I. ASCRC General Education Form

Use to propose new general education courses (except writing courses), to change or renew existing general courses, and to remove designations for existing general courses.

Note: One-time only general education designation may be requested for experimental courses (C501-Prev Only). Designation for the semester taught. A NFW request must be submitted for the course to receive subsequent general education status.

<table>
<thead>
<tr>
<th>Group (submit separate forms if requesting more than one general education group designation)</th>
<th>( \chi ) Literary &amp; Artistic Studies</th>
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<tbody>
<tr>
<td>Dept/Program</td>
<td>English / Literature</td>
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<tr>
<td>Course Title</td>
<td>Studies in Medieval Literature</td>
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<tr>
<td>Prerequisite</td>
<td>None</td>
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II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office.

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Ashby Kinch</th>
<th>Signature</th>
<th>2/20/17</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phone / Email</td>
<td>4462 / <a href="mailto:ashby.kinch@umontana.edu">ashby.kinch@umontana.edu</a></td>
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<tr>
<td>Program Chair</td>
<td>John Hunt</td>
<td></td>
<td>3/20/17</td>
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III. Type of request

<table>
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<tr>
<th>New</th>
<th>One-time Only</th>
<th>Renew</th>
<th>XX</th>
<th>Change</th>
<th>Remove</th>
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<td>Renewal</td>
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Reason for Gen Ed inclusion, change or deletion

Description of change

None

IV. Description and purpose of the general education course: General Education courses must be introductory and foundational within the offering department, or within the General Education Group. They must emphasize breadth, context, and connectedness, and relate course content to students' lives (ASI Preamble).

This course aims to introduce students to medieval literature and deepen their understanding of a period about which average American readers often have little understanding. Medieval literature is foundational in that many of the literary and cultural institutions that evolved to support the growth of literary culture coincided with the political institutions that evolved into European nation-states. Although the course has variable course content, each version of the class stresses some element of medieval literature that has an immediate and discernible impact on the evolution of modern culture: in the Anglo-Saxon version, an emphasis on the evolution of the English language and the common law; in the continental version of the course, an emphasis on “courtly love” and the public debates on women. The “broadly educated citizen” should reflect deeply on the importance of public literacy as it has been connected with the evolution of literature, and on the ethics of love as it has been central to political and literary debates from the 14th century to the 20th century women’s movement. The courses are also inherently interdisciplinary, with substantial attention paid to manuscript study, history, religion, art history and, less often, music.

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<th>V. Criteria: Briefly explain how this course meets the criteria for the group. See: <a href="http://um.edu/faculty/leach/documents/forms/criteria.htm">http://um.edu/faculty/leach/documents/forms/criteria.htm</a></th>
<th>Every version of the course addresses both poetic form and prose narrative, placing imaginative literary texts within the medieval European intellectual context by stressing their shared intellectual affinities with the major traditions of thought. Because context is essential to understanding medieval literature, students do extensive reading in historical and social concepts and concerns and apply those ideas to the literary texts in discussion and writing.</th>
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<td>Courses cover a number of works in one or more of the various forms of artistic representation; they also establish a framework and context for analysis of the structure and significance of these works.</td>
<td>In-class discussion and lecture provide the opportunity for students to be exposed to modes of analysis particularly relevant to medieval literature, including attention to developing patterns of allegory and the relationship between aesthetic and philosophical form. Students are also exposed to a variety of different ways of approaching medieval literature (historical, psychological, moral, etc.).</td>
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<td>In addition, these courses provide mechanisms for students: 1) to receive instruction on the methods of analysis and criticism, 2) to develop arguments about the works from differing critical perspectives.</td>
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<th>VI. Student Learning Goals: Briefly explain how this course will meet the applicable learning goals. See: <a href="http://um.edu/faculty/leach/documents/forms/GoalCriteria.htm">http://um.edu/faculty/leach/documents/forms/GoalCriteria.htm</a></th>
<th>In both exams and written work, students are routinely asked to conduct close reading and analysis of specific texts with respect to their importance in their cultural context.</th>
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<td>Analyze works of art with respect to structure and significance within literary and artistic traditions, including emergent movements and forms.</td>
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Develop coherent arguments that critique these works from a variety of approaches, such as historical, aesthetic, cultural, psychological, political, and philosophical. Primarily in longer written assignments, but also in shorter papers, students are asked to write thesis-driven papers on major problems or issues that they develop in consultation with me, including developing a conceptual framework within which to analyze the text.

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<th>ASSESSMENT</th>
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<td>In-class discussion provides invaluable material for me to ascertain whether students understand questions of structure and merit with respect to individual texts (Goal I). I provide direct feedback to students on their online postings, in which they are analyzing the content of individual works (Goal II). Reading exams (see sample below) also allow me to assess student absorption of both content and analysis (see sample exam below). Students’ most substantial critical engagement with the texts comes in the research paper, for which they are required to do external research (see research paper description below). Goal II is thus engaged in various ways, distributed throughout the course, but perhaps most focused in the research paper, in which they are supposed to analyze a text or text closely within its cultural context.</td>
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**VII. Justification:** Normally, general education courses will not carry prerequisites, will carry at least 3 credits, and will be numbered at the 100-200 level. If the course has one or more pre-requisites, carries fewer than three credits, or is upper division (numbered above the 200 level), provide rationale for exception(s).

None needed.

**VIII. Syllabus:** Paste syllabus below or attach and send digital copy with form 1. The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see [http://teaching.hes.ky.edu/old/syllabus.html](http://teaching.hes.ky.edu/old/syllabus.html)

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**ENLT 349: "Tales of Sentence and Solace": Medieval Frame Narratives**  
MW 10:40-12:00; LA 233  
Dr. Ashby Kinch  
**Office:** LA 126; **Phone:** x4462; **E-mail:** ashby.kinch@umontana.edu  
**Office Hours:** M 1-2; T 10-12; W 2-3; by appt.
Course Description:
Harry Bailey, the Host in Chaucer’s Canterbury Tales, frames the tale-telling competition by describing the putative winner as the one who will tell “tales of best sentence and most solaas,” suggesting that the best stories are those that wed meaning with pleasure. This class will explore the late medieval vogue for frame narratives: story collections with a dramatic or conceptual framework that foregrounds major interpretive issues even as it facilitates indulgence in the manifold pleasures of storytelling variety. We will read and analyze selections from: Boccaccio’s Decameron and Famous Women (De Claris Mulieribus); Chaucer’s Canterbury Tales; and Christine de Pizan’s Book of the City of Ladies. Students will be encouraged to think about the range of interpretive responses stimulated by the collections, conducting close readings of individual stories as well as identifying thematic patterns across the stories. Students will also be encouraged to think about the social and intellectual contexts embedded in the collections, reflecting on the way stories serve as vehicles for ethical debate about contentious cultural matters. An especially prominent feature of these collections is the way they propose new models for female conduct, which we will examine in great detail by thinking about the relationship between Boccaccio’s Famous Women and Christine de Pizan’s Book of the City of Ladies, as well as analyzing representations of gender in Chaucer. Aside from the work described below, I reserve the right to administer quizzes to encourage students to keep up with the reading and think incisively about the reading.

Course Goals:
* To introduce students to three major authors of the medieval period.
* To develop student skills in conducting comparative study of literature.
* To hone and refine student writing and research skills.

Course Requirements (described further below)
Class Participation: 20% (including attendance, class discussion, periodic reading quizzes)
Moodle Position Papers: 25% (posted online every other week; response in alternate weeks)
Exam (take-home + in-class): 25% (November 19th)
Research Paper: 30% (10-12 pp.; draft due December 2nd; final draft due December 10th)
Described in detail on Moodle

Required Texts:
MOODLE: all of you will need to use Moodle to complete this course successfully. If you have not used it, please consult umonline.unt.edu immediately for resources and tutorials.
(MOODLE)
Class Attendance
You may miss class three times with no immediate impact on your grade, and you need not provide a reason for doing so. After the third absence, however, each subsequent absence will lower your class participation grade 1 step (A to A-) regardless of the reason, except extremely unusual circumstances (death in the family, demonstrable physical illness, etc). So beware: if you sleep through a couple of classes, you are using up your reserve of sympathy for when you may really need to be away from class. If you are required to miss class for a University commitment, you are obliged to let me know that well enough in advance so that you can make up the work missed.

Plagiarism
Plagiarism—representing another person’s intellectual work as your own—is an affront to the fundamental values of an academic institution, indicating a lack of respect for intellectual labor as a lack of responsibility for each student’s part in sustaining academic community. Acknowledge, by citation of name, title, and page number, all work that has influenced your thinking, including all work that you cite in whole or in part. The University’s official warning on plagiarism is spelled out in the University Student Conduct Code (Academic Conduct), available on the web:
http://life.umt.edu/vpsa/student_conduct.php

Add-Drop Deadlines, Incompletes, Disability Accommodation
For information on these topics, please see the Academic Policies section of the current catalog:

Class Participation (20%)
This course requirement divides into two components: 1) show up to class and be a good citizen of this intellectual community by coming prepared; 2) engage in active discussion of the literature and ideas. In my classroom, “coming prepared” means: 1) you have completed the reading; 2) you have thought about the reading; and 3) you have things to say about the reading, either in the form of comments or of questions, perhaps in the form of written notes. “Being a good citizen” means: 1) you have an internal motivation to seek out truth about the text, about yourself, and about your fellow intellectual travelers; 2) you respect the ideas of other readers; and 3) you conduct serious intellectual engagement with other people without insulting, degrading, or otherwise “personalizing” that disagreement.

Moodle Position Papers/On-line Responses (25%)
A substantial portion of your grade will be determined by the thinking and writing you do in the on-line course supplement on Moodle. The standing assignment for this class on Moodle will be the bi-weekly response papers. The class will be split in two, and will alternate between posting short, informal position papers (500-750 words, about 2-3 pages), which will explore the reading and discussion for that week, and writing response papers to papers written by peers. Students should write their responses offline in a word-processing program: preferably Microsoft Word, but if the student uses another program, s/he should save it as a .rtf so that it can be opened in Word.
You should save your work frequently to a disk or a hard-drive. When you are done with your weekly paper and ready to post, you should logon to Moodle; then, you should 1) copy and paste
your paper into the body of the message (witty title in subject-line is optional, but strongly encouraged), as well as 2) attach a copy as an electronic file. That way, if the attachment fails, the text will still be available online, and all students can read the on-line submissions without downloading files. If you are allergic to computers, then: 1) see a doctor immediately; and 2) you may turn your hardcopy papers in to me. Your position papers will be due on Monday by 5 p.m. response papers will be due Friday at noon, though you can post them anytime after the papers are submitted on Moodle.

The position papers should develop and elaborate on key ideas you have encountered in the course of your reading. I will post prompts and questions, but I also will expect each of you to develop some of your own ideas in the course of writing. You might consider a few relevant strategies: 1) find two or three interesting passages and write a developed commentary on them; 2) develop an analysis of some major theme or idea that has interested you; 3) brainstorm ideas that you think might lead to a paper. This assignment has a simple goal: to encourage students to write regularly as part of their process of reading and thinking. How you achieve that goal is entirely up to you.

I expect each student to take some care in the construction of these pieces of writing, but they need not be as exhaustively edited and honed as a piece of formal, graded writing. I expect that each student will take at least an hour in the composition of the piece, including (of course) the requisite reflection required to generate ideas, but not including the regular reading you do for that week. I expect you to refer specifically to the text you discuss, which means quoting the work and/or referring to specific events, ideas, or images in the texts. Students who write these off the top of their heads—and the results will show in conjunctive logic, run-on sentences, etc—will be asked to re-write them. If they fail to do so, they will receive a lowered grade.

You will write 5 of these short papers, each worth 15 points (75 total). In addition, you will write 5 short, on-line responses to other students in the class in the week you are not submitting a paper posting it by Friday at noon; each of these responses will be worth 5 points (25 total). These shorter responses (100-250 words) need to address one or more of your peers’ position papers by 1) examining the logic and/or the assumptions of the paper; 2) presenting different literary evidence from the text to either support, develop, or complicate the claims; 3) presenting a different interpretation or reading of the same literary evidence. In other words, you will be modeling in these responses the kind of judicious, considered engagement with your peers that will be a major expectation of the class as a whole.

**Exam (25%)**
Comprehensive to this point in the course, this exam will test your assimilation of the reading throughout the semester by asking you to: 1) identify passages by author, relevance in the work; 2) answer critical questions concerning the life and social context of the three authors considered; 3) write a synthetic, take-home essay on a major concept, thematic conflict, or problem explored in the three authors. Students with test anxiety or who struggle assimilating large swaths of information might consider assembling their study guides throughout the semester by taking some time each week to review notes, assemble relevant or interesting passages from the texts, and reflect on the major ideas you have encountered in your reading.

**Reading Schedule: subject to revision (new versions will be posted on Moodle)**

**Week I (August 27-29): A Tale of Three Cities / the Frame Conventions**
M: Introductions; discussion of course themes
W: Boeceaccio, Decameron, Prol. (1-3), Intro. (4-23); “The World of the Author,” xxxi-lv, also pp

**Week II (September 3-5): Elaborating the Game**
M: Day I, Tales 1-4; concl. to Day 1; Day II, 4 (Moodle), 5, 7, 10 (Moodle); Conclusion to Day 2
   “The World of the Narrators,” Iv-lxxxix.
   **Group I Position Paper due Monday at 5.**
W: Day III.1, 2 (Moodle), 10; Conclusion to Day 3; “The World of the Narratives,” lxxxix-cix
   (love)
   **Group II Response Paper due Friday at Noon.**

**Week III (September 10-12): What’s in a Day?**
M: Day IV Prologue, 1, 2, 5, 9; “The World of the Narratives,” cix-cxxxii
   **Group II Position Paper due Monday at 5.**
   **Group I Response Paper due Friday at Noon.**

**Week IV (September 17-19): Socioliterary Difference: Brigata vs. Pilgrimage**
M: Geoffrey Chaucer, The Canterbury Tales, “General Prologue”
   **Group I Position Paper due Monday at 5.**
W: “The Knight’s Tale” (Parts 1-2, 23-45)
   **Group II Response Paper due Friday at Noon.**

**Week V (September 24-6): The Responsive Story and the Politics of “Quyting”**
M: “The Knight’s Tale” (Part 3, 45-71)
   **Group II Position Paper due Monday at 5.**
W: “The Miller’s Tale,” “The Three Guests of Heile of Bersele” (341-3)
   **Group I Response Paper due Friday at Noon.**

**Week VI (October 1-3): Reading by Genre: Fabliaux**
   **Group I Position Paper due Monday at 5.**
W: Decameron Day 7.4; 7.8; Day 8.7; 9.6; “The Cook’s Fragment” (Moodle)
   **Group II Response Paper due Friday at Noon.**

**Week VII (October 8-10): Comparative Case Study: Love and Marriage, $ and (Dis)Trust**
M: Decameron 8.1; “The Shipman’s Tale”
   **Group II Position Paper due Monday at 5.**
W: Decameron 10.5, “The Franklin’s Tale”
   **Group I Response Paper due Friday at Noon.**

**Week VIII (October 15-17): Comparative Case Study: Griselda**
M: Decameron 10.10; “The Clerk’s Tale”
   **Group I Position Paper due Monday at 5.**
**W:** Christine de Pizan, Book II.11 (pp. 115-6), Bk. II.50 (pp. 170-6); analogues in Norton Critical Edition of Chaucer (pp. 407-421)

*Group II Response Paper due Friday at Noon.*

**Week IX (October 22-24):** Deceit, Hypocrisy, and the Afterworld

**M:** Decameron 6.10; 9.2; “The Pardoner’s Prologue and Tale”

*Group II Position Paper due Monday at 5.*

**W:** Decameron 7.10 (Meuccio and Purgatory); “The Summoner’s Tale”

*Group I Response Paper due Friday at Noon.*

**Week X (October 29-Oct. 31):** The Woman Question

**M:** Boccaccio, Famous Women, Dedication, Preface, Stories 1-2 (pp. 1-12) (Moodle)
Christine de Pizan, The Book of the City of Ladies, 3-38

*Group I Position Paper due Monday at 5.*

**W:** Famous Women, Chapters XVIII, XVIV, XXXII, XXXVIII, XXXIX, XLIV (Moodle)

*Group II Response Paper due Friday at Noon.*

**Week XI (November 5-7):** Among the Amazons; Women of Wisdom

**MW:** City of Ladies, pp. 38-97

**Week XII (November 13-15):** Female Creativity and Counsel

**MW:** City of Ladies, pp. 99-155

*Prospectus due on Moodle November 16th, 5:00.*

Nov. 19: EXAM: In-class + takehome exam question

Nov. 21: NO CLASSESTHANKSGIVING BREAK

**Week XIII-XIV (Nov. 26-Nov. 28):** Rape, Consent, and Justice

*Post Annotated Bibliography on Moodle by 11/26 at 5 p.m.)*

**M:** City of Ladies, pp. 158-204; Famous Women, XVII (Medea), XL (Penelope), XLII (Dido)
XLVIII (Lucretia)

**W:** “The Wife of Bath’s Prologue and Tale”

**Week XV (December 3-5):**

**M:** Workshops on Papers

**W:** Conclusions; evaluations

*Final Paper Due December 10th, 5:00 p.m.*

**Please note:** Approved general education changes will take affect next fall.

General education instructors will be expected to provide sample assessment items and corresponding responses to the Assessment Advisory Committee.