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
- Humanities, Fine Arts and Design—HU
- Social and Behavioral Sciences—SB
- Natural Sciences—SQ

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 page two

CROSS-LISTED COURSES: ☐ No ☑ Yes; Please identify courses: _______________________

Is this an instructional course?: ☑ Yes; Is it governed by a common syllabus? _______________________

Marlene Tromp
Chair/Director (Print or Type)

Date: 1/30/12

Chair/Director (Signature)

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: Literacy and Critical Inquiry [L]

ENG 294: Love and Lust in Medieval Literature
In this course, students write four short papers, one essay exam, and a final longer paper, all of which require gathering evidence and information from primary and secondary sources, evaluating these findings, and presenting – for each assignment – a clearly written paper containing a focused thesis/argument reflecting individual interpretations and analyses. Writing and critical thinking are fully integrated into this course.
Rationale and Objectives

Literacy is here defined broadly as communicative competence in written and oral discourse. Critical inquiry involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills which have little to do with language in the usual sense (words), but the analysis of spoken and written evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skills become more expert, as well as more secure, as the student learns challenging subject matter. Thus, the Literacy and Critical Inquiry requirement stipulates two courses beyond First Year English.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Students must complete six credit hours from courses designated as [L], at least three credit hours of which must be chosen from approved upper-division courses, preferably in their major. Students must have completed ENG 101, 107, or 105 to take an [L] course.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.
Proposer: Please complete the following section and attach appropriate documentation.

### ASU - [L] CRITERIA

To qualify for [L] designation, the course design must place a major emphasis on completing critical discourse—as evidenced by the following criteria:

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td>☒</td>
<td></td>
<td>Summary of Assignments includes proportion of the final grade that is determined by each assignment. Writing comprises 92% of the coursework which includes essays, writing posts and replies, writing for papers, and writing a final research paper. Please see C1 for a complete breakdown of grade distribution.</td>
</tr>
</tbody>
</table>

1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.

2. Also:

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-1".

<table>
<thead>
<tr>
<th>CRITERION 2</th>
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**CRITERION 2:** The composition tasks involve the gathering, interpretation, and evaluation of evidence

<table>
<thead>
<tr>
<th>C-1</th>
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</thead>
<tbody>
<tr>
<td>Informative/analytical research paper: Student gathers information (primary and secondary sources), focusing on a topic of interest chosen from a provided list. Critical thinking is essential to focusing on a narrowed thesis, reading documentation, selecting and analyzing researched information to support thesis.</td>
<td></td>
</tr>
</tbody>
</table>
# ASU - [L] CRITERIA

1. Please describe the way(s) in which this criterion is addressed in the course design

2. Also:

<table>
<thead>
<tr>
<th>CRITERION 3: The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams</th>
</tr>
</thead>
</table>
| --Four papers  
--Total of 30 Discussion Board questions.  
I have enclosed the guidelines for Discussion Board posts and replies as well as the parameters for the Short Papers (C-3). |

1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements

2. Also:

<table>
<thead>
<tr>
<th>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information &quot;C-2&quot;.</th>
</tr>
</thead>
<tbody>
<tr>
<td>C-2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information &quot;C-3&quot;.</th>
</tr>
</thead>
<tbody>
<tr>
<td>C-3</td>
</tr>
<tr>
<td>YES</td>
</tr>
<tr>
<td>-----</td>
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<tr>
<td></td>
</tr>
</tbody>
</table>

**CRITERION 4:** These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. *Intervention at earlier stages in the writing process is especially welcomed.*

Each of the 15 Modules (weeks) contains works of one author. Students read the selections, view and listen to my PowerPoint lectures, post answers to the discussion board questions plus reply to classmates, and either take a quiz or write a short paper (alternate modules).

I have enclosed a sample copied from the course which is typical of the replies to discussion board questions and my feedback to each and every student. I read, grade and send my comments back to all students within 3-4 days of submission. This timely assessment is welcomed by students who are beginning to think about the subsequent assignment.

In addition, I read and grade all "deliverables" (papers and exams), provide detailed corrections if needed, and return the assignment to each student with individual feedback —within 3-4 days of submission.

1. Please describe the sequence of course assignments—and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments.
<table>
<thead>
<tr>
<th>CRITERIA</th>
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<tbody>
<tr>
<td>2. Also: Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information &quot;C-4&quot;.</td>
</tr>
</tbody>
</table>

C-4
<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. At least 50% of grade in the course should depend upon writing.</td>
<td>This course consists of over 90% writing assignments.</td>
<td>Students write four (minimum two pages) papers, write two answers to discussion board questions every week (15 weeks), reply to two classmates, write one exam, and write one final research paper.</td>
</tr>
<tr>
<td>2. The composition tasks involve the gathering, interpretation, and evaluation of evidence.</td>
<td>The guidelines for discussion board posts include providing analytical evaluation of the text to support written opinions.</td>
<td>Please see all of the discussion board questions (C-3) and the sample posts (C-4).</td>
</tr>
<tr>
<td>3. The syllabus includes at least two substantial writing tasks, other than an essay exam.</td>
<td>Students write four short papers (C-2), post answers to 30 discussion board questions (short paragraphs for each answer), and write a final research essay (C-2).</td>
<td>Please see enclosed guidelines for all papers and posts (C-1 through 4).</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 Petrarch: Selections from the Canzoniere and Other Works; ISBN 9780190540693; Oxford World's Classics

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


Book 5 Julian of Norwich: Revelations of Divine Love; Spearing ISBN 0140446737; Penguin Classics

Book 6 The Book of Margery Kempe; Staley; ISBN 0393976394; Norton Critical Edition

Book 7 Sir Gawain and the Green Knight; Borroff; 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 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>A+ (4.33)</th>
<th>A (4.00)</th>
<th>A- (3.67)</th>
<th>B+ (3.33)</th>
<th>B (3.00)</th>
<th>B- (2.67)</th>
<th>C+ (2.33)</th>
<th>C (2.00)</th>
<th>D (1.00)</th>
<th>E (0.00)</th>
</tr>
</thead>
<tbody>
<tr>
<td>100-98%</td>
<td>97-93%</td>
<td>92-90%</td>
<td>89-88%</td>
<td>87-83%</td>
<td>82-80%</td>
<td>79-78%</td>
<td>77-70%</td>
<td>70-60%</td>
<td>&gt;60%</td>
</tr>
</tbody>
</table>

Summary of Assignments

<table>
<thead>
<tr>
<th>Item</th>
<th>Points</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weekly Discussions: Discussion Board/questions, replies (14 Modules)</td>
<td>30 point max. each Module 420 points total</td>
<td>Modules 1-14</td>
</tr>
<tr>
<td>Reading Mastery-Quizzes (6)</td>
<td>Max. 30 points each 180 points total</td>
<td>Modules 2, 4, 6, 8, 10, 12</td>
</tr>
<tr>
<td>Short Papers (4)</td>
<td>Max. 30 points each 120 points total</td>
<td>Modules 3, 5, 7, 9</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>
</tbody>
</table>

1000 points total

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

<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</td>
<td>Date</td>
<td>Title</td>
<td>Activity</td>
</tr>
<tr>
<td>------------</td>
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</tr>
<tr>
<td>Module 8</td>
<td>FEB. 27 -  MARCH 4</td>
<td><em>The Book of Margery Kempe</em></td>
<td>View videos Post to DB Read from text</td>
</tr>
<tr>
<td>Module 9</td>
<td>MARCH 5 - 11</td>
<td><em>John Gower's Confessio Amantis</em></td>
<td>Post to DB View Power Points Read from link to text</td>
</tr>
<tr>
<td>Module 10</td>
<td>MARCH 12 - 18</td>
<td><em>Chaucer's Canterbury Tales</em></td>
<td>View Power Points View video Read from text</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SPRING</td>
<td>BREAK</td>
</tr>
<tr>
<td>Module 11</td>
<td>OCT. 31 - NOV. 6</td>
<td><em>Chaucer's Canterbury Tales</em></td>
<td>Post to DB Read from text</td>
</tr>
<tr>
<td>Module 12</td>
<td>MARCH 26 - APRIL 1</td>
<td><em>The Taming of the Shrew</em></td>
<td>View video View Power Points Post to DB</td>
</tr>
<tr>
<td>Module 13</td>
<td>APRIL 2 - 8</td>
<td><em>Macbeth</em></td>
<td>View video View Power Points Post to DB</td>
</tr>
<tr>
<td>Module 14</td>
<td>APRIL 9 - 15</td>
<td><em>Shakespeare's Sonnets</em></td>
<td>View Power Points Post to DB Read sonnets from link to text</td>
</tr>
<tr>
<td>Module 15</td>
<td>APRIL 16 - 22</td>
<td>Open Forum: Exchange of ideas, theses for final paper; WORK ON FINAL PAPER</td>
<td>Not-graded</td>
</tr>
<tr>
<td><strong>CONCLUDING MODULE</strong></td>
<td>APRIL 23,24</td>
<td>Final two days: Monday and Tuesday</td>
<td>Prepare final Paper</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/chap5/5Section_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/usi/usi201-10.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**
- 480-965-1234 (Voice)
- 480-965-9000 (TTY)

**Polytechnic Campus**
- 480.727.1165 (Voice)
- 480.727.1009 (TTY)

**West Campus**
- http://www.west.asu.edu/drc/
- University Center Building (UCB), Room 130
- 602-543-8145 (Voice)

**Downtown Phoenix Campus**
- http://campus.asu.edu/downtown/DRC
- University Center Building, Suite 160
- 602-496-4321 (Voice)
- 602-496-0378 (TTY)

Course/Instruction 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/Instruction 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/eppupdate.
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
Your paper should meet the following requirements:

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

† Select Module 10/ DB Questions

† Select Module 11/ DB Questions

† Select Module 12/ DB Questions

† Select Module 13/ 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?

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?

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?

1. Is ambition the main theme of Macbeth? Explain your answer, referencing the text.

2. How does Shakespeare present the relationship between gender
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?

**WATER COOLER** Ask and answer questions here. Use this forum to communicate with
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 dammed 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.

—

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 pitys 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 it 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 point of views 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 particulauy true as we the consumers do to a certain sense encourage the creators 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 interleaved in everything to gum adds to alcohol advertisements is increasing at an exceptionral rate. It seems that as a society 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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**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.

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**Thread:**  
Discussion Question 1  
**Post:**  
RE: Discussion Question 1  
Author:  
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?

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Select: All None
Module 9: Do Questions

Week 5 Module

In this paper (assignment), you will do the readings and answer the questions about the course. Please use the guidelines provided to answer the questions. The assignment will be graded using a rubric and submitted to your instructor for feedback.

Readings:

- Read the first chapter of the textbook.
- Read the second chapter of the textbook.
- Read the third chapter of the textbook.

This week's learning objectives are the following: explore the role of the Roman Empire and the impact of its events on modern life. Discuss the Roman Empire's contributions to art, science, and philosophy.

Plan for the Week:

- Read the first chapter of the textbook.
- Read the second chapter of the textbook.
- Read the third chapter of the textbook.

Module 9: Venus, Cupid, and Mars: John Cowper, Conferences Amants

Learning Objectives:
- Understand the significance of Venus, Cupid, and Mars in the context of John Cowper, Conferences Amants.
Module 7 DB Questions

Julian's "Dreamings" have been termed spiritual autobiographies, recounting the actual dreams and visions of the female mystic in a two-page minimum paper. Discuss how the author's views of Julian's dreams differ from the traditional spiritual autobiography. Recount the details of two dreams and visions that are notable for their length and vividness, and discuss how the author interprets the symbolism and readings of these dreams.

Two-page minimum essay

This assignment will be checked using anti-plagiarism software and returned to your instructor with an originality report.

Textbook Reading

Read Julian of Norwich: Revelations of Divine Love (24 minutes)

Chapter 22, pp. 33-34
Chapter 6, pp. 12-13
Chapter 7, pp. 11-12
Chapter 5, pp. 6-7
Chapter 4, pp. 3-4

Introduction, pp. 1-2

Anchoring Guide for the Anchoress

Chapter 22, pp. 33-34
Chapter 6, pp. 12-13
Chapter 7, pp. 11-12
Chapter 5, pp. 6-7
Chapter 4, pp. 3-4

Read Julian of Norwich: Revelations of Divine Love (24 minutes)