This course serves up Chaucer’s short poems and his epic *Troilus and Criseyde*. The meal is copious and not for the faint of heart. Supplemental food for thought includes texts that serve as sources or analogues, contemporary scholarship, terms of prosody, and lessons in literary analysis, both verbal and written.

Format is Mediterranean table-theater: coming to class means being prepared to think with and against the texts, with and against each other. Attendance is mandatory, under penalty of disinherita

THE SPECIFICS AND GRADING:

Attendance and Participation: 10%
1 short paper (3-4 pages): 20%
1 presentation/summary/response: 20%
1 final project: 50%

Required Texts:
*Riverside Chaucer* (RC)
*Oxford Guides to Chaucer: Troilus and Criseyde* (Guide)
E-reserves at Willis Library; passcode: geoffreychaucer
http://metro.fas.harvard.edu/icb/icb.do (METRO)
http://machias.edu/faculty/necastro/chaucer/index.html

Optional Resources:
http://www.courses.fas.harvard.edu/~chaucer

Attendance: Format of the class is Mediterranean table-theater: coming to class means being prepared to think with and against the texts, with and against each other. Regular and punctual attendance is mandatory, under penalty of disinheritance. Lack of attendance will adversely affect the semester grade. Any student who misses more than four class periods, for any reason, cannot reasonably expect to receive a passing grade for the course. Be reminded that 10% of the semester grade is based on class participation. Those who choose not to participate actively in class discussion (or launch discussion) will receive a zero (0) for participation.

The Short Paper
Choose one of the short poems that puzzles or intrigues you. Using the Middle English Dictionary (available through the Electronic Resources at Willis Library’s on-line catalogue), translate the lines for yourself so that you understand the nuances of Middle English. Then explore it, analyze it, worry it, question it, pick it apart, and put it back together so as to create a “close reading,” or literary analysis, of the text. Your essay should be 2-3 pages, typed, and double-spaced. POST your essay on the course Blackboard page no later than midnight on 9/6.
THEN, choose one close reading (not your own) to which you will respond. Read the essay, state what you think is the most exciting place in the paper and explain why. Offer a suggestion or two for revision. POST your response no later than Tuesday, 9/11.

FINALLY, rewrite your initial close reading, incorporating the suggestions you’ve received so that your paper is now 4 pages, but no more. Due 9/27.

Presentations, Summary, and Responses
This component has three parts: the first is in-class, the second and third are on-line.

In Class: Everyone will give one 15-minute class presentation with a goal to introduce that day’s material, suggest an approach to it, and to spark discussion. As part of this process, you should bring together required primary and secondary reading, and introduce points for consideration (including points of controversy). Do not simply summarize the reading. Instead, use your presentation as an opportunity to steer our theoretical discussion. At the end of the presentation, propose two thought-provoking questions for the group to consider when we move to discussion (give the questions together, rather than waiting for the first one to be answered). The class will also be given an opportunity to ask questions of you. Your grade will be determined by your ability to present material succinctly and professionally (you must adhere to the time restrictions; failure to do so will adversely affect your grade), to suggest an approach, and to generate class discussion. It might help to think of this assignment as developing skills that will lead toward successful conference paper presentations and/or classroom teaching.

You may give the presentation using a poster, Prezi, or PowerPoint. You might consider using handouts with quotations or images. Remember that the best PowerPoint presentations make use of the slides as prompts that you talk about and around, rather than reading out what you have written on each slide. You should post your presentation (PPT/Prezi/poster) on the course Blackboard site the day it is due.

On-line: After class (on the same day, no later than midnight), presenters should post summary of class discussion on the course Blackboard site. You should not merely reiterate your presentation. Rather, highlight specific points that spurred comment. How did your presentation connect with and encourage class discussion? What were some of the key concepts that drove class discussion? What were the particularly salient points? How will the class influence your reading and thinking for the next meeting? Think of this as a way to share the class experience with someone who was not able to attend the meeting. Aim for 6 sentences at a minimum.

Then, the respondent must reply to the presenter’s summary (n.b., the designated respondent must reply, but anyone else should feel free to enter the discussion). You may note a strength or weakness of the presentation; you can raise an issue that we did not address in class. Your responses should be at least 4 sentences in length, and they must be posted within 24 hours of the presenter’s self-evaluation.

Final Project: Please confirm the option and topic of your project with me by email before Thursday 11/8. You may choose one of the following options:

1) **Option A (Article):** an 16-20 page, double-spaced, essay with a bibliography (MLA or Chicago) of at least eight sources (but no more than fifteen) on a topic of your choice pertaining to this class (topic suggestions follow)
a) Paper should include a brief survey of criticism (primarily in notes, but with mention in the body of your essay) relevant to your topic.

2) **Option B (Conference and Review):** all of the following:
   a) One sample conference abstract (300 words)
   b) One polished conference paper (7 pages, double-spaced; written in language that an audience can follow easily)
   c) One publishable review of a relevant recent book that has been published since the year 2002 (5-7 pages, double-spaced)

3) **Option C (Thematic Unit):** all of the following:
   i) The unit should have an overarching theme, specific to Chaucer's courtly poetry (see possible topics for term papers and thematic units)
   ii) Prepare an introduction to the thematic unit (5-7 pages, double-spaced) that addresses the following:
       1) Which texts will be addressed and why?
       2) What translation (if any) will you choose and why?
       3) What is/are the goal(s) of the unit?
       4) How do the chosen texts help achieve these goals?
       5) What activity/activities would you propose and why?
   iii) Include five lesson plans for five 45-minute classes (1-page each, single spaced)
       1) Outline the objective(s) of the lesson
       2) Demonstrate how you will accomplish the objective(s)
       3) Highlight the relevant textual excerpts that will help accomplish the objectives and explain how/why they accomplish the objectives
       4) Explain student activities in accomplishing the objectives
       5) Include your method of assessing the student
   iv) Include a final project assignment for your students and describe your rubric/methods of evaluating the work

**Final Project Due Date:** By email, on or before **Tuesday, Dec. 11**th. I expect all papers to be typed in 12-point, Times New Roman font, with one-inch margins, and page numbered. For spacing (single- or double-spaced), please see individual options.

**Topic Suggestions for Final Projects (adapted from Edwin Duncan):**
Courtly Love and *Troilus and Criseyde*
Boethius and *Troilus and Criseyde*
*Troilus and Criseyde* and Epic
Antifeminism and Criseyde (both Chaucer's and Henryson's)
The Medieval Church (or aspects thereof)
Medieval Clergy (Regular and Secular) and Chaucer’s Religious Pilgrims
Chaucer and Medieval Manuscripts
Medieval Pilgrimages
Female Beauty in the Fourteenth Century
Masculinity in the Fourteenth Century
Female or Male Fashion in the Fourteenth Century
*Parliament of Fowls* and Medieval Beast Fables
*House of Fame* and Medieval Dream Theory
Fourteenth-Century Food and Cookery
Medieval Rhetoric and Chaucer
Role of Kingship and Power
Leisure Activities of the Noble Class and Chaucer’s Aristocratic Characters
French Influences on Chaucer
Italian Influences on Chaucer
Latin Influences on Chaucer
Mythological Influences on Chaucer

Students with disabilities: In accordance with the terms and spirit of the Americans with Disabilities Act and Section 504, Rehabilitation Act, the instructor will cooperate with the Office of Disability Accommodation to make reasonable accommodations for qualified students with disabilities. If you have a disability for which you will require accommodation, you must advise me of your needs in writing no later than the end of the second week of class.
<table>
<thead>
<tr>
<th>Date</th>
<th>Reading/Assignments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thurs 8/31</td>
<td>Introduction to Chaucer, &quot;Truth&quot;</td>
</tr>
<tr>
<td>Carolyn Dinshaw, &quot;Introduction: Chaucer's Sexual Poetics,&quot; in her <em>Chaucer's Sexual Poetics</em>, 3-27</td>
<td></td>
</tr>
<tr>
<td>METRO: Central/Spelling and Pronunciation</td>
<td></td>
</tr>
<tr>
<td>Thurs 9/6</td>
<td><em>Book of the Duchess</em> (c. 1369-72)</td>
</tr>
<tr>
<td>DUE: Post close reading of one short poem on Blackboard</td>
<td></td>
</tr>
<tr>
<td>Tues 9/11</td>
<td>Continued</td>
</tr>
<tr>
<td>DUE: Post response to close reading</td>
<td></td>
</tr>
<tr>
<td>Thurs 9/13</td>
<td><em>House of Fame</em> (c. 1379-80)</td>
</tr>
<tr>
<td>Tues 9/18</td>
<td>Introduction to Manuscript Studies and Rare Books</td>
</tr>
<tr>
<td>Class meets in the Willis Library Forum</td>
<td></td>
</tr>
<tr>
<td>Christopher de Hamel, <em>Scribes and Illuminators</em></td>
<td></td>
</tr>
<tr>
<td>METRO: Central/Editions and Editing/Features of a MS Page, Types of Scripts, How to Read Medieval Handwriting, Textual Instability in a MS Culture</td>
<td></td>
</tr>
<tr>
<td>Thurs 9/20</td>
<td><em>House of Fame</em>, continued</td>
</tr>
<tr>
<td>Tues 9/25</td>
<td><em>Parliament of Fowls</em></td>
</tr>
<tr>
<td>Thurs 9/27</td>
<td>Continued</td>
</tr>
</tbody>
</table>
Due: Short Paper I

Tues 10/2  *Troilus and Criseyde*, Book I  
E-reserve: Lee Patterson, "*Troilus and Criseyde and the Subject of History,*" in his *Chaucer and the Subject of History*

Thurs 10/4  Continued  

Tues 10/9  *Troilus and Criseyde*, Book II

Thurs 10/11  Continued  

Tues 10/16  Continued

Thurs 10/18  *Troilus and Criseyde*, Book III  
E-reserve: Carolyn Dinshaw, "Reading Like a Man," *Chaucer's Sexual Poetics*

Tues 10/23  Continued  

Thurs 10/25  Continued

Tues 10/30  *Troilus and Criseyde*, Book IV

Thurs 11/1  Continued

Tues 11/6  *Troilus and Criseyde*, Book V  

Thurs 11/8  Continued

Tues 11/13  *Legend of Good Women*  

Thurs 11/15  Continued  
E-reserve: Carolyn Dinshaw, "'The Naked Text in English to Declare': The Legend of Good Women," *Chaucer's Sexual Poetics*
Tues 11/20  Continued

Thurs 11/22  THANKSGIVING


Thurs 11/29  Taking Stock

Tues 12/4  In-Class Presentations

Thurs 12/6  In-Class Presentations