

Instructor: Mark Rasmussen

Class times: Tuesday, Thursday, 1:45 – 4:45

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### Required Texts

Geoffrey Chaucer, *The Canterbury Tales: Seventeen Tales and the General Prologue*, ed. V. A. Kolve and Glending Olson, W. W. Norton, 2018

Gloria K. Fiero, Wendy Pfeffer, and Mathé Allain, eds., *Three Medieval Views of Women*, Yale University Press, 1989

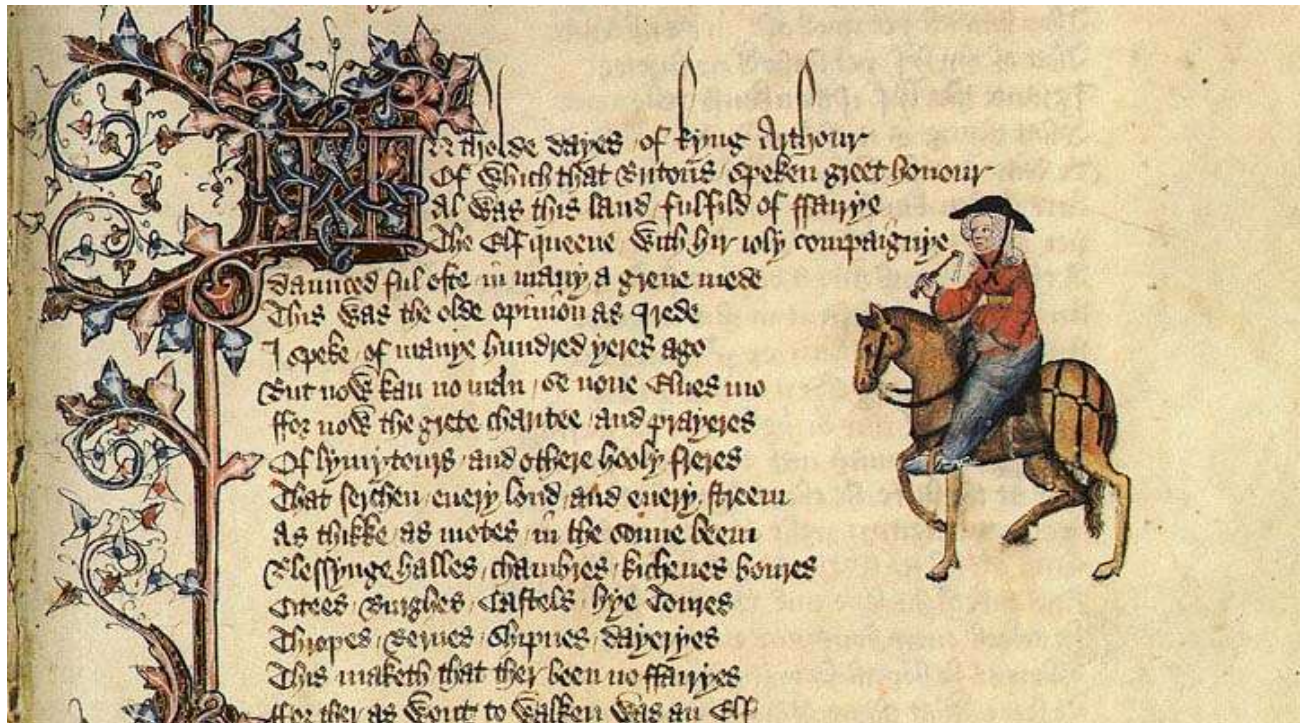
Zadie Smith, *The Wife of Willesden*, Penguin, 2023

\* \* \*

Who peyntede the leon, tel me, who?

(Geoffrey Chaucer, “The Wife of Bath’s Prologue,” line 692)

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From the Ellesmere manuscript of *The Canterbury Tales*, made about 1410; portrait of the Wife of Bath and opening lines of her tale. The Huntington Library, San Marino, California

## Schedule of Classes and Assignments

### Tuesday, July 1st

Chaucer, "The General Prologue" to *The Canterbury Tales*, lines 1-162 , 445-76.

"Pronunciation/Reading Chaucer Aloud" (Kolve and Olson, xv-xvii).

E. T. Donaldson, "Chaucer the Pilgrim" (Kolve and Olson, 525-33).

### Thursday, July 3rd

Chaucer, "The Wife of Bath's Prologue" (Kolve and Olson, 129-48).

"The Historical Context of the *Dits*," "La Contenance des Fames," "Le Bien des Fames," and "Le Blasme des Fames," in *Three Medieval Views of Women*, pages 28-83, 86-145.

"The Wife of Bath – Four Critical Perspectives" (Canvas), for class presentations.

### Tuesday, July 8th

Chaucer, "The Knight's Tale."

Robert W. Hanning, "'The Struggle Between Noble Designs and Chaos': The Literary Tradition of Chaucer's *Knight's Tale*" (Canvas).

\*\*\*Conferences on final projects this week (or sooner, if you like).

### Thursday, July 10th

Chaucer, description of the Miller in "The General Prologue," lines 545-66, and "The Miller's Prologue and Tale."

Chaucer, description of the Reeve in "The General Prologue," lines 587-622, and "The Reeve's Prologue and Tale."

Carissa M. Harris, "Chaucer's Wenches" (Canvas).

Documents on the Cecily Chaumpaigne controversy (Canvas).

\*\*\*First short paper due (first half of class).

### Tuesday, July 15th

Chaucer, description of the Sergeant of Law in "The General Prologue," lines 309-30, and "The Man of Law's Introduction, Prologue, and Tale."

Chaucer, "The Wife of Bath's Tale."

John Gower, "The Tale of Florent" (Kolve and Olson, 422-31).

\*\*\*\*\*First short paper due (second half of class).

### Thursday, July 17th

Chaucer, description of the Clerk in "The General Prologue," lines 285-308, and "The Clerk's Prologue and Tale."

Sources in Boccaccio and Petrarch for "The Clerk's Tale" (Kolve and Olson, 435-56).

Chaucer, description of the Merchant in "The General Prologue," lines 285-308, and "The Merchant's Prologue and Tale."

\*\*\*Prospectus for final project due.

### Tuesday, July 22nd

Chaucer, description of the Franklin in "The General Prologue," lines 331-60, and "The Franklin's Prologue and Tale."

“The Franklin’s Tale—Four Critical Perspectives” (Canvas), for class presentations.  
Chaucer, description of the Pardoner in “The General Prologue,” lines 669-714, and “The Pardoner’s Prologue and Tale.”

Steven F. Kruger, “Claiming the Pardoner” (Canvas).

\*\*\*Second short paper due, second half of class.

#### Thursday, July 24th

Chaucer, “The Prioress’s Prologue and Tale.”

“The Story of the *Alma Redemptoris Mater*” and “A Miracle of Our Lady” (Kolve and Olson, 475-84)

Chaucer, description of the Nun’s Priest in “The General Prologue,” line 164, and “The Nun’s Priest’s Prologue and Tale.”

\*\*\*Second short paper due, first half of class.

#### Tuesday, July 29th

Chaucer, description of the Second Nun in “The General Prologue,” line 164, and “The Second Nun’s Prologue and Tale.”

Chaucer, description of the Manciple in “The General Prologue,” lines 567-86, and “The Manciple’s Prologue and Tale.”

Chaucer, descriptions of the Parson and Plowman in “The General Prologue,” lines 477-541, selections from the “Parson’s Prologue and Tale,” and “Chaucer’s Retraction.”

Samantha Katz Seal and Nicole Sidhu, introduction to “New Feminist Approaches to Chaucer,” special issue of *The Chaucer Review* (Canvas).

Holly Crocker, “W(h)ither Feminism: Gender, Subjectivity, and Chaucer’s *Knight’s Tale*” (Canvas).

#### Thursday, July 31st

Patience Agabi, selections from *Refugee Tales* (Canvas).

Zadie Smith, *The Wife of Willesden*.

#### Tuesday, August 5th

Class presentations on final projects, fond farewells.

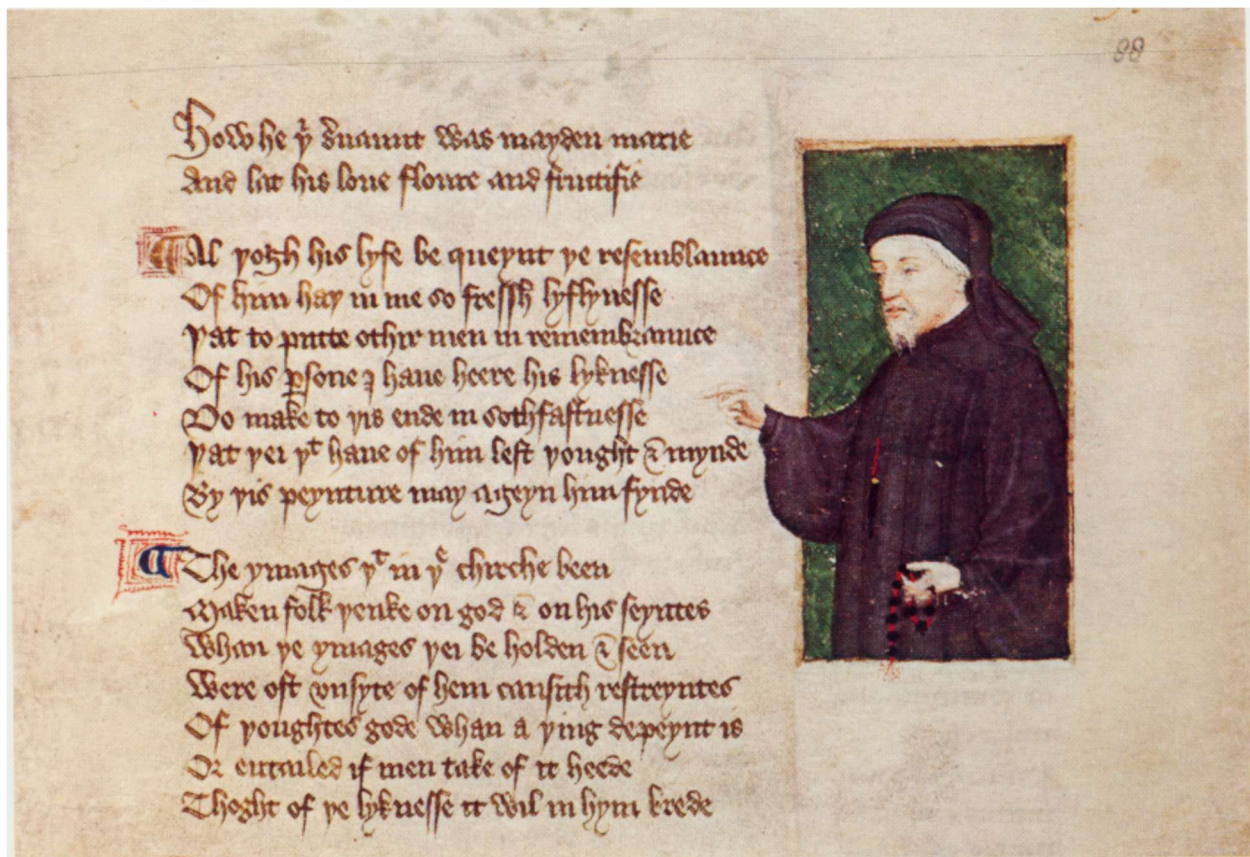
\*\*\*Final projects due by the end of the day.

#### Course Requirements

Two short papers	50 points (25 points each)
Class participation, including presentations	50 points
Final project	<u>100 points</u>
	200 points/2 = your grade

For up to 10 points extra credit, recite from memory the opening 18 lines of *The Canterbury Tales* in Middle English. You may do this at any time during the term, in or out of class.

A+=100-97, A=96-93, A-=92-90, B+=89-87, B=86-83, B-=82-80



Portrait of Chaucer from an early fifteenth-century manuscript of Thomas Hoccleve's *The Regiment of Princes*, in which it was painted, as Hoccleve says, "to putte othir men in remembraunce / Of his persone." The British Library, London, England.