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| Department | International College of Liberal Arts | | |
| Semester | Fall 2025 | Year Offered (Odd/Even/Every Year) | Every Year |
| Course Number | LANG/SOCI215 | | |
| Course Title | Workshop: Archeolinguistics | | |
| Prerequisites | None | | |
| Course Instructor | ASHMORE Darren, RAFIEYAN Vahid | Year Available (Grade Level) | 2 |
| Subject Area | Interdisciplinary Arts: Language Arts | Number of Credits | 1 |
| Class Style | Workshop | Language of instruction | English |

(NOTE 1) Depending on the class size and the capacity of the facility, we may not be able to accommodate all students who wish to register for the course

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| Course Description | <p>This is a Team taught course focusing on the nature of early linguistics and, specifically the written languages Early Europe.</p> <p>The first section deals with matters linguistic.</p> <p>The second combines practical project work with a history of writing, language and art in the ancient world.</p> <p>It is based round a practical series of Projects, in which students create and put into practice elements of archaic language reproduction.</p> <p>We shall be examining and practicing different styles of European liturgical calligraphy, and how the use of written language in the early church/government shaped the whole English Language.</p> <p>Though texts and notes will be provided for each student, the class is responsible for providing their own materials as follows:</p> <p>Pen types as directed (quill, nib and Stylus)</p> <p>Ink (to be manufactured in class)</p> <p>Parchment (as directed)</p> <p>Clothing suitable to a public performance</p> <p>NOTE: this course includes a musical performance. You do not have to be able to sing like an angel, but you do have to be comfortable with public performance.</p> |
| Class plan based on course evaluation from previous academic year | <p>based on previous run, the class will focus more completely on the creation of language artifacts (parchment, ink and tools) as well as the practice of language.</p> <p>Practical use of spoken Old English will be emphasized.</p> |
| Course related to the instructor's practical experience (Summary of experience) | N/A |
| Learning Goals | <p><u>Learning Outcomes</u></p> <ul style="list-style-type: none"> • Over the course of the program, student will: • To develop and express ideas effectively. • To become more reflective, curious, and open-minded. • Apply learned technical skills in a collaborative environment. • Possess Critical, Creative, Independent and technical skills. |

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| iCLA Diploma Policy | DP1/DP2/DP3 |
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iCLA Diploma Policy

(DP1) To Value Knowledge – Having high oral and written communication skills to be able to both comprehend and transfer knowledge

(DP2) To Be Able to Adapt to a Changing World – Having critical, creative, problem-solving, intercultural skills, global and independent mindset to adopt to a changing world

(DP3) To Believe in Collaboration – Having a disposition to work effectively and inclusively in teams

(DP4) To Act from a Sense of Personal and Social Responsibility – Having good ethical and moral values to make positive impacts in the world

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| Active Learning Methods | Flipped Classroom/Group Work/Presentation/Workshop, Fieldwork | | | |
| More details/supplemental information on Active Learning Methods | (DP1) To Value Knowledge – Having high oral and written communication skills to be able to both comprehend and transfer knowledge (DP2) To Be Able to Adapt to a Changing World – Having critical, creative, problem-solving, intercultural skills, global and independent mindset to adopt to a changing world (DP3) To Believe in Collaboration – Having a disposition to work effectively and inclusively in teams | | | |
| Use of ICT | As a workshop class based on archeological media, the whole must be considered interactive. | | | |
| Contents of class preparation and review | Specifically, each week, students are expected to brief themselves on the types of plate letters being examined in upcoming classes and practice them, in the follow-up time. Moreover, the appropriate documents associate with each style should be studied for the class in question and then reflected in, in light of students own work. Finally, time must be found to practice the 'Gaudete' as a priority. CLASS NOTE Each session, questions based on the assigned readings will be given at the end of the lecture. These questions will be used to guide your discussion. You will be given a daily grade ranging from 1-5 for day in class. This will be based on the following scale: 5 - Thoughtful, engaged & prepared; facilitating/encouraging classmates' participation. 4 - Adequate preparation and good participation 2 to 3 - Inadequate preparation and/or inadequate participation 1 - The spirit has flown 0 - Absent, or present but disruptive. | Hours expected to be spent preparing for class (hours per week) | 1 hours | Hours expected to be spent on class review (hours per week) |
| Feedback Methods | As this is a Seminar project course, feedback will be made available during and after each session. As the assessment for the course is ongoing, regular feedback is essential. Moreover, at any time a student may consult on the course during office hours, or by appointment. Seeking feedback is an expected part of the course progress. I will not enforce it, but I urge you not to waste an opportunity for guidance. | | | |

| Grading Criteria | | |
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| Grading Methods | Grading Weights | Grading Content |
| Block Test One (by Prof. Rafieyan) | 10% | Linguistics |
| Prep tests (Five tests @4%) | 20% | Materials and practical skills |
| Ensemble performance (Gaudete Christus Natus) | 15% | For Performance |
| Final Project | 35% | Craft Project |
| Studentship | 20% | Participation and activity. |

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| Required Textbook(s) | To be Provided to the class |
| Other Reading Materials/URL | Further readings will be provided as required at the due time via the learning management system. |
| Plagiarism Policy | iCLA ACADEMIC DISHONESTY POLICY Acts of Academic Dishonesty: In accord with University policies and good practices in higher education, acts of academic dishonesty such as plagiarism, cheating, forgery (on a paper, examination, test, or other assignment) will result in the failure of the course at a minimum. An act of academic dishonesty during the final examination or assignment in lieu of the final examination will result in failure of all courses registered in the relevant academic term. Cases of academic dishonesty will be reported to the Dean of Academic Affairs for relevant action. |
| Other Additional Notes (Outline crucial policies and info not mentioned above) | Class Policies in Addition to iCLA Policies 1.Group Workload: Any student unfairly burdening their fellows will be actioned appropriately. 2.Use of devices in class: Phones are banned. Laptops, tablets and other devices may only be used during class tests, or assigned tasks. 3.Test Proctoring: If proctors detect any suspect activity during tests, the student will be withdrawn from the test and actioned by Admin. 4: Attendance is a given, naturally. as a consequence absences will be considered demerits. If you accrue 5-7 absences, you will lose -1 letter grade from your final score at the end of the semester; 8-9 absences -2 letter grades; 10 absences -3 letter grades; 11 or more and you fail automatically in line with iCLA attendance policy. 5: Being more than 10 minutes late to class will be considered absent. Exceptions to participation rule are documented evidence of illness from a clinic or hospital; these must be presented within one week of the missed class. Documented official family emergencies, requiring leaving campus; notify before or just after missed class session. |

(NOTE 2) Class schedule is subject to change

| Class Schedule | |
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| Class Number | Content |
| Class 1 | Week One - The Origin of Language -- This session explores various ideas about the origins of language, including the divine source, the natural sound source, the musical source, the social interaction source, the physical adaptation source, the tool-making source, and the genetic source. By Professor Rafieyan |
| Class 2 | Week One - The Origin of Language -- This session explores various ideas about the origins of language, including the divine source, the natural sound source, the musical source, the social interaction source, the physical adaptation source, the tool-making source, and the genetic source. By Professor Rafieyan |
| Class 3 | Week Two - The History of Writing -- This session explores the root of writing and various forms of writing, including pictograms and ideograms, cuneiform writing, the rebus principle, and also the development from hieroglyphics to the alphabet. By Professor Rafieyan |
| Class 4 | Week Two - The History of Writing -- This session explores the root of writing and various forms of writing, including pictograms and ideograms, cuneiform writing, the rebus principle, and also the development from hieroglyphics to the alphabet. By Professor Rafieyan |
| Class 5 | Introduction to European Medieval Monastic Calligraphy Overview of European medieval monastic calligraphy: history, significance, and cultural context Introduction to calligraphy tools and materials used in medieval monastic scriptoria Demonstration of basic calligraphy strokes and techniques |

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| Class 6 | <p>Introduction to European Medieval Monastic Calligraphy</p> <p>Overview of European medieval monastic calligraphy: history, significance, and cultural context</p> <p>Introduction to calligraphy tools and materials used in medieval monastic scriptoria</p> <p>Demonstration of basic calligraphy strokes and techniques</p> |
| Class 7 | <p>Foundational Hand: Uncial Script</p> <p>History and characteristics of the Uncial script</p> <p>Step-by-step instruction on forming Uncial letters</p> <p>Practice session: copying simple texts in Uncial script</p> |
| Class 8 | <p>Foundational Hand: Uncial Script</p> <p>History and characteristics of the Uncial script</p> <p>Step-by-step instruction on forming Uncial letters</p> <p>Practice session: copying simple texts in Uncial script</p> |
| Class 9 | <p>Formal Hand: Carolingian Minuscule</p> <p>Introduction to the Carolingian minuscule script and its importance in medieval manuscript production</p> <p>Instruction on letterforms and spacing in Carolingian minuscule</p> <p>Practice session: copying excerpts from Carolingian manuscripts</p> |
| Class 10 | <p>Formal Hand: Carolingian Minuscule</p> <p>Introduction to the Carolingian minuscule script and its importance in medieval manuscript production</p> <p>Instruction on letterforms and spacing in Carolingian minuscule</p> <p>Practice session: copying excerpts from Carolingian manuscripts</p> |
| Class 11 | <p>Transitional Hand: Insular Majuscule and Minuscule</p> <p>Overview of Insular script styles, including Insular majuscule and Insular minuscule</p> <p>Study of letterforms and ornamentation in Insular scripts</p> <p>Practice session: replicating Insular script examples</p> |
| Class 12 | <p>Transitional Hand: Insular Majuscule and Minuscule</p> <p>Overview of Insular script styles, including Insular majuscule and Insular minuscule</p> <p>Study of letterforms and ornamentation in Insular scripts</p> <p>Practice session: replicating Insular script examples</p> |
| Class 13 | <p>Decorative Elements and Illumination</p> <p>Exploration of decorative elements in medieval calligraphy: ornamental initials, borders, and flourishes</p> <p>Introduction to illumination techniques: gold leaf application, color usage, and manuscript decoration</p> <p>Hands-on practice: creating decorative elements and illuminated initials</p> |
| Class 14 | <p>Decorative Elements and Illumination</p> <p>Exploration of decorative elements in medieval calligraphy: ornamental initials, borders, and flourishes</p> <p>Introduction to illumination techniques: gold leaf application, color usage, and manuscript decoration</p> <p>Hands-on practice: creating decorative elements and illuminated initials</p> |
| Class 15 | <p>Text Layout and Manuscript Design</p> <p>Principles of text layout and page design in medieval manuscripts</p> <p>Study of manuscript formats: scrolls, codices, and parchment sheets</p> <p>Practical exercise: designing a manuscript page layout</p> |

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| Class 16 | <p>Text Layout and Manuscript Design</p> <p>Principles of text layout and page design in medieval manuscripts Study of manuscript formats: scrolls, codices, and parchment sheets Practical exercise: designing a manuscript page layout</p> |
| Class 17 | <p>Practical Test</p> <p>Overview: In this special session, students will demonstrate their proficiency in Uncial calligraphy, focusing on the skills required for producing high-quality, historically informed texts. The class is designed for students to showcase their abilities in an interactive and professional setting, where they will create calligraphic pieces for our guests from Lindisfarne.</p> <p>Objectives: Mastery of Uncial script fundamentals. Application of calligraphy in historical context. Creation of authentic calligraphic works inspired by early medieval texts. Develop professional presentation skills when interacting with guests.</p> <p>Key Activities:</p> <p>Review of Uncial script techniques. Practical application: students create calligraphic works. Presentation of work to guests from Lindisfarne, demonstrating both skill and historical awareness. Outcomes: By the end of the class, students will have produced a calligraphic work demonstrating mastery of the Uncial style, as well as the ability to engage with the historical and cultural context of the script.</p> |
| Class 18 | <p>Practical Test 2</p> <p>Overview: This specialized class focuses on the creation of illuminated capitals within Uncial texts. Students will learn how to integrate ornate initial letters with the Uncial script, incorporating the historical styles and decoration techniques used in early medieval manuscripts. The class culminates in students presenting their illuminated works to our guests from Lindisfarne.</p> <p>Objectives: Demonstrate the role and design of illuminated capitals in early medieval manuscripts. Develop skills in creating elaborate initial letters using Uncial script. Apply historical techniques of illumination and decoration. Present and discuss illuminated works with guests from Lindisfarne.</p> <p>Key Activities:</p> <p>Introduction to the history and styles of illuminated capitals in Uncial texts. Hands-on practice in designing and creating illuminated initials. Collaboration and feedback with peers and guests. Presentation of completed illuminated works to Lindisfarne guests. Outcomes: By the end of the class, students will have crafted an illuminated capital within an Uncial manuscript, showcasing both calligraphic precision and artistic flair, and will have demonstrated their understanding of medieval illumination techniques.</p> |
| Class 19 | <p>Practical Test 3</p> <p>Overview: This class will explore the art of page illumination in early medieval manuscripts, focusing on the integration of elaborate decorative elements within the page layout. Students will learn how to create full-page illuminations, employing techniques from early medieval scriptoria, including geometric patterns, symbolic imagery, and historical color usage. The class will conclude with a presentation of student-created illuminations.</p> <p>Object</p> <p>Demonstrate an understanding of the role and history of page illuminations in early medieval texts. Develop practical skills in creating decorative elements and full-page layouts. Study the relationship between script, imagery, and page structure in historical manuscripts. Present illuminated pages to the class and guests from Lindisfarne.</p> <p>Key Activities:</p> <p>Introduction to the styles and techniques of early medieval page illumination. Hands-on creation of illuminated pages using historical methods and materials. Peer feedback and refinement of illuminated works. Presentation of completed illuminations to Lindisfarne guests. Outcomes: By the end of the class, students will have produced a fully illuminated page, demonstrating their understanding of medieval decorative techniques and manuscript structure. The work will be showcased in a presentation to guests from Lindisfarne.</p> |
| Class 20 | <p>Practical Test 4</p> <p>Overview: This class will explore the art of page illumination in early medieval manuscripts, focusing on the integration of elaborate decorative elements within the page layout. Students will learn how to create full-page illuminations, employing techniques from early medieval scriptoria, including geometric patterns, symbolic imagery, and historical color usage. The class will conclude with a presentation of student-created illuminations.</p> <p>Objectives: Demonstrate an understanding of the role and history of page illuminations in early medieval texts. Develop practical skills in creating decorative elements and full-page layouts. Study the relationship between script, imagery, and page structure in historical manuscripts. Present illuminated pages to the class and guests from Lindisfarne.</p> <p>Key Activities:</p> <p>Introduction to the styles and techniques of early medieval page illumination. Hands-on creation of illuminated pages using historical methods and materials. Peer feedback and refinement of illuminated works. Presentation of completed illuminations to Lindisfarne guests. Outcomes: By the end of the class, students will have produced a fully illuminated page, demonstrating their understanding of medieval decorative techniques and manuscript structure. The work will be showcased in a presentation to guests from Lindisfarne.</p> |