Readings

The following readings are available in the bookstore:


We will be reading part or all of the following text that is currently out of print:


This text and the individual articles or book chapters assigned in the following schedule of readings will be available in the “Content” section of the D2L site for this course.

Topics

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<th>Week</th>
<th>Date</th>
<th>Topic</th>
<th>Reading</th>
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<td></td>
<td>January 21</td>
<td>The Patristic Period, Monastic Culture, and the Breakdown of Society. The Carolingian Reform</td>
<td>Hollister, ch. 1-7 Grant, *God and Reason Introduction. <strong>NB: PLEASE ARRANGE AN APPOINTMENT TO DISCUSS THE ANALYTICAL ESSAY</strong></td>
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<td>2</td>
<td>January 26</td>
<td>Feudal Society</td>
<td>Hollister, ch. 8-9.</td>
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<td>January 28</td>
<td>Research Day: Introduction to the History of Science Collections; Library procedures</td>
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<td>Date</td>
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<td>February 11</td>
<td>Research Day: Bibliographies, library sources, Interlibrary Loan</td>
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<td>February 18</td>
<td><em>Medieval Universities: Curriculum and Teaching</em></td>
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<td>6 February 23</td>
<td><em>Scriptoria and Book Production</em></td>
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<td>February 25</td>
<td>Research Day: Biographical materials: sources and assessment</td>
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March 10  | Special Lecture: Rémy Cordonnier (Bibliothèque d'Agglomération de Saint-Omer), “Influences of the Brothers of Purity in Judeo-Christian philosophy in the medieval West from Avicebron to Pico della Mirandola.” Location TBA.

March 15 | SPRING BREAK

March 17

9  | March 24  | Research Day: Analyzing source materials

10  | March 29  | Medieval Mathematics.  | Lindberg, ch. 5; Grant, Sourcebook no. 19, 25, 31.

10  | March 31  | Medieval Optics  | Lindberg, ch. 10.

ITEM DUE: OUTLINE OF IMPORTANT QUESTIONS/ISSUES IN THE TEXT

11  | April 5  | Medieval Optics  | Grant, Sourcebook no. 61.1, 62.6, 62.9, 62.15, 62.18, 62.24, 62.27, 62.32.

11  | April 7  | Cosmology and Astronomy.  | Lindberg, ch. 8-9.

12  | April 12  | Cosmology and Astronomy.  | Grant, Sourcebook 67.4, 67.5, 68.1-3.

12  | April 14  | Research Day: Preparing the analytical essay and poster

13  | April 19  | Statics and Motion  | Lindberg, ch. 6-7

13  | April 21  | Statics and Motion  | Grant, Sourcebook, 42, 43.

14  | April 26  | Statics and Motion  | Grant, Sourcebook, 46, 48, 49, 50.1, 51.1.

14  | April 28  | The End of the Middle Ages

15  | May 3  | In-Class Presentations of Projects

15  | May 5

**Special Note**

Any student in this course who has a disability that may prevent him or her from fully demonstrating his or her abilities should contact me personally as soon as possible so that we can discuss accommodations necessary to ensure full participation and facilitate your educational opportunities.

**Requirements**

1. The most important requirement is, of course, the completion of the readings as assigned. Because the course will not be a traditional lecture, but rather lecture punctuated by discussion, it is imperative that everyone be able to contribute.
2. We will have two examinations, both of the take-home variety, one approximately in the middle of the semester, the other during finals week. Each examination will constitute 25% of the final grade.
3. Students will complete a detailed analytical essay focused on a primary source text from the middle ages. During the second half of the course, you will gain some practice in doing this orally, since class time will be devoted to discussions of important texts in a variety of disciplines in the late middle ages. The analytical essay is designed to give you the opportunity to develop this kind of investigation on a topic of your own
choice. The exercise will be spread over the entire semester. During the second week of the course, I want to meet with each of you to help identify an area of interest and to suggest places where you can begin looking for an appropriate source. By the fourth week, I ask that you identify (in writing) the text you have selected as the focus of your review. By the end of the seventh week, you must provide a biographical sketch of the author of that text and a bibliography of materials that you will use in the analysis of your text. By the end of the tenth week, you must provide an outline of important questions or issues that the text addresses. During the week of May 3/5, class times will be devoted to presentations of your research in the form of posters that will be displayed in class; these two sessions will also be an occasion for your colleagues and me to ask questions about the research. The finished essays will be due on the final day of class, May 5. The poster and the final essay each will constitute 25% of the final grade.

Each of the steps in the exercise will be described in greater detail as we progress through the semester, and I will give you handouts of suggested materials that you can consult to find a primary source and for information on the author or related issues. Five class meetings are devoted to the research experience, and will meet in a different venue. For example, the first research day (January 28) will introduce you to the History of Science Collections and resources in the University Libraries.

This course is part of a pilot program of undergraduate research intensive courses that has been supported by the University Research Administration. To help you find materials, work through them, offer suggestions for context and analysis, the Graduate Research Guide for the class, Brent Purkaple [purkaple@ou.edu], will be available to meet with you (or provide help via email) each week. You can also expect that he will be contacting you to follow up on your progress.

Academic Integrity

Please be aware of the seriousness of plagiarism. It is imperative that you acknowledge all sources. Plagiarism is defined as the unacknowledged use of specific ideas, arguments, or extended passages from any source. It is an extremely serious academic offense (to say nothing of the moral issues involved); you may wish to consult the Student Code for penalties. For your convenience, the Provost has created a comprehensive website on academic integrity at http://www.ou.edu/provost/pronew/content/integritymenu.html.

Just for Fun (and a Little Extra Credit)

The theme of Edward Grant’s final chapter is that the Middle Ages has suffered a ‘bad rap’ at the hands of modern popular (and often high) culture. And yet, the Middle Ages has remained a popular period for modern people, as evidenced by all of you who signed up for the course (see, I’m either naïve or an optimist); as Umberto Eco has wryly suggested, “It seems that people like the Middle Ages.” But of course liking something doesn’t necessarily mean understanding it, and this seems to be Grant’s point. As an extra-credit exercise, I ask you to analyze a substantial piece of modern exposition about the Middle Ages, on the basis of what you have come to learn about the period in this course. What is substantial?

- It might be a novel: two of the more popular choices from the past generation are Umberto Eco’s *Name of the Rose* and Michael Crichton’s *Timeline*, to say nothing of the whole series of mysteries by Ellis Peters on Brother Cadfael. But if you range a little farther afield, you will find other interesting works that purport to give insight into the Middle Ages, but may often tell us more about the modern world.
- It might be a film: both Eco’s and Crichton’s works have been turned into feature films. Classics are Ingmar Bergman’s “The Seventh Seal” (1957) or John Huston’s “A Walk with Love and Death” (1969). At the other end of the scale, of course, there is “Monte Python and the Holy Grail” (1975) or “A Knight’s Tale” (2001). You can find an extensive list of films in Kevin Harty’s *The Reel Middle Ages* (1999).
- It might be works of modern art: the German-American artist Kiki Smith includes emblems of Books of Hours and Bestiaries among the themes she uses; in the 18th-19th century, William Blake was well-
known for his (then) modern portrayals of medieval themes.

- It might be a portfolio of modern advertisements: Xerox’s Brother Dominic (1975) who miraculously copies documents with his 9200, or AOL’s monks who have taken vows of silence, but communicate via Instant Messenger, or Pepsi’s alternating images of monks chanting and a rock band, or the pitch-woman in a Swedish sausage ad who asks “Do we live in the middle ages?”, or the Amnesty International series of print ads that ask “When will the Middle Ages be over?”, or IBM Business Consulting’s Sir Arthur’s Business Roundtable (2005), or Pepsi’s (is there a pattern here?) Elton John/Melanie Amaro Superbowl commercial (2012).

- As I am sure you have already imagined, video games and television/internet serials are rich troves for this kind of analysis. Among the most popular in these categories: Assassin’s Creed (2007- ), set in the Crusades, and Game of Thrones (2011- ), which takes inspiration from the fifteenth-century Wars of the Roses (1455-1485) and the Hundred Years War (1337–1453).

Whatever you choose, I ask that you produce a 3-page analytical essay that explores the way by which the modern medium has either captured an essential aspect of the Middle Ages, or as Eco has suggested, “reimagined” the Middle Ages in his (or her) own image. Essays will be due April 14. Those who submit an essay will be able to count it as 10% of the final grade; in other words, the four written exercises outlined above will constitute 90% rather than 100% of the total grade, thus distributing your effort and reducing the significance of each exercise. Only one such essay will be accepted from each student.

Contacting me…

Don’t hesitate: a question delayed is a problem created. My office is Old Chemistry 312; scheduled office hours are Monday 11:00 – 12:00 and Wednesday 4:00 – 5:00, but you may call me (325-6490 or 325-2213) and arrange an appointment at most other hours during the week.

You can also send me email at slivesey@ou.edu.

I also don’t mind your calling me at home (at reasonable hours) 365-5627.