CAS/GRS New Course Proposal Form

This form should be submitted to Senior Academic Administrator Peter Law (617-353-7243) as a PDF file to pgl@bu.edu. For further information or assistance, contact Associate Dean Susan Jackson (617-353-2410; sjackson@bu.edu) about CAS courses or Associate Dean Jeffrey Hughes (617-353-2690; hughes@bu.edu) about GRS courses.

DEPARTMENT OR PROGRAM: English

DATE SUBMITTED: September 1, 2016

COURSE NUMBER: EN 324

COURSE TITLE: Topics in Medieval Literature

INSTRUCTOR(S): Appleford

TO BE FIRST OFFERED: Sem./Year: _Spring___ / __2017____

SHORT TITLE: The “short title” appears in the course inventory, on the Link University Class Schedule, and on student transcripts and must be 15 characters maximum including spaces. It should be as clear as possible.

T  p  c : M  e  d  i  e  v  l  L  i  t

COURSE DESCRIPTION: This is the description that appears in the CAS and/or GRS Bulletin and The Link. It is the first guide that students have as to what the course is about. The description can contain no more than 40 words.

May be repeated for credit as topics change each semester. Topic for spring 2017: Chaucer’s Canterbury Tales. Study of one of the most inventive and influential poets in English. Animal fables, dream visions, knightly romances, and bawdy tales, all providing glimpses onto medieval history and literary culture. No previous experience with Middle English required.

PREREQUISITES: Indicate “None” or list all elements of the prerequisites, clearly indicating “AND” or “OR” where appropriate. Here are three examples: “Junior standing or CAS ZN300 or consent of instructor”; “CAS ZN108 and CAS ZN203 and CAS PQ206; or consent of instructor”; “For SED students only.”

1. State the prerequisites:

   One previous literature course or junior/senior status

2. Explain the need for these prerequisites:

   As an intermediate-level course, EN 321 is very likely to consist mostly of students with some prior experience in the field. While we are eager to have more non-majors enroll in the course, freshman or
sophomores with no literary background whatsoever are unlikely to be prepared for its readings and classroom discussions. We assume that juniors and seniors are more likely to have the general intellectual background, maturity, and skills to do well in the course, no matter what their particular area of study; hence the inclusion of “junior/senior status.”

CREDITS: (check one)

☐ Half course: 2 credits  ☐ Variable: Please describe.
☒ Full course: 4 credits  ☐ Other: Please describe.

Provide a rationale for this number of credits, bearing in mind that for a CAS or GRS course to carry 4 credits, 1) it must normally be scheduled to meet at least 150 minutes/week, AND 2) combined instruction and assignments, as detailed in the attached course syllabus, must anticipate at least 12 total hours/week of student effort to achieve course objectives.

The English department plans to run the course on a normal Tuesday-Thursday schedule of 75 minutes per meeting. Given the difficulty of the reading, the foreignness of the material to most students, and the array of papers and exams, the course will easily require 12 total hours per week of student effort.

DIVISIONAL STUDIES CREDIT: Is this course intended to fulfill Divisional Studies requirements?

☒ No.
☐ Yes. If yes, please indicate which division ___________________________ and explain why the course should qualify for Divisional Studies credit. Refer to criteria listed here and specify whether this course is intended for “short” or “expanded” divisional list.

HOW FREQUENTLY WILL THE COURSE BE OFFERED?

☐ Every semester  ☐ Once a year, fall  ☐ Once a year, spring  ☐ Every other year
☒ Other: Explain:

NEED FOR THE COURSE: Explain the need for the course and its intended impact. How will it strengthen your overall curriculum? Will it be required or fulfill a requirement for degrees/majors/minors offered by your department/program or for degrees in other departments/school/colleges? Which students are most likely to be served by this course? How will it contribute to program learning outcomes for those students? If you see the course as being of “possible” or “likely” interest to students in another departments/program, please consult directly with colleagues in that unit. (You must attach appropriate cognate comments using cognate
comment form if this course is intended to serve students in specific other programs. See FURTHER INFORMATION below about cognate comment.)

In the English Department, upper-division courses on the literature of this period (e.g. EN 521 Literature of the Middle Ages) have recently drawn lower enrollments and have sometimes been canceled. These 500-level courses require the completion of the British literature survey (EN 322-323) as a prerequisite, and are the highest-numbered courses that the department offers. Not only do they rarely attract non-majors, but they may even intimidate some students who are majoring in English.

A new 300-level course in this area can fill a need for exposure to the rich history and literature and culture of the period. It is more likely than EN 521 to draw students from outside of EN who are interested in the major figures and texts addressed in the course. Moreover, the English department currently has no courses on medieval literature at the 300 level, despite the fact that we have two tenured faculty members (Appleford and Levine) who work on the area. A new 300-level course will allow these faculty members to showcase their research to a wider group of undergraduates as well as give the department the flexibility to diversify their teaching schedules.

ENROLLMENT: How many undergraduate and/or graduate students do you expect to enroll in the initial offering of this course?

25

CROSS-LISTING: Is this course to be cross-listed or taught with another course? If so, specify. Chairs/directors of all cross-listing units must co-sign this proposal on the signature line below.

No

OVERLAP:

1. Are there courses in the UIS Course Inventory (CC00) with the same number and/or title as this course?
   X No.
   □ Yes. If yes, any active course(s) with the same number or title as the proposed course will be phased out upon approval of this proposal.
   NOTE: A course number cannot be reused if a different course by that number has been offered in the past five years.

2. Relationship to other courses in your program or others: Is there any significant overlap between this course and others offered by your department/program or by others? (You must attach appropriate cognate comments using cognate comment form if this course might be perceived as overlapping with courses in another department/program. See FURTHER INFORMATION below.)
FACILITIES AND EQUIPMENT: What, if any, are the new or special facilities or equipment needs of the course (e.g., laboratory, library, instructional technology, consumables)? Are currently available facilities, equipment, and other resources adequate for the proposed course? (NOTE: Approval of proposed course does not imply commitment to new resources to support the course on the part of CAS.)

No special new equipment needed

STAFFING: How will the staffing of this course, in terms of faculty and, where relevant, teaching fellows, affect staffing support for other courses? For example, are there other courses that will not be taught as often as now? Is the staffing of this course the result of recent or expected expansion of faculty? (NOTE: Approval of proposed course does not imply commitment to new resources to support the course on the part of CAS.)

No changes to staffing would be needed.

BUDGET AND COST: What, if any, are the other new budgetary needs or implications related to the start-up or continued offering of this course? If start-up or continuation of the course will entail costs not already discussed, identify them and how you expect to cover them. (NOTE: Approval of proposed course does not imply commitment to new resources to support the course on the part of CAS.)

No new budgetary needs or implications.

EXTERNAL PROGRAMS: If this course is being offered at an external program/campus, please provide a brief description of that program and attach a CV for the proposed instructor.

FURTHER INFORMATION THAT MUST BE ATTACHED IN ORDER FOR THIS PROPOSAL TO BE CONSIDERED:

- A complete week-by-week SYLLABUS with student learning objectives, readings, and assignments that reflects the specifications of the course described in this proposal; that is, appropriate level, credits, etc. (See guidelines on “Writing a Syllabus” on the Center for Excellence & Innovation in Teaching website.) Be sure that syllabus includes your expectations for academic honesty, with URL for pertinent undergraduate or GRS academic conduct code(s).

- Cognate comment from chairs or directors of relevant departments and/or programs. Use the form here under “Curriculum Review & Modification.” You can consult with Susan Jackson (CAS) or Jeffrey Hughes (GRS) to determine which departments or programs inside and outside of CAS would be appropriate.

DEPARTMENT CONTACT NAME AND POSITION: Robert Chodat, Associate Chair of EN
DEPARTMENT CONTACT EMAIL AND PHONE: rchodat@bu.edu; 617 358 2565

DEPARTMENT APPROVAL: ___________________________ 9.1.16

______________________________
Department Chair

______________________________
Date

______________________________
Other Department Chair(s) (for cross-listed courses)

Date
CAS/GRS CURRICULUM COMMITTEE APPROVAL:

☐ Approved  Date: ______________________
☐ Tabled  Date: ______________________
☐ Not Approved  Date: ______________________

Divisional Studies Credit:

☐ Endorsed
  ☐ HU
  ☐ MCS
  ☐ NS
  ☐ SS
☐ Not endorsed

______________________________
Curriculum Committee Chair Signature and Date

Comments:

PROVISIONAL APPROVAL REQUESTED for Semester/Year ______________________

______________________________
Dean of Arts & Sciences Signature and Date

Comments:

CAS FACULTY: Faculty Meeting Date: ______________________  ☐ Approved  ☐ Not Approved

______________________________
Curriculum Administrator Signature and Date

Comments:
Geoffrey Chaucer is the most innovative and versatile of English writers and influenced everyone from William Shakespeare to Sylvia Plath. Not usually naming himself a ‘poet,’ a title passed down from ancient Rome and used in Chaucer’s time by Italian writers, he settles for the term ‘maker,’ suggesting that poetry is a craft as much as artistic accomplishment. Yet Chaucer, as a ‘maker’ of poetry, writes across an impressive range of literary genres with great skill and originality: animal fables, dream visions, knightly romances, scientific measurement (applied to the stars and heavens, and also to the sound qualities of a fart), lives of saints, representations of Judaism and Islam, legends from the classical era, fables of damnation, and much else. In performing Chaucer’s verse, Chaucer’s characters are especially concerned to manipulate and persuade you, as targeted audience: especially talented performers here include a professional wife (looking for a sixth husband), an alchemist, a well-traveled knight with a love of romance, and a life insurance salesman of uncertain gender. And there is no all-knowing, omniscient narrator in Chaucer; the Chaucerian narrating voice (the Chaucerian “I”) is often wrong, wants you to believe that he doesn’t know much, and prefers that moral judgments be made by you, not by himself.

In this class we’ll read Chaucer’s *The Canterbury Tales* and, in so doing, we’ll learn to speak as people spoke in England six centuries ago: in medieval or ‘Middle’ English. Since medieval people did not usually read silently—all poetry was written to be read aloud and shared—we’ll proceed slowly and spend plenty of time reading out loud, listening to and practicing the sounds of this early form of the English language. And each class we will learn a little about Chaucer’s world, beginning the lecture with a ‘vignette’ on a relevant aspect of medieval history and culture. **No previous experience with medieval literature or Middle English required.**

**Textbook**
Broadview, *Canterbury Tales*, 2nd edition
Requirements:
1. Class attendance; participation in one group reading during office hour (10%)
2. 1-2 page ‘Pilgrim Portrait’ (your own description of a modern Pilgrim, verse or prose) (10%)
3. Three short quizzes; one short transcription (20 lines) of a medieval manuscript (15%)
4. Midterm exam (15%)
5. Two 5-page essays; assigned prompts will ask you to close-read one or two of the Tales and build your argument from there; consultation of secondary sources optional (15% each = 30%)
6. Final Exam (20%)

Course Policies:
Students are expected to abide by all university and departmental standards on plagiarism and academic conduct. Consult the BU Academic Conduct Code for clarification of official standards: https://www.bu.edu/academics/policies/academic-conduct-code/

Please note especially the conduct code's policy regarding plagiarism.
“Plagiarism includes but is not limited to the following: copying the answers of another student on an examination, copying or restating the work or ideas of another person or persons in any oral or written work (printed or electronic) without citing the appropriate source, and collaborating with someone else in an academic endeavor without acknowledging his or her contribution. Plagiarism can consist of acts of commission-appropriating the words or ideas of another- or omission failing to acknowledge/document/credit the source or creator of words or ideas. [...] It also includes colluding with someone else in an academic endeavor without acknowledging his or her contribution, using audio or video footage that comes from another source (including work done by another student) without permission and acknowledgement of that source.”

Learning and testing accommodation. Boston University complies with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. If you are a student who needs academic accommodations because of a documented disability, please contact me and present your letter of accommodation as soon as possible. If you have questions about documenting a disability or requesting academic accommodations, contact the Office of Disability Services at access@bu.edu and 617-353-3658. Letters of accommodations should be presented as soon as possible to ensure that student needs are addressed from the start of the course. Learn more at http://www.bu.edu/disability/policies-procedures.

For important information about dates and deadlines to drop or withdraw from courses, refer to the CAS dean’s website at http://www.bu.edu/reg/dates/.

Late papers will lose ½ a letter grade per calendar day (including weekends) – if you hand in a B+ paper one day late, it becomes a B; 2 days late, it becomes a B-, etc. For this reason, DO NOT WAIT TO HAND IN LATE PAPERS AT THE NEXT CLASS – put a hardcopy of the paper in my department mailbox and email me a copy as soon as the paper is completed.
Schedule

Week 1
1/19 Invitation to a Pilgrimage: Chaucer’s *Canterbury Tales*
Vignette: Map of the World
Office Hours:
Reading Group 1

Week 2
1/24 The Pilgrims. *The General Prologue*
1/26 *The General Prologue*
Vignette: Jobs
Vignette Pilgrims
Office Hours:
Reading Group 2

(Thursday, 1/26 – Short Quiz 1: vocabulary)

Week 3
2/2 Fragment 1: *The Knight’s Tale 1*
Vignette: Bread
Vignette: Warfare
Office Hours:
Reading Group 3

(Thursday, 2/2 – Short Quiz 2: parts of speech)

Week 4
2/7 Fragment 1: *The Knight’s Tale 2*
2/9 Fragment 1: *The Miller’s Tale*
Vignette: Astrology
Vignette: Plays and Games

(Thursday, 2/9 – Quiz 3: short translation)

Week 5
2/14 Fragment 1: *The Miller’s Tale 2*
2/16 Fragment 2: *The Man of Law’s Tale*
Vignette: Town and Gown
Vignette: Scribes and Books

(Thursday, 2/16 - Pilgrim Portrait' Due in class)

Week 6
2/21 Monday schedule – no class
2/23 Fragment 2: *The Man of Law’s Tale*
Vignette: Exogamy

Week 7
2/28 Fragment 3: *The Wife of Bath’s Prologue*
3/2 Fragment 3: *Wife of Bath’s Tale*
Vignette: Women
Vignette: Faeries

(Thursday, 3/2: Paper 1 due)
Week 8
3/14 Fragment 3: *The Summoner’s Tale*
3/16 **Midterm Exam (15%)**

Week 9:
3/21 Fragment 4: *The Clerk’s Tale*
3/23 Fragment 4: *The Merchant’s Tale*

(Presentations Begin)

Week 10
4/4 Fragment 5: *The Squire’s Tale*
4/6 Fragment 5: *The Franklin’s Tale*

Week 11
4/11 Fragment 6: *The Pardoner’s Prologue and Tale*
4/13 Fragment 6: *The Pardoner’s Tale*

(Thursday, 4/13 - Transcription Due)

Week 12
4/18 Fragment 7: *The Prioress’s Tale 1*
4/20 Fragment 7: *The Prioress’s Tale 2*

Week 13
4/25 Fragment: *The Second Nun’s Tale*
4/27 Fragment: *The Nun’s Priest’s Tale*

Week 14
5/2 Fragments 8-9: *The Canon’s Yeoman and Manciple’s Tales*
5/4 Fragment 10: *The Parson’s Tale*

(Thursday, 5/4: Final Paper Due in class)

Final Exam -- tba