The course, focused on Chaucer's early works, interrogates how Chaucer reworked medieval sources and analogues, employing medieval rhetorical praxis, *translatio studii*, and poetic innovation to produce a remarkable body of early work in the genres of dream vision and romance. We shall ground our analyses of Chaucer’s poetic productions by identifying medieval rhetorical tropes and consulting contemporary theory about the slippage between medieval translation and what Linda Hutcheon calls “adaptation.” The course balances the study of medieval rhetoric with the “Rhetoric of Adaptation,” as illustrated by select post-medieval adaptations of Chaucer’s works. The major item of course work, a conference paper, will encourage professionalism. Students taking the Rhet/Comp concentration should inquire from the graduate office about using this seminar as one of the required “fusion” courses.

The course materials are covered in two units:

1. **Chaucer's dream visions:**
   - *The Book of the Duchess*
   - *The Parliament of Fowls*
   - *The House of Fame*
   - *The Legend of Good Women*

   We shall examine modern translations of the Italian, Old French, and Latin literary and philosophical sources/analogues that informed Chaucer’s creation of his dream texts: including the *Aeneid*; Boethius’ *Consolation of Philosophy*; Dante’s *Inferno*; Alan of Lille's *Complaint of Nature*; Macrobius’ *Commentary on the Dream of Scipio*; DeLorris’s and De Meun’s *Romance of the Rose*; Ovid's *Metamorphoses*. For a gendered perspective, we may also compare Chaucerian dream visions with anonymous visions voiced by female narrators/authors, such as Christine de Pizan’s *City of Ladies; The Floure and the Leafe*; the *Isle of Ladies*.

2. **Chaucer's *Troilus and Criseyde*: Medieval Europe’s search for origins in the Trojan War**

   Medieval Italy, England, and France claimed their national origins in Trojan ancestry. In conjunction with *Troilus and Criseyde*: we shall read select English and Continental texts/sources/analogues exhibiting medieval Europe’s love affair with the Trojan War: Geoffrey of Monmouth’s *History of the Kings of Britain*; Boccaccio's *Philostrato*, from which Chaucer adapted *T&C*; Joseph of Exeter’s *Troy narrative*; Benoit’s *Roman de Troie; Sir Gawain and the Green Knight*; and John Lydgate's *TroyBook*. We shall also compare Chaucer’s great Trojan poem, *T&C*, with the texts produced as “translations” or “adaptations” of Chaucer’s text by Henryson, Shakespeare, and Dryden. Thus, we examine *T&C*’s textual pre-life and after-life. The entire course is an exercise in intertextual study of translation and literary adaptation. In comparing Chaucer's sources to his final creations, we focus on how he transcends his inherited literary conventions through invention as well as how 14th social contexts (London’s was named New Troy) influenced Chaucer’s creations.

### Assignments and Responsibilities:
1. **Weekly reflection about course readings on the blog on Blackboard**
2. (Depending on class size), an **individual oral report about a source or analogue**
3. **A Bibliographic essay about a topic leading to your conference paper.**
4. **A Conference Paper Abstract**
5. **A 20 minute conference paper** (8-10 pp.) delivered in the last class(es), which will be devoted to staging a mock academic conference on Chaucer's early works.

### Required Texts (in addition to various texts or excerpts in electronic form on Blackboard):