

MWF 11:00-11:50

King 101 & King 235

<p>Jennifer Bryan Rice 26; x5-8586 Jennifer.Bryan@oberlin.edu Office hours: M 2:30-3:30, W 1:30-2:30, and by appointment</p>	<p>Kirk Ormand King 105c; x5-8394 Kirk.Ormand@oberlin.edu Office hours: M 1-2; T 11-12; Th 9-10 and by appointment</p>
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Course Description and Goals

In this course we will read several of the central works of Ovid (in English translation) in conjunction with some medieval European literary texts (also in English translation) that imitate, invoke, or develop Ovid's literary corpus. Emphasis will be placed on the processes of reading and imitation as a mode of interpretation, as well as on the ways that writers of the medieval period saw themselves as inheriting and continuing a distinct literary tradition. Not every medieval work we read will directly imitate Ovid; but each of them should, in some way, resonate with the tradition that Ovid represents. Each should be an opportunity to think about the politics of reception and re-interpretation, about the uses of literature and literary authority, and about the processes of reinvention, argument, and appropriation within a literary tradition. Ideally, students will learn something about Ovid, and something about the Middle Ages.

A Note on Team-Teaching

Those of you who are unusually alert will have noticed that there are two of us. Profs. Bryan and Ormand have never team-taught together before, and to some extent we will be making up the rules as we go along. At the outset, however, you can expect the following: 1) Class will sometimes be broken up into two discussion groups, and sometimes will be together for a large group lecture or discussion. Check your syllabus. 2) Each of you will have either Prof. Bryan or Prof. Ormand as your primary discussion leader for the first half of the semester; we will switch groups at mid-term. 3) You are encouraged to visit the office hours of either professor, or both. 4) Half of your papers will be graded by Prof. Bryan, and half by Prof. Ormand. We will try to make our joint standards and expectations as clear to you as possible in advance.

Readings

Please use the translations that we have ordered in the bookstore (listed below). Please also note that some of the readings are on Blackboard. Readings on Blackboard are not optional, and although some of them may be read on screen (as noted), that does *not excuse you from reading actively and taking notes so that you can recall your thoughts later*. Let us know immediately if you encounter any problems. It is a grave mistake to think of readings merely as "preparation" for what happens during class time. About 70% of the time you invest in this course should be dedicated to the reading process, and most of your learning will happen during this solitary encounter with the text. Make the most of it. Above all, do not expect to slide through the reading and expect your instructors and classmates to magically educate you in 150 minutes per week.

For the exceptional purposes of this course, we are committing the sacrilege of reading Chaucer in modern translation. If you would prefer to read in Middle English, please see Professor Bryan.

Texts to Purchase

Ovid, *The Erotic Poems* (trans. P. Green)

Ovid, *Metamorphoses* (trans. A. D. Melville)

Ovid, *Heroides* (free on-line text)

Chaucer, *Troilus and Criseyde* (trans. N. Coghill)

Chaucer, *The Canterbury Tales* (trans. D. Wright)

Guillaume de Laorris and Jean de Meun, *The Romance of the Rose* (trans. F. Horgan)

Abelard and Heloise, *The Letters of Abelard and Heloise* (trans. B. Radice)

Attendance

For the duration of this semester and for the purposes of this class, we are a community of scholars. Please plan to attend every class session, having read *and thought about* the readings assigned for that day. If you miss class, it is your responsibility (not the instructors') to find out what you missed. Talk to a fellow-student in the class. Your class participation grade will be based on whether you make regular and meaningful contributions to discussion; if you miss more than 3 classes, or regularly come to class unprepared, this portion of your grade will suffer.

Spring break is one week long, including travel time.

Guidelines for Discussion

We expect every student to be a productive, contributing member of his or her discussion group. Professors Bryan and Ormand have their individual discussion styles, as will each of you; you will learn to adapt. We will go over additional expectations and ground rules in our separate discussion sections.

Grading

Your grade will be based on five elements:

- a) a short close-reading paper (3 pages) (15%)
- b) three longer papers (5-7 pages) (25% each)
- c) attendance and participation (10%)

Late papers, drafts, and re-writes

Unless arrangements are made before a paper is due, late papers will be graded down 1/3 letter grade for each day late. Exceptions will be made for legitimate medical excuses, family emergencies, etc. See one of us as soon as possible.

We encourage you to discuss your papers with us before they are due. We cannot, however, read and comment on rough drafts of your work. Please make use of the superb resources at the writing center. Final drafts are final; no re-writes will be accepted.

Academic Honesty

All assignments are governed by the Oberlin Honor Code. Written assignments should reflect your own thinking. Where you have gleaned information from a source outside your own teeming brain — whether print, electronic, or human — be sure to say so. Over-scrupulous citation of sources is never a mistake. Representing someone else's words or ideas as your own is a very serious one indeed. You must write and sign the Honor Pledge at the end of your assignments.

In the unlikely event that a student is found to have engaged in academic dishonesty (cheating, helping other students to cheat, plagiarism) he/she will be reported to the Honor Board, and will receive a failing grade in the course. A discussion of what constitutes academic dishonesty can be found in the Honor Code: <http://www.oberlin.edu/students/links-life/rules-regs.html#honor> .

Schedule of Readings

Feb 8 <i>King 101</i>	Introductions
10 groups	<ul style="list-style-type: none"> • Chaucer, Wife of Bath’s portrait from the “General Prologue” (<i>CT</i> pp. 12-13); “The Wife of Bath’s Prologue” (<i>CT</i> pp. 219-240)
12 groups	<ul style="list-style-type: none"> • Ovid, “Midas” (<i>Met</i> pp. 252-255) • Chaucer, “The Wife of Bath’s Tale” (<i>CT</i> pp. 240-250)
	HOW TO DO IT: ARTS OF LOVE
15 <i>King 101</i>	<ul style="list-style-type: none"> • BB: Catullus 5, 6, 7, 8, 16, 32, 42, 83; Propertius 1.3, 1.7 • Ovid, <i>Amores</i> Book 1: 1, 2, 3, 4, 5, 9, 10, 12, 15
17 groups	<ul style="list-style-type: none"> • Ovid, <i>Amores</i> Book 2: 1, 2, 4, 5, 7 + 8 (read together), 17, 19; Book 3: 4, 5, 7, 11a+b
19 groups	<ul style="list-style-type: none"> • Ovid, <i>Ars Amatoria</i>, Books 1 (read all), 3 (skim, if necessary).
22 <i>King 101</i>	<ul style="list-style-type: none"> • BB: examine images from medieval manuscripts in “Monday” file • BB: Parry, “Introduction” to <i>The Art of Courtly Love</i> (may be read on screen); • BB: Various authors, readings in medieval <i>amores</i> (<i>must be printed out, marked up, and brought to class</i>) • Guillaume, <i>Roman de la Rose</i> ch. 1, “The Garden of Pleasure” (pp. 3-21)
24 groups	<ul style="list-style-type: none"> • BB: examine images from medieval manuscripts in “Wednesday” file • Ovid, “Narcissus” (<i>Met.</i> pp. 61-66) • Guillaume and Jean, <i>Roman de la Rose</i> ch. 2, “The Spring of Narcissus” (pp. 24-42) & ch. 5, “The Advice of Friend” (pp. 111-153)
26 groups	<ul style="list-style-type: none"> • BB: examine images from medieval manuscripts in “Friday” file • Ovid, “Pygmalion” (<i>Met.</i> pp. 232-234) • Jean, <i>Roman de la Rose</i> ch. 7, “Advice of Old Woman” (<i>only:</i> 197-210; 223-24), & ch. 12, “The Conquest of the Rose” (pp. 319-35) <p style="text-align: right;"><u>3-page close reading paper DUE</u></p>
March 1 groups	<ul style="list-style-type: none"> • Chaucer, Merchant’s portrait (<i>CT</i> p. 8), “The Merchant’s Prologue & Tale” (<i>CT</i> pp. 313-343)

3 groups	• Chaucer, Franklin's Portrait (<i>CT</i> pp. 9-10), "The Franklin's Prologue & Tale" (<i>CT</i> pp. 362-85)
5 <i>King 101</i>	Joint meeting: wrap-up (no additional reading)
	WOMEN'S STORIES: THE GOOD, THE BAD, AND THE UGLY
8	• BB: Ovid, <i>Heroides</i> <i>Good Women:</i> Penelope, Hypermenestra, Ariadne
10	• BB: Ovid, <i>Heroides</i> <i>Less Good Women:</i> Helen, Medea, Hypsipyle
12	• BB: Ovid, <i>Heroides</i> <i>Scorned/wronged Women:</i> Dido, Oenone, Sappho
15 <i>King 101</i>	• BB: Boccaccio, from <i>On Famous Women</i> (file: "Boccaccio 1") • BB: Christine de Pizan, from "The God of Love's Letter"; Christine, from <i>The Book of the City of Ladies</i> (<i>print and mark pp. 1-10; the rest may be read on screen</i>)
17	• BB: "Boccaccio 2": skim Cleopatra, read Thisbe • BB: Chaucer, <i>The Legend of Good Women:</i> Prologue, Cleopatra, Thisbe
19	• BB: "Boccaccio 2": read Dido, Lucretia, Hypermenestra • BB: finish <i>The Legend of Good Women</i> (skip Phyllis) <u>5-7 page paper DUE</u>
22 <i>King 101</i>	• <i>Letters of Abelard & Heloise</i> (introduction to p. xviii; Letter 1, "Historia Calamitatum")
24	• <i>Letters of Abelard & Heloise</i> (Letters 2-5, "The Personal Letters")
26	• <i>Letters of Abelard & Heloise</i> (Letters 6-7, "Letters of Dirction" and "Letters of Peter the Venerable and Heloise")
	<i>SPRING BREAK</i>
	THE MORE THINGS CHANGE: ARTS OF MUTABILTY
April 5 <i>King 101</i>	• Ovid, <i>Metamorphosis</i> <i>Book 1</i> + story of Arachne (bk. 6, pp. 121-125)
7	• Ovid, <i>Metamorphosis</i> Books 3, 4

9	• Ovid, <i>Metamorphosis</i> Books 6, 8
12	• Ovid, <i>Metamorphosis</i> Books 10-11
14 <i>King 101</i>	• Ovid, <i>Metamorphosis</i> Books 12-13
16	• Ovid, <i>Metamorphosis</i> Book 14, + Apotheosis of Caesar + Epilogue (pp. 374-79)
19 <i>King 101</i>	• BB: Various authors, “Ovid moralized” • BB: Christine de Pizan, from <i>The Book of Fortune’s Transformations</i> • <i>Romance of the Rose</i> pp. 213-218 (source for the Manciple’s tale) • Chaucer, the Manciple’s Portrait (<i>CT</i> p. 15) and “The Manciple’s Tale” (<i>CT</i> pp. 451-60)
21	• Chaucer, “The Nun’s Priest’s Prologue and Tale” (<i>CT</i> pp. 201-18)
23	• Chaucer, <i>Troilus and Criseyde</i> book I • BB: “Boccaccio 3”
26 <i>King 101</i>	• Chaucer, <i>Troilus and Criseyde</i> book II 5-7 page paper DUE
28	• Chaucer, <i>Troilus and Criseyde</i> book II
30	• Chaucer, <i>Troilus and Criseyde</i> book III
May 3 <i>King 101</i>	• Chaucer, <i>Troilus and Criseyde</i> book IV
5	• Chaucer, <i>Troilus and Criseyde</i> book V
7	• Chaucer, <i>Troilus and Criseyde</i> wrap-up
	ONCE MORE TO THE WIFE
10 <i>King 101</i>	• Chaucer, “The Wife of Bath’s Prologue and Tale”
12	• Chaucer, “The Wife of Bath’s Prologue and Tale”
14 <i>King 101</i>	Final words; course evaluations
	Final 5-7 page paper DUE at time of final exam