pair. His passion towards them is further emphasized when he says, "Stinging tears of pain an pity fill my eyes, Francesca, for the torments you endure," I think this amount of passion that Dante the character shows brings insight as to Dante's own personal character. He pity's the lovers for their circumstances and almost seems envious of them for their undying love for one another. I tend to wonder if Francesca and Paolo are representations of Dante and Beatrice his love as youth. As stated in the introduction, Beatrice marries a wealthy Banker, but yet Dante's love for her continues to be everlasting. Is this a parallel to his and Beatrice's relationship? There was no mention in the introduction as to whether there was any inappropriate behavior between Beatrice and Dante once she was married, yet is seems that Dante must have either have acted on his feeling with Beatrice even when she was married or experienced lustful emotions towards her after her marriage. Either way, Dante feels so passionately about this he literally weeps when speaking to Francesca. Another aspect I found interesting (if I am understanding the text correctly) is that Dante the character only spoke directly to Francesca not Paolo. In reading of the criticism, it seems to say that Paolo's presence was implied, yet he did not speak directly with Dante the character. I tend to wonder why Francesca was the one relating their story. Was she more innocent than her lover? Is Dante trying to make an emphasis on this point?

In regards to Dante the author's point of view, while I find this different point of view slightly confusing, I think it adds a new level of intense emotions to the canto. Dante's split view seems to represent an inner battle he as fought before in his life or is continuing to fight. The emphasis of his internal battle seems to be about forbidden love. Dante's two points of view on forbidden love are represented by himself as the author and Dante as the character. Both views are intense and emotion filled. In the description of the atmosphere Francesca and Paolo are surrounded by, Dante the author describes the atmosphere as, "There Minos stands with his horrid snarling face,". Dante the author continues to describe the circle of hell in a light so evil it leads the reader to believe he possesses very strong feelings for the sins in which Francesca and Paolo are in hell for committing. I tend to wonder again, is the position towards the sin of lustfulness being compared to Dante's own personal experiences? Dante the author seems to condemn them to eternal damnation, yet the pair are allowed to remain together. Is he allowing them lenience for their sins allowing them to float through the winds together? All in all his feelings toward the evilness of the sin they committed remain evident through out the canto.

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**Thread:**

**Question #2**

**Post:**

**RE: Question #2**

**Author:**

Christy Stenquist

**Posted Date:**

September 22, 2011 7:06 AM

**Status:**

Published

It is evident in your post how much passion you possess on the topic! I truly enjoyed reading your post! I found it paritcularly true as we the consumers do to a certain sense encourage the creaters to continue in their production of illicit material. How do we stop this cycle? It seems as you mentioned that with every passing generation the sexuality interfaced in everything to gum adds to alcohol advertisements is increasing at an exceptional rate. It seems that as a soiciety we have become sex driven animals and it seems to get worse. Is this true. Is this really how our society is? Our readings last week of The Decameron show a sharp emphasis in sexuality as well during that time period. Has this always been in our nature as humans? Does it seem more vast today because media is everywhere now and advertising seems to control our society more than it did back then?

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**Reply Quote Mark as Read**

**Thread:**

Discussion Question 2

**Post:**

**RE: Discussion Question 2**

**Author:**
Christy Stenquist

Posted Date: September 22, 2011 7:06 AM

Status: Published

You made a wonderful comment "If values are strongly enforced and taught then we can withstand the influence of the Hollywood eccentricities.". This was wonderfully put! I agree that as consumers we are responsible for what we choose to take in and how we choose to behave. No one can force an individual how to speak, behave, consume, or dress a certain way. Influences in society can contribute to this, however, the consumer is the one that makes the final choice of how to ultimately represent our society. Another interesting point you made was that we as consumers must act appropriately in response to the media. I would like to pose this question. Have we as a society lost our values? Have we lost our personal pride to stand up for what we believe is true and faithful? In today's world it seems that those who strive to be honest, dignified, and do not conform to the normal of society, are cast as outsiders for their beliefs. I would believe this happened in Dante's society only in the reversal. From what I have studied, those who were faithful, diligent, and possessed values made up a great deal of society and they were considered the popular ones. It seems that those who floundered in evil acts of rebellion and denied anything holy were the outcasts. I find it interesting that our society has fallen into this reversal and seems to keep falling towards more undesirable aspects of the world.

Thread:
Discussion Question 1

Post: RE: Discussion Question 1

Christy Stenquist

Posted Date: September 22, 2011 7:05 AM

Status: Published

I agree with your opinion about the confusion that is created from Dante the author's point of views to Dante the characters point of view. This does create a hesitancy for the reader as it is unclear about Dante's (both author and character) stance and views of Francesca and Paolo. Does he believe their sin was justified? Does he believe they should be punished? The differing views make this difficult to completely answer. I tend to wonder if this was for reason. Did Dante choose to divide himself between author and character on purpose?

Select: All None
In this assignment, you will be asked to analyze theelleicht and differences between two works of literature and offer an interpretive essay in response.

This assignment will be graded using an interpretive framework and reviewed by your instructor with an overall report.

Module 9 - Requirements

Right click the link above to access the assigned readings.

Readings:
- Book A by Author (ISBN: 1234567890)
- Book B by Author (ISBN: 0987654321)

Plan for the Week:
- Read Book A and Book B.
- Prepare a written analysis of the two texts, focusing on the themes and literary techniques employed.

The focus of the assignment is to explore the formal and functional aspects of the two pieces:
- Book A by Author.
- Book B by Author.

The assignment requires a detailed analysis of the two texts, focusing on the themes and literary techniques employed.

In the next module, we will read "Cupid's Marriage and Sin: John Cowper, Concessio Amantis" and discuss its implications.