

I. ASCRC General Education Form			
Group	V: Literary and Artistic Studies		
Dept/Program	English/Literature	Course #	ENLT 349
Course Title	Studies in Medieval Literature		
Prerequisite	None	Credits	3
II. Endorsement/Approvals			
Complete the form and obtain signatures before submitting to Faculty Senate Office			
	Please type / print name	Signature	Date
Instructor	English Literature Faculty (Ashby Kinch)		09/10/08
Phone / Email	4462		
Program Chair	<u>Ashby Kinch/Casey Charles</u>		
Dean	<u>Gerald Fetz</u>		
III. Description and purpose of the course:			
<p>General Education courses must be introductory and foundational. They must emphasize breadth, context, and connectedness; and relate course content to students' future lives: See Preamble: http://www.umt.edu/facultysenate/gened/GEpreamble_final.htm</p>			
<p>This course aims to introduce students to medieval literature and deepen their understanding of a period about which average American readers often have little understanding. Medieval literature is foundational in that many of the literary and cultural institutions that evolved to support the growth of literary culture coincided with the political institutions that evolved into European nation-states. Although the course has variable course content, each version of the class stresses some element of medieval literature that has an immediate and discernible impact on the evolution of modern culture: in the Anglo-Saxon version, an emphasis on the evolution of the English language and the common law; in the continental version of the course, an emphasis on "courtly love" and the public debates on women. The "broadly educated citizen" should reflect deeply on the importance of public literacy as it has been connected with the evolution of literature, and on the ethics of love as it has been central to political and literary debates from the 14th century to the 20th century women's movement. The courses are also inherently interdisciplinary, with substantial attention paid to manuscript study, history, religion, art history and, less often, music.</p>			
IV. Criteria:			
<p>Briefly explain how this course meets the criteria for the group. See: http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm</p>			

<p>Courses cover a number of works in one or more of the various forms of artistic representation; they also establish a framework and context for analysis of the structure and significance of these works.</p>	<p>Every version of the course addresses both poetic form and prose narrative, placing imaginative literary texts within the medieval European intellectual context by stressing their shared intellectual affinities with the major traditions of thought. Because context is essential to understanding medieval literature, students do extensive reading in historical and social concepts and concerns and apply those ideas to the literary texts in discussion and writing.</p>
<p>In addition, these courses provide mechanisms for students: 1) to receive instruction on the methods of analysis and criticism, 2) to develop arguments about the works from differing critical perspectives</p>	<p>In-class discussion and lecture provide the opportunity for students to be exposed to modes of analysis particularly relevant to medieval literature, including attention to developing patterns of allegory and the relationship between aesthetic and philosophical form. Students are also exposed to a variety of different ways of approaching medieval literature (historical, psychological, moral, etc).</p>
<p>V. Student Learning Goals: Briefly explain how this course will meet the applicable learning goals. See: http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm</p>	
<p>Analyze works of art with respect to structure and significance within literary and artistic traditions, including emergent movements and forms.</p>	<p>In both exams and written work, students are routinely asked to conduct close reading and analysis of specific texts with respect to their importance in their cultural context.</p>
<p>Develop coherent arguments that critique these works from a variety of approaches, such as historical, aesthetic, cultural, psychological, political, and philosophical.</p>	<p>Primarily in longer written assignments, but also in shorter papers, students are asked to write thesis-driven papers on major problems or issues that they develop in consultation with me, including developing a conceptual framework within which to analyze the text.</p>

<p>ASSESSMENT</p>	<p>In-class discussion provides invaluable material for me to ascertain whether students understand questions of structure and merit with respect to individual texts (Goal I). I provide direct feedback to students on their online postings, in which they are analyzing the content of individual works (Goal II). Two reading exams (see sample below) also allow me to assess student absorption of both content and analysis (see sample exam below). Students' most substantial critical engagement with the texts comes in the research paper, for which they are required to do external research (see research paper description below). Goal II is thus engaged in various ways, distributed throughout the course, but perhaps most focused in the research paper, in which they are supposed to analyze a text or text closely within its cultural context.</p>
<p>VII. Syllabus: Paste syllabus below or attach and send digital copy with form. ↓↓ The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: http://teaching.berkeley.edu/bgd/syllabus.html</p>	
<p>ENLT 349L: Anglo-Saxon Literature in Its Cultural Context Dr. Ashby Kinch: ashby.kinch@umontana.edu; Tel.: 243-4462 Office: LA 126; Office Hours: TTh 1-2; W: 10-11; by appointment</p> <p>Course Description: In "Bone Dreams," Seamus Heaney writes, "In the coffered/riches of grammar/and declensions/I found <i>ban-hus</i>,/ its fire, benches, wattle and rafters,/where the soul/ fluttered a while/ in the roofspace." Heaney's poem powerfully evokes a connection to Anglo-Saxon poetry, not only through an allusion to Bede's sparrow flying in the rafters of a mead hall, but through recycling the language of Old English poetry, so rich in metaphorical language like "ban-hus," a kenning for the bone-house of our shared body. This course will seek to connect students directly to this vibrant core of the English language by exploring its "coffered riches," the earliest English poems. Students will read in translation a selection of major and minor Old English texts, ranging from "Caedmon's Hymn," the vexed origin of English poetry, to <i>Beowulf</i>, its grandest articulation. We will read Old English elegies, riddles, and selections of prose, setting this literature in its cultural context by examining the dynamic interchange between Germanic oral and Christian literary cultures. Students will also gain some exposure to Old English language through a brief unit on the grammar of Old English, as well as optional reading assignments in original Old English texts.</p>	

General Education Goals Met by This Course (from the University Gen Ed Description):

Upon completion of the Literary & Artistic Studies requirement (V), a student will be able:

1. analyze works of art with respect to structure and significance within literary and artistic traditions, including emergent movements and forms; and
2. develop coherent arguments that critique these works from a variety of approaches, such as historical, aesthetic, cultural, psychological, political, and philosophical.

Texts:

Crossley-Holland, Kevin. The Anglo-Saxon World: An Anthology. Oxford University Press, 1999. ISBN: 0-19-283547-5 (on Syllabus = ASW)

Beowulf—A Verse Translation (Norton Critical Tradition). Tr. Seamus Heaney, ed. Daniel Donoghue. W.W. Norton, 2001. ISBN 0-393-97580-0

Blackboard Supplement: you will be required to utilize this resource, which can be accessed at <http://umonline.umt.edu>, where you will find instructions on how to log in. It is incumbent on you to access this resource: if you have difficulties logging in because of a problem with your password, get in touch with UM Online immediately at 243.6394 or via email marvin.paulson@umontana.edu.

*Hogg, Richard. An Introduction to Old English. Oxford Univ. Press, 2004.

*This text is required for all students who are going to pursue the Old English option.

Course Requirements:

Weekly Writing (10 total) on Blackboard (due each Monday by noon): 20%

Culture/History/Language Exam: 25% (March 8th)

Reading Exam: 25% (April 26th)

Research Paper/Critical Essay: 30% (8-10 pp.)

*Students may substitute Old English language study for this essay by consulting with me before Week IV about a semester-long plan.

Course Outline/Reading Schedule**Week 1: Origins and Ends: Distant and Proximate**

Jan. 23rd: In-class: Knowledge and Interests Survey

Read In-Class: *Beowulf* (opening lines); passages from historical English (handout)

Discuss: Old English/Hist of English, 1066 and All That (Ends as Origins)

Jan. 25th: Bede's Sparrow, Caedmon's Hymn

Read: from Bede's *Ecclesiastical History of the English People* ASW pp. 156-175

Read: Charlton Laird, "The Language as it Was" (handout)

Discuss: vexed origins; Old English-Latin Relations: orality, lyricism, authority

Week 2: Writing Response 1 due on Blackboard on Monday at noon

Jan. 30th: "History" and the History of the English Language

Read: excerpts from the Anglo-Saxon Chronicle, ASW pp. 34-43

Read: Curran, Chapter 2, "The Writing Systems of Old English" and Chapter 3 excerpt "The Sounds of Old English" (e-res)

Discuss: *volkwanderung*; *Angle-cynn*; Saxons, Jutes and Other Invaders

Feb. 1st: *Wergeld* and *Fæðu*: the Blood-Feud and its Cultural Cost

Read: "Laws," ASW 23-31; "Charters, Tracts, and Wills," ASW pp. 252-266

Read: R.D. Fulk and Christopher Cain, "Anglo-Saxon England and Its Literature: A Social History" from A History of Old English Literature, pp. 1-35. (e-res)
Discuss: Christian ethics, pagan practices; *fuðark*/runnic inscriptions (handout)

Week 3: Writing Response 2 due on Blackboard on Monday at noon

Feb. 6th: Wyrð, Providence, Fate

Read: Destiny: "The Fortunes of Men," ASW pp. 302-306; "The Gifts of Men" (handout); "The Wanderer," ASW, pp. 50-3; excerpt from Alfred's OE transl. of Boethius, *Consolation of Philosophy* (handout)

Read: Daniel Donoghue, "The Hall", pp. 29-55, Old English Literature: A Short Introduction (e-res)

Feb. 8th: Alcuin, Christian Community, England and the Continent

Read: *Genesis B* and *Christ and Satan* (e-res)

Read: "Greetings in Christ," ASW pp. 178-192.

Week 4: Writing Response 3 due on Blackboard on Monday at noon

Feb. 13th: Alfredian Reforms

Read: "The Life of Alfred," "Preface to Pastoral Care," ASW pp. 208-220

Feb. 15th: Alfred: Literacy, Learning and Power

Read: Ælfric, "A Colloquy," "The Passion of St. Edmund," ASW pp. 220-234

Discuss: monastic scriptoria, Anglo-Saxon book illumination

Week 5: Writing Response 4 due on Blackboard on Monday at noon

Feb. 20th: *The Duguth*

Read: Deor, Waldere, Maldon, ASW pp. 1-18

Feb. 22nd: Inventing the Heroic Ethos

Read: Brunahburh, ASW pp. 19-21; excerpts on the "heroic code" (handout);

Exploration: "Voyages of Ohthere and Wulfstan," ASW pp. 61-68.

Week 6: Writing Response 5 due on Blackboard on Monday at noon

Feb. 27th: *Beowulf*, lines 1-1798 (pp. 1-46)

March 1st: *Beowulf*, lines 1799-3182 (pp. 47-78); "Translator's Introduction," pp. xv- xxxviii

Week 7: No Writing Response; post Exam Review on Blackboard

March 6th: *Beowulf*: The Finn Episode and "The Finnsburg Fragment," in ASW, 8-9

Read: *Widsith* (handout)

March 8th: **History and Culture Exam**

Week 8: Writing Response 6 due on Blackboard on Monday at noon

March 13th: *Beowulf*: Grendel, Heorot, and the Community of Warriors

Read: Students choose select criticism (Critical Edition and/or e-res/J-STOR)

March 15th: *Grendel and Beowulf*: film screening/discussion

Week 9: Writing Response 7 due on Blackboard on Monday at noon

March 20th: *Beowulf*: Hrothgar, the Hug, and Hygelac

Read: Students choose select criticism (Critical Edition and/or e-res/J-STOR)

March 22nd: *Beowulf*: Women, Hard and Soft

Read: *Judith* (e-res)

Week 10 (March 26th-March 30th): **SPRING BREAK**

Week 11: Writing Response 8 due on Blackboard

April 3rd: wrap-up *Beowulf/Judith*

April 5th: Pagan Forms, Christian Meanings: The Exeter Book Anthology

“The Seafarer,” ASW pp. 53-56 (plus alternate translations)

Re-Read: “The Wanderer” (plus alternate translation)

Discuss: Exeter Book/the millenial sentiment

Week 12: Writing Response 9 (Research Paper Prospectus) due online Mon at noon

April 10th: Imagine the Voice of Wood

Read: “The Dream of the Rood,” ASW pp. 200-204

Read: Wulfstan, “Sermon of Wolf to the English People,” ASW, pp. 292-9.

April 12th: Exile and the Woman’s Voice

Read: “The Wife’s Lament,” ASW pp. 56-7 (plus alternate translations);

Read: Students choose one piece of criticism on “The Wife’s Lament” (e-res)

Week 13: The Elegy

April 17th: Continue Wife’s Lament discussion

Re-read: Deor, the Wanderer

April 19th: Love, Loss, Lament, and Fragmentation

Read: “The Husband’s Message,” “Wulf,” ASW, pp. 57-9

Week 14: Annotated Bibliography for research paper due on Blackboard, Monday, 5 p.m.

April 24th: **Read:** “The Phoenix,” “The Whale,” “The Panther,” ASW pp. 280-289

April 26th: **Second Reading Exam**

Week 15: Research paper draft due on Blackboard, Monday 5 p.m.

May 1st: **Workshop on research paper**

May 3rd: **Workshop on research paper**

Research Paper due on Wednesday, May 8th by noon.

Anglo-Saxon Literature Exam

**All answers (except for #5) should be written in a Blue Book, on loose notebook paper, or typed into a computer file.*

Part I: Short Answer (10 x 3 points each; 30 points)

Short questions on Anglo-Saxon culture, focusing on the relationship between major cultural events and the evolution of a distinct Anglo-Saxon literary culture.

1) Name at least three ways in which Lindisfarne is important to our understanding of Anglo-Saxon culture?

2) Who wrote the “Colloquy” and why is it important to our understanding of Anglo-Saxon culture?

3) Who wrote these laws and what cultural problems do they address?

“If a husband sacrifice to devils without his wife’s knowledge, he is liable to pay all his goods and *healsfang*; if they both sacrifice to devils, they are to be liable to pay *healsfang* and all their goods...

“If anyone gives meat to his household in time of fasting, he is to redeem both freeman and slave with *healsfang*.”

4) Why is Bede’s account of *Cædmon’s Hymn* such an important text in our understanding of the evolution of the literary culture of Anglo-Saxon England?

5) In a couple of sentences, describe the structure of the Old English poetic line. Also, scan the following lines, marking primary stress (ˈ) and secondary stress (/), and underlining the alliterating elements. (Mark directly on the exam)

Hu mihtig God manna cynne
Durh sidne sefan snyttru brytað
Eard ond eorlscipe; he ah ealra geweald.

6) What is the Danelaw and why is it important to our understanding of 9th century England?

7) Who is Vortigern and what role does he play in English history?

8) Who wrote the following and why is it important:

“Therefore it seems better to me, if you think so, for us also to translate some books which are most needful for all men to know into the language which we can all understand, and for you to do as we very easily can if we have tranquility enough, that is, that all the youth now in England of free men, who are rich enough to be able to devote themselves to it, be set to learn as long as they are not fit for any other occupation, until they are able to read English writing well; and let those be afterwards taught more in the Latin language who are to continue in learning and be promoted to a higher rank.”

9) What is a kenning? Give an example. How do they relate to the appositive style and what is their poetic function?

10) What are the most important differences between Old English and Modern English?

Part II: Passage Analysis (8 x 5 points each; 40 points)

Identify, analyze **and comment upon eight** of the following **ten** passages, **noting**:

- the **context** of the text in which the passage occurs;
- its **relevance** to a **larger theme/pattern** in the text;
- connections to a central idea in **Anglo-Saxon culture**;
- its use of **poetic language** to advance its purpose.

Passage 1

“
 Meanwhile, a thane
Of the king’s household, a carrier of tales,
A traditional singer deeply schooled
In the lore of the past, linked a new theme
To a strict meter. The man started
To recite with skill, rehearsing [his]
Triumphs and feats in well-fashioned lines,
Entwining his words. He told what he’d heard
Repeated in songs about Sigemund’s exploits,
All of those many feats and marvels.”

Passage 2

“Then he flung his spear in fury at the proud Viking
who dared inflict such pain. His aim was skillful,
The spear split open the warrior’s neck....
The brave earl [name withheld] was delighted at this;
He laughed out loud, and gave thanks to the Lord
That such good fortune had been granted to him.
But one of the seafarers sent a sharp javelin
Speeding from his hand; it pierced the body
Of the [earl], Ethelred’s brave thane.
By his side stood a young warrior,
Wulfmær by name, Wulfstan’s son,
A stripling in the fight, who full boldly
Drew out the blood-red javelin from [his earl’s] side;
He sent the tempered weapon flying back again;
The sharp point struck home; the Viking who had injured
His prince so grievously sank to the ground.
Then a seafarer bore down on the earl,
He had it in mind to snatch away the treasures—
His armour and rings and ornamented sword.”

Passage 3

“Lo, it is nearly 350 years that we and our fathers have inhabited this most lovely land, and never before has such terror appeared in Britain as we have now suffered from a pagan race, nor was it thought that such an inroad from the sea could be made. Behold, the church of St. Cuthbert spattered with the blood of the priests of God, despoiled of all its ornaments; a place more venerable than all in Britain is given as prey to pagan peoples....Consider carefully, brothers, and examine diligently, lest perchance this unaccustomed and unheard of evil was merited by some unheard-of evil practice.”

Passage 4

“Another of the king’s chief men signified his agreement with this prudent argument, and went on to say: ‘Your Majesty, when we compare the present life of man with that time of which we have no knowledge, it seems me like the swift flight of a long sparrow through the banqueting-hall where you sit in the winter months to dine with your thanes and counselors. Inside, there is a comforting fire to warm the room; outside, the wintry storms of snow and rain are raging. This sparrow flies swiftly in through one door of the hall, and out through another. While he is inside, he is safe from the winter storms; but after a few moments of comfort, he vanishes from sight into the darkness whence he came.’”

Passage 5

“Inspired again,
By the thought of glory, the war-king threw
His whole strength behind a sword stroke
And connected with the skull. And Naegling snapped.
Beowulf’s ancient iron-gray sword
Let him down in the fight. It was never his fortune
To be helped in combat by the cutting edge
Of weapons made of iron. When he wielded a sword
No matter how blooded and hard-edged the blade,
His hand was too strong, the stroke he dealt
(I have heard) would ruin it. He could reap no advantage.”

Passage 6

“The sword’s edge will shear the life of one
at the mead-bench, some angry sot
soaked with wine. His words were too hasty.
One will not stay the cupbearer’s hand
And becomes befuddled; then at the feast
He cannot control his tongue with his mind
But most meanly forfeits his life;
He suffers death, severance from joys;
And men style him a self-slayer,
And deplore that drunkard, maddened by mead.”

Passage 7

“His noble birth implanted in him from his cradle a love of wisdom above all things, even amid all the occupations of this present life; but—with shame be it spoken!—by the unworthy neglect of his parents and governors he remained illiterate till he was twelve years old or more, though by day and night he was an attentive listener to the Saxon poems which he often heard recited, and, being apt at learning, kept them in his memory. He was a zealous practiser of hunting in all its branches, and followed the chase with great assiduity and success; for his skill and good fortune in this art, and in all other gifts of God, were beyond those of every one else, as I have often witnessed.”

Passage 8

“Almighty God in His Providence now chose to give further proof of [his] glory in Heaven by putting it into the minds of the brethren to dig up his bones. They expected to find the bones quite bare (as is usual with the dead), the rest of the body having dwindled away to dust. They were going to put them in a light casket in some fitting place above the ground in order to give them their due veneration... This they did (on the 20th of March, the anniversary of the burial), On opening the coffin they found the body completely intact, looking as though still alive, and the joints of the limbs still flexible. It seemed not dead, but sleeping. The vestments, all of them, were not merely unfaded but crisp and fresh like new, and wonderfully bright. The monks were filled with great fear and trembling; they could not speak, did not dare look at the miracle, and hardly knew where to turn. Taking some of the out garments with them as a sign of the incorruption—for they were afraid to touch anything that had been next to his skin—they hurried off to the bishop.”

Passage 9

“Now I cannot recall
 Any fight you entered, [name withheld], that bears comparison...
 You killed your own kith and kin,
 So for all your cleverness and quick tongue,
 You will suffer damnation in the depths of hell.
 The fact is, [name withheld], if you were
 As keen or courageous as you claim to be
 Grendel would never have got away with
 Such unchecked atrocity, attacks on your king,
 Havoc in Heorot and horrors everywhere...
 But he knows he can trample down you Danes
 To his heart’s comfort, humiliate and murder
 Without feat of reprisal.”

Passage 10

“But generally the spear
 Is prompt to retaliate when a prince is killed,
 No matter how admirable the bride may be.
 Think how the Heatho-Bards are bound to feel,
 Their lord, Ingeld, and his loyal thanes,
 When he walks in with that woman to the feast:
 Danes are at the table, being entertained,
 Honored guest in glittering regalia,
 Burnished ring-mail that was their hosts’ birthright....”

Part III: Take-Home Essay (1 of 2 choices; 30 points)

Write an essay on **one of the following two questions**, each of which has a prompt offering you a critical idea to work with. Make sure your essay has a guiding premise (aka a “thesis”) and selects its evidence carefully to develop a focused, well-reasoned argument. Take no more than

one hour to compose your essay, for which you may use both your text and notes. After you download and read the essay, you have one hour to complete it.

Option I

Arguing against those who invoke the Anglo-Saxon “**heroic code**” as an abstract set of imperatives, John Hill claims that “when characters violently support lords or kin or each other in these [Anglo-Saxon heroic] stories, they do so in either a social or psychological context.” He then argues that any **representation of heroic violence** in an Anglo-Saxon text must be analyzed with respect to the “political agenda” of the text, especially with respect to the “tensions [that] arise from the inherently psycho-social nature of heroic actions within changeable expectations and circumstances.”

Write an essay in which you examine the ethical, moral, and social conflicts pertaining to at least **three acts of violence** in Anglo-Saxon texts. Your examples must come from at least two different texts, at least one of which should be a religious text. The violence can be historical, to which a text responds, or it can be folded within the narrative itself. Be sure to address the way the representations of violence relates to the social, cultural, or political position of the text, as well as the way it represents responses to that act of violence by social actors. Develop a guiding premise (aka a “thesis”) about the relationship between and among these acts of violence.

Option II

In discussing the resonance of the word *wyrd* in Anglo-Saxon culture, Sean Pollack writes, “Both romantic mythological criticism and Christian exegesis ignore the syncretism inherent in much of Old English literary culture: a mixture of not only particularly traditional Anglo-Saxon culture, but Latin Patristics, classical culture, Norse and Celtic motifs.”

Write an essay in which you use this notion of syncretism (or blending of two systems of belief) to **analyze the appearance of the concept of *wyrd* in at least three texts** we have read in this class. Make sure to outline the way in which Christian and non-Christian elements of belief interact in this concept: where are there patterns of overlap or patterns of tension? Also, make sure to analyze the rhetorical situation of the text: who invokes the notion of *wyrd* and why? What comfort does it provide (or fail to provide)? If the concept arises in a narrative text, how does the text treat the character who invokes *wyrd*? What kinds of action (physical or philosophical) or belief are demanded of the person who contemplates his/her *wyrd*? Develop a guiding premise (aka a “thesis”) about the tensions and syntheses intrinsic to the concept of *wyrd* in these different texts.

Research Paper/Critical Essay: Anglo-Saxon Literature

Length: 8-10 pp.; due December 13th, noon

This critical essay provides an opportunity for you to develop your ideas about Anglo-Saxon literature and culture through reading, research, and close analysis of literary texts. Throughout

the class, I have emphasized a “problem” approach to culture, prompting you to think about the texts as emerging from cultural contexts in which they serve to help readers think through central problems or issues in complex ways. I expect you to take this approach to your reading and research for this essay: try to define a problem that does not have a clear and simple “answer” for you, but is an “open idea” that you hope to clarify through reading. I expect this reading to be reflected in your essay in terms of a considered response to other people’s ideas, demonstrated by judicious, selective quotations from which you take key principles or ideas to develop in your own analysis.

Stages of Writing

Stage I: Formulate a Prospectus (Blackboard 9: due 11/08)

By Monday night, I want you to post a prospectus, which should be a developed plan for what you hope to accomplish in your paper. There is no “formula” for a Prospectus, but you will want to address the following things:

- 1) What is the central problem you hope to address in your reading/research? You will probably want to write at least a paragraph on this, in which you set your topic in the context of the material you have read so far in the class.
- 2) What texts do you hope to examine and why?
- 3) What kind of reading/research do you want to do or have you done already? What do you want to get from your reading?

II. Research, Read, Reflect (Blackboard 10: due 11/22)

A good annotated bibliography is essentially: 1) a working document from which you will draw quotes and material when you write your paper; and 2) a “draft” of your paper, or sections of your paper. I have provided “sample entries” of scholarship on Anglo-Saxon poetry so that you have a good model for how the a.b. can help you organized research and you can read material relevant to the class.

I would like you to submit an annotated bibliography on 11/22. It need not be complete, but it should include at that point **at least 5 entries** (i.e., the minimum of 5 sources that I expect you to read and digest) and **at least 3 annotations** (i.e., 3 sources that you have read and responded to). Entries should conform to MLA style (see Chapter 4, “Documentation: Preparing the List of Works Cited,” MLA Handbook for Writers of Research Papers, 5th edition, ed. Joseph Gibaldi. New York: MLA Pub, 1999, 111-202; or Diane Hacker, A Writer’s Reference, the English Department’s Official Style Guide, pp. 325ff).

Each annotation should include **at least 1-2 sentences** on each of the following: 1) Topic of the article, including relevance to Chaucer’s life or writing; 2) a specific account of the thesis of the article; 3) a summary and analysis of the evidence used; 4) problems or questions raised by the article and their relevance to the course or to your research project. If you do this well, you may find yourself writing whole paragraphs that develop from your reading, and this material may be integrated into your paper at a later date.

III. Draft Your Essay: Bring to class 3 copies on Tuesday,

December 7th.

All of us have different styles of composing essays, but I expect that you will produce at least one draft that your peers and I can read, critique, and help you revise. We will conduct in-class workshops on these essays, reading and responding to the writing in small groups, as well as discussing as a group certain collective issues of style and documentation.

IV. Reread, Revise: Final draft due on December 13th, noon.

This is where the rubber hits the road: when you take the suggestions, feedback, and your own critical self-reflection back into the revision process. Here is when you will make sure you clean up the essay of any stylistic or grammatical interference, as well as make those changes that make your writing sing, rather than merely speak.

Your final draft should: be typed in 12" font; double-spaced; have 1" margins on all sides but the top, which should be 1 1/2"; and include a title page with your paper title, name, course name, professor's name, assignment reference and date. You should include a Works Cited page and follow the MLA documentation style. My standards for written prose are stringent. If you feel your writing needs particular attention, make an appointment to see me and I will suggest writing resources for you to consult as you prepare your papers.

*Please note: As an instructor of a general education course, you will be expected to provide sample assessment items and corresponding responses to the Assessment Advisory Committee.