

Spring 2011 ♦ ENGL 451/551 (#40799/42739)

Th 4:00-6:30 in MH 211

Dr. Obermeier ♦ Medieval Lyrics

Office Hours: M and Th 10-12 in HUM 269; and by Appointment

☎ and Voice Mail: 505.277.3103

Email: AObermei@unm.edu

Website: <http://www.unm.edu/~aobermei>

Mailbox on Office Door HUM 321



Required Texts

Additional Readings on eReserves: link on class webpage. Password = Pangur (eR).

Class webpage: <http://www.unm.edu/~aobermei/Eng451551Lyric/index451551.html>

Hardcopy Zimmerman Reserve for further research (Link on CWP).

Hoffman, Richard L., and Maxwell S. Luria. *Middle English Lyrics*. Norton, 1974.

Hollander, John. *Rhyme's Reason: A Guide to English Verse*. 3rd ed. Yale UP, 2001.

Obermeier, Anita, and Gregory Castle. *Guide to Style*. 2010 (CWP).

Useful Literary Terms and Definitions (Link on CWP).

Wilhelm, James. *Lyrics of the Middle Ages*. Routledge, 1990.

Course Requirements

Undergraduates:

1 3-page Poetry Explication	worth 10%
1 8-10-page Paper	worth 25%
1 Oral Article Report	worth 10%
1 In-class Midterm	worth 10%
1 In-class Final	worth 20%
10 Written Responses	worth 10%
Class Participation	worth 15%

Graduates:

1 3-5-page Poetry Explication	worth 10%
1 15-page Paper	worth 20%
1 5-7-page Literature Review	worth 10%
1 Oral Article Report	worth 10%
1 In-class midterm	worth 10%
1 In-class Final	worth 20%
10 Written Responses	worth 10%
Class Participation	worth 10%

Grading is done on a standard 0-100 scale. For grading rubrics and scale, see class webpage.

Tentative Syllabus

Texts to be read for the day indicated. Responses are to be handed in on the day indicated.

Numbers in Wilhelm refer not to page but to poem numbers.

eReserve (eR); Hard Copy Reserve (R); Link on class webpage (CWP)

As you read the poetry for each class, pick a favorite and be prepared to talk about it in class.

- TH 1.20 **Introduction to the Course:** Guest Speakers: *Cantores Festivi* on Medieval Instruments and Music.
Dronke: “Performers and Performance” (eR).
- TH 1.27 **Introduction to the Lyric as a Genre:** Biblical and Classical Roots: “The Song of Songs” (Douay-Rheims version on CWP; Falk version on eR); Ovid: *Amores* and *Ars Amatoria* Selections (eR).
Leclercq: “Introduction to Saint Bernard’s Doctrine in the Sermons on the *Song of Songs*” (eR).
Hexter: “Ovid in the Middle Ages,” esp. pp. 413-16, 432-42 (CWP);
Alton and Wormell: “Ovid in the Medieval Classroom” (eR).
Hollander 1-4.
- TH 2.3 **Medieval Latin Lyrics:** Abelard, Aquinas, Hildegard, *Cambridge Songs*, and others (Wilhelm #1-22).
McDonough: “The Medieval Latin Lyric” (eR).
Hollander 5-10, 35-37. **Response 1 due.**
- F 2.4 **Last day to drop course without a grade.**
- TH 2.10 **Medieval Latin Lyrics:** *Carmina Burana* (Wilhelm #23-39). Additional poems on eReserve.
Duggan: “The World of the *Carmina Burana*” (eR).
Hollander 46-47. **Response 2 due.**
- F 2.11 **Last day to change grading options.**
- TH 2.17 **Provençal Lyrics:** Troubadours Cercamon, Macabru, Jaufre, Bernart, Bertran, Arnaut, and others (Wilhelm #41-60, 68-78); Occitan Terms (eR).
Paterson: “*Fin’amor* and the Development of the Courtly *Canso*” (eR).
Hollander 60-65. **Response 3 due.**

- TH 2.24 **Provençal Lyrics: Troubadours** (Wilhelm #61-3, 67, 79-89); **Trobairitz** (Wilhelm #64-66) and additional selections on eR.
Callahan: “The Trobairitz (c. 1170-1260)” (eR).
Hollander 48-49. **Response 4 due.**
- TH 3.3 **Medieval Italian Lyrics and *Dolce Stil Nuovo***: St. Francis, da Todi, Guinizelli, Cavalcanti, Dante (Wilhelm #90-119).
Martinez, “Italy” (eR).
Hollander 11-14.
- F 3.4 **Paper 1 due.** Email submission in MS Word format.
- TH 3.10 **Midterm Exam.** Blue books are optional, but some form of paper is required.
Guest Speaker: Susan Patrick, “Medieval Music.”
McGee: “The Sound of Medieval Song” (eR).
- 3.14-20 **Spring Break**
- TH 3.24 **Medieval Italian Lyrics**: Petrarch, Boccaccio (Wilhelm #120-33).
Picone: “Traditional Genres and Poetic Innovation in Thirteenth-Century Italian Lyric Poetry” (eR).
German Minnesang Lyrics: Reinmar, Heinrich, Wolfram (Wilhelm #173-88) and additional selections on eR.
Hasty: “*Minnesang*—the Medieval German Love Lyrics” (eR).
Hollander 15-20, 50-53. **Response 5 due.**
- TH 3.31 **German Minnesang Lyrics**: Walther, Neidhart, Mechthild, Crusade Lyrics (Wilhelm #189-99) and additional selections on eR.
Burnett: “Walther von der Vogelweide: Class and the Minnesinger Poet in Medieval Europe” (eR).
Response 6 due.
- TH 4.7 **Trouvère and Northern French Lyrics**: Thibaut IV, Richard the Lionhearted, Rutebeuf, Machaut, Deschamps, de Pizan, Villon (Wilhelm #134-72).
Nelson: “Northern France” (eR).
Response 7 due.
- TH 4.14 **Irish, Welsh, Old English Lyrics**: (Wilhelm #249-67).
Background Reading Selections on eR.
Hollander 21-25. **Response 8 due.**
Institute for Medieval Studies Spring Lecture Series **Medieval Music Concert.** (5:15 pm Woodward Hall 101).
- F 4.15 **Last day to withdraw without approval of college dean.**
- TH 4.21 **Middle English Lyrics—Jesus, Mary, and Politics**: Hoffman & Luria #96, 104, 105, 164, 174, 176, 181, 182, 186, 195, 197, 208, 227; “Song of Lewes” (eR).
Whitehead: “Middle English Religious Lyrics” (eR).
Hollander 37-41. **Response 9 due.**

- M 4.25 **Paper 2 due.** Email submission in MS Word format.
- TH 4.28 **Middle English Lyrics—Politics, Nature, and Love:** “Song of the Husbandman” (CWP); Hoffmann & Luria #3, 4, 11, 17, 27, 29, 33, 39, 43, 54, 59, 71, 77, 80, 112, 121, 137, 139.
Scattergood: “The Love Lyric before Chaucer” (eR).
Hollander 42-45.
- TH 5.5 **Arabic, Hebrew, Mozarabic, and Christian Iberian Lyrics:** Selections of your choice from Wilhelm #200-48.
Snow: “The Iberian Peninsula” (eR).
Response 10 due. Final Exam Prep.
- TH 5.12 **Final Exam** 5:30-7:30. Blue books are optional, but some form of paper is required.

Course Objectives

This course provides a comparative overview of the medieval lyric as a genre in diverse historical contexts. We will embark on a tour of lyrical Europe, examining medieval Latin lyrics—such as the Goliardic *Carmina Burana*—songs of the Provençal troubadours and trobairitz—their female counterparts—Italian sonnets and Dante’s *dolce stil nuovo*, German *Minnesang* poems, Northern French *aubades*, Spanish and Mozarabic lyrics. The course will culminate in reading lyrics of the British Isles, primarily Old and Middle English, but also some Scottish and Irish poems, to demonstrate how continental European traditions influenced both medieval and post-medieval English poetic production. Most of the non-English lyrics will be read in translations with occasional facing-page originals to achieve a more diverse representation. The course also emphasizes the musical quality of lyrics and whenever available, we will listen to performed lyrics. Further focus will be on subgenres and thematic groups, such as the love lyric, the political lyric, the nature poem, the penitential lyric, the crusade song, to name a few.

Learning Outcomes

At end of the course, students should be able:

- to understand individual lyrics on the syllabus and their developmental connections
- to evidence knowledge of the history of the pan-European lyric
- to evidence knowledge of the historical and literary contexts of regional lyrics
- to acquire a working knowledge of poetic theories
- to apply modern critical theories and evaluate how applicable they are to Medieval Studies
- to conduct research using appropriate methods and tools for Medieval Studies
- to write competent analytical response and research papers
- to identify, analyze, and synthesize the acquired knowledge and skills in tests and papers
- Specifically for graduate students:
- to come up with original research questions and execute them according to the principles above

Course Policies

1. Attendance is mandatory. Since your progress in the course will depend a great deal on what we discuss in class, I expect class attendance and participation (actual contributions to the class discussion). I will pass out attendance sheets, and it is your responsibility to sign the sheets. So if

the sheet passed you by, come up to the desk and sign at the end of class. Half of your participation grade is based on attendance. Every missed class will drop your participation grade 5 points. **Note:** While you are welcome to check with me on what you have missed, I cannot “reteach” material you missed during my office hours or over email. Please consult with your peers for notes.

2. Oral Report, Tests, Papers: Separate instructions are posted on the class webpage for each test, paper, and the oral report. Tests are closed book and emphasize detail knowledge through ids, analysis and close reading through passage ids, and synthesis abilities through essay questions. For this class, poetry explication is part of the tests as well. Papers must conform to the presentational guidelines set forth in the *Guide to Style* or the *MLA* and be submitted on time. Papers should represent your best effort and will be graded accordingly. Please note that I encourage you to discuss topics, outlines, and rough drafts with me during my office hours or via email.

3. Written Responses: You are expected to write a 1-page response for each session indicated, discussing the readings for that day or since your last response. These responses should be informal, journal-like, **typed** pieces, expressing your thoughts and reactions to the text. They help me see where an entire class might be lost, or what you are particularly interested in. In the past, I have really enjoyed reading about your thoughts; I get the feeling that I am sharing your experience. Don’t be afraid to express puzzlement and unfamiliarity, or delight and interest. I am interested in your untutored, uncritical reactions to the text. We will leave more structured and analytical writing for the formal papers.

4. Class Discussion and Participation: One of my teaching philosophies is student ownership of text along with critical thinking. In order to facilitate good class discussion and involvement of all students, I have devised several short individual and small group warm-up exercises trying to cull out the significance of each text. It is not enough to retell “the story,” although sometimes things might be confusing and clarification is necessary. The emphasis is on analysis.

5. Assignments: Students must attempt **all** assignments to pass the course. You cannot simply skip an assignment because you are happy with your grade at the time.

6. Pertinent Websites: My own website contains a file for this class with links to pertinent medieval sites and items on the syllabus that have web links. All handouts will be available from the website.

7. The English Department affirms its commitment to the joint responsibility of instructors and students to foster and maintain a positive learning environment.

8. Equal Access: If you have a qualified disability that requires some form of accommodation to ensure your equal access to learning in this class, please see me as soon as possible so that we can work together to address your needs.

9. Cell Phones: No cell phone use or texting in this class. Turn your phones off.

10. Plagiarism. Don’t do it! For clarification, see #102-107 in the *Guide to Style* online.