

Professors Carr and Hellwarth
INTDS 180: Princes and Paupers: 1381
TTH 9:30-10:45
Oddfellows 221
Spring 2006
Phone: Carr 3378/Hellwarth 4324

Joint Office Hours: Oddfellows 232, T, 10:45am-12:15pm, Grounds For Change: W 1:30-2:30 pm
Carr Office Hours: Doane Arts 214 MW 11-11:50 am; M 2-5 pm; any day by appt.
Hellwarth Office Hours: Oddfellows 232 M 12:30pm-2:30pm, Th 10:45am-12:15pm, and also by appt.

INTERDISCIPLINARY STUDIES 180 *PRINCES AND PAUPERS: 1381*

Course Description and Objectives

This interdisciplinary, team-taught course examines a “slice of life” in the year 1381. Using the Peasant’s Revolt as its central text, this class focuses on the events surrounding the uprising of 1381 by examining documentary texts (literature, artwork, medicine, law) in their historical, religious, and social context. Areas of study include the social consequences of the Black Death, class struggle, princely privilege, heretical movements, and women’s roles. In this introductory course, students will develop critical and analytical skills through reading, writing about, and discussing significant texts and artworks that have defined the culture of the late 14th century. Students will also learn the methodologies appropriate to such interdisciplinary study.

Attendance, Preparation and Participation

As you might guess, attendance is mandatory. ***If you have more than five unexcused absences, you run the risk of failing the course.*** Please let us know when you will be absent either by e-mail or by phone message; remember that YOU are responsible for finding out what you have missed (get notes from another member of the class). The structure of the course is largely dependent on your involvement and participation. We expect that you will have done all the readings for the day assigned before class begins, and we expect you to come to class prepared to discuss the readings. It is imperative that you keep up with the reading!

Your participation grade will also be based upon your overall interaction with your fellow classmates and instructors as well as your general (and hopefully lively) contribution to the class discussion. We have scheduled **one required lecture outside of class time, Monday, April 17th**, in the evening.

Papers, Exams, and Written Exercises

Over the course of the semester you will be required to write several short papers and a midterm and a final. The short papers include one *Middle English Dictionary/Oxford English Dictionary* Exercise, one visual analysis/descriptive exercise, and two critical analysis papers. You will also be responsible for giving a brief presentation of course material once during the semester. **Please note that in order to pass the class you must turn in ALL work and take both exams!**

Grading

Exercises 10% each (OED, Apocalypse, Papers 1 & 2, Debate)	%50
Midterm	%20
Final Exam	%20
Participation & Presentation	%10

Please read the attached criteria for class participation and essay grading

About PLAGIARISM

Read the Honor Code in the College Catalogue. Plagiarism will not be tolerated in this class. Plagiarism includes direct, un-cited use of any words or ideas other than your own. Using the words or ideas of another person without the proper citation is a crime. I take plagiarism extremely seriously and report all incidents to the Honor Committee. The Honor Code can be found in the college catalogue and at <http://www.alleg.edu/academics/principles.html>.

Required Texts (Available at the Allegheny College Bookstore):

Geoffrey Chaucer. *The Canterbury Tales: The First Fragment*. New York: Penguin, 1996.

Timothy Hyman, *Sienese Painting*. Thames & Hudson, 2003.

Barbara Tuchman, *The Distant Mirror*. New York: Ballantine Books, 1987.

For contextual information on the 14th century, you are required to read the entire book. In class, we will emphasize certain chapters, and make specific assignments for discussion.

Book of Revelation. Bring your own Bible or download a copy from the class website.

Course Reader

Optional Texts:

Terry Jones. *Who Murdered Chaucer?*

Longnon, Cazelles, Meiss. *The Très Riches Heures of Jean, Duke of Berry*. New York: George Braziller, Inc., 1989.

Class Website:

There is a website for this class:

<http://webpub.allegheny.edu/group/mandr/1381/>

Due to copyright restrictions about educational fair use, some material will be placed in a password-protected area of the website. Students enrolled in the class will be given the log-in codes.

Assignments

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|---|------|
| 1. OED Exercise | % 10 |
| Due Tuesday, Feb 7, in class | |
| 2. Paper # 1 | % 10 |
| Due Tuesday, Feb 21, in class | |
| How can we understand Richard II's behavior in 1381 in the context of the knightly codes of chivalry? | |
| 3. Envisioning the Apocalypse | % 10 |
| Due Tuesday, Feb 28, in class | |
| A description of one panel of the Apocalypse Tapestries in light of the corresponding biblical text. | |
| 4. MIDTERM | % 20 |
| Tuesday, March 7, in class | |
| Short answers and essays to be determined in class discussion of Thurs Mar 2. | |
| 5. Arguing the Schism | % 10 |
| Thursday, March 23, in class debate and presentation | |
| Students explore controversial aspects of the Schism in the guise of medieval personae | |
| 6. Paper # 2 | % 10 |
| Due Thursday, April 13, in class | |
| Exploration of some aspect of Tres Riches Heures, or Sienese Art | |
| 7. FINAL | % 20 |
| Friday, May 5, 7-10 pm. | |
| Short answers, essays | |

Please Note: The syllabus is subject to change! Please pay attention to announcements regarding any changes in course readings and assignments!

Calendar

Thurs Jan 19	Introduction: Richard II meets the peasants
Tues Jan 24	Part One: Courtly Love and Chivalric Code. Background reading, Tuchman Chapters 1-3; in-class discussion on Chapter 3 “Youth and Chivalry” (49-69) and chapter on “Chivalry” (CR 85-94)
Thurs Jan 26	Richard II meets John the Good; Background reading, Tuchman Chapters 4-8; in-class discussion on Tuchman Chapter 8 “Hostage in England” (185-203)
Tues Jan 31	Read excerpts from <i>The Art of Courtly Love</i> (handout), Petrarch sonnet (handout), Guillaume de Machaut (handout), <i>Remedy of Love</i>
Thurs Feb 2	<i>The Knight’s Tale</i> , part I
Tues Feb 7	<i>The Knight’s Tale</i> , part II ; OED Exercise due in class
Thurs Feb 9	<i>The Knight’s Tale</i> , part III. Read Tuchman, Chapter 9 “Enguerrand and Isabella” (204-221)
Tues Feb 14	<i>The Knight’s Tale</i> , part IV
Thurs Feb 16	Part Two: Black Death and other things apocalyptic: Guest: Professor Holland (Religious Studies). Read “Accounts of the Black Death” (CR 24-27), Tuchman Chapter 5 “The Black Death” (95-125)
Tues Feb 21	Art of the French Courts, the Apocalypse Tapestries. Paper #1 Due
Thurs Feb 23	Regulations in wake of plague; read, “Wage and Price Regulations” (CR 27-30); “London Craft Guild Ordinances: Ordinance of Farriers, Scrivners, Fullers, Cheesemongers” (CR 14-16); “Urban Environmental Problems” (CR 18-20)
Tues Feb 28	Envisioning the Apocalypse. Descriptive Analysis and class presentation due
Thurs Mar 2	Review discussion.
Tues Mar 7	Midterm
Thurs Mar 9	Part Three: The Lure of Italy Background reading: Tuchman, chapters 10-19 Conflicting Worldviews of the Papal Schism, Prof. Holland. Read Tuchman, Chapter 16 “The Papal Schism”
Tues Mar 14	Siena, Italy: public sensibility Siena and Sienese art. Background reading, Hyman
Thurs Mar 16	Good and Bad Government in the Commune. Read Hyman, Chapter 4.
Tues Mar 21	Spring Break
Thurs Mar 23	Spring Break
Tues Mar 28	Catherine of Siena: letters and images of her life; read excerpts from <i>Catherine of Siena: The Dialogue</i> (64-74 CR); <i>Letters</i> (handout); Tuchman Chapter 16 “Papal Schism”
Thurs Mar 30	Arguing the Schism, Student debate and presentations on controversial topics.
Tues Apr 4	Part Four: France: Two Charles (Charles IV Visits Charles V in Paris), read Tuchman Chapter 15 “The Emperor in Paris”

- Thurs Apr 6 The *Très Riches Heures of John of Berry*.
- Tues Apr 11 The *Très Riches Heures of John of Berry*.
- Thurs Apr 13 Burgundian Art; Read, Christine de Pizan, “The Book of the Body Politic” excerpt (CR 47--49) **Paper # 2 due**
- Mon April 17** **GUEST LECTURE** Ward Jamison (Music) “Ars Nova: Musical Developments of the
7:00 – 8:30 pm Fourteenth Century” **Attendance required.**
- Tues Apr 18 Lollard Heretics. Read, excerpts from Margery of Kempe; “Froissart’s Account of a Sermon by John Ball” (CR 31); “The Lollard Conclusions” (CR 39-41).
- Thurs Apr 20 **Part Five, Back to the 1381 Revolt:** Read, *The Miller’s Tale*
- Tues Apr 25 **Back to the 1381 Revolt:** Read, *The Miller’s Tale*
- Thurs Apr 27 **Richard II revisited/Chronicles revisited—pulling things together.** Read, “Froissart’s Account of a Sermon by John Ball” (CR 31); “Peasant’s Revolt Trials” (CR 32-33); “Royal Proclamation on the Peasant’s Revolt” (CR 33-34); “The Deposition of Richard II” (CR 42-44). Background reading, Tuchman chapters 20-27.
- Tues May 2 Princes vs. Paupers, final discussion
- Fri May 5 **Final Exam: 7 pm**

Essay-grading criteria:

An essay in the A range is founded on an original, logical and coherently organized set of ideas; it makes a clearly discernible and persuasive argument (even if the reader disagrees with its argument); its thinking is, at each turn, absolutely clearly articulated: words carry thought, they don't obscure it; its sentences use only the words their ideas require, not any more; its paragraphs have distinct though related roles in the essay's larger argument, each holding one thoroughly asserted idea (not two competing ideas, not one idea half-asserted); if appropriate it accurately and thoughtfully uses other sources; and its sentences are without the grammatical, spelling or typographical mistakes that exacting proofreading would catch. (All of this takes *a lot of work*. If it is all very nearly accomplished, the essay usually earns an A-.)

An essay in the B range: a very good paper, founded on solid, persuasive thinking, the writing of which is clearly and effectively executed. What usually prevents an "A" is a lack of originality, thorough thinking or careful proofreading. If two of these virtues are absent, the essay will usually earn a B-.

An essay in the C range: some conspicuous flaw usually earns an essay a C; its argument is developed, but not as carefully as a "B" paper, and it is not well organized, its diction is inarticulate, and the paper needs proofreading.

A D essay either contains more than one of the large problems cited in the "C" description or finds another way to convince its reader that the author has not spent nearly enough time on the thinking or writing in the essay.

An F essay misses on all criteria (originality, articulateness, persuasiveness, organization, the absence of writing mistakes) or is handed in very late. (Most grades below C are earned this way.)

Criteria for grading class participation:

While it is difficult to quantify the success of a student's contributions to class discussion (at our best we all contribute differently), here are the general standards we will use to grade participation:

A range In addition to raising hand and answering when called upon, you consistently raise questions of your own. You pay attention to the dynamics of the group, responding to what others have said, and commenting in such a way as to encourage group discussion. You not only share your own perspectives, but through your research and reflection, show awareness of other points of view.

B range: You raise your hand frequently and answer when called upon. You are usually active in small groups. Some days you are really on in group discussion, but not consistently. You always appear to have prepared the assignment and pay attention in class.

C range: You appear quiet, even when we break into smaller groups. You rarely or never raise your hand, and often do not speak, even when you are called upon. Sometimes you appear to be unprepared for class and do not give the other students your full attention.

D range: You contribute little to class, or nothing at all. You miss class frequently. You give no evidence of preparation for the class. Your behavior distracts or even disrupts the class. To compensate for missed classes, on the days when you are present you contribute a lot, but often without awareness of what the class itself is doing.

F range: You do not come to class and make no effort to participate. You make no effort to contact the professor for help or for counseling.