

ENC 1145- WRITING ABOUT MAGIC

Spring 2018

Instructor: Brooke Fortune

Course meeting times & locations: T: 2-3, R: 3, CBD 212

Office Hours: Tuesdays and Thursdays 10:30-11:30, or by appointment

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Course Description:

From ancient religion to modern day cultural phenomena, the idea of magic has captivated humankind for thousands of years. This course will trace the evolution of magical thinking, as well as the ways in which gender, race and other cultural contexts can complicate diverse representations of magic. We will begin with the inherently magical religions of ancient civilizations such as Egypt, Phoenicia, Rome, and Ireland before moving into the Medieval period and the shifting attitudes towards magic that accompanied widespread Christianization. Next, we will consider witch hunts (both New and Old World), and new conglomerate magical traditions such as Vodou and Santeria in the age of empire and triangle trade. We will touch on the revival of spiritualism and occultism at the turn of the twentieth century before finally discussing how we consider magic in our contemporary cultural consciousness, especially in the fantasy and young adult genres.

General Education Objectives:

- This course confers General Education credit for either Composition (C) or Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- Composition courses provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing

component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

General Education Learning Outcomes:

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- Content: Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- Communication: Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- Critical Thinking: Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

Required Texts:

The following texts are required:

- Richard Cavendish, *A History of Magic*
- Arthur Miller, "The Crucible"
- Jean Rhys, *Wide Sargasso Sea*
- Robert Jordan, *The Eye of the World*
- Zora Neale Hurston, *Tell My Horse: Voodoo and Life in Haiti and Jamaica*
- *The Egyptian Book of the Dead*

All other readings will be posted on Canvas.

Assignments:

2 Short Papers, 75 points each

For these papers, you will respond to the readings from any given day. These papers **MUST** be argumentative in nature (organized around a thesis that makes a specific claim). You may choose to argue for connections between readings, do a compare and contrast, a close analytical reading of a passage, etc. You can choose which readings you wish to respond to, however some deadlines apply. **You must submit your paper on the day that the readings you are writing on are due.** You must submit your first paper by **February 15**, and the second by **March 22**. This rolling deadline is designed so that you can bring an extra level of insight on your text to discussion.

For your first paper, you are not required to use any outside sources. You should focus in depth on establishing your own critical argument around the readings through close reading and analysis. For the second paper, you should bring in two outside sources that help you to build and support your argument. These sources should be cited in MLA format.

Additionally, before submitting each paper, you **must** meet with me to discuss a draft or outline during office hours (or by appointment). Failure to do so will result in a 10 point deduction from your paper, so you should plan what readings you intend to write on far in advance.

Word Count:

Short Paper 1: 1000

Short Paper 2: 1500

Presentation, 75 points

You will choose a figure, text, or practice / religion from magical history **that we do not discuss in class**. A sign-up sheet for presentations will be made available to you. Your presentation should include a summary of your chosen topic, major motivations, how sources have treated your topic (particularly primary sources if it is historical) and what you find most compelling and important. Presentations should last between 7-10 minutes. You are welcome to use whatever format you are comfortable with (powerpoint, prezi, strictly oral, etc.) Additionally, you are required to submit an outline of your presentation with any sources used correctly cited.

Final Paper, 450 points

For your final project, you will write a research paper on a topic of your choice that pertains to the material and ideas we have covered in class. These papers **must** be argumentative in nature, and must include **five** outside sources (sources that have not been assigned in class, although you are welcome to use these in addition). Feel free to tailor these papers to suit your own interests, but they must largely rely on an idea(s) or text(s) assigned in class. Topic Proposals are due **April 3**, and rough drafts by **April 17**. Papers are **due April 30**

Word Count: 2500 words

Creative Component, 75 Points

Prior to submitting your final paper, you will submit a creative project that engages your topic in some fashion. For example, you may choose to create a movie poster or book cover, or write a short piece of fiction or a poem (you are in no way limited to these options). Along with the project itself, you are required to submit a short statement (500 words) explaining why you chose your particular project. **Ideas for your project should be included in your topic proposal**. You will present your project on the last day of class (**due April 24**).

Annotated Bibliography, 100 points

You will also submit an annotated bibliography covering your five outside sources. For each entry, you should spend 3-4 sentences summarizing the main points of the sources and 1-2 sentences explaining its relevance to your project and how you intend to use it in relation to your own arguments. Citations MUST be in MLA format. **Due April 12.**

Word Count: 1000

Classwork (Homework, Quizzes, Participation), 150 points

For each class, you are required to prepare a discussion question, a specific insight about the material you wish to share, or a particular passage from the readings you want to examine more closely as a class. These must be written down, and will be collected at the beginning of each class. These assignments will be graded on a check (100) or check minus (50) scale. The purpose of these assignments (as opposed to more guided discussion questions) is to build your ability to think critically about texts individually, and to allow for our discussions to focus around what you as students find interesting or noteworthy.

Aside from extenuating circumstances, homework will not be accepted for days missed (as you are not present to receive credit for the day), so keep this in mind when managing your absences. However, to allow for some flexibility, your lowest homework grade will be dropped, and an extra credit opportunity will be provided.

At the end of the semester, homework grades will be averaged with a participation grade. Your participation grade can be harmed by inappropriate use of electronics, sleeping, talking amongst yourselves, frequent tardiness, not contributing to discussions, etc. A good rule to ensure a good participation grade is to try to make at least one comment, or ask one question per class.

Course Policies:

You must complete all assignments to receive credit for this course.

1. Attendance and Tardiness: You are permitted three absences. For each absence beyond three, you will lose half a letter from your final grade (for example, and A to an A-). More than five absences will result in failure of the course. Two tardies will result in an absence. **Please remember that missing a double block counts as two absences.** If you miss a class, you must reach out **to a fellow classmate** for material covered that day. See classwork policy above for information on missed homework.

2. Paper Format & Submission: All papers must be in MLA format. Papers must be uploaded to Canvas **AND** submitted in hard copy by the beginning of class on the due date. Failure to do both will result in a 5 point deduction from your grade on the given assignment .

3. Late Papers/Assignments: Late work is **not accepted** for minor assignments (homework, etc.) Major assignments will be deducted a letter grade for each day late (for example, from an A to a B). Assignments will not be accepted after three days past the due date.

4. Paper Maintenance Responsibilities: Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

5. Academic Honesty and Definition of Plagiarism: Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.

6. Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give the instructor.

7. For information on UF Grading policies, see:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

8. Grade Appeals: In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.

9. Course Evaluations: Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>

10. Electronics: Laptops are only permitted in class on days when online material has been assigned. Cell phone use during class is prohibited. First offences will receive a warning by email. Any further offences will result in being marked absent for the day.

11. Classroom Behavior: You are required to be seated and prepared by class time and to be attentive and active throughout class. Open discussion and respectful debate of material is encouraged. Rudeness or intolerance will not be permitted in any form.

12. Communication: You are responsible for keeping track of your performance in class, absences, etc. and reaching out with any resulting questions and concerns. Please make use of office hours or make an appointment if you feel you are struggling or falling behind. Email correspondence should be conducted in a professional manner.

CLASS SCHEDULE

* All readings are required and must be completed for the class under which they are listed.

UNIT 1- MAGIC, RELIGION & THE ANCIENT

January 9

- Introductions
- Syllabus

January 12

- Cavendish, Prologue and Chapter 1
- VanArendonk, “Why the Witch Is the Pop-Culture Heroine We Need Right Now” (Canvas)
- Introductory thinking- What are the foundations of magical thought? How should we approach the idea of magic critically?

January 16

- *The Book of the Dead*, selected readings
- *Early Irish Myths and Sagas*, selected readings (Canvas)
- Cavendish pgs. 52-55 (“Runes and Druids”)

January 18

- Magic in Ancient Rome
- *Rome*, selected episodes

UNIT 2- CHRISTIANIZATION AND THE MIDDLE AGES

January 23

- Cavendish, remainder of Ch. 2

January 25

- Writing lesson, Do’s and Don’ts Checklist (Canvas)
- Begin reading “The Crucible”

UNIT 3- THE WITCH HUNTS (EARLY MODERN)

January 30

- Screening: *The Crucible* (1996)

February 1

- Writing Lesson (Organization)
- *Practical Argument*, Chapter 1 (Canvas)

February 6

- Cavendish, Chapter 3
- Arthur Miller, “The Crucible”

February 8

- Writing lesson (Research Tutorial)
- *Practical Argument* Ch. 9 (Canvas)
- Begin reading *Wide Sargasso Sea*

UNIT 4- TRIANGLE TRADE, RACE & MAGIC

February 13

- Overview of Vodou, history of triangle trade and Caribbean magical religions
- Jean Rhys, *Wide Sargasso Sea*

February 15

- Jean Rhys, *Wide Sargasso Sea* cont.
- **Last day to submit Short Paper 1**

February 20

- Watch: “American Horror Story” Season 3, Episode 4
- Bastián, “Why Can’t Black Witches Get Some Respect in Popular Culture?” (Canvas)
- Begin reading *Tell My Horse*

February 22

- Zora Neale Hurston, *Tell My Horse: Voodoo and Life in Haiti and Jamaica* cont.

UNIT 5- FIN DE SIECLE OCCULTISM AND THE TWENTIETH CENTURY

February 27

- Cavendish, Chapter 4
- H.P. Blavatsky, *The Secret Doctrine* selected readings (Canvas)

March 1

- W.B. Yeats, *A Vision* selected readings (Canvas)
- W.B. Yeats, Selected Poems (Canvas)
 - “Demon and Beast”
 - “The Second Coming”
 - “The Tower”
 - “Byzantium”
 - “Meru”
 - “The Gyres”
 - “The Spirit Medium”

March 13

- Aleister Crowley, *The Book of the Law* selected readings (Canvas)

March 15

- Ethan White, *Wicca: History, Belief, and Community in Modern Pagan Witchcraft*, selected readings (Canvas)

UNIT 6- MODERN ADAPTATIONS: FANTASY, Y.A., ETC.

March 20

- Robert Jordan, *The Eye of the World*

March 22

- Jordan, *The Eye of the World* cont.
- **Final day to submit Short Paper 2**

March 27

- Individual Conferences

March 29

- Individual Conferences

April 3

- **Topic Proposals Due**
- Screening: selected “Harry Potter” film

April 5

- “Harry Potter” discussion
- Selected Harry Potter article (dependent on which film we choose)

April 10

- Screening: “Hocus Pocus”

April 12

- Watch: “Sabrina the Teenage Witch,” selected episodes
- “Hocus Pocus” and “Sabrina” Discussion
- **Annotated Bibliographies Due**

April 17

- Individual Conferences

April 19

- Watch: “The Craft”
- Bastián, “The Profound, Enduring Legacy of The Craft” (Canvas)

April 24

- Creative Presentations

FINAL PAPERS DUE APRIL 30