

The University of Western Ontario
Department of Visual Arts
2015–2016

Visual Arts History 3392F: Special Topics in Art History

Topic: Imag(in)ing the Afterlife in Medieval Art

Tuesdays, 11:30 a.m.–2:30 p.m. – VAC, Room 100

Professor:

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Course Description:

Prerequisite(s):

VAH 1040 or two of VAH 1041A/B – VAH 1045A/B or permission of the department.

Overview:

From the earliest Christian art through the late Gothic era, the afterlife constituted one of the most central and enduring themes in Western European visual culture. When it came to visualizing the apocalypse, heaven, hell, and life after death, medieval artists faced a fundamental paradox: how to represent what no mortal had seen or, indeed, was capable of seeing. As this course demonstrates, medieval artists and their patrons produced an astounding and highly imaginative variety of responses to this issue. Taking a roughly chronological approach, we will examine medieval artistic visions of the afterlife from ca. 300–1400 in various media, ranging from the monumental arts of mosaics, wall painting, and sculpture to small-scale objects, such as manuscripts, ivory carving, and the sumptuary arts. Reflecting the material, our survey will be interdisciplinary in nature and will address a range of topics, including conceptions of the body, the devil and demons, earthly and heavenly cities, the macabre, and the modern “afterlife” of medieval conceptions of the afterlife. Throughout, emphasis will be placed on understanding the different functions and audiences of medieval artistic visions of the afterlife, and how they intersect with the specific cultural contexts in which they were created.

Learning Outcomes:

This course will allow students to gain thorough knowledge of central aspects of medieval visual culture and of the key critical and theoretical frameworks employed in medieval art history. They will also acquire a command of the discursive vocabularies that are utilized in debates within the field of art history and will use this knowledge to formulate, substantiate, and defend arguments about particular historical and artistic developments, both in writing and orally. Through class participation, group work, examinations, and writing assignments geared to the main genres of art historical writing, students will learn to apply their knowledge for different purposes and in line with the various professional demands currently encountered in the discipline of art history.

Grade Distribution:

Article Critique	5%
In-class Quiz	13%
Online Quiz	12%
Virtual Exhibition Project	15%
Research Essay (including proposal)	25%
Attendance and Participation	5%
Final Exam	25%

Course Policies:

Syllabus

This syllabus and all other information on assignments, course requirements, etc., will be posted online on OWL.

Attendance and Participation Policy

Attendance will be taken every class and will count towards 5% of your final grade. This also includes *participation*, which entails answering questions and/or offering opinions in class.

Students who attend classes but do not participate can expect to receive no more than 3.5/5 for this component. Official University stipulations concerning attendance also include the following:

- a. Students are expected to attend all class sessions and be prepared for and participate in all lectures, discussions, and/or critiques.
- b. Under Western's regulations, if a student misses 15% of classes without written corroboration for health or bereavement, he or she can be debarred from participation in final tests, evaluations, and/critiques.
- c. If a student is consistently absent from a three-hour class for one hour, he or she will exceed the 15% cut-off.

Please note that, after three unexcused absences, I will automatically reduce your final grade by 2.5% (continual absences may result in further deductions). It is your responsibility to inform me if you will arrive late; otherwise, you may be marked absent.

I regard enrollment in this course as an agreement on your part to participate fully in all aspects of the course and to complete all assignments and exams. ****Make-up tests and exams will not be given except under extreme circumstances.****

Plagiarism and Academic Integrity

The University of Western Ontario places a very high value on academic integrity. Plagiarism of any kind (be it unacknowledged borrowings of others' ideas from published sources, the internet, or other student papers, or close paraphrasing, etc.) is unacceptable and will not be tolerated. Plagiarism is a major scholarly offence and will be punished accordingly. For more information and a link to the Academic Calendar, which outlines the academic penalties for plagiarism, please see the section on plagiarism on page 11 of this syllabus.

Mental Health Policy

Students who are in emotional or mental distress should refer to Mental Health@Western http://www.health.uwo.ca/mental_health/ for a complete list of options about how to obtain help.

Medical Policy

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components, and/or assignments worth 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by me or the department.

Accommodation for missed assignments, or attendance, totalling less than 10% of the final grade, due to medical reasons, may be arranged with me as long as you contact me no later than the day after the assignment or attendance is due. After this cut-off date, I will not consider accommodation and your assignment will be subject to the late assignment penalties outlined below.

Late Assignment Policy

Students are expected to complete all assignments by the due dates stated in this course outline. Unless otherwise noted, assignments will be considered late after the beginning of class on the due date. Extensions will be given only upon official notification from the student's faculty advisor documenting serious health and/or bereavement reasons (see above). All other late assignments are subject to a 10% penalty per day of lateness. For information on Western's medical policies, also see the above section and page 11 of this syllabus.

E-Mail Policy

I will do my best to reply to your e-mail within two business days (business days being Monday through Friday). Should you wish to discuss something by e-mail, please contact me well *in advance* of deadlines, and not at the last minute (e.g., the night before an assignment is due).

Also be advised that:

- a. Assignments to be submitted by electronic submission may *only* be submitted on OWL, *not* by e-mail. I will not accept assignments submitted by e-mail.
- b. I do not discuss grades by e-mail.

Other Policies

a. **Electronic Devices.** You may use a computer or tablet to take notes in class. Please note, however, that it is tremendously distracting (not just for you, but for me and your fellow students) when you use your computer or tablet during class time for such other activities as checking e-mails, surfing the web, and visiting social media websites (among other things). Cell phones, PDAs, and other devices must be turned off during class time so as to avoid disruptions caused by ringing and vibrating phones. If you need to receive a call during class, please kindly let me know at the start of class; put your phone on vibrate and then quietly exit the room to take the call. *Note that use of cell phones and other electronic devices during times of examination is strictly prohibited*; this is a zero-tolerance policy and infractions will be punished accordingly.

b. **Student Conduct.** All students are expected to be familiar with and conduct themselves in accordance with the stipulations set forth in Western's Student Code of Conduct, accessible at: <http://www.westerncalendar.uwo.ca/2015/pg116.html>

c. **Religious Observance.** For the University's policy on accommodation for religious holidays, see <http://www.westerncalendar.uwo.ca/2015/pg119.html>. As noted there: "For purposes of this policy the University has approved a list of dates which are recognized religious holidays which require members of those religions to be absent from the University; this list is updated annually and is available at departmental, Deans', and Faculty advising Offices."

d. **Academic Accommodation for Students with Disabilities.** Every effort will be made to accommodate students with disabilities, as per Western's policy, outlined in the Academic Calendar: "In its efforts to accommodate disabilities appropriately, the approach adopted by the University is collaborative, involving the student requesting the accommodation, the instructor, department (or school or program where applicable), and/or Faculty which provides the accommodation, and Services for Students with Disabilities (SSD) in the Student Development Centre which coordinates the request for and provision of accommodation." For information, see <http://www.westerncalendar.uwo.ca/2015/pg118.html>

Assignments:

I. Quizzes and Final Exam

There will be two quizzes (one in class and one online) and a final examination in this course. Both the quizzes and the final exam will draw on material presented in lectures and in the assigned readings. Thus, attending class and doing the assigned readings is a must. Please note the following guidelines concerning the quizzes and exam:

a. In-class quiz and final examination:

- i. Start at the beginning of class. Late arrivals will not receive any extra time.
- ii. The quiz and exam will consist of a combination of slide identifications, definition of terms and concepts, slide comparisons, and essay questions. I will announce the exact structure of the quiz and exam in class well in advance to help you prepare.

b. Online quiz:

- i. Will be accessed and completed on OWL.
- ii. Must be completed during the allotted time.
- iii. Is timed and will generally consist of multiple-choice questions. I will inform you about the structure and instructions in class well in advance to help you prepare.

c. Dates: **In-class Quiz: 20 October; Online Quiz: 17 November; Final Exam: TBA**

II. Writing Assignments

A) Article Critique (**Submit on OWL; due 29 September, 5:00 p.m.**)

Consult the course schedule below. On the classes of 13 and 20 October, I have marked with a double asterisk four recent journal articles that deal with subjects pertaining to our course topic. Choose ONE (1) of these four articles and write a critique of it. Your critique should be around THREE (3) PAGES in length, double-spaced. Although you will want to summarize briefly what the author of your chosen article says, your critique should focus on commenting on and critiquing the article's goals, method, and conclusions. Does the author make a solid and convincing argument? If so, explain why. If not, explain why. Or does it fall somewhere in between? This assignment is an exercise in writing and critical reading, and no outside research is required. Your critique will be graded both on its content (that is, how effectively you engage with your chosen article) and style (spelling, grammar, logic, etc.). Critiques should be typed, double-spaced, in Times New Roman 12-point font, with normal margins.

You will submit your critique electronically on OWL by 5:00 p.m. on 29 September. Submissions made after this cut-off will be subject to the late penalty outlined in the course policies above.

B) Virtual Exhibition Project (Peer-review sessions in class: 13 October, 10 November, 24 November; Final Dossier: due 1 December)

For this assignment, you will curate a virtual exhibition relating to the theme of “Imag(in)ing the Afterlife in Medieval Art.” You will select from *one* of the assigned weekly readings (except for the weeks of 1 and 8 December) *one artwork* that you find interesting. Like a curator preparing an exhibition, you will write a short text for your work in the manner of an explanatory label beside an artwork in an exhibition, complete with an identification of the work, its date, its place of origin, its material/medium, and your text of ca. 300 words. Your goal is to use the knowledge you have gained about the object from the reading to communicate—directly and concisely—the significance of your chosen artwork *to a non-specialist visitor* to your virtual exhibition. **NO OUTSIDE RESEARCH BEYOND THE ASSIGNED READING IS REQUIRED.** This is an exercise in mining literature effectively and writing for a broad audience. Your text should not simply describe the work or simply regurgitate what the reading says about it (i.e., do not quote or simply paraphrase the reading). Rather, your aim will be to synthesize essential information from the reading to convey the “big picture” about your chosen work in a way that is to the point and comprehensible to the “general public.” To do so, ask yourself such questions as: When and where was the work produced? What subject is represented? How is it represented? What was the work’s function and who constituted its audience(s)? How does the work reflect the historical, social, and/or spiritual contexts in which it was produced? And what does it tell us about medieval notions of the afterlife?

This assignment will require you to work on the project *over the course of the entire term*. Each week, you will produce one such text, ultimately building up a group of ten (10) artworks to form your virtual exhibition. To ensure that you have composed the texts as you do the readings, and to facilitate intellectual exchange with your peers, you will be required to regularly discuss your work with a partner in peer-review sessions (we will arrange tandems in class so that everyone finds a partner). For the peer-review sessions on 13 October and 10 November, you will bring to class the texts you composed from the readings in the weeks leading up to these two dates. During the last hour (or so) of class, you and your partner will read and critique each other’s texts, offering feedback and suggestions. Prior to the class of 24 November, you will be required to assemble all ten of your “label texts” and write a short introduction to your exhibition (ca. 600 words), creating your final exhibition dossier. This introduction should identify the main issues raised by your selected objects. That is, what do your selected works as a group suggest generally about the relationship between art and the afterlife in the Middle Ages? How you approach this introduction is up to you. You might focus on chronological changes, or on the recurrence of certain fundamental ideas, etc. Again, the goal is to answer the

exhibition visitor's "burning" questions: "Why should I care about the afterlife in medieval art? Why is it interesting and significant?" Prior to the class of 24 November, you will send your peer reviewer your dossier so that she or he can review it; you and your partner will then discuss each other's complete dossiers in class on 24 November (during the second half of class). Taking account of your reviewer's suggestions/critique, you will complete your final dossier and hand it in in class on 1 December.

In addition to the above, further guidelines on requirements, formatting, style, illustrations, and a sample label are available on OWL (document: "Virtual Exhibition Project").

C) Research Essay (**Topic Proposal: due 27 October; Essay: due 8 December**)

You will be required to write a research essay of 8–10 pages in length. You will be responsible for developing an essay topic that relates to the material and issues covered in this course. When selecting your topic, choose something that excites you and will sustain your interest. In choosing your topic, I suggest consulting the assigned readings—especially the books on course reserve!—to identify a subject of interest. Your paper may examine a certain theme or issue, a specific work or group of works united by theme or medium, or the like, but your paper's topic must be focused enough to adhere to the length specified above.

I must approve your essay topic. Thus, each of you will be required to write and submit to me a short essay proposal (maximum 400 words in length, double-spaced) that describes your proposed topic and approach and includes a preliminary bibliography of sources you have found. Note that submission of this proposal *is a prerequisite for the essay and constitutes part of the grade for your essay (5% of the 25% total grade)*. Proposals will be graded for their overall quality (i.e., content, writing, proper bibliographic citation methods [see note on Chicago Style below], and the quality of the sources). If you do not submit your topic proposal by the due date and receive approval of your topic from me, I will not accept your essay. A sample essay proposal is available on OWL (document: "Sample Essay Proposal") for your reference.

Detailed guidelines on format, structure, citations and bibliography, and illustrations for your research essays are available in a separate document (document: "Research Essays") on OWL. Essays must use Chicago Style conventions for citations and bibliography; please see the note on Chicago Style below. I will also review these guidelines briefly in class and answer any questions you may have about them. Please note that your research essay will be submitted to Turnitin.com through OWL.

****Note on Chicago Style for Writing Assignments:**

When composing footnotes or listing bibliographic references in your writing assignments, please use the conventions in the *Chicago Manual of Style*. A useful style guide with examples is available on the UWO Libraries website: <http://www.lib.uwo.ca/files/styleguides/Chicago.pdf>

OWL:

This course will have an OWL page. All relevant course materials (syllabus, readings, assignment instructions, review images for quizzes and the exam, etc.) will be posted here and announcements and updates will be made frequently. Certain assignments (see above) will be submitted on OWL. Thus, it is imperative that you check the course page regularly.

Readings:

All readings (see course schedule below) are *mandatory* and will be made available on the course OWL site. Additionally, required readings from books (marked [CR] in the course schedule) are available as Course Reserves on two-hour loan at the D. B. Weldon Library. Two-hour loans are kept and may be signed out at the circulation desk on the first floor.

Course Schedule:

(Please note that I reserve the right to make modifications to the schedule throughout the term, and additional readings may be assigned. Advance notice of one or more weeks will be given should a change involve the rescheduling of assignments and/or quizzes.)

Class of 15 September:

Course Introduction; Lecture: The Visual Culture of Death in Late Antiquity

Reading:

1. Paul Binski, *Medieval Death: Ritual and Representation* (London: British Museum Press, 1996), 8–28. (“The Roots of Medieval Death Culture”) [CR]
2. Janet Huskinson, “Degrees of Differentiation: Role Models on Early Christian Sarcophagi,” in *Role Models in the Ancient World: Identity and Assimilation* (Ann Arbor: University of Michigan Press, 2008), 287–99.

Class of 22 September:

Lecture: Public Visions I: Early Christian Churches

Reading:

1. Dale Kinney, “The Apocalypse in Early Christian Monumental Decoration,” in *The Apocalypse in the Middle Ages*, edited by Richard K. Emmerson and Bernard McGinn (Ithaca and London: Cornell University Press, 1992), 200–16. [CR]
2. Anne Marie Yasin, “Making Use of Paradise: Church Benefactors, Heavenly Visions, and the Late Antique Commemorative Imagination,” in *Looking Beyond: Visions, Dreams, and Insights in Medieval Art and History*, edited by Colum Hourihane (Princeton, NJ: Princeton University Press, 2011), 39–57. [CR]

Class of 29 September:

NO CLASS (CONFERENCE); **ARTICLE CRITIQUE DUE, 5 p.m. on OWL**

Class of 6 October:

Lecture: From Merovingians to Carolingians

Reading:

1. Bianca Kühnel, *From the Earthly to the Heavenly Jerusalem: Representations of the Holy City in Christian Art of the First Millennium* (Rome, Freiburg, and Vienna: Herder, 1987), 123–37. (“Carolingian and Ottonian ‘Architectonic’ Images of the Heavenly Jerusalem”) [CR]

Class of 13 October:

Lecture: Apocalypse Then: Art and the Afterlife around the First Millennium; **Exhibition Peer Review 1**

Reading:

1. **Elizabeth S. Bolman, “*De coloribus*: The Meanings of Color in Beatus Manuscripts,” *Gesta* 38, no. 1 (1999): 22–34.
2. **Asa Simon Mittman and Susan M. Kim, “Locating the Devil ‘Her’ in MS Junius 11,” *Gesta* 54, no. 1 (2015): 3–25.

Class of 20 October:

Lecture: Paradise on Earth: Visions of Heaven and Hell in the Monastery; **QUIZ 1 (IN CLASS)**

Reading:

1. **Christine Haney, “The Reception of St. Augustine’s City of God in Anglo-Norman Canterbury,” *Journal of the Warburg and Courtauld Institutes* 74 (2011): 59–85.
2. **Nathaniel Campbell, “‘Lest He Should Come Unforeseen’: The Antichrist Cycle in the *Hortus Deliciarum*,” *Gesta* 54, no. 1 (2015): 85–118.

Class of 27 October:

Lecture: Public Visions II: The Romanesque Church; **ESSAY PROPOSAL DUE**

Reading:

1. Kirk Ambrose, “Attunement to the Damned of the Conques Tympanum,” *Gesta* 50, no. 1 (2011): 1–17.

Class of 3 November:

Lecture: Public Visions III: The Gothic Cathedral

Reading:

1. Adolf Katzenellenbogen, *The Sculptural Programs of Chartres Cathedral: Christ, Mary, Ecclesia* (Baltimore: John Hopkins University Press, 1959), 79–90. [CR]
2. Jacqueline Jung, *The Gothic Screen: Space, Sculpture, and Community in the Cathedrals of France and Germany, ca. 1200–1400* (Cambridge: Cambridge University Press, 2012), 129–39. (“Clergy, Laity, and the End of Time”)

Class of 10 November:

Lecture: Private Visions: Gothic Manuscripts and Ivories; **Exhibition Peer Review 2**

Reading:

1. Suzanne Lewis, "Exegesis and Illustration in Thirteenth-Century English Apocalypses," in *The Apocalypse in the Middle Ages*, eds. Emmerson and McGinn, 259–75. [CR]
2. Harvey Stahl, "Heaven in View: The Place of the Elect in an Illuminated Book of Hours," in *Last Things: Death and the Apocalypse in the Middle Ages*, edited by Caroline Walker Bynum and Paul Freedman (Philadelphia: University of Pennsylvania Press, 2000), 205–32. [CR]

Class of 17 November:

Lecture: *Requiescit in pace*: Tombs and Bodies; **QUIZ 2 (ONLINE OWL)**

Reading:

1. Binski, *Medieval Death*, 70–115. ("Death and Representation") [CR]

Class of 24 November:

Lecture: Purgatory and Particular Punishments; **Exhibition Peer Review 3**

Reading:

1. Virginia Brilliant, "Envisioning the Particular Judgement in Late Medieval Italy," *Speculum* 84 (2009): 314–46.
2. Binski, *Medieval Death*, 181–99. ("The Third Place: Purgatory") [CR]

Class of 1 December:

Lecture: The Medieval Macabre; **EXHIBITION DOSSIER DUE**

1. Ashby Kinch, "Image, Ideology, and Form: The Middle English "Three Dead Kings" in Its Iconographic Context," *The Chaucer Review* 43, no. 1 (2008): 48–81.
2. Elina Gertsman, "The Berlin 'Dance of Death' as the 'Last Judgment.'" *Source: Notes in the History of Art* 24, no. 3 (2005): 10–20.

Class of 8 December:

Lecture: The Afterlife of the Medieval Afterlife: Medieval-Modern Reverberations; **ESSAY DUE**

Reading:

1. Frances Carey, "The Apocalyptic Imagination: Between Tradition and Modernity," in *The Apocalypse and the Shape of Things to Come*, edited by Frances Carey (London: British Museum Press, 1999): 270–319.

December 11–22: FINAL EXAM, Date TBA

The University of Western Ontario Visual Arts Department

POLICIES

Student Conduct:

All students will conduct themselves in a manner that will be consistent with the maturity and academic integrity expected of university students. Student conduct shall be consistent with the general laws of the community and with University regulations. Students shall show regard and respect for the rights, safety, and property of all members of the University community and are expected to act in a responsible manner within the University and the community at large.

Attendance:

A student who misses more than 15% of the course hours, without written corroboration for health or bereavement, can be debarred from writing final exams, or participation in final studio evaluations. Note that if a student consistently is absent from a 3-hour class for 1 hour, they will exceed the 15% cutoff and can be debarred.

Prerequisites:

You are responsible for ensuring that you have successfully completed all course prerequisites and that you have not taken an antirequisite course. Lack of prerequisites may not be used as basis of appeal.

If you are not eligible for a course, you may be removed from it at any time, and you will receive no adjustment to your fees. These decisions cannot be appealed.

Plagiarism:

Plagiarism, which may be defined as "The act or an instance of copying or stealing another's words or ideas and attributing them as one's own," will not be tolerated. (Citation excerpted from *Black's Law Dictionary*, 1999, 7th ed., p. 1170). (Refer to <http://www.westerncalendar.uwo.ca/2015/pg113.html> or the 2015/2016 Western Academic Calendar, with regards to academic penalties for plagiarism.)

Medical Policy:

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department. See course outline for specific arrangements regarding less than 10% of assignments.

Building Access:

The John Labatt Visual Arts Centre will be closed at 10:30 pm each night. There will be no after-hour access for undergraduate students. The Centre is open weekends 12:00 noon-5:00 pm. Students should be prepared to vacate the building promptly at 10:30 pm and 5:00 pm. You must also sign-in with the building monitors when working in the workshop areas outside of regular office hours.

Please remember:

One of the most important resources for course counselling, special permissions, course changes, grade appeals, etc., is the Undergraduate Chair of Visual Arts, Prof. David Merritt (tel. 519-661-3440; vaugc@uwo.ca). Please note, however, that should you encounter any serious difficulties due to illness, family emergency, etc., you should consult the Academic Counselor for your Faculty, IGA Building, Room 1N20 (Ms. Amanda Green and Mr. Ben Hakala are the counselors for the Faculty of Arts and Humanities).

The Student Development Centre (WSS room 4111; tel: 519-661-3031; www.sdc.uwo.ca) offers a wide range of useful services to students including workshops on learning skills, career and employment services, and an effective writing program, amongst many more.

The D.B. Weldon Library offers orientation tours from the first week of classes until Thanksgiving, where you will get acquainted with the numerous research resources available. As well, the University libraries have an extremely useful website where you can search the library system, the databases, view your circulation record, renew materials, access your UWO e-mail account, and much more. Check it out at: www.lib.uwo.ca.

Financial Aid Services is your main source of information for OSAP, bursaries, loans, scholarships, and the work-study program which offer part-time positions on campus for Western students.

Tel: 519-661-2100; e-mail, finaid@uwo.ca; or check out their website at http://www.registrar.uwo.ca/student_finances/financial_counselling.html

**The University of Western Ontario
Department of Visual Arts**

Undergraduate Grading Guidelines - Art History

These guidelines are benchmarks that are not to be followed as rigid regulations. They will be adjusted as appropriate to take into account the level of the course and any specific instructions given by a professor. For example, grades in first-year courses are generally lower than in fourth year.

90-100 (Outstanding, A+)

The writing shows significant originality and exhibits a high degree of critical engagement. Sophisticated synthesis and analysis of the theoretical and conceptual dimensions of the topic are demonstrated. Mastery of complex material and ideas is immediately evident. The topic is treated with sensitivity and subtlety of thought. The quality of the background research is exemplary. Regarding research, all major secondary sources pertaining to the topic have been consulted and proper citation has been used.

80-89 (Excellent, A)

The writing shows originality and exhibits a high degree of critical engagement. Writing is probing through the use of comments and/or questions, and is clearly focused and logically organized. The quality of writing immediately engages the reader. Mastery of complex materials and ideas is demonstrated. The writing is of appropriate length, and demonstrates mastery of techniques so that results are meaningful and not simplistic. Regarding research, a majority of the secondary sources pertaining to the topic have been consulted and proper citation has been used.

75-79 (Very Good, B+)

The writing shows above average analysis, critical thinking and independent thought. Written claims are supported by ample evidence and the components of the topic are well-researched and presented. The work is addressed in reasonable depth and/or breadth and covers material appropriate to the course. Written analysis is organized around focal points and the development of the argument is easily followed. The writer demonstrates an above average ability to write in an intelligible style and to condense material meaningfully and with a concern for priorities of that material. Regarding research, a representative selection of secondary sources pertaining to the topic has been consulted and proper citation has been used.

70-74 (Good, B)

The writing shows a satisfactory attempt at analysis and critical thinking. Written claims are supported by reasonable evidence. The work is addressed in some depth and/or breadth, with references to the appropriate literature and course material. Written analysis is organized around focal points. The text is generally well written and well argued. Regarding research, a somewhat limited selection of secondary sources pertaining to the topic has been consulted and proper citation has been used.

60-69 (Competent, C)

The writing demonstrates adequate engagement with the topic. The writing is on topic and is a reasonable response to material covered in the course, but goes no further. Written facts are stated accurately; the quality of writing is sufficiently intelligible with enough elaboration and enough connections made between ideas to permit a reader to understand the point of the text. Regarding research, an insufficient number secondary sources pertaining to the topic has been consulted but proper citation has been used.

50-59 (Marginal, D)

The writing shows less than adequate engagement with the topic and with the material covered by the course. The writing is a less than adequate summary of sources and/or is considerably off-topic. Written facts are stated inaccurately or ambiguously; the writing style is difficult to follow; there is insufficient elaboration to permit reader's comprehension of relations among ideas; little judgment is shown in selecting detail for inclusion in the text. Regarding research, few secondary sources pertaining to the topic have been consulted; proper citation may or may not have been used.

Below 50 (Unacceptable, F)

The writing demonstrates a failure to comprehend the topic. Written material is disorganized and unintelligible. The work clearly does not meet the minimal requirements of the assignment. Regarding research, secondary sources pertaining to the topic have not been consulted and proper citation has not been used.