

## Course Enhancement Rationale

**Course Dept/Number:** ENGL 411

**Course Name:** Chaucer

**Instructor:** Ross Leasure

**Gen Ed Cr:** X Yes or  No

**Total Credits:** 4

Indicate which enhancement(s) will be used for this course by checking the appropriate box.

Enhancement	COMAR Requirements
<input type="checkbox"/> Increased course content and/or collateral readings	Additional 45 hours per semester of supervised, documented learning.
<input type="checkbox"/> Undergraduate Research and Information Literacy	Additional 45 hours per semester of supervised, documented learning and/or supervised instruction and documented learning through appropriate technology mediums.
<input type="checkbox"/> Technology	Supervised instruction and documented learning through appropriate technology mediums.
<input type="checkbox"/> Higher Level Critical Thinking Exercises	Additional 45 hours per semester of supervised, documented learning and/or supervised instruction and documented learning through appropriate technology mediums.
<input type="checkbox"/> Service Learning/Civic Engagement	Additional 45 hours per semester of supervised, document learning.
<input type="checkbox"/> International Education/Cultural Enrichment	Additional 45 hours per semester of supervised, documented learning.
X Additional hour(s) in class	Additional 15 hours per semester of supervised, documented learning. (Complete only questions #1 below)
<input type="checkbox"/> Additional hour(s) in lab or studio	Additional 30 hours per semester of supervised, documented learning.

1. Describe the enhancement(s) for this course. Discuss how this enhanced course will differ from the current 3 credit course. Especially address what makes it a more rigorous, focused and engaging learning experience.

During the extra hour each week in class, I will directly instruct students in the language of Chaucer, Middle English, which is sufficiently different from modern English that students experience great difficulty pronouncing and comprehending texts written in the language. Whereas, previously, I trusted that students would make use of audio sources and other ancillary aids to gain a facility with Chaucer's English, I can now through this enhancement plan, ensure that every student who studies texts like *The Canterbury Tales* can read them out loud correctly and with comprehension.

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2. Discuss what the faculty member will do to provide appropriate guidance and feedback for the enhancement activity.

I will model pronunciation and guide students through the translation/paraphrase of important passages of Middle English poetry. Feedback will be verbal and immediate. This enhancement will function like a language laboratory for all intents and purposes.

3. Discuss the estimated time expected for students (and faculty) to complete the enhancement (COMAR requires approximately 45 hours per 1 credit):

One additional hour per week in class seat time.

4. Discuss how the enhancement will be assessed.

I will apply my experience and expertise in historical linguistics and the language of Middle English as a means to provide instantaneous assessments of student progress with regard to the skills of pronunciation and objective of comprehension. Students will perform “sight readings” of key passages, “translating” or paraphrasing as they go, allowing me to interject as necessary as part of the instructive process. This training will be tested in three ways: through graded periodic translation projects, the memorization and recitation of a pre-selected passage (also graded), and student responses to untranslated passages provided on midterms and the final exam.

**ENGL 411: Chaucer**

Professor Ross Leasure

Office Hours: MW 2-3:15; TR 11-12:15

[trleasure@salisbury.edu](mailto:trleasure@salisbury.edu)

Office HH 354

Phone: 410-677-5009

Course Description: In this course, we will primarily read a representative selection of works by the late medieval English poet, Geoffrey Chaucer, identified by most scholars as the “Father” of English literature. Much of our work will focus on the *Canterbury Tales*, but we will also engage a few of his lesser known (though no less important) works. All of our primary reading will be in the original Middle English; our secondary reading will include important works of Chaucerian scholarship on pertinent topics. Naturally, this course will familiarize students with Middle English grammar and pronunciation. As necessary, our study will include biographical material, the consideration of historical context, and an overview of English culture in the late fourteenth century. All written work for this course is in support of the university *Writing Across the Curriculum* program.

Required Texts:        *Riverside Chaucer* (ed. F.N. Robinson; Houghton Mifflin)  
                                   *Complete Critical Guide to Chaucer* (Rudd)

**Schedule of readings/assignments/exams:**

Week I	T (1/30)	Introduction/Syllabus “Fortune” (p. 652) and “Gentilesse” (p. 654)	
	R (2/1)	Complaints: “Mars” and “Venus” (pp. 643 & 648) [Rudd II.a.iii & II.a.ii]	
Week II	T (2/6)	<i>Book of the Duchess</i> (p. 329) [Rudd II.b.ii]	
	R (2/8)	<i>Parliament of Fowls</i> (p. 383) [Rudd II.b.iv]	[diagnostic writing]
Week III	T (2/13)	<i>Canterbury Tales:</i> General Prologue (pp. 23 ff.) [Rudd II.f.i-ii]	
	R (2/15)	Knight’s Tale [part 1; pp. 37 ff.] [Rudd I.a]	
Week IV	T (2/20)	Knight’s Tale [part 2; pp. 43 ff.] [Rudd II.f.iii]	
	R (2/22)	Knight’s Tale [part 3; pp. 50 ff.] [Rudd I.b]	[translation 1]
Week V	T (2/27)	Knight’s Tale [part 4; pp. 58 ff.]	
	R (3/1)	<b>MIDTERM I</b>	
Week VI	T (3/6)	Miller’s Prologue and Tale (pp. 66 ff.) [Rudd II.f.iv]	<b>ESSAY I</b>

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	R (3/8)	Reeve's Prologue and Tale (pp. 77 ff.) [Rudd II.f.v]
Week VII	T (3/13)	Wife of Bath's Prologue (pp. 105 ff.) [Rudd II.f.viii]
	R (3/15)	Wife of Bath's Tale (pp. 116 ff.)

**SPRING BREAK [3/17 – 3/25]**

<b><u>Grading distribution/scale:</u></b>	Examinations (3): 30%
	Essays (2): 20%
	Memorization (1): 10%
	Translations/Commentary (3): 30 %
	Participation: 10%*

**\*Participation:** In part, your participation grade will be determined by demonstrating preparedness in class discussion, answering questions and contributing ideas based upon your reading. If necessary, I may also administer “pop” quizzes to ensure students keep up with reading assignments. These scores, in addition to your general responsiveness in class will contribute to the final grade.

**Academic integrity:** The English Department takes plagiarism, the unacknowledged use of other people's ideas, very seriously indeed. As outlined in *The Student Handbook and Directory* under the “Policy on Student Academic Integrity,” plagiarism may receive such penalties as failure on a paper or failure in the course. The English Department recognizes that plagiarism is a very serious offense and instructors make their decisions regarding sanctions accordingly.

Each of the following constitutes plagiarism:

- ☞ Turning in, as your own work, a paper or part of a paper that anyone other than you wrote. This would include but is not limited to work taken from another student, from a published author or from an Internet contributor.
- ☞ Turning in a paper that includes unquoted and / or undocumented passages someone else wrote.
- ☞ Including in a paper someone else's original ideas, opinions, or research results without attribution.
- ☞ Paraphrasing without attribution.
- ☞ Turning the same paper in for credit in more than one class.

A few changes in wording do not make a passage your property. As a precaution, if you are in doubt, cite the source. Moreover, if you have gone to the trouble to investigate secondary sources, you should give yourself credit for having done so by citing those sources in your essay and by providing a list of Works Cited or Works Consulted at the conclusion of the essay. In any case, failure to provide proper attribution could result in a severe penalty and is never worth the risk.

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Reference resources: Use the *Oxford English Dictionary*, available through networked university computers at [www.oed.com](http://www.oed.com). Other dictionaries, specifically useful when reading Middle English are available in the reference section of Blackwell Library. Those volumes are listed below.

Formatting requirements: The first essay should concern either one of the earlier poems, *Book of the Duchess* or *Parliament of Fowls*, or the first of the *Canterbury Tales*, “The Knight’s Tale.” The second essay will deal with one of the other tales. More specific instructions will be forthcoming. Like all assignments, these essays must be type-written using a word processing program on computer. All margins should be 1”, and lines, double-spaced. Use a common plain 12-point font. Each page except the first should be numbered in the upper right-hand corner. Follow standard MLA formatted as demonstrated by the mock essay provided in *A Writer’s Resource* (Maimon 2003), pp. 230-242. Do not deviate from the model. I will provide you with a Word template and a mock essay by way of example.

Minimum length for undergraduate papers is 1250-1500 words. There is no need for a cover sheet of any kind; do not submit essays in folders or binders; rather, they must be stapled or paper-clipped in the upper left-hand corner. Translations should follow a similar format, although your work should be separated into lines, rather than sentences and paragraphs like the essays. Upload all essays and translations to [www.turnitin.com](http://www.turnitin.com) by the specified deadline.

Essay evaluation criteria: In each essay, aside from being careful about spelling, punctuation, format, and grammar, you should have a clear **thesis** (arguable claim), **evidence** (brief textual quotations from the literature to help substantiate your claim[s]), and a logical critical **analysis** of the text.

An “A” paper, in addition to having a thesis, marshalling textual evidence, and presenting a clear analysis, should not show more than one or two minor errors in spelling, punctuation, format, or grammar.

A “B” paper may have a few minor errors, *or* (even if it is technically perfect) lack a clear thesis, adequate evidence, or logical analysis.

A “C” paper has several minor errors, *and* lacks a thesis, evidence, or analysis.

A “D” is riddled with errors, and lacks a thesis, evidence, and/or analysis.

An “F” is a “D” paper that does not meet the minimum page requirement, a paper more than five days late, or a completely non-existent paper.

Any paper not meeting the minimum page requirement (taking into consideration expected formatting parameters) earns a reduced grade, regardless of whether it meets any or all other criteria for evaluation. Late papers also always earn a lower grade.

Translations/Commentary: I require students periodically to produce translations of excerpts of various works from Middle English into modern. These translations must be accompanied by a brief commentary of a page or so in length that explains 1) any particular difficulties the translator encountered, and 2) what the translation accomplishes in capturing the meaning and style of the original. Although you may consult other published translations, those you submit must be largely original.

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**Cell phones:** No cell phone, or any other electronic communications device, should at any time be visible, let alone heard during class time. Please disarm your ring tones and alarms before entering the classroom. Failure to do so may be met with a severe sanction, especially if the infraction occurs during any quiz or exam.

**WebCT resources:** I have collected a number of articles available for your consultation and use. There is also a link to the Chaucer Studio and other websites where you can hear excerpts of Chaucer's work read aloud, or access important information on the poet and his works. As necessary, I will direct you to specific materials or sites relevant to current class work or discussion.

**Tardiness/Absence:** The examinations, by their nature, necessitate your attendance. It is unlikely a student could adequately explain the context or relevance of a quotation without at least hearing, if not participating in, class discussion or other classroom activities. Nevertheless, I still consider no more than **three** absences during the semester to be acceptable. Extraordinary circumstances surrounding any more than three absences will require extraordinary documentation. Egregious absence (**four** class periods or more) or lateness will result in a letter grade reduction of your final average; **six** absences will result in automatic failure for the semester.

**Workload/Late work:** For each "hour" in class, you should anticipate working about three hours outside class, conservatively speaking. Certain weeks, you will necessarily have to do much more than nine hours per week. Requests for extensions must be received in writing via e-mail at least 48 hours in advance of the due date; all other such requests will be rejected summarily. Work submitted after the designated deadline will be penalized. I will not accept any assignment submitted more than three days after deadline. If you miss a midterm, you must make arrangements for a make-up exam within 24 hours.

At the **University Writing Center at Herb's Place** (GUC 213), trained consultants are standing by to help you at any stage of the writing process. It is often helpful for writers to share their work with an attentive reader, and consultations allow writers to test and refine their ideas before having to hand papers in or to release documents to the public. In accordance with Salisbury University's mission to foster a student-centered learning community, the writing center is a student-centered place; therefore, visits are not mandatory. However, **all undergraduates are encouraged to make use of this important student service.** Hours and contact information are available on the Web at [www.salisbury.edu/uwc](http://www.salisbury.edu/uwc).

**Addendum for Graduate Student(s):**

Graduate student papers must be at least 1500-1750 words each, and they must incorporate some secondary material. You will also be responsible for a presentation at the end of the semester on Chaucer's epic, *Troilus and Criseyde*. Although you are exempt from the exams you must complete the translation assignments, as well as schedule periodic office visits. More specific instruction will be forthcoming.

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**ENGL 411: Chaucer—Library Reserves (Spring 2007):**

- Benson. C. David. *Chaucer's Troilus and Criseyde*. PR 1896 B46.
- Benson, Larry D. *Literary Context of Chaucer's Fabliaux*. PR1912 A2 B4.
- Besserman, Lawrence. *Chaucer's Biblical Poetics*. PR 1933 R4.
- Bisson, Lillian. *Chaucer and the Late Medieval World*. PR 1933 S59 B57.
- Boitani, Piero. *Cambridge Chaucer Companion*. PR 1924 C28.
- Bowden, Muriel. *A Reader's Guide to Geoffrey Chaucer*. PR 1924 B6.
- Brewer, Derek. *Chaucer and His World*. PR 1906.5 B68.
- \_\_\_\_\_. *Chaucer's Critical Heritage*. PR1924 C44.
- \_\_\_\_\_. *A New Introduction to Chaucer*. PR 1905 B72.
- Burnley, David. *A Guide to Chaucer's Language*. PR 1940 B78.
- Cawley, A.C. *Chaucer's Mind and Art*. PR1924 C3.
- Crane, Susan. *Gender and Romance in Chaucer's Canterbury Tales*. PR 1875 R65 C73.
- Cullen, Dolores. *Chaucer's Pilgrims*. PR 1875 A44 C85.
- Davenport, W.A. *Chaucer and His English Contemporaries*. PR 1874 D38.
- Davis, Norman. *Chaucer Glossary*. PR 1941 C5. [reference]
- Dillon, Bert. *Chaucer Dictionary*. PR 1903 D5. [reference]
- French, Robert. *Chaucer Handbook*. PR1905 F7.
- Hallissy, Margaret. *Companion to Chaucer's Canterbury Tales*. PR 1874 H27.
- Hanawalt, Barbara. *Chaucer's England*. PR 1906.5 C48.
- Hermann, John. *Signs and Symbols in Chaucer's Poetry*. PR1933 A44 A4.
- Hirsh, John. *Chaucer and the Canterbury Tales*. PR1905 H54.
- Hussey, Maurice. *Chaucer's World: A Pictorial Companion*. PR 1906.5 H8.
- Jones, Terry. *Chaucer's Knight*. PR 1868 K63 J6.
- Jost, Jean. *Chaucer's Humor*. PR 1933 H 85 C48.

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- Lambdin, Laura. *Chaucer's Pilgrims: A Historical Guide*. PR 1875 O26 C48.
- Lerer, Seth. *Chaucer and His Readers*. PR1924 L38.
- Mann, Jill. *Chaucer and Medieval Estates Satire*. PR1868 P9 M3.
- Patterson, Lee. *Chaucer and the Subject of History*. PR 1933 H57 P38.
- Pearsall, Derek. *Life of Geoffrey Chaucer*. PR 1905 P43.
- Robinson, Ian. *Chaucer and the English Tradition*. PR1906.5 R6.
- Rooney, Anne. *Geoffrey Chaucer: A Guide through the Critical Maze*. PR 1924 R66.
- Rowland, Beryl. *Companion to Chaucer Studies*. PR1924 R68.
- Sandved, Arthur. *Introduction to Chaucerian English*. PR 1940 S26.
- Tatlock, John. *Concordance to the Complete Works*. PR 1941 T3. [reference]
- Trigg, Stephanie. *Reading Chaucer from Medieval to Postmodern*. PR 1924 T69.
- Weever, Jacqueline de. *Chaucer Name Dictionary*. PR1903 D4. [reference]
- Wetherbee, Winthrop. *The Canterbury Tales*. PR 1874 W45.
- Woods, William. *England in the Age of Chaucer*. DA 185 W64.

**Recordings on Reserve:**

- Chaucer Aloud: The Varieties of Textual Interpretation*. PR1875 O73 B68
- Clerk's Tale. PR1868 C62 B8
- Franklin's Tale. PR1868 F7 B87
- Friar's Tale. PR 1868 F75 G39
- General Prologue. PR1868 P8
- Knight's Tale. PR1868 K63 G38
- Man of Law's Tale. PR1868 M33 B77
- Manciple's Tale. PR1868 M42 T55
- Merchant's Tale. PR1868 M42 B8
- Miller's Tale. PR 1868 M59
- Nun's Priest's Tale. PR1868 N69
- Pardoner's Tale. PR1868 P3 G35
- Prioress's Tale. PR1868 P55
- Reeve's Tale. PR1868 R44
- Shipman's Tale. PR1868 S55
- Wife of Bath's Prologue and Tale. PR1868 W6

[As part of your final examination, you will be required to recite as well as transcribe the first eighteen lines of the Prologue to the *Canterbury Tales* in Middle English.]

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Phone: 410-677-5009

### Enhancement Statement

**This class, along with most English classes this semester, is a *four-credit enhanced course*, rather than a traditional three-credit course. Different English classes will be enhanced in different ways; in this class students will be required to do more, and more in-depth, reading, and more writing than they would be required to do in a comparable three-credit course. This *extra* work will require approximately three hours per week outside of class. (This is in addition to six hours of outside of class work per week that students are expected to do in a three-credit class.) These additional requirements will be demanding, but the English Department is making these changes because we believe that our students will receive a better English education by taking *fewer* classes and focusing *more* on each class.**

Course Description: In this course, we will primarily read a representative selection of works by the late medieval English poet, Geoffrey Chaucer, identified by most scholars as the “Father” of English literature. Much of our work will focus on the *Canterbury Tales*, but we will also engage a few of his lesser known (though no less important) works. All of our primary reading will be in the original Middle English; our secondary reading will include important works of Chaucerian scholarship on pertinent topics. Naturally, this course will familiarize students with Middle English grammar and pronunciation. ***IN FACT, THE ENHANCEMENT OF THIS COURSE INVOLVES AN EXTRA HOUR OF STUDY EACH WEEK DEVOTED TO ACHIEVING GREATER FLUENCY WITH CHAUCER’S LANGUAGE THROUGH RECITATION AND SIGHT TRANSLATION.*** As necessary, our study will also include biographical material, the consideration of historical context, and an overview of English culture in the late fourteenth century. All written work for this course is in support of the university *Writing Across the Curriculum* program.

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### Schedule of readings/assignments/exams:

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	R	Complaints: “Mars” and “Venus” (pp. 643 & 648) [Rudd II.a.iii & II.a.ii]
Week II	T	<i>Book of the Duchess</i> (p. 329) [Rudd II.b.ii]
	R	<i>Parliament of Fowls</i> (p. 383) [Rudd II.b.iv] [diagnostic writing]

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Week III	T	<i>Canterbury Tales:</i> General Prologue (pp. 23 ff.) [Rudd II.f.i-ii]	
	R	Knight's Tale [part 1; pp. 37 ff.] [Rudd I.a]	
Week IV	T	Knight's Tale [part 2; pp. 43 ff.] [Rudd II.f.iii]	
	R	Knight's Tale [part 3; pp. 50 ff.] [Rudd I.b]	[translation 1]
Week V	T	Knight's Tale [part 4; pp. 58 ff.]	
	R	<b>MIDTERM I</b>	
Week VI	T	Miller's Prologue and Tale (pp. 66 ff.) [Rudd II.f.iv]	<b>ESSAY I</b>
	R	Reeve's Prologue and Tale (pp. 77 ff.) [Rudd II.f.v]	
Week VII	T	Wife of Bath's Prologue (pp. 105 ff.) [Rudd II.f.viii]	
	R	Wife of Bath's Tale (pp. 116 ff.)	
Week VIII	T	Nun's Priest's Prologue and Tale [Rudd II.f.xxi]	
	R	Clerk's Prologue and Tale [Rudd II.f.xi]	[translation 2]
Week IX	T	Friar's Prologue and Tale [Rudd II.f.ix]	
	R	Summoner's Prologue and Tale [Rudd II.f.x]	
Week X	T	Prioress's Prologue and Tale [Rudd II.f.xviii]	<b>ESSAY II</b>
	R	<b>MIDTERM II</b>	
Week XI	T	Pardoner's Prologue [Rudd II.f.xvi]	
	R	Pardoner's Tale	
Week XII	T	Merchant's Prologue and Tale [Rudd II.f.xii]	[translation 3]
	R	Physician's Tale [Rudd II.f.xv]	

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Week XIII T Parson's Prologue & Tale  
(excerpt: 75-315; 836-957) & Retraction (p.328)  
[Rudd II.f.xxv-xxvi]

**\*\*\*THANKSGIVING BREAK\*\*\***

Week XIV T Legend of Good Women: Prologue (pp. 587-603)  
[Rudd II.b.v & II.e.i-ii]

R Student Presentations:  
Cleopatra, Thisbe, & Philomela

Week XV T Student Presentations:  
Ariadne, Lucrece, & Phyllis

R Summary/evaluation

**ESSAY III**

**Grading distribution/scale:** Examinations (3): 30%\*\*\*  
Essays (2): 20%  
Memorization (1): 10%  
Translations/Commentary (3): 30 %\*\*\*  
Participation: 10%\*\*\*

**\*\*\*ENHANCEMENT EVALUATION: YOUR PRACTICE RECITATION AND SIGHT TRANSLATION OF IMPORTANT PASSAGES DURING THE ADDITIONAL (FOURTH) HOUR IMPACTS YOUR GRADE THROUGH EXAMINATIONS [10%], TRANSLATION ASSIGNMENTS [10%] AND PARTICIPATION [5%].**

**Participation:** In part, your participation grade will be determined by demonstrating preparedness in class discussion, answering questions and contributing ideas based upon your reading. If necessary, I may also administer "pop" quizzes to ensure students keep up with reading assignments. These scores, in addition to your general responsiveness in class will contribute to the final grade.

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☞ Turning in, as your own work, a paper or part of a paper that anyone other than you wrote. This would include but is not limited to work taken from another student, from a published author or from an Internet contributor.

☞ Turning in a paper that includes unquoted and / or undocumented passages someone else wrote.

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- ☞ Including in a paper someone else's original ideas, opinions, or research results without attribution.
- ☞ Paraphrasing without attribution.
- ☞ Turning the same paper in for credit in more than one class.

A few changes in wording do not make a passage your property. As a precaution, if you are in doubt, cite the source. Moreover, if you have gone to the trouble to investigate secondary sources, you should give yourself credit for having done so by citing those sources in your essay and by providing a list of Works Cited or Works Consulted at the conclusion of the essay. In any case, failure to provide proper attribution could result in a severe penalty and is never worth the risk.

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A "C" paper has several minor errors, *and* lacks a thesis, evidence, or analysis.

A "D" is riddled with errors, and lacks a thesis, evidence, and/or analysis.

An "F" is a "D" paper that does not meet the minimum page requirement, a paper more than five days late, or a completely non-existent paper.

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**important student service.** Hours and contact information are available on the Web at [www.salisbury.edu/uwc](http://www.salisbury.edu/uwc).

***FURTHER ENHANCEMENT INFORMATION: DURING THE FOURTH HOUR OF CLASS EACH WEEK, STUDENTS WILL PRACTICE MIDDLE ENGLISH PRONUNCIATION THROUGH RECITATION OF THEMATICALLY IMPORTANT PASSAGES, AND THEN PRODUCE A SPONTANEOUS (“SIGHT”) TRANSLATION OF SUCH PASSAGES. EVALUATION OF AND FEEDBACK CONCERNING STUDENT PERFORMANCE IN THESE ACTIVITIES WILL BE PROVIDED BY THE INSTRUCTOR AT THEIR COMPLETION.***

**ENGL 411: Chaucer—Library Reserves (Spring 2007):**

Benson, C. David. *Chaucer’s Troilus and Criseyde*. PR 1896 B46.

Benson, Larry D. *Literary Context of Chaucer’s Fabliaux*. PR1912 A2 B4.

Besserman, Lawrence. *Chaucer’s Biblical Poetics*. PR 1933 R4.

Bisson, Lillian. *Chaucer and the Late Medieval World*. PR 1933 S59 B57.

Boitani, Piero. *Cambridge Chaucer Companion*. PR 1924 C28.

Bowden, Muriel. *A Reader’s Guide to Geoffrey Chaucer*. PR 1924 B6.

Brewer, Derek. *Chaucer and His World*. PR 1906.5 B68.

\_\_\_\_\_. *Chaucer’s Critical Heritage*. PR1924 C44.

\_\_\_\_\_. *A New Introduction to Chaucer*. PR 1905 B72.

Burnley, David. *A Guide to Chaucer’s Language*. PR 1940 B78.

Cawley, A.C. *Chaucer’s Mind and Art*. PR1924 C3.

Crane, Susan. *Gender and Romance in Chaucer’s Canterbury Tales*. PR 1875 R65 C73.

Cullen, Dolores. *Chaucer’s Pilgrims*. PR 1875 A44 C85.

Davenport, W.A. *Chaucer and His English Contemporaries*. PR 1874 D38.

Davis, Norman. *Chaucer Glossary*. PR 1941 C5. [reference]

Dillon, Bert. *Chaucer Dictionary*. PR 1903 D5. [reference]

French, Robert. *Chaucer Handbook*. PR1905 F7.

Hallissy, Margaret. *Companion to Chaucer’s Canterbury Tales*. PR 1874 H27.

Hanawalt, Barbara. *Chaucer’s England*. PR 1906.5 C48.

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- Hermann, John. *Signs and Symbols in Chaucer's Poetry*. PR1933 A44 A4.
- Hirsh, John. *Chaucer and the Canterbury Tales*. PR1905 H54.
- Hussey, Maurice. *Chaucer's World: A Pictorial Companion*. PR 1906.5 H8.
- Jones, Terry. *Chaucer's Knight*. PR 1868 K63 J6.
- Jost, Jean. *Chaucer's Humor*. PR 1933 H 85 C48.
- Lambdin, Laura. *Chaucer's Pilgrims: A Historical Guide*. PR 1875 O26 C48.
- Lerer, Seth. *Chaucer and His Readers*. PR1924 L38.
- Mann, Jill. *Chaucer and Medieval Estates Satire*. PR1868 P9 M3.
- Patterson, Lee. *Chaucer and the Subject of History*. PR 1933 H57 P38.
- Pearsall, Derek. *Life of Geoffrey Chaucer*. PR 1905 P43.
- Robinson, Ian. *Chaucer and the English Tradition*. PR1906.5 R6.
- Rooney, Anne. *Geoffrey Chaucer: A Guide through the Critical Maze*. PR 1924 R66.
- Rowland, Beryl. *Companion to Chaucer Studies*. PR1924 R68.
- Sandved, Arthur. *Introduction to Chaucerian English*. PR 1940 S26.
- Tatlock, John. *Concordance to the Complete Works*. PR 1941 T3. [reference]
- Trigg, Stephanie. *Reading Chaucer from Medieval to Postmodern*. PR 1924 T69.
- Weever, Jacqueline de. *Chaucer Name Dictionary*. PR1903 D4. [reference]
- Wetherbee, Winthrop. *The Canterbury Tales*. PR 1874 W45.
- Woods, William. *England in the Age of Chaucer*. DA 185 W64.

**Recordings on Reserve:**

- Chaucer Aloud: The Varieties of Textual Interpretation*. PR1875 O73 B68
- Clerk's Tale. PR1868 C62 B8
- Franklin's Tale. PR1868 F7 B87
- Friar's Tale. PR 1868 F75 G39
- General Prologue. PR1868 P8
- Knight's Tale. PR1868 K63 G38
- Man of Law's Tale. PR1868 M33 B77
- Manciple's Tale. PR1868 M42 T55
- Merchant's Tale. PR1868 M42 B8
- Miller's Tale. PR 1868 M59
- Nun's Priest's Tale. PR1868 N69

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Pardoner's Tale. PR1868 P3 G35  
Prioress's Tale. PR1868 P55  
Reeve's Tale. PR1868 R44  
Shipman's Tale. PR1868 S55  
Wife of Bath's Prologue and Tale. PR1868 W6

[As part of your final examination, you will be required to recite as well as transcribe the first eighteen lines of the Prologue to the *Canterbury Tales* in Middle English.]

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