

Wilfrid Laurier University
Waterloo, Ontario

Medieval Studies 300I

Violence, Identity, and Change: The Werewolf Renaissance of the 12th Century
Winter 2013 TR: 2:30-3:50pm DAWB 2-105

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Course Description

This course examines what Caroline Walker Bynum refers to as the “werewolf renaissance” (94) of the twelfth century: the emergence of the sympathetic werewolf in literature, especially in medieval romance. It examines how the werewolf romances differ from their classical antecedents, especially narratives such as the story of the Arcadian King Lycaon in Ovid’s *Metamorphoses*; it examines how the romances grapple with the conflicting philosophical and theological views of the twelfth century, specifically those views that arose with the recovery of Aristotle’s lost works; and it examines the romances within the social context of the crusades, as a literary articulation of society’s increasing anxieties concerning the knight’s capacity for excessive violence. The course concludes with an examination of modern werewolf narratives in both text and film, within their own cultural contexts and in relation to their classical and medieval antecedents.

Course Goals

The main objective of this course is to introduce students to the complexity of the werewolf figure and its significance within medieval literature, while, at the same time, introducing students to the relationship between medieval representations of werewolves, their classical predecessors, and their modern counterparts. A secondary objective is to introduce students to the major philosophical shifts brought about in the 12th century by the recovery of Aristotle’s corpus. By the end of term, students should be able to demonstrate a familiarity with the major themes of the course, a knowledge of significant critical methods of analysis of the course materials, and an understanding of representative texts studied in the course.

Required Texts (See the information sheet in MyLearningSpace for details)

ML Course Package

Guillaume de Palerne: An English Translation of the 12th Century French Verse Romance. Trans. Leslie A. Scoduto. Jefferson, NC: McFarland, 2004.

Melion and Biclarel: Two Old French Werewolf Lays. Ed. and trans. Amanda Hopkins. Liverpool Online Series: Critical Editions of French Texts 10. Liverpool: University of Liverpool, 2005. 7-49. 6 May 2007.

Arthur and Gorlagon. Trans. Frank A. Milne. *Folk Lore* 15 (1904): 40-67.

Students are expected to come to class prepared; i.e. students are expected to follow the course lectures closely and read ahead of the lectures.

Important Dates

18 February	Family Day – No Class
18-22 February	Reading Week – No Classes
29 March	Good Friday – No Classes
TBA	Medieval Students Society Annual Student Colloquium
TBA	Medieval Studies Program Distinguished Speaker
11-30 April	Final Exam Period

Assessment

Engagement	5%
Inkshed Reports (2)	5%
Weekly Inksheds (10)	10%
Critical Analysis and Response Paper	15%
Research Essay (Including Workshops)	30%
Final Examination	30%

Class Format

This course is cumulative and interactive. It combines lecture, discussion, group work, and workshop sessions, and you will be called upon and expected to contribute regularly to collaborative learning. Lecture time is intended to provide you with the critical and historical contexts of the readings, as well as the fundamental skills necessary for writing successful essays. Discussions and group work will allow you the opportunity to explore your interpretations of the material being studied, and to compare and contrast your opinions to those of your classmates and your instructor. Workshop sessions will give you the chance to interact with your peers while you apply the writing and reading skills that we will discuss throughout the course.

Engagement

Be forewarned: Attendance is essential to your success in this course, and absenteeism will result in a deficit of knowledge. Likewise, engagement is crucial to your success in this class, and your engagement mark will be based on your contribution to the class, through both independent and collaborative work. The texts listed in the class schedule are all required readings; you should come to class prepared to engage in conversations about these readings, whether in class discussions, in group work, or informal writing and sharing activities.

Attendance Policy

The success of this class, and your success in it, depends on active engagement. Therefore, I enforce an attendance policy and expect that you will attend at least 90% of our sessions together. You are granted **two “free” absences**, which you may use for any reason – medical, religious, personal, etc. – without disclosure to me. For every subsequent absence, your final grade will be penalized by 5%. So, **spend your free absences wisely**. Do not waste them early in the term lest you fall ill later in the term! I have instituted this policy not to be punitive but rather to ensure that our class can be as productive as possible *and* to carry out the part of my job that aims to teach you how to be effective students. (Do a quick internet search for pertinent studies and you will discover that attendance correlates strongly to student performance.) If you miss five classes, you will be barred from writing the Final Exam. If you miss eight classes, your name will be reported to the Dean of Arts. If you miss twelve classes, you will receive a final grade of F. If you anticipate that particular commitments will interfere with your ability to attend this class regularly, drop the course and take it another term.

Inksheds

These are weekly, low-stakes writing exercises. That is, they do not receive a letter grade; rather, you receive credit for completion of appropriate and reflective work. Inksheds are meant to give everyone a safe space to work on their writing fluency, and to voice questions, puzzlements, and insights about the assigned readings. However, the substance and quality of inksheds overall during the term can affect the term grade. If an inkshed is weak, skimpy, or simply unacceptable (say, because it doesn't represent at least 20 minutes of non-stop writing or it doesn't focus on the assigned reading or question), it will be counted as a missing inkshed. All inksheds should be kept in a loose-leaf notebook throughout the course, organized chronologically. They will be used in group work and to complete the Inkshed Report Forms.

Inkshed Reports

Each group member will complete 2 Inkshed Report Forms for assessment during the term. IRFs are documents which demonstrate your reflection upon the inksheds of your group members. You should use the forms to focus conversation and questions in class, and to explore new ideas regarding the course readings. Content from the IRFs will be shared with the class, through in-class presentations, or in an electronic forum (on MyLearningSpace). You will also submit a hard copy of the IRF, along with all collected inksheds, for assessment.

Critical Analysis and Response Paper

You are required to write a critical analysis and response essay of **1000 words**. Details of the assignment will be posted in MyLearningSpace. Your hard copy essay must conform to the MLA style of documentation and be accompanied by a check list, signed and dated, which will be available on MLS. See the **Submission and Completion of Assignments** information below.

Research Essay

You are required to write a **1500 word** essay which employs primary and secondary research. Details of the assignment will be posted in MyLearningSpace. Your hard copy essay must conform to the MLA style of documentation and be accompanied by a check list, signed and dated, which will be available on MLS. See the **Submission and Completion of Assignments** information below.

Final Exam

This course includes a final exam which covers all material from the course and occurs during the **11-30 April Exam Period**. *Students are advised not to make commitments during this time (i.e., vacation)*

Academic Misconduct

Plagiarism is a serious offence. Please see the Undergraduate Calendar for a complete definition of plagiarism. Wilfrid Laurier University uses software that can check for plagiarism, Turnitin.com. Students in this course **are required** to submit their written work in electronic form and have it checked for plagiarism. Please consult the documents posted in MyLearningSpace concerning what constitutes plagiarism and what types of penalties may be incurred (**Plagiarism Handout**), and research and drafting techniques useful to you in the avoidance of plagiarism (**Plagiarism Document**).

Rough Work

You may be required to submit all rough work (notes, drafts, outlines, worksheets, etc.) with assignments. You should always keep any additional rough work AND a copy of your final draft until your assignment has been graded and returned to you. This material will be helpful should your assignment go missing (however unlikely this may be!), or should questions of plagiarism arise. In other words, ensure that you have a paper trail of each draft or stage of your writing/assignment.

Submission and Completion of Assignments

All formal assignments are to be submitted in two forms: a hard copy (to me) and an electronic copy via MLS. All assignments should be handed in *at the beginning of class on their due dates*; emailed, faxed, and handwritten essays will *NOT* be accepted. Please note that the departmental offices *WILL NOT* accept student papers. You must deliver the **hard copy** of your assignment, in person, directly to me. **Electronic copies must be submitted by the same deadline (the start of class on the due date) to the Dropbox in MyLearningSpace. Late assignments will receive a penalty of 1/3 grade point deduction per day, including weekends.** Once the class set has been returned, late essays will not be accepted and will receive an automatic F. I will consider an extension only under the following circumstances: (1) you must let me know *IN ADVANCE* (at least 48 hours before the paper is due), unless the nature of the emergency makes such notice impossible; (2) you must have a valid reason for your request. Valid reasons for an extension do include serious personal or family illness or emergency; they do not include conflicting or competing schedules (such as jobs or other courses), and you should expect to provide documentation in support of your request for an extension.

Style

We will be covering the main features of the MLA style of citation and documentation in class, as this is the style most common in the Humanities and in the discipline of English. Outside of class, information on the MLA style guide can be found on Purdue University's Online Writing Lab (OWL) website, <http://owl.english.purdue.edu/owl/>, under the right hand column heading, "Research and Citation." Another helpful tool for sample essays and citations is Diana Hacker's website, <http://www.dianahacker.com/resdoc/>.

Writing Centre

All students are encouraged to take advantage of the services provided by Laurier's Writing Centre (<http://www.wlu.ca/writing>). A variety of resources can be found on the Centre's website, while drop-in hours and appointments are available for those who desire one-to-one help. Some of workshop activities will employ the Writing Centre's electronic tool, the Assignment Planner.

Accessible Learning

Students with disabilities or special needs are advised to contact Laurier's Accessible Learning Office for information regarding its services and resources. Students are encouraged to review the Calendar for information regarding all services available on campus.

Classroom Etiquette

My approach to the classroom environment is flexible and fairly informal. However, a few things are necessary in order for us to establish an appropriate working environment. Civility and Respect in your language and behaviour must be engaged at all times (in discussions, writings, electronic communications, and so forth). Please give the class your full attention and avoid disruptive behaviour. To this end, MP3 players, cell phones, and similar items should be turned off and stowed away during class time. Laptop computers can be used in class, provided that they are used legitimately to take notes (not to watch movie trailers, surf social networking sites, write emails, etc.). In other words, please give our class your full attention— anything less is a sign of disrespect for your instructor and your peers, as well as being a waste of your time. If you fail to maintain basic decorum, laptop privileges will be revoked and electronic devices removed. If disruptive behaviour persists, you will be asked to leave the class.



Foot Patrol walk home service | 519.886.FOOT (3668)

Foot Patrol is a volunteer operated walk-home service, available daily during evening hours. Male-female, radio-dispatched teams trained in Emergency First Aid are available on request to escort students to and from campus as well as to off-campus destinations, either by foot or by van.



Counselling Services & Peer Help Line | 1-866-281-PEER (7337)

Counselling Services are available to help students deal with emotional, psychological and social challenges of university. Counselling, consultation or referral are available on the 2nd floor of the Student Services Building (across from Health Services), Monday-Thursday 8:30am-8:00pm, Friday 8:30am-4:30pm. Peer Help Line, a confidential listening, referral, information and support line, is available during evening hours to provide support.



Student Food Bank

All Laurier students are eligible to use the Student Food Bank. Anonymous requests can be made online at WLUSU.COM under the Services tab. All dietary restrictions are accommodated, and food hampers typically last up to a week.

For more information visit WLUSU.com

Tentative Reading Schedule

This schedule is subject to additions and/or deletions. We will take up the assigned readings on the designated date unless otherwise specified. **You are responsible for recording changes to the reading schedule, whether or not you attended the class in which the changes were announced. Unless otherwise stated, you are expected to have read the entire work for the first date noted.** You must come to every class prepared, having *thoughtfully* and *engagingly* read the assigned texts/sections, and you must consistently make an effort to get beyond a superficial reading and to make active connections between the texts we are discussing and other texts, subjects, or experiences. Outside of class, you will find me very willing to discuss any questions you have about topics covered in class and to help you with your assignments; I will not, however, re-teach material already covered in a class that you did not attend.

Abbreviations Used:

- T Reading is from the required text list
- CP Reading is from the required course pack
- O Online Source/Text
- MLS MyLearningSpace
- TBA To Be Announced
- F Film to be viewed in class

January	8	Introduction to the course; Class introductions The Werewolf Tradition – themes, images, ideas The 19 th C. and Early 20 th C. Critical Tradition
		<i>Antiquity</i>
	10	Histories and Catalogues, Fables & Politics Readings: Herodotus (CP), Pausanias (CP), Phaedrus (CP)
	15	Satire and History Readings: Petronius (CP)

	17	Myths of Creation and Destruction Readings: Ovid, <i>Metamorphoses</i> , from Book 1 (CP)
	22	The Poet, The Philosopher, and the Werewolf Readings: Ovid, <i>Metamorphoses</i> , Book 15 (CP) Inkshed #1 Due
		<i>The Middle Ages</i>
	24	The Augustinian Tradition Readings: Augustine (CP), Isidore of Seville (CP) IRFs Due
	29	The 12th Century Recovery of Aristotle's Corpus Readings: Selections from Aristotle (MLS) Inkshed #2 Due
	31	Entertainment Literature Readings: Gerald of Wales (CP), Gervase of Tilbury (CP) IRFs Due
February	5	The Latin Physiologus and Medieval Bestiaries Readings: Bodley 764 (CP), <i>Master Richard's Bestiary of Love & Response</i> (CP) Inkshed #3 Due
	7	Critical Analysis and Response Due Marie de France: The Classical Tradition and the Courtly World Readings: <i>Lais</i> , "Prologue" (CP) IRFs Due
	12	Marie and the Noble Werewolf Readings: <i>Lais</i> , "Prologue" (CP), "Bisclavret" (CP) Inkshed #4 Due
	14	Marie and the Noble Werewolf Readings: <i>Lais</i> , "Bisclavret" (CP) IRFs Due
	18- 22	Reading Week No Classes/No Office Hours
	26	Misogynistic Adaptation Readings: <i>Biclarrel</i> (O/MLS) Inkshed #5 Due
	28	The Saintly Werewolf-Knight Readings: <i>Guillaume de Palerne</i> (T) IRFs Due
March	5	The Saintly Werewolf-Knight Readings: <i>Guillaume de Palerne</i> (T) Inkshed #6 Due
	7	The Saintly Werewolf-Knight Readings: <i>Guillaume de Palerne</i> (T) IRFs Due Essay Proposal Workshop (Bring 2 typed copies to class)
	12	When Knights Go Bad Readings: Keen, "Chivalry and War" (CP), Le Goff, "Social Realities" (CP) Inkshed #7 Due

	14	Suicidal Tendancies and Rotten Kingship Readings: <i>Melion</i> (O/MLS) IRFs Due
	19	Suicidal Tendancies and Rotten Kingship Readings: <i>Melion</i> (O/MLS) Inkshed #8 Due
	21	Essay Workshop – Full Draft and Works Cited (1 copy) IRFs Due
	26	Kings, Queens, and Tyranny Readings: <i>Arthur and Gorlagon</i> (O/MLS) Inkshed #9 Due
	28	Kings, Queens, and Tyranny Readings: <i>Arthur and Gorlagon</i> (O/MLS) IRFs Due Essay Due
		<i>Modern Werewolf Traditions</i>
April	2	Psychoanalysis and the 20th Century Werewolf Freud, “Wolf Man” (from <i>The History of an Infantile Neurosis</i>) (MLS) <i>The Wolf Man</i> , dir. George Waggner (F) Inkshed #10 Due
	4	The Werewolf in Other Modern Media (TBA) IRFs Due
TBA		FINAL EXAM - NOTE: The final exam includes work from the entire course, and it occurs during the 11-30 April Final Exam Period. <i>Students are advised not to make commitments during this time (i.e., vacation)</i>