INTRODUCTION TO MEDIEVAL AND RENAISSANCE STUDIES

COURSE SYLLABUS

Online Syllabus and Materials: http://core.ecu.edu/music/mollk/

OBJECTIVES: The purpose of this course is to provide the prospective MRST minor, as well as the interested general student, with an orientation to the major historical, cultural, artistic, and philosophical issues of the medieval and Renaissance eras.


COURSE REQUIREMENTS: Due to the proseminar format of this course, regular attendance is essential (see below, GENERAL POLICIES, no. 1). Please note that this course is designated WI, and that the reading load is fairly substantial. Formal requirements include two examinations, class presentation(s) with handout, and four written assignments, as follows:

A) 2 ID/Essay Examinations (35% of final grade)

These examinations will consist of 2 or 3 essay questions, along with multiple-choice or short-answer identifications.

<table>
<thead>
<tr>
<th>15%</th>
<th>In-Class Mid-Term Exam</th>
<th>Wednesday 16 October</th>
<th>open-notebook exam</th>
<th>16:30–17:45</th>
</tr>
</thead>
<tbody>
<tr>
<td>20%</td>
<td>In-Class End-Term Exam</td>
<td>Monday 16 December</td>
<td>open-notebook exam</td>
<td>14:00–16:00</td>
</tr>
</tbody>
</table>

B) Class Presentation(s) (25% of final grade)

Each student will prepare and deliver a specified number of class presentations during the semester. For each, the student is expected to provide a coherent and concise background to the topic at hand, as well as expanding on relevant themes of the student’s interest (e.g., art history, politics, philosophy, etc.). Each student (or team) imparting a presentation MUST assign to the class ONE reading (maximum 50 pages), of which the student(s) will place TWO COPIES on reserve in Fletcher library no later than one week before the presentation, plus one copy for the instructor. Please indicate on the 1st page the name(s) of the presenter(s), citation of bibliographic source, and date of presentation. Duration should be NO LESS than 20 minutes, and NO MORE than 30 minutes, following which the student will act as discussion leader. It is also required that each student (or team) prepare a HANDOUT of NO MORE than 2 pages, illustrating major points of the presentation. N.B.: Each student is REQUIRED to meet with the instructor no less than ONE WEEK before her or his 1st presentation. It is the STUDENTS’ RESPONSIBILITY to make a 15-minute APPOINTMENT with the instructor at an appropriate time.

<table>
<thead>
<tr>
<th>15%</th>
<th>Class Presentation(s)</th>
<th>dates TBA</th>
<th>arranged in class</th>
<th>evaluation based on content, organization, and delivery</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Presentation Handout</td>
<td>due on day</td>
<td>of presentation</td>
<td>evaluation based on quality, relevance, and conciseness</td>
</tr>
</tbody>
</table>

C) 4 Written Assignments (40% of final grade)

Three relatively short papers are required, the subject of each to be chosen from a list of possible topics distributed in class. In addition, ONE of the three papers will be submitted in REVISED and EXPANDED form, at the end of semester.

<table>
<thead>
<tr>
<th>10%</th>
<th>1) Paper A (on topic TBA) = 4-5 pp. (HNRS 5-6 pp.)</th>
<th>due Monday, 16 September</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>2) Paper B (on topic TBA) = 4-5 pp. (HNRS 5-6 pp.)</td>
<td>due Monday, 21 October</td>
</tr>
<tr>
<td>-----</td>
<td>----------------------------------------------------</td>
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</tr>
<tr>
<td>10%</td>
<td>3) Paper C (on topic TBA) = 4-5 pp. (HNRS 5-6 pp.)</td>
<td>due Monday, 25 November</td>
</tr>
<tr>
<td>-----</td>
<td>----------------------------------------------------</td>
<td>--------------------------</td>
</tr>
<tr>
<td>10%</td>
<td>4) Revision of Paper A, B, or C = 5-6 pp. (HNRS 6-8 pp.)</td>
<td>due Wed., 11 December (in mailbox by 5 p.m.)</td>
</tr>
</tbody>
</table>

EVALUATION: For relative percentages, see above. In addition, ATTENDANCE and PARTICIPATION will be considered. Each written assignment will be graded on the basis of four criteria (total of 100 pts):

| 2) Organization | 20 pts | 3) Writing Style | 15 pts | + Overall Format | 05 pts | = 20 pts |
| 1) Content      | 40 pts | 4) Documentation | 15 pts | + Documentary Format | 05 pts | = 20 pts |

GENERAL POLICIES:

1) PLEASE NOTE that MORE THAN 2 UNEXCUSED ABSENCES in this course will adversely affect your final grade.

2) The WRITTEN ASSIGNMENTS are specified above. All papers should be typewritten, double-spaced, and should include proper DOCUMENTATION from no less than FOUR printed sources. Papers will be evaluated primarily on the basis of QUALITY OF WORK displayed. PAGE LENGTHS indicated above presuppose 250–300 words per page. Note that LATE submittals will be reduced by 5 pts per day received. Under no circumstances will a paper be accepted after the final exam. N.B.: Failure to submit EVERY required written assignment will render a student liable to failing the entire course.

3) Be advised that cases of PLAGIARISM or FRAUD will incur a severe penalty and will be reported to the Dean of Students.

4) OFFICE HOURS: M–W, 11:00 – 12:00, or by appointment.


B) ECU seeks to comply with Americans with Disabilities Act (ADA). Students seeking accommodation for a covered disability must see the Department of Disability Support Services, Brewster A-114 (252) 328-6799, to verify disability.
<table>
<thead>
<tr>
<th>Sess</th>
<th>Day</th>
<th>Date</th>
<th>Topic</th>
<th>Reading Due</th>
<th>pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>01</td>
<td>W</td>
<td>08/21</td>
<td>Introduction to the course</td>
<td>none</td>
<td>N/A</td>
</tr>
<tr>
<td>02</td>
<td>M</td>
<td>08/26</td>
<td>Lecture: The Eastern and Western Empire in the sixth century A.D.</td>
<td>Keen, Chap. 1</td>
<td>11-25</td>
</tr>
<tr>
<td>03</td>
<td>W</td>
<td>08/28</td>
<td>Instructor Presentation: Theodoric’s court (493–526) at Ravenna</td>
<td>Benton, Chap. 1 / Reserve</td>
<td>TBA</td>
</tr>
<tr>
<td></td>
<td>M</td>
<td>09/02</td>
<td>LABOR DAY (no class)</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>04</td>
<td>Tu</td>
<td>09/03</td>
<td>Lecture: Order and disorder in the “Dark Ages”</td>
<td>Keen, Chaps. 2-4</td>
<td>29-69</td>
</tr>
<tr>
<td>05</td>
<td>W</td>
<td>09/04</td>
<td>Presentation 1: The “Carolingian Renaissance” (c. 800)</td>
<td>Benton, Chap. 2 / Reserve</td>
<td>TBA</td>
</tr>
<tr>
<td>06</td>
<td>M</td>
<td>09/09</td>
<td>Lecture: Political consolidations of the 10th and 11th centuries</td>
<td>Keen, Chaps. 5-6</td>
<td>73-94</td>
</tr>
<tr>
<td>07</td>
<td>W</td>
<td>09/11</td>
<td>Lecture: The church as the repository of thought and culture</td>
<td>Keen, Chap. 7</td>
<td>95-102</td>
</tr>
<tr>
<td>08</td>
<td>M</td>
<td>09/16</td>
<td>Presentation 2: The monastery of St. Gall (c. 900)</td>
<td>Benton, Chap. 2 / Reserve</td>
<td>TBA</td>
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<tr>
<td>09</td>
<td>W</td>
<td>09/18</td>
<td>Lecture: Political and religious agendas after the millennium</td>
<td>Keen, Chaps. 8-10</td>
<td>103-45</td>
</tr>
<tr>
<td>10</td>
<td>M</td>
<td>09/23</td>
<td>Presentation 3: Pilgrimage in the Middle Ages [St Sernin, Toulouse]</td>
<td>Benton, Chaps. 3-5 / Reserve</td>
<td>TBA</td>
</tr>
<tr>
<td>11</td>
<td>W</td>
<td>09/25</td>
<td>Lecture: The maturing of Western society in the High Middle Ages</td>
<td>Keen, Chaps. 11, 13-14</td>
<td>various</td>
</tr>
<tr>
<td>12</td>
<td>M</td>
<td>09/30</td>
<td>Presentation 4: The Scholastic Movement (12th–13th centuries)</td>
<td>Benton, Chaps. 6-7 / Reserve</td>
<td>TBA</td>
</tr>
<tr>
<td>13</td>
<td>W</td>
<td>10/02</td>
<td>Lecture: Artistic Creation in the High Middle Ages</td>
<td>Keen, Chap. 11, Benton</td>
<td>various</td>
</tr>
<tr>
<td>14</td>
<td>M</td>
<td>10/07</td>
<td>Presentation 5: The Gothic Cathedral as Speculum Mundi</td>
<td>Benton, Chaps. 8-9 / Reserve</td>
<td>TBA</td>
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<tr>
<td>15</td>
<td>W</td>
<td>10/09</td>
<td>Lecture: The rivalry between secular rulers and the papacy</td>
<td>Keen, Chaps. 12, 15-16</td>
<td>various</td>
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<tr>
<td></td>
<td>M</td>
<td>10/14</td>
<td>FALL BREAK</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>16</td>
<td>W</td>
<td>10/16</td>
<td>Mid-Term Exam (in class, open notebook)</td>
<td>REVIEW COURSE MATS</td>
<td>as above</td>
</tr>
<tr>
<td>17</td>
<td>M</td>
<td>10/21</td>
<td>Lecture: Cataclysm and Innovation—the paradoxical 14th century</td>
<td>Keen, Chaps. 17-21</td>
<td>244-321</td>
</tr>
<tr>
<td>18</td>
<td>W</td>
<td>10/23</td>
<td>Lecture: Currents of change in the 15th century</td>
<td>Spitz I, Chaps. 2-3</td>
<td>20-87</td>
</tr>
<tr>
<td>19</td>
<td>M</td>
<td>10/28</td>
<td>Presentation 6: Burgundian court of Philip the Good (r1419–67)</td>
<td>Spitz I / Reserve</td>
<td>70-84</td>
</tr>
<tr>
<td>20</td>
<td>W</td>
<td>10/30</td>
<td>Lecture: International high culture in the 15th century</td>
<td>Spitz I, Chap. 8</td>
<td>192-230</td>
</tr>
<tr>
<td>21</td>
<td>M</td>
<td>11/04</td>
<td>Lecture: Politics and culture in Renaissance Italy</td>
<td>Spitz I, Chaps. 1, 4</td>
<td>various</td>
</tr>
<tr>
<td>22</td>
<td>W</td>
<td>11/06</td>
<td>Presentation 7: The Medici court in Florence (c. 1450–1500)</td>
<td>Spitz I, Chap. 4</td>
<td>90-116</td>
</tr>
<tr>
<td>23</td>
<td>M</td>
<td>11/11</td>
<td>Lecture: Humanism, philosophy, and science, c. 1450–1550</td>
<td>Spitz I, Chaps. 6-7</td>
<td>139-89</td>
</tr>
<tr>
<td>24</td>
<td>W</td>
<td>11/13</td>
<td>Lecture: Political Transformations around 1500</td>
<td>Spitz I, Chaps. 5, 9-10</td>
<td>various</td>
</tr>
<tr>
<td>25</td>
<td>M</td>
<td>11/18</td>
<td>Lecture: Background to the Reformation</td>
<td>Spitz I, Chap 11; II, Chap. 12</td>
<td>274-326</td>
</tr>
<tr>
<td>26</td>
<td>W</td>
<td>11/20</td>
<td>Presentation 8: Martin Luther—His Concerns and Achievements</td>
<td>Spitz II, Chap. 13 / Reserve</td>
<td>328-55</td>
</tr>
<tr>
<td>27</td>
<td>M</td>
<td>11/25</td>
<td>Lecture: Political and religious upheavals in the era of Charles V</td>
<td>Spitz II, Chaps. 14-16</td>
<td>357-438</td>
</tr>
<tr>
<td></td>
<td>W</td>
<td>11/27</td>
<td>THANKSGIVING BREAK</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>28</td>
<td>M</td>
<td>12/02</td>
<td>Presentation 9: Henry VIII and the Dissolution of the Monasteries</td>
<td>Spitz II, Chap. 17 / Reserve</td>
<td>441-66</td>
</tr>
<tr>
<td>29</td>
<td>W</td>
<td>12/04</td>
<td>Lecture: The Catholic Response (“Counter-Reformation”)</td>
<td>Spitz II, Chaps. 18-20</td>
<td>469-544</td>
</tr>
<tr>
<td>30</td>
<td>M</td>
<td>12/09</td>
<td>Presentation 10: The Council of Trent (1545–63)</td>
<td>Spitz II, Chap 21</td>
<td>547-90</td>
</tr>
<tr>
<td>—&gt;</td>
<td>W</td>
<td>12/11</td>
<td>Revised Paper Due (in instructor’s mailbox by 5 p.m.)</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>—&gt;</td>
<td>M</td>
<td>12/16</td>
<td>End-Term Exam (in class, open notebook: 14:00–16:00)</td>
<td>REVIEW COURSE MATS</td>
<td>as above</td>
</tr>
</tbody>
</table>
PROCEDURES OF DOCUMENTATION IN RESEARCH PAPERS

Below are given some basic procedures of documentation. For more complete explanations, refer to the following sources:


The following are useful reference sources on writing style and points of grammar:


I) LIST OF WORKS CITED (= BIBLIOGRAPHIC FORMAT)

The format for bibliographical citations is designed to represent each item of information separately. All applicable information about the source must be included, as shown below.

A) BOOKS— FORMAT: Author. Title. City: Publisher, year.

B) ARTICLES AND OTHER SHORT STUDIES


ARTICLE in BOOK: Author. “Article title,” in Book title. Editor(s). City: Publisher, year, pp. __.

C) SCORES— FORMAT: Composer. Work Title. (Series if applicable). Editor. City: Publisher, year.

D) SOUND RECORDINGS and PROGRAM NOTES

RECORDINGS: Composer. Work Title. Series if applicable. Editor. City: Publisher, year, director. 


E) INTERNET SITES Citations must include website address and title, so that it can be accessed without difficulty.

II) DOCUMENTARY NOTES (= FOOTNOTE FORMAT)

The format for footnotes is designed to make the entry readable. Each footnote is conceived as a sentence, so that there are no interior periods. As with bibliographical citations, all relevant information about any given source must be included: author (first name first, title(s), publisher, year, page no. consulted. Full information about each source need be included only for the FIRST CITATION. For subsequent citations, a short entry is used, consisting of author, shortened title (if necessary), and page no(s). The important thing about subsequent citations is that the information provided must be sufficient to distinguish the citation from all other sources being used in the paper.

A) BOOKS— FORMAT: Author. Title (City: Publisher, year), p. ___.

SUBSEQUENT CITATIONS: Geiringer, JSB, 179.

B) ARTICLES AND SHORT STUDIES


ARTICLE in BOOK: Author. “Article title,” in Book title. Editor(s). City: Publisher, year, p. ___.


C) SCORES— FORMAT: Composer. Work Title (Series if applicable). Editor. City: Publisher, year.


D) SOUND RECORDINGS and PROGRAM NOTES

RECORDINGS: Composer. Work Title. Series if applicable. Editor. City: Publisher, year, director. 
Johannes Brahms, Symphony No. 3 in F, op. 90; Berlin Philharmonic directed by Claudio Abbado (Deutsche Grammophon, CD 429-765-2).

PROGRAM NOTES: Gudrun Becker, Program Notes to J.S. Bach, Orchestersuiten BWV 1067, 1068; Munich Bach Orchestra directed by Karl Richter (DG Archiv, LP 198 272).

E) INTERNET SITES Citations must include website address and title in sentence form.
TECHNICAL GUIDELINES FOR WRITING AND IMPROVING TERM PAPERS

I. GENERAL FORMAT
1) Documents need to be prepared with page numbers on every page.
2) Page format = 1-inch margins on top, bottom, and sides; student’s name should be in header on each page.
3) A cover page is not necessary. First page should indicate student’s name, course no., section no., and date in upper right-hand corner. Just below this information, and centered, should appear the paper’s title.

II. GRAMMAR AND SPELLING
1) Write in complete sentences, which must include both a subject (noun or pronoun) and a verb.
2) Make the paragraph the basic unit of prose composition.
3) Avoid hackneyed phrases (e.g., “in the final analysis”)
4) Avoid jargonistic, vague, or meaningless word constructions; each sentence should make a specific point.
5) Avoid colloquialisms (e.g., “Luther could not relate to the abuses of the Catholic church.”)
6) Omit needless words (e.g., “He was a man who liked dogs” is usually equivalent to “he liked dogs.”)
7) Apostrophes indicate possession or contraction (N.B.: “it’s” is a contraction; possessive is “its”)
8) When in doubt about a spelling, do a computer spell check or consult a dictionary

III. CONCEPTUAL AND DOCUMENTARY POINTS
1) Papers should be provided with a title which indicates the paper’s theme consisely and unambiguously.
2) Papers should consist of an introduction, body, and conclusion, with the body being the most substantial.
3) Assume nothing about the reader’s knowledge of your topic; assume only that he/she can read music.
4) Move from consideration of general topics to specific points arising from them.
5) Try to maintain a clear focus and a logical flow of topics throughout the paper; work from an outline.
6) Strive to use evidence to substantiate your points; build from one point to the next; document evidence.
7) Write for the reader’s convenience, not your own. Good writing is easier to read than bad writing.
8) When citing entries from the New Grove Dictionary or similar reference sources, indicate author of article wherever possible (usually found at the end of the entry), title of entry, and applicable page number(s).

IV. MARKINGS AND ABBREVIATIONS FOR INSTRUCTOR’S COMMENTS ON PAPERS
Words circled are defective with respect to spelling, grammar, or syntax
Arrows denote that the affected phrase(s) should be displaced to the place indicated
The following abbreviations are applied in conjunction with brackets[ ] indicating the text they affect

¶ = begin new paragraph
≠ = tense, number, or gender does not agree
AWK = statement is awkwardly phrased
BLOK = format as block quotation (single-spaced, indented on both sides, no ¶ indents)
CONT = continuity is lacking from previous statement or paragraph
CORRPT = corrupt—passage, phrase, etc. is unintelligible
D/S = should be double-spaced
DEF = wording is defective
DOC = statement requires documentation
EX? = provide an example of the point in question
EXPL = explain
FN = footnote is necessary
GRAM = grammar is defective
ID = identify individual or idea in question more effectively
IND = indent
INTRO = introduce (idea, author, quotation, etc.) more effectively
ITAL = put (word, phrase, etc.) into italics
NO = phrase does not work grammatically or conceptually
QUOT = quotation
S/I = split infinitive
S/S = should be single-spaced
SENT = sentence
SIG? = significance of point is not made explicit
SP = spelling is defective
UNCL = unclear
W/C = works cited
WEAK = phrase or word choice is not felicitous
Fall Semester 2002
(Actual class days: 15 Mondays, 14 Tuesdays, 15 Wednesdays, 15 Thursdays, 15 Fridays, 15 Saturdays. Effective class days: 15 Mondays, 15 Tuesdays, 15 Wednesdays, 15 Thursdays, 15 Fridays, 15 Saturdays)

August 19, Monday       Faculty meetings.
August 21, Wednesday    Classes begin
August 27, Tuesday      Last day for late registration and schedule changes (drop and add).
August 28, Wednesday    Last day for schedule changes (add only).
September 2, Monday    Labor Day holiday (no classes).
September 3, Tuesday    State holiday makeup day (= Monday schedule)
October 14-15 Mon-Tue  Fall Break
November 4, Monday      Registration for Spring Semester 2003 begins.
November 19, Tuesday    Last day to remove incompletes given during Spr/Summ 2002.
Nov 27 - Dec 1 Wed-Sun  Thanksgiving break.
December 10, Tuesday    Classes end. Last day for submission of grade replacement requests.
December 11, Wednesday  Regular Exams begin.

EXAMINATION SCHEDULE FALL SEMESTER 2002

<table>
<thead>
<tr>
<th>Course</th>
<th>Times class regularly meets</th>
<th>Time and day of examination</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSC 2208-010</td>
<td>09:00 MWF Sophie 08:00 – 10:00</td>
<td>Friday 13 December</td>
</tr>
<tr>
<td>MUSC 2406-001</td>
<td>10:00 MWF Sophie 08:00 – 10:00</td>
<td>Monday 16 December</td>
</tr>
<tr>
<td>MUSC 2406-299</td>
<td>14:00 MWF Sophie 14:00 – 16:00</td>
<td>Wednesday 18 December</td>
</tr>
<tr>
<td>MRST 2000-001/299</td>
<td>16:00 MWF Sophie 14:00 – 16:00</td>
<td>Monday 16 December</td>
</tr>
<tr>
<td>MUSC 2208-299</td>
<td>14:00 TTh Sophie 14:00 – 16:00</td>
<td>Tuesday 17 December</td>
</tr>
</tbody>
</table>
GUIDELINES FOR RESEARCH PAPERS

The purpose of these written assignments is twofold: first, to give the student an opportunity to explore in some depth historical issues and works within the repertoire of Western art music; second, to acquaint the student with the methods, tools, and resources of music research.

WRITTEN ASSIGNMENT #1 = PAPER A
Length: 3-4 pages (5-6 pages for HNRS students). This paper will be on a central topic TBA.

WRITTEN ASSIGNMENT #2 = PAPER B, including PRELIMINARY ANNOTATED BIBLIOGRAPHY
Length: 3-4 pages (5-6 pages for HNRS students), NOT including bibliography. Provide a description in several paragraphs (200–1000 words) of your prospective topic, explaining WHAT the issue is that you are addressing, WHY you think it would make a good topic, and HOW you intend to approach the project methodologically. On a SEPARATE PAGE, include a BIBLIOGRAPHY, in correct format, of no less than EIGHT items that you have found helpful in your initial researches. Of these, no more than TWO may be internet sources.

WRITTEN ASSIGNMENTS #3 & #4 = TERM PAPER and REVISION OF TERM PAPER
Length: 6-8 pages (9-12 pages for honors students), not including the LIST OF WORKS CITED, which should be placed on a separate page. Note that part of the grade for content will be determined by how strictly these guidelines are observed. Most typically, students will choose ONE WORK from the Norton Anthology included in Chapters 9–15 of the textbook (i.e., works studied this semester) as basis for the paper. It is possible to discuss TWO WORKS from the Anthology if you are making a clear point of comparison. Another possibility is to examine a particular biographical, theoretical, or cultural ISSUE, as, for example, the impact of religious disunity in Europe upon sacred music around 1600. Each paper is to be provided with a TITLE that clearly indicates its focus and content.

The successful essay will be concise and well-argued, constituting a unified and individual response to the topic considered and demonstrating a particular point of view. Opinions should be supported by concrete arguments and facts, and must demonstrate a familiarity with secondary literature on the subject; your paper should NOT, however, be simply a summary of previous opinions, but rather should offer definite conclusions.

The subject matter for the term paper is open, but should be well focussed. Possible topics include:

1) Musical and/or textual analysis of a given work
2) Relationship of theory to practice in a given work
3) Cultural or biographical context of a given work
4) Innovative aspects of a given work
5) Comparison between two works from a specific point of view

DOCUMENTATION
Term papers are to include DOCUMENTARY FOOTNOTES, as well as a LIST OF WORKS CITED (bibliography). The documentation should include citations from no less than 5 published (printed) sources, including at least:

- one MUSICAL ENCYCLOPEDIA
- one MONOGRAPH (book) that is not a textbook
- two articles from SCHOLARLY JOURNALS or ANTHOLOGIES of scholarly articles.

Your documentary apparatus should include full information on author, title, source of publication (e.g., journal or encyclopedia, or publisher for monographs), and date of publication, and page numbers when applicable. The proper format for both footnotes and bibliography is given on the reverse side of this handout. INTERNET sources are acceptable, but only as supplementary citations, and they are limited to TWO.

GENERAL INSTRUCTIONS FOR WRITTEN ASSIGNMENTS
1) Each essay should be double-spaced, typewritten or computer printout, and provided with a TITLE.
2) All apers should include PAGE NUMBERS on each page (5 pts will be deducted from papers omitting page nos.)
3) Grades for written assignments will be based on the quality of four elements (see syllabus):
   1) CONTENT (40%)
   2) ORGANIZATION (20%)
   3) DOCUMENTATION (20%)
   4) WRITING STYLE / FORMAT (20%)
4) Keep in mind that cases of plagiarism will incur the severest penalties.
5) Please do not hesitate to confer with the instructor if you have questions regarding a topic.
Two great states: Byzantium and the Holy Roman Empire

Two great religions: Christianity and Islam