BLHS 104 involves the close study of complex texts (including works of art as well as literature) but is also designed to introduce students to the skills, methodologies, expectations, and discourses of a specific humanities discipline or field. While this course includes a variety of genres, literary texts are the predominant genre. Therefore, the MLA citation system will be followed for all written work.

BLHS 104 ranges widely but nonetheless aims to provide students with a basic foundation that will allow them, should they choose, to engage in more advanced work in a discipline or field that includes medieval material.

The discipline from which this course basically derives is literature. For those interested in pursuing genre criticism, a number of literary genres are included in this course, including Breton lais; Arthurian romances; Chaucerian tales; Old English, troubadour, and medieval French poetry; *chanson de geste*; sagas; epics; letters; papal bulls; debate literature; and excerpts from early and modern biographies, including excerpts from the alleged first autobiography in English—by a woman! Aspects of material culture are included as well, among them medieval illuminations found in various kinds of collections; stained glass windows; archaeological discoveries, and sculptural elements, so students interested in material culture and/or in object agency may want to pursue those subjects in their papers. Contemporary medieval films, as oxymoronic as that sounds, will be investigated, though this is not a course specifically on medieval film.

The various critical methodologies that are disciplinary tools of literary studies are available to students as well. Some of these works are more hospitable to certain methodologies than others, but among those students may want to explore are psychological/psychoanalytical, archetypal, Marxist, feminist, New Historicist, or deconstructive criticism. Whatever approach students employ in their papers, the course provides them with a comparative exposure to different cultures’ modes of literary and artistic representation which will help students understand that literature and art are, as critic Ernst Gombrich states, parts of “the story of a continuous weaving and changing of traditions in which each work refers to the past and points to the future.”

**Required Texts**

All texts have been ordered and are available in the Bookstore. Please bring the appropriate text to the class when discussion of that text is scheduled. Online texts will be projected on the screen during the class in which discussion is scheduled. I have
chosen these particular hard copies of the texts because they each have excellent and informative introductions and often appendices as well which will aid in understanding. While most of these texts can be found online, the translations are older and their language is often quite difficult for students to comprehend. To aid in student participation in class discussions, I have chosen the following texts.

*The Tain*, Ciaran Carson, Trans. ISBN 9780140455304  
*Beowulf*, Seamus Heaney, Trans. ISBN 9780393320978  
*Geoffrey of Monmouth’s History of the Kings of Britain*, Lewis Thorpe, Trans. ISBN 9780140441703 (This entire text is amazing and important, but due to time constraints, we will be discussing only the Arthurian material, so you may want to pick this up online or borrow the text.)  
*Song of Roland*, Dorothy L. Sayers, Trans. ISBN 9780140440751  
*Poem of the Cid*, Burton Raffel, Trans. ISBN 9780143105657  
*Sir Gawain and the Green Knight, Pearl and Sir Orfeo*, J.R.R. Tolkien, Trans. ISBN 9780345277602  
*The Saga of King Hrolf Kraki*, Jesse L. Byock, Trans. ISBN 9780140435931 (If you enjoy reading online, this is an etext available through Lauinger Library through this call number: PT7287.H88 E56 1998).

All other readings are available online, with the relevant links listed in the appropriate week’s assignments.

A hard copy of each of the major texts is also on reserve at 640 Mass Ave. When only a chapter of a longer text has been assigned, a link to that chapter is available on students’ Blackboard accounts. Individual poems are available at the sites listed in the syllabus, but an anthology of Old English poetry is also available on reserve.

**Learning Objectives of the Course:** Students will learn to:

- Read and appraise critically various types of written materials and artistic creations
- Analyze their content and context to derive overarching, broadly applicable concepts
- Apply these overarching concepts to additional materials/objects and contexts, thereby learning to
- Discover the presence, relevance, and necessity of creativity and imagination in the enrichment and continuity of human existence.

Students will achieve these skills through concentrated engagement with various kinds of texts, both written and visual, that trace the transformation of the Roman Empire into the medieval world and the transformation of the medieval world itself through:

- the various Barbarian invasions that resulted in hybrid cultures
the rift between Roman and Eastern Orthodox Christianity
the contact of medieval European peoples with Islam
the roles of women across the span of the medieval world
the rising concept of identity and the sets of beliefs and behaviors that contribute
to personhood and nationhood
the concept of the three estates in medieval culture and how this concept impacted
day-to-day life
the intent and effect of pilgrimage
the Crusades and knighthood
the rise of cities and the contrast between village and town life
the Black Death and continuing visitations by the plague and the lasting effects of
this devastation
the literature, sculpture, architecture, and artwork that capture and vivify the
above concepts and conditions

Policy on Classroom Attendance and Participation: Students are expected to attend
every class. Please take note of this policy as absence from two classes may result in
failure for the course, and absence from more than two classes will certainly result in
failure for the course. Due to the relatively small size of this class, every student is
expected to participate meaningfully in class discussion every class. Meaningful class
participation will account for 10% of the final grade. Class participation consists of two
elements, oral and written. Written participation is met when the student posts in the
Discussion section of Blackboard a minimum of five (5) questions or comments on the
assigned readings prior to the class meeting. These questions/comments will help to
guide class discussion, thereby ensuring that students are gaining the understanding they
need from their reading. Points are earned proportionately for each class based on the
quality and quantity of written and oral responses, a calculation that has been
programmed into the Blackboard gradebook. Students who are absent from class cannot
participate in class discussions, so each absence will diminish the final grade accordingly.

Grading Rubric for Participation: The student demonstrates that s/he has read the
assignments and therefore is able to post both comments and questions about the
material. Both written and oral comments should
contribute focused and significant points to class discussion each class period
respond to peer comments, demonstrating understanding of the relationship
among the initial point, peers’ comments, and personal point of view
contribute specific questions and comments that build upon previously learned material.

General Policies on Written Work: Original work is required. Plagiarism will result
at the minimum in a failing grade for the subject paper and will disqualify that paper from
any revision.

Formal Research Papers: Students are expected to write two research papers, the first
seven to ten pages long with a minimum of three secondary sources. This paper must
include as well discussion of at least three of our primary texts, one of which will likely
be the history textbook, and focus on a subject/subjects between the years 410 and 1000. Failure to meet any of these criteria will reduce the final grade by half a grade for each missing element. The first paper is worth 30% of the final grade. The second paper is worth 40% of the final grade and will focus on texts/events/circumstances between the years 1000 and 1500. This paper must be a minimum of ten pages long with a minimum of five secondary sources and include at least three of our primary texts. As stated on page 1, these papers will use the MLA citation format. Images and the Works Cited page(s) are not included in the page count. The seven to ten pages and ten page minimum refer ONLY to material the student him/herself has written. Quotations more than four lines long must be blocked and indented, and in papers of this size, should be very rare. Failure to meet any of these criteria will reduce the final grade for this paper by half a grade for each missing element.

While there is no time to revise the second, final paper, the first paper may be revised provided that the resubmitted paper is a genuine re-visioning of the paper and not simply a correction of punctuation and grammatical errors. A revision will be accepted only after a face-to-face student-professor conference in which the student provides an outline of the direction of and additions to the resubmission. A resubmission may result in a higher grade, a lower grade, or no change at all. If the resubmission clearly demonstrates a more complete engagement with and a fuller understanding of the material and thus earns a higher grade than the original submission, the higher grade alone will be recorded. Revision is hard work and time consuming, so the revised grade will not be averaged with the original paper’s grade. To allow time for student/teacher conferences, revisions will be accepted up to two weeks after the due date for the original paper. No revisions will be accepted after that date, and the original grade will stand.

The second research paper takes the place of a final exam and is due on the scheduled exam date. Therefore, this second paper is not eligible for revision/resubmission. Unless a formal request for an extension/incomplete has been filed on or before the date noted below, no paper will be accepted after the date of the final exam.

**Grading Rubric for Papers:** There are many fine online sites for writing a research paper, but Georgetown’s own is excellent; make sure that your paper meets EVERY requirement listed on this site: [http://faculty.georgetown.edu/kingch/How_to_Write_a_Research_Paper.htm](http://faculty.georgetown.edu/kingch/How_to_Write_a_Research_Paper.htm). Therefore, a successful research paper contains an original, sound, and probing **argumentative thesis** and provides both supporting and contrary evidence relative to the argument meets the required minimums for primary and secondary sources demonstrates an understanding of primary and secondary source material and the ability to synthesize the materials into a cohesive and persuasive argument comprehends, evaluates, and applies various theoretical approaches employs appropriate vocabulary specific to the subject follows the MLA format.
Grades will be recorded in the Blackboard gradebook, which uses a numerical grading system. Each paper will be graded on a basis of four components: originality; the completeness, coherence, and persuasiveness of the argument; type and relevance of sources and their proper citation in the MLA format; and the mechanics of the paper—grammar, punctuation, appropriate vocabulary accurately employed. Georgetown’s grading scale is as follows:

- 93% to 100% = A
- 90% to 92% = A minus
- 87% to 89% = B plus
- 83% to 86% = B
- 80% to 82% = B minus
- 77% to 79% = C plus
- 73% to 76% = C
- 70% to 72% = C minus
- 67% to 69% = D plus
- 63% to 66% = D
- 62% and below = F

Our Blackboard account has been set up to calculate student grades proportionately as each assignment is completed, so as I grade and post grades to the Blackboard gradebook, you will be able to know what your current class standing is.

**Submission of Papers:** Papers will be submitted to Blackboard through SafeAssign. Papers may be submitted on the due date until 11:59 p.m. Blackboard will not accept papers after that time. Any paper not submitted on the due date must have prior approval for late submission as outlined below.

**Written Exam:** Students will take an exam the final two hours of the penultimate day of class, which is ____ for Spring Semester 2015. No material will be included that has not been explicitly discussed in class. The test will consist of short answer and essay questions. Anyone who uses the internet to aid in answering exam questions will fail the exam. Laptops can be used for no other reason than to record exam answers. This exam is worth 20% of the total grade.

**Grading Rubric for Exam:** The successful exam will demonstrate the student’s knowledge of the assigned materials, knowledge which can be gained only by reading the assigned texts/watching the assigned films and not by reading Wikipedia, SparkNotes, or random sites on the internet. This knowledge will be evidenced by accurate, complete, thoughtful, and detailed responses to each question use of university-level writing skills, including grammar, punctuation, and spelling.

**Instructional Continuity**

During inclement weather or other emergencies on a day when we are scheduled to meet face-to-face, check the university’s Web site or call (202) 687-7669 for information on whether the university is open. If the university is open, this class will meet. If the university is closed, this class will meet through distance means such as online
videoconferencing; check your e-mail for a message from me on how we will proceed in that situation. Due dates for written assignments submitted through Blackboard will not be changed due to campus closings. The university recently has acquired the capability to send text messages and recorded messages about emergencies to cell phones and other mobile devices. Sign up on MyAccess.

**Disabilities Requests**

If you believe you have a disability, then you should contact the Academic Resource Center at 202-687-8354 (arc@georgetown.edu) for further information. The Center is located in the Leavy Center, Suite 335. The Academic Resource Center is the campus office responsible for reviewing documentation provided by students with disabilities and for determining reasonable accommodations in accordance with the Americans with Disabilities Act (ADA) and University policies.

**Student Writing Services**

By their nature, BALS courses tend to be writing intensive. If you feel you need some help in regard to your writing, please contact the Writing Center (http://writingcenter.georgetown.edu) for free coaching in developing your writing skills. Tutors from the Writing Center will distribute information about the Center and will give a presentation about the Writing Center’s services during class time two weeks before the due date of your first paper.

**Georgetown Honor System**

All students are expected to follow Georgetown’s honor code unconditionally. I assume you have read the honor code material located at studentconduct.georgetown.edu/honor, and in particular have read the following documents: Honor Council Pamphlet, “What is Plagiarism?”, “Sanctioning Guidelines”, and “Expedited Sanctioning Process.” Papers in this course will either all or at random be submitted to turnitin.com for checking.

Submitting material in fulfillment of the requirements of this course means that you have abided by the Georgetown honor pledge:

> In the pursuit of the high ideals and rigorous standards of academic life, I commit myself to respect and uphold the Georgetown Honor System: To be honest in any academic endeavor, and to conduct myself honorably, as a responsible member of the Georgetown community, as we live and work together.

As stated earlier, plagiarism will result in a failing grade for the paper and will disqualify it from any revision, and misuse of laptops during the exam will result in a failing grade for the exam.

**Turnitin.com**
Students agree that by taking this course all required papers may be subject to submission for a Textual Similarity Review to Turnitin.com for the detection of plagiarism. All submitted papers will be added as source documents in the Turnitin.com reference database solely for the purpose of detecting plagiarism of such papers in the future. Use of the Turnitin.com service is subject to the terms of use agreement posted on the Turnitin.com site.

I have established a Turnitin.com account for this course. Because I trust that students will comply with the Georgetown University Honor System, however, I will utilize this service only when it appears that this trust has been breached. Therefore, if the first papers warrant scrutiny by this site, students will submit every revision and all final papers to this plagiarism check site. I will inform students of my determination as soon as I have completed grading the first paper. To help students in recognizing any potential plagiarism issues, as stated above, each student will submit his/her paper to Blackboard through SafeAssign.

**Late Submissions**

Because there will be ample class discussion about paper sources and ideas in the weeks prior to the paper due date, papers may be submitted after the due date only if previously authorized and will be penalized a full letter grade unless there are extraordinary and compelling reasons for the delay. Papers will be accepted up to ten days after the listed due date, but will not be accepted after that time. *Late papers forfeit the opportunity for revision.*

**Incomplete Grades**

Incomplete grades will be allowed only under dire circumstances, and even then, an incomplete must be requested and the Request for Incomplete form be submitted by or before the penultimate class, specifically, by *April 17th*. If an incomplete is granted, the outstanding work for the course must be completed and submitted any time prior to September 15, 2015; no work outstanding from Spring Semester 2015 will be accepted after that date. Because an incomplete will be granted only in extreme circumstances, incomplete work submitted prior to the deadline will suffer no grade reduction.

**First Written Assignment:** Because a brief written assignment is required by week 2, students will be asked to write and submit at the end of the first class their understanding of the material presented in discussion. This is not a graded assignment, but is for the purpose of self-assessment to determine whether student has the necessary time to commit this semester to the requirements of this course.

**Week 1: Jan 9**—General introduction to the course—Breakup of Roman Empire; Christianity, Judaism, and Islam and split of Christianity into distinct groups of Roman Catholics, Orthodox, and heretical Proto-Protestants; importance of Byzantium; arrival of the Barbarians (Goths, Vikings, Celts); Islamic Spain; and the Crusades. Brief discussion
of course expectations. Watch film clip on some of the Barbarians and their relationship to Rome. Introduce the presence of women, an often missing element of medieval cultures; to this end, read in class selections from Perpetua’s diary (http://www.pbs.org/wgbh/pages/frontline/shows/religion/maps/primary/perpetua.html).

**Week’s focus:** Overview of events and individuals that helped to form the European Middle Ages.

**Assignment for Week 2, Jan 16:** Read Rosenwein, pp 21-56 and 61-99; watch Agora, streamed to Blackboard accounts. Compare these women from the beginning of our studies with a woman at the end whose work frames attitudes toward and contributions of women over the period, including her tribute to another female sacrifice to wars of religion and politics. Read Christine de Pizan’s “Song of Joan of Arc”: http://maidjoan.tripod.com/ditie.html and Christine’s participation in the woman question: http://departments.kings.edu/womens_history/chrisdp.html; http://www.csupomona.edu/~plin/ls201/christine1.html; http://faculty.msmc.edu/lindeman/piz3.html.

**Week 2: Jan 16** – Discuss assigned readings and film. Introduction to the Vikings, Charlemagne, and Alfred. Watch part of PBS film Empire of Islam, and introduce material from Ibn Ishaq’s first and Armstrong’s modern biographies of Mohammad. Week’s Focus: Barbarian and other invasions into the area of what becomes Europe; the interaction between “Westerners” and “Easterners,” pagans and Christians.

**Assignment for Week 3, Jan 23:** Read Rosenwein, pp 101-136 and 139-172; read Liuprand’s report (http://www.fordham.edu/Halsall/source/liudprand1.asp) and Hrotswitha’s “Legend of Pelagius” (http://www.archive.org/stream/nondramaticworks00hrot#page/128/mode/2up/search/pelgius). Watch Cities of Light, available on Blackboard.

**Week 3: Jan 30** – Discuss impressions of Islam from perspectives reflected in the readings and film. Supplement these impressions with clip from 1976 film The Message by Moustapha Akkad and the film’s history. Introduction to Anglo-Saxon England. Week’s Focus: Islamic culture in the West; Anglo-Saxon England; the impact of the Vikings.

**Week 4: Jan 30** - Watch Films for the Humanities clip on archaeological evidence of Beowulf culture. Discuss assigned readings. Explore how modern culture and film have (mis)represented Beowulf. Read in class “The Husband’s Complaint” (http://www.elfinspell.com/EarlyEnglishHusband.html); “Dream of the Rood” (http://www.lightspill.com/poetry/oe/rood.html) and examine the relevant rood (The Ruthwell Cross) (http://www.youtube.com/watch?v=rqOnSysZQyA); explore importance of animals as seen in bestiaries (http://bestiary.ca/prisources/psdetail869.htm) in general and the panther, whale, and partridge specifically (http://bestiary.ca/etexts/cook1921/14529-p.pdf).

Watch brief segment from How Art Made the World on relationship of England and gold and the consequently plausible builder of Stonehenge and the migration from Continental Europe to Britain.

**Week’s Focus:** Anglo-Saxon culture and Christianity as represented in art, literature, and architecture.

**Assignment for Week 5, Feb 6:** Read The Saga of King Hrolf Kraki, an e-book available through the library, but I have ordered a hard copy of the text for those who prefer a hard copy (and I will work with the hard copy in class). The Saga of Rolf the Sly and the introduction to the Vinland Sagas plus The Saga of the Greenlanders are on Blackboard. (The total of all three selections is 56 pages.)

**Week 5: Feb 6** - Discuss medieval Iceland as seen in this saga and relationships of this culture to other Scandinavian cultures. Introduction to the Celts and such Celtic treasures as the Book of Kells, the Gundestrup Caldron, “The Man with the Golden Shoes” and “The Woman with the Wine Vessel,” the last three important archaeological finds. Discuss the statue “The Dying Gaul” and Caesar’s thoughts on the Gauls. Discuss Boudicca and Vercingetorix, Celtic warriors who fought the Romans. Introduction to The Tain.

**Week’s Focus:** Viking/Icelandic epic and Celtic/Old Irish cultures and their encounters with Rome and Caesar.

**Assignment for Week 6, Feb 13:** Read Carson’s translation of The Tain and Rosenwein, pp 177-216.

**Week 6: Feb 13** – Discuss The Tain, its history, heroes, rescensions, scribes, and its relationship to other medieval sagas and epics. Introduce the concept and paradox of Christian Crusade. Brief discussion of possible topics for first paper, due February 27.

**Week’s Focus:** Old Irish epic and its relation to other epics that came under the sway of Rome.

**Assignment for Week 7, Feb 20:** Read Urban’s call for crusade (http://www.fordham.edu/halsall/source/urban2-5vers.html); excerpts from European Jewry and the First Crusade, an E-book accessible through the library; “Jerusalem Massacre,” “the Fall of Jerusalem” from Gesta Francorum, Robert the Monk’s “Fall of Jerusalem,” and “Muslim Perspectives on the First Crusade” (all on Blackboard).
**Week 7: Feb 20** – Introduction to Augustine’s concept of holy war alongside the assigned materials on the First Crusade. Introduction to the Normans and 1066, Louis VII, Eleanor of Aquitaine (and the Second Crusade), and Henry II. Watch clip of *Lion in Winter*.

*Week’s Focus:* Collision of Judaism, Christianity, and Islam through the Crusades; the triangle of Eleanor, Henry, and Louis and the repercussions of their relationships upon medieval history.

**Assignment for Week 8, Feb 27:** Read Raffel’s translation of and Menocal’s introduction to *Poem of my Cid*. The following website has excellent supplementary materials: [http://www.laits.utexas.edu/cid/](http://www.laits.utexas.edu/cid/). Complete research on and finalize writing of first paper, due 2/27.

**Week 8: Feb 27** – Discuss El Cid and Islamic Spain. Read in class and discuss *The Song of Igor’s Campaign* ([http://www.dur.ac.uk/a.k.harrington/igorraid.html](http://www.dur.ac.uk/a.k.harrington/igorraid.html)) and a Soviet version of the poem. Watch clips from a Soviet film *Prince Igor*, which derives from the poem, a national poem in which the hero is conquered and captured. *Week’s Focus:* Christian/Jewish/Muslim cultures and interactions in Al-Andalus; pagan invasions into and the making of medieval Russia.

**Assignment for Week 9, Mar 6:** Read Sayers’ translation of and superb introduction to *Song of Roland*; Books 10 and 11 of Anna Comnen’s *Alexiad* ([http://www.fordham.edu/Halsall/basis/AnnaComnena-Alexiad.asp](http://www.fordham.edu/Halsall/basis/AnnaComnena-Alexiad.asp)); and “The Crisis of European Identity” from *The Myth of Nations*, on Blackboard. Begin reviewing the syllabus and thinking about what you’d like to research for your final paper, due on the day scheduled for your final exam.

**Week 9: Mar 6** – Discuss *Roland* and assigned books of *Alexiad*, keeping in mind the concept of identity. In the same vein, introduction to the idea of Arthur and Robin Hood, of Richard I, Saladin, and the Third Crusade. Introduce Dante’s thoughts on Crusaders. *Week’s Focus:* Muslim/Byzantine/Christian interactions featuring Charlemagne, Bohemond, and Alexius Comnenus and concepts of knighthood that derive from these interactions and history.

**Assignment for Week 10, Mar 20:** Read Rosenwein, pp 219-259; Books IX and X of Thorpe’s translation of Geoffrey’s *History of the British Kings* (the entire book is amazing, but these two books deal with the rise and rule of Arthur; if you want Arthur’s father Uther, read sections of Book VIII); read Dante’s Cantos XV-XVIII of the *Divine Comedy’s Paradiso* ([http://www.everypoet.com/archive/poetry/dante/dante_x_15.htm](http://www.everypoet.com/archive/poetry/dante/dante_x_15.htm)). Watch *Saladin*, an Egyptian film directed by Youssef Chahine for an Arabic take on Richard and Saladin, available on Blackboard.

Week’s Focus: “Historical” basis for King Arthur and relationship to Muslim and Christian knights/warriors; the not-so-famous crusades; Soviet interpretation of medieval Russia for political purposes.

**Assignment for Week 11, Mar 27:** Read Rosenwein, pp 263-301; read Hatto’s translation (with terrific appendices) of *The Nibelungenlied*. Watch *The Seventh Seal*, one of the most famous “medieval” films ever made, on Blackboard.

**Week 11: Mar 27** – Discuss assigned materials. Introduction to medieval romance and courtly love, including the real life romance of Abelard and Heloise as depicted in Radice’s translation of their letters; troubadour poetry, Marie’s “Court of Love” in Champagne, and Chretien de Troyes.
**Week’s Focus:** Germanic saga; courtly love.

**Assignment for Week 12, Apr 10:** Read Abelard’s “Historia calamitatus” and the Personal Letters I through IV; the lais of Marie de France (http://www.gutenberg.org/files/11417/11417-h/11417-h.htm (Entirety of the lais)); and selections 1, 2, 3, 5, and 7 of troubadour poetry site (http://www.midi-france.info/1904_troubadours.htm) (If you have time, this entire site provides important information. Sections 5 and 7 introduce yet another crusade.). Read Chretien’s Erec and Enid (http://www.gutenberg.org/catalog/world/readfile?fk_files=3274115&pageno=10). Begin thinking about subject and research needs for final paper. Stay abreast of the reading in preparation for short exam on 4/17.

**Week 12: Apr 10** – Discuss assigned materials. Considerations of Dante, Boccaccio and their periods, prevailing attitudes toward women and actual medieval women and their roles in these later centuries of the Middle Ages.
**Week’s Focus:** Courtly love in its many guises, including contributions of the troubairitz, with specific focus on France; medieval Italy and two of her major writers.

**Assignment for Week 13, Apr 17:** Read Rosenwein, pp 305-345. Read Chretien’s *Cligès*. *Erec* begins on page 10 and *Cligès* immediately follows (http://www.gutenberg.org/catalog/world/readfile?fk_files=3274115&pageno=10); Dante’s Canto XXVIII of the *Divine Comedy’s Inferno* (http://www.everypoet.com/archive/poetry/dante/dante_i_28.htm). Read Tolkien’s *Sir Gawain and the Green Knight*. Tolkien’s translation offers the nearest to the actual Midlands dialect of the poem. The following site provides excellent background material as well: (http://www.lib.rochester.edu/camelot/gawmenu.htm. Continue thinking about final paper and necessary research materials and exam.

**Week 13: Apr 17** – Discuss assigned materials. Introduction to Alliterative Revival, Margery Kempe, Joan of Arc, return to Christine de Pizan, and to Chaucer’s inversion of courtly love and romance. We will read the Prologue to the *Canterbury Tales* as well as the Prioress’ Prologue and Tale in class and discuss in detail. **Final two hours of class devoted to short exam.**
Week’s Focus: Medieval French romance; Dante and Islam; Chaucer’s England, including attitude toward Jews.


Week 14: Apr 24 – Discuss assigned materials. Tie up loose ends; schedule conferences for consultation on final papers, due on the day of the final exam.

Week’s Focus: English romance; Dante and the Crusades; Italian tales; medieval women in their own words and in the world of men, and male reaction to females’ self-conceptions.