



**SENATE COMMITTEE ON CURRICULAR AFFAIRS**  
**COURSE SUBMISSION AND CONSULTATION FORM**

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*Principal Faculty Member(s) Proposing Course*

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Name	User ID	College	Department
SANDY FEINSTEIN	sxf31	Berks College (BK)	Not Available

Academic Home: Berks College (BK)

Type of Proposal:  Add  Change  Drop

Course Designation

(ENGL 190Q) Medievalism

### Course Information

Cross-Listed Courses:

INART 203Q(BK)

Prerequisites:

Corequisites:

Concurrents:

Recommended Preparations:

Abbreviated Title: Medievalism  
Discipline: General Education  
Course Listing: Inter-Domain

### Special categories for Undergraduate (001-499) courses

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Foundations

- Writing/Speaking (GWS)
- Quantification (GQ)

Knowledge Domains

- Health & Wellness (GHW)
- Natural Sciences (GN)
- Arts (GA)
- Humanities (GH)
- Social and Behavioral Sciences (GS)

Additional Designations

- Bachelor of Arts
- International Cultures (IL)
- United States Cultures (US)
- Honors Course
- Common course number - x94, x95, x96, x97, x99
- Writing Across the Curriculum

First-Year Engagement Program

- First-Year Seminar

Miscellaneous

Common Course

#### GE Learning Objectives

GenEd Learning Objective: Effective Communication

GenEd Learning Objective: Creative Thinking

GenEd Learning Objective: Crit & Analytical Think

GenEd Learning Objective: Global Learning

GenEd Learning Objective: Integrative Thinking

GenEd Learning Objective: Key Literacies

GenEd Learning Objective: Soc Resp & Ethic Reason

#### Bulletin Listing

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**Minimum Credits:** 3

**Maximum Credits:** 3

**Repeatable:** NO

**Department with Curricular Responsibility:** Berks College Liberal Arts (BKBK\_BKLA)

**Effective Semester:** FA 2018

**Travel Component:** NO

#### Course Outline

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##### A brief outline or overview of the course content:

This honors course examines Medievalism through various forms of "art and thought," with particular attention to the integration of forms used to serve the purpose beginning with medieval art, architecture, and performance texts (song, drama, poetry), and its reinvention and remediation since the 15th century, notably the Pre-Raphaelite Brotherhood and contemporary popular culture.

##### A listing of the major topics to be covered with an approximate length of time allotted for their discussion:

The Middle Ages

(3 weeks)

Early Modern Medievalism

Spenser's Redcrosse Knight, woodcut and stanza; Purcell/Dryden's King Arthur

(2 weeks)

Medievalist Definition and Theory

(1 week)

PreRaphaelites

(3 weeks)

Tropes of Medievalism & Craft Projects (application)

(2 weeks)

Contemporary Medievalisms

(2 weeks)

Computer Medievalizing and Digital Projects

(2 weeks)

##### Course Description:

In English 190Q, students will gain an understanding of medievalism, defined by Leslie J. Workman in 1987 as "the study of the Middle Ages, the application of medieval models to contemporary needs, and the inspiration of the Middle Ages in all forms of art and thought." As this definition suggests, understanding medievalism—and, thus, the popular works students know, such as Game of Thrones and Lord of the Rings—benefit from learning something about the Middle Ages and the reach of its re-mediation across various kinds of expression. Therefore, English 190Q begins by introducing students to medieval works and a few of the forms that characterize it. More particularly, the medieval works to be studied are those combining more than one genre, media, and/or form. For example, students will read and listen to (or sing!) medieval lyrics, read and perform short medieval plays such as Robin Hood, be introduced to manuscripts of the bestiary with its illuminations, historiated letters, and scribal copying. They also will be introduced to Romanesque and Gothic architecture

The first medievalist remediations--works adapted in other media--to be examined will be Book I of Spenser's Faerie Queene, with the woodcut of the Redcrosse Knight and Dryden/Purcell's King Arthur, which will introduce students to Early Modern English medievalism and how it reflects prevailing values in new combinations of old and new artistic forms. Still greater emphasis will be placed on the English Medieval Revival of the nineteenth century, including John Ruskin and the PreRaphaelites' poetry, paintings, and essays, as well as William Morris's poetry, painting and Arts and Crafts Movement. Then, as now, medievalism served multiple purposes, including aesthetic, political, and social. To put into practice what students learn and to engage their creativity, one assignment involves hand crafting an art project to be accompanied by an artist statement. In the last part of the course, the focus shifts to contemporary medievalist arts and theory. In keeping with the contemporary direction, another assignment asks students to remediate their handcrafted medievalist work, or to create a new one, using digital resources to engage both their creativity and understanding of key medievalist concepts.

Thus, the course introduces students to "various intellectual traditions and their changes through time" (GH) and they will also "gain a comprehension of the roles that the arts play as expressions of the cultural values of society and the human condition" (GA).

**The name(s) of the faculty member(s) responsible for the development of the course:**

Name: SANDY FEINSTEIN (sxf31)

Title:

Phone:

Address:

Campus: BK

City:

Fax:

## Course Justification

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### **Instructional, Educational, and Course Objectives:**

**This section should define what the student is expected to learn and what skills the student will develop.**

In English 190Q, students will gain an understanding of medievalism, defined by Leslie J. Workman in 1987 as "the study of the Middle Ages, the application of medieval models to contemporary needs, and the inspiration of the Middle Ages in all forms of art and thought." Emphasizing the integrated arts, specifically the combining of genres, forms, and media in individual medieval works, students will come to more deeply appreciate later and contemporary reinventions. They will learn how the past, as represented by its art and literature, is reinvented by each generation. They will also see, hear, and experience how methods of making inform artistic creation, what artists can and do create. Students will learn about medievalism by both engaging a range of material and by "doing." They will engage their creativity through projects requiring hand crafting and computer construction. Creative constructions and written work will also develop their communication skills through varied forms of expression.

### **Evaluation Methods:**

**Include a statement that explains how the achievement of the educational objective identified above will be assessed. The procedures for determining students' grades should be specifically identified.**

Journal: Grading on each submission will be based on the depth and development of responses. (averaged as 1 grade--25%)

Grading will reflect depth of discussion, specifically the engagement of the concepts integral to medievalism's integration of the arts.

Portfolio: Using available newspaper resources, The New York Times, USA Today, and The Reading Eagle, students will collect images, events, ads, articles, among other media, that are "medieval" or "medievalist." with labels explaining how the item represents, evokes, adapts, or remediates the Middle Ages as defined by our reading. For contemporary works and computer enhanced medievalism, digital resources replace the print/manuscript newspapers. The portfolios will be collected twice but averaged as one grade (25%). Grades will be based on completing a minimum number (10) and how concretely the labels address the connection to medievalism.

### **Projects (2):**

1. A "hand crafted" construction or "artifact" evoking the Middle Ages with "tools" that might have been available in the Middle Ages, in the sense that the PreRaphaelites and Arts and Crafts movements would argue. This creative project is to be supplemented by a short artist's statement describing the creation, the methods used in its creation, and how the creation reflects Ruskin's claims in Stones of Venice and/or the Pre-Raphaelite's manifesto, and/or Morris's expressed intention of the craft movement (25%)

2. A "Computer crafted" construction (it can be the same subject, similar to the one above, or entirely new) in the medievalist tradition supplemented by a short artist's statement describing the creation, the methods used in its creation, and what was gained

through use of this medium, followed by thoughts on what may have been lost through use of this medium. (25%) Workshop format on the two project will involve both teacher and student evaluations.

Both these projects address creativity and communications skills.

The projects will be "exhibited" in class and "judges" (fellow classmates) will assess the work based on a rubric they create likely to include the connection to medievalism, the effective integration of genres, and how well articulated both are in the artist statements.

### **Relationship/Linkage of Course to Other Courses:**

**This statement should relate the course to existing or proposed new courses. It should provide a rationale for the level of instruction, for any prerequisites that may be specified, or for the course's role as a prerequisite for other courses.**

There are no prerequisites. This course relates to HUM200: The Quest, described as an interdisciplinary course crossing time periods. It is also related to CmLit106: Arthurian Literature in its focus on medieval and medievalist material. But the proposed inter-domain course specifically engages the arts and arts production as well as interpretative skills.

### **Relationship of Course to Major, Option, Minor, or General Education:**

**This statement should explain how the course will contribute to the major, option, or minor and indicate how it may function as a service course for other departments.**

The course Medievalism introduces students to the theories and methodologies of Humanities (GH) as well as to those of the integrative arts (GA): as a general education course in the humanities, students learn to read closely and critically in "various intellectual traditions" and "their changes through time"; as a general education course in the arts, they will not only produce art, but "gain a comprehension of the roles that the arts play as expressions of the cultural values of society and the human condition."

Medieval works exemplify arts integration; later medievalist works appropriate, adapt, or apply this technique to their own needs and interests: both combine multiple forms, media, or genre—words, visual images, music, performance—into distinctive individual texts. Broadening students' awareness of the history of medievalism, with its integrated arts and literature, will expand students' "knowledge of the variety of human experience" while also exposing students to "the variety of expression and experiences that are provided through the arts." In short, students explore relationships between the theoretical and applied, culture and forms of media, digital art and handcrafting, written expression and artistic production, artistic vision and process, and how craft and composition in all their varied forms inform one another. And this pushing at boundaries, interdisciplinarity involving research and creativity, depth

and breadth, makes it particularly suitable for an honors course. Arts and peer review workshops also benefit from the small class size of an honors course. Similarly, the level of debate and discussion expected as we dive into challenging texts makes the course most suitable as honors.

The reading and creative projects will provide a means for students to think about and work through the relationship among different kinds of texts, artistic production and written expression, and how engaging them together develops and enriches our existence as human beings and as artists.

**A description of any special facilities:**

Workshops at the on-campus art gallery.

**Frequency of Offering and Enrollment:**

Every other year. 20 students.

## Alignment with General Education Objectives

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**EFFECTIVE COMMUNICATION** – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.

**KEY LITERACIES** – the ability to identify, interpret, create, communicate and compute using materials in a variety of media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals, to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.

**CRITICAL AND ANALYTICAL THINKING** – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.

**INTEGRATIVE THINKING** – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.

**CREATIVE THINKING** – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking.

**GLOBAL LEARNING** – the intellectually disciplined abilities to analyze similarities and differences among cultures; evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people's lives.

**SOCIAL RESPONSIBILITY AND ETHICAL REASONING** – the ability to assess one's own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self-knowledge and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

**What component(s) of the course will help students achieve the General Education Learning Objectives covered in the course? Provide evidence that students in the course have adequate opportunities to achieve the identified learning objectives.**

All the assignments require effective communication, and three of four them require expression in multiple literacies (visual and verbal, aesthetic, and digital). All four projects require integrative thinking and creative thinking. That the course crosses two domains--arts and humanities--and medievalism itself integrates the arts and humanities in and of itself involves integrative thinking, a concept perhaps more characteristic of the Middle Ages than our own time. Similarly, creating and performing that requires bringing together two areas--arts and humanities--stretches students' creative thinking.

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**How will students be assessed to determine their attainment of the Learning Objective(s) of General Education covered in this course? This assessment must be included as a portion of the student's overall performance in this course.**

The journal entries, which are graded, will demonstrate students' developing understanding of medievalism and the course objectives.

The projects will be graded in light of the objectives themselves, which the students will have formulated in a rubric intended to show their understanding of the course objectives and how well each student fulfills them.

Additionally, before participating in the group assessed exhibition, students will be asked what they expect the assessment to be and what they are basing their assessment on;

Before the display of the second project, students will be asked the same question. Comparing the two documents will reveal the degree of attainment and development of the learning objectives.

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## General Education Domain Criteria

General Education Designation: Inter-Domain

### GA Criteria

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**Explain the methods of inquiry in arts fields and describe how the contributions of these fields complement inquiry in other areas**

Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor

Demonstrate competence in the creation of works of art and design

Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works

Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation

#### What components of the course will help students achieve the domain criteria selected above?

Reading Assignments: all the assigned texts are characterized by the integration of two genres, for example, lyrics and music; poetry and painting; dramatic text and stage directions assuming performance. The discussion of medievalist theory by art historians demonstrates the methods of the field that complement those of literary scholars. Thus, the methods of inquiry in arts fields complement inquiry in humanities and vice versa.

Creative Projects: students will make art, specifically one that is hand-crafted and one that is digitally constructed. The act of creating, and the presentations of those creation, will both demonstrate—ideally—competence in the creation of works of art and design. Discussion among students during the “exhibition” will assess and their own and one another’s creative work adding another layer to understanding what competence itself means. The artist’s statements, moreover, are required to refer to a few of the medievalist art and how it informed their own creations, which, in turn, will reinforce what competence can mean and how they can demonstrate their own competencies.

Portfolio: students will “collect” images and references to exhibitions that are related to medievalism. The three free papers available on campus will be among the resources to locate reviews, announcements of shows/exhibitions/performance, etc. This assignment asks students to expand their “knowledge and comprehension the arts play in various aspects of human endeavor.” Being able to identify medievalist works appearing in local and national newspapers is how they demonstrate and gain this knowledge and comprehension. Their knowledge and comprehension are, moreover, expanded during portfolio presentations, where they see and discuss one another’s “finds” in the news and any other venues they have chosen to identify.

Journal Assignments: Prompts ask students to examine the varied historical productions of medievalism (based on the reading/viewing/listening assignments) integrating artistic genres. The specificity of journal assignments focuses attention on the methods of inquiry in the arts and their complementarity; they are intended to gauge the students’ knowledge and comprehension of the role that the arts place in the world; and, “creative” journal assignments are partly used for students to develop ideas for own productions, thus furthering their competence in their creations through process.

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#### GH Criteria

Explain the methods of inquiry in humanities fields and describe how the contributions of these fields complement inquiry in other areas

Demonstrate competence in critical thinking about topics and texts in the humanities through clear and well-reasoned responses

Critically evaluate texts in the humanities— whether verbal, visual, or digital— and identify and explain moral or ethical dimensions within the disciplines of the humanities

Demonstrate knowledge of major cultural currents, issues, and developments through time, including evidence of exposure to unfamiliar material that challenges their curiosity and stretches their intellectual range

Become familiar with groups, individuals, ideas, or events that have influenced the experiences and values of different communities

#### What components of the course will help students achieve the domain criteria selected above?

Readings: both the primary and secondary readings will contribute to students’ critical thinking about medievalism, a theoretical construct in the humanities, especially in English and Comparative Literature; these readings represent the “major cultural currents, issues, and developments through time.” Each of the theoretical readings by scholars in the field offer a view not only of the literature but of how the literature has been appropriated and used, for example, in politics (the alt-rights appropriation of medieval artifacts) and in advertising (recruitment posters for the armed services). While the images of Ku Klux Klan “Knights” may be familiar to students or the word chivalry as the opening of doors, medieval constructions of knights and chivalry are not, nor are the many other uses the tradition been put to before their own time. Thus, the course exposes students to “unfamiliar material” medieval and pre-modern literature and images that challenges them to think about their own time and the values promulgated by the appropriation of conventional tropes of an earlier time. In short, though students may know contemporary medievalist texts (Martin’s *Game of Thrones*, games, Tolkien’s *Lord of the Rings*), they are typically unaware of the medieval, early modern, and Victorian texts that inform contemporary constructions. The discussion of medievalist theory by literary scholars demonstrates the methods of the field that complement that of, for example, art historians, among others.

Additionally, all the assigned texts are characterized by the integration of two genres, for example, lyrics and music; poetry and painting; dramatic text and stage directions assuming performance. The discussion of medievalist literary theory will demonstrate the methods of the field that complement those of art historians. Thus, the methods of inquiry in literary fields complement inquiry in the arts and art history and vice versa.

Creative Projects: students write artist’s statements to accompany their creative productions. These statements are expected (required actually) to engage the literary readings that define the field—whether Ruskin’s *Stones of Venice* or Eco’s “Ten Little Middle Ages,” among others. Here, they will wrestle with how their own work challenges popular common uses, whether in advertising or politics or art. The artist statement, thus, is one vehicle intended for students to demonstrate their critical thinking skills as well as to develop their writing skills in “clear well reasoned responses.”

Portfolio: Students will append labels relating the ideas from the theoretical reading to the medievalist images they collect. This project, as those above, is intended to reinforce an awareness “of major cultural currents, issues, and developments through time” reinforcing students’ in class exposure to unfamiliar material—specifically in medievalist literature—that will have challenged “their curiosity” and stretched “their intellectual range.” Moreover, being able to identify medievalist works appearing in local and national newspapers is how students will both demonstrate and gain this knowledge and comprehension. Their knowledge and comprehension are, moreover, expanded during portfolio presentations, where they see and discuss one another’s “finds” in the news and any other venues they have chosen to identify.

Journal Assignments: Prompts ask students to examine the varied historical productions of medievalism (based on the reading/viewing/listening assignments) integrating artistic genres. The specificity of these assignments focuses attention on the methods of inquiry in the humanities and their complementarity with the arts; they are intended to gauge the students' knowledge and comprehension of major cultural events and issues. For example, in journal assignments on the Pre-Raphaelites and the Arts and Craft Movement, two important schools associated with the humanities and the arts, students will examine how both art historians and literary scholars have approached them, what they emphasize as central to the study of the works and what they share as well as where they diverge. Responses to these assignments, moreover, are expected to engage students' critical thinking and develop their writing skills.

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## Integrative Studies

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**Explain how the intellectual frameworks And methodologies of the two Knowledge Domains will be explicitly addressed in the course and practiced by the students.**

The Middle Ages, like medievalism, is integrative. Each of the assigned texts represents at least two integrated arts, and these, in turn, have been addressed by the critical literature in medieval and medievalist studies. A medieval work like Sir Gawain and the Green Knight has been seen as a performance text by a literary scholar and a theatre arts practitioner; the medieval lyric cannot easily be separated from its performance, as examined by the combined efforts of Old French scholars and original instrument practitioners as well music historians. Every assignment engages students in the integrative nature of the field: students produce art and, in artist statements they discuss how medieval/medievalist traditions inform their work. Similarly, in their journal and portfolio, they balance both (which is inevitable): in the portfolio they collect examples of medievalism while labeling the connection to medievalist readings/theory; in the journal they come to terms with the topic: what it is, how it is manifested, how their productions will be informed by the tradition.

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**Demonstrate that each Of the two domains will receive approximately equal attention, providing evidence from course topics, assignments, or other course components, and that students will integrate material from both domains.**

Reading: secondary and primary readings. One set of texts define the field; the other set of texts demonstrate it. The artifacts will be examined through both the critical lens of the humanities and the creative lens of the arts.

Assignments: the creative projects require both the making of art (visual, performance, and/or musical) and the discussion of what students make in light of the theoretical medievalist readings.

The Portfolio requires both the collection of art and the "labeling" of it in terms of how it represents various medievalist traditions.

Umberto Eco, for example, offers ten categories for classifying medievalist works. John Ruskin offers seven. These categories integrate the arts and the humanities. John Ruskin would not understand the categories of art historian and humanities scholar—they are combined in his work, as they are for the William Morris.

In short, all the assignments are integrative as the field itself is. Therefore, students will engage in integrating both the arts and the humanities from the first assignment to the last.

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**Briefly explain the staffing plan. Given that each Inter-Domain course is approved for two Knowledge Domains, it will be taught by an instructor (or instructional team) with appropriate expertise in both domains.**

Sandy Feinstein has published in both areas. Her scholarship in medieval literature ranges from examining a 12th century Old French text in light of images of beheading as well as a 16th century text's alchemical illustrations. She has also published on a medievalist Arthurian cartoon, comic book, and game from the 1990's. Additionally, she has published poetry and fiction based on medieval texts. Her most recent medievalist story is illustrated (albeit not by her). At Penn State, she has also taught the Arthurian legend from the Middle Ages to the present, focusing on multiple critical traditions. She has taught the Middle Ages, Arthurian literature, and creative writing since 1980, including at PSU since 1999.

As an undergraduate at Pomona College, she proposed an honors program based on integrating the disciplines. Her teaching has, since 1978, engaged an integrative approach, and her pedagogic articles since that time have described and argued for it.

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**Describe the assessments that will be used to determine students' ability to apply integrative thinking.**

Creative Project: the students develop a rubric that includes and demonstrates understanding itself, for example of how the work is medievalist; which theories of medievalism the product exemplifies, how well the work succeeds as art in the context of medievalism.

Portfolio: assessment is based on a minimum of artifacts collected (10) and the level of detail in labels that are expected to identify the theories of medievalism exemplified by each artifact and reference to details of the artifact to support the claim.

Journal: assesses the development of understanding. Each prompt builds on the one before it. Good faith effort—how in depth the response, how detailed, or reflective—determine the grade, rather than the correctness, at least in the initial assignments. Tests (2): quotations, images, and audio that students identify and then apply.

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## Campuses That Have Offered ( ) Over The Past 4 Years

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semester	AB	AL	BK	BR	BW	CR	DS	ER	FE	GA	GV	HB	HN	HY	LV	MA	NK	PC	SH	SL	UP	WB	WC	WS	XC	XP	XS	YK
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**UPLOADED DOCUMENTS FOLLOW:**

### General Syllabus: Medievalism

Description: This course examines integrated arts in relation to Medievalism. After an overview of medieval art, architecture, and performance texts (song, drama, poetry), it looks at how the Middle Ages has been reinvented since the 15<sup>th</sup> century, with particular attention to the Pre-Raphaelite Brotherhood and contemporary popular culture. Lastly, the course will consider what computer technology has done—and can do—to “invent” the Middle Ages.

Objective: for students to gain an increased awareness of the interplay among the arts and literature over time; for students to gain an understanding of how the past, as represented by its art and literature, is reinvented by each generation; to consider the integration of the visual and performative, audio and tactile, monumental and miniature; to engage students in the practice and production of art in order to gain an understanding of how methods inform artistic creation, what artists can and do create; to engage hand crafting and computer construction in order to learn by doing.

#### General Education Learning Objectives:

EFFECTIVE COMMUNICATION – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem solving flourish. Writing in the form of journal assignments and **artists'** statements are intended to develop this skill.

INTEGRATIVE THINKING – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts. The **texts—both readings and arts—**will be considered in light of their integration. Specifically, medievalist texts progenitors, namely medieval works, provide the model of integration for later medievalist texts to be considered. Both the Portfolio and journal assignment asks students to apply and synthesize what they have learned about both medievalist arts production and medievalist critical scholarship.

CREATIVE THINKING – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking. **Students'** creative productions in two forms will involve the integration and synthesis of medieval and medievalist ideas and images. Moreover, the students choice of portfolio items garnered from local and national newspapers, and the labels they append, will provide another opportunity to demonstrate creative thinking about medievalism.

Required texts: unless otherwise noted, on Canvas

#### Requirements

Journal: respond on Canvas, with a WORD attachment, to assignments on the syllabus or those announced orally in class. Grading on each submission will be based on the depth and development of responses. A full letter grade is deducted for each day the assignment is late after the due date and time. A missing submission will be averaged as zero (0). Journal assignments submitted at least 24 hours before the due date may receive comments and the opportunity to revise by the original deadline. Turn in hard copies by class time if you have computer problems.

Portfolio: using the available campus newspaper resources, *The New York Times*, *USA Today*, and a local paper (e.g., at Berks, *The Reading Eagle*), collect images, events, ads, articles (whatever) that are “medieval” or “medievalist.” During our discussion of pre-computer art, you will collect hard copy images and write (if subscribing to the middle ages) or type (if subscribing to the nineteenth century) a short label to accompany the “print” artifact collected that identifies the source (if it is not obvious) and how the item evokes or adapts the Middle Ages as defined by our reading. Once we shift to contemporary works and computer enhanced medievalism, you may use the digital resources of the newspapers above. Again, consider how the assigned readings help you understand the item, the impulse for the item and its conception of the Middle Ages. Submissions required at quarterly intervals during the semester.

Projects (2):

1. “Hand craft” an object or “artifact” evoking the Middle Ages with “tools” available in the Middle Ages. Then write an **artist’s** statement (short paper) identifying what you created, how you created it, and the ways the “object” reflects Ruskin’s claims in *Stones of Venice* and/or the Pre-Raphaelite’s manifesto, and/or Morris’s expressed intention of the craft movement.
2. “Computercraft” an object (it can be the same subject, similar to the one above, or entirely new) in the medievalist tradition. Then write an **artist’s** statement (short paper) identifying what you created, how you created it, and what you think was gained through use of this medium, followed by what you think was lost through use of this medium.

Rewrites: Where appropriate, rewrites will be accepted on papers. All previous drafts must be submitted with the rewrite. If rewrites are not substantive, the option to rewrite will be withdrawn; no rewrites will be accepted after 4:30 of the last official day of the course (not during finals week).

Tests: Midterm and Final

Quizzes: if everyone reads, no quizzes.

Final grade: an average of projects (2 grades), journals averaged as one grade, portfolio averaged as one grade, each test averaged as one grade, and, if there are quizzes, they will be averaged as one grade.

The teacher reserves the right to make changes in the syllabus when it is in the best interest of the class.

**Conduct**            Once class has begun, consideration for your peers and the teaching environment requires the following: all phones and headsets OFF; all newspapers, magazines, & any other reading matter unrelated to fantasy out-of-sight; if you use a laptop in class, resist the temptations of Facebook, Twitter, etc., or any personal sites; do not chat or text during class films, music, and theatre performances, student presentations, tests or quizzes.

### **PSU policy                      ACADEMIC INTEGRITY**

Definition and expectations: Academic integrity is the pursuit of scholarly activity in an open, honest and responsible manner. Academic integrity is a basic guiding principle for all academic activity at Penn State, and all members of the University community are expected to act in accordance with this principle. Consistent with this expectation, the University's Code of Conduct states that all students should act with personal integrity, respect other students' dignity, rights and property, and help create and maintain an environment in which all can succeed through the fruits of their efforts.

Academic integrity includes a commitment not to engage in or tolerate acts of falsification, misrepresentation or deception. Such acts of dishonesty violate the fundamental ethical principles of the University community and compromise the worth of work completed by others.

### **Note to students with disabilities**

Penn State welcomes students with disabilities into the University's educational programs. If you have a disability related need for modifications or reasonable accommodations in this course, please inform the

instructor or contact Disability Services, 610-396-6410, 153 Franco Building, as early in the semester as possible.

## **Student Responsibility for Learning**

The faculty, administration, and staff of Penn State Berks believe that learning is a team effort, and we work diligently to fulfill our obligations, inside and outside the classroom. Students, however, are the most vital part of this effort. Since you have made the decision to come to college, you have made the simultaneous choice to be responsible for your academic success. What does taking responsibility for learning mean?

- It means that you attend class regularly and arrive on time.
- It means that you complete all assignments on time.
- It means that you understand that each instructor has different requirements and expectations, that you read each syllabus carefully to discern each instructor's requirements and expectations, and that you abide by the instructor's requirements and expectations.
- It means that you participate actively in class.
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- I will practice academic integrity.
- I will demonstrate social and personal responsibility.
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Weeks 1-2  
Medieval

Syllabus (sample classes)

- Monday      Introductory  
                 Theme: Medievalism  
                 Method: Integration & Collaboration  
                 Medieval Craft Project  
                 Then
- Wednesday    "L'autrier jost'una sebissa"  
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<http://www.luminarium.org/medlit/medlyric/agincourt.php>  
                 Medieval themes  
                 Integration: words, music, performance
- Journal        Create or find music to accompany the play. Discuss how the music complements the action, words, characters, etc. OR Create, draw, or find costumes to outfit the knight. Then discuss how the costumes complement the characters, dialogue, action.
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                 Words and music
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                 & "Robin Hood and the Friar"  
<http://books.google.com/books?vid=OCLC11507039&id=SsziJCXSQOoC&pg=PA279#v=onepage&q&f=false>  
                 Play: words, music, dance, performance
- Weeks 3-4  
Defining Medievalism: Ruskin
- Wednesday    Ruskin's *Stones of Venice*, "The Nature of Gothic," chapter 6 (from p. 151)  
                 Castles & Cathedrals: Medieval (category on ANGEL)  
                 Grandeur & Detail
- Monday        Continue Ruskin  
                 The Making of Medievalism
- Wednesday    Finish Ruskin, Sections 1-11; 22-25; 30-31; 73,78,106-114 (& all plates)  
                 The Making of Medievalism
- Monday        Ruskin: read: xxvi (26), 1st paragraph; xli-xlii (41-42) & lxxviii (68) and lxxii (72)
- Journal        Do #1 and then two of any of the following:  
                 1. A key word list of "the Gothic" as defined by Ruskin  
                 2. Write an epigraph or epitaph informed in some way by Medievalism  
                 3. Write a short description of a "medieval" (human) character  
                 4. Write a short description of a creature suitable for a Medieval Bestiary  
                 5. Write a short prayer using biblical verse or an encomium using biblical and/or classical allusions  
                 6. If you can write music, write one simple line of notes and include one key word from #1 as part of the music or a lyrical line.

Weeks 5-6

Medievalism—Victorian Poetry and Art

Wednesday “Fra Lippo Lippi” poem and painting  
“Andrea del Sarto” poem and painting  
Ruskin & the Poets: Browning

Monday “Blessed Damozel” & images...  
Rossetti  
Pre-Raphaelite Manifesto

Monday Meet in Perkins Gallery! HARD COPIES of Journal 2  
Workshop: Making it Medieval

Bring a hard copy of the assignment to class, which will meet in the Perkins Art Gallery

Journal Write a list of key words. Then identify a passage and an “image” from the assignments.  
Discuss each passage and then compare and contrast the two in relation to the key image.

Wednesday Morris: “Address on Pre-Raphaelite Paintings” & “Old Love”  
Review

Journal Identify a medievalist work in the “modern” (technological) age that you think should be assigned. Explain why you think it should be assigned.  
Address Ruskin and Morris (and not Toswell) in your “program” project essay. Be prepared to present your project and discuss in light of Ruskin and Morris).

Monday Midterm

Weeks 7-8

Theorizing Medievalism now

Wednesday Toswell, “The Tropes of Medievalism”  
Tropes

Project one is due: “Hand craft” an object or “artifact” evoking the Middle Ages with “tools” available in the Middle Ages through the nineteenth century. Then write a short essay identifying what you created, how you created it, and the ways the “object” reflect one or more of Toswell’s tropes and Ruskin’s definition of the Gothic or Morris’s of pre-Raphaelism. Be prepared to present & discuss in light of Toswell’s tropes!

Monday Emery, “Medievalism and the Middle Ages” & *Carmina Burana* (“O Fortuna”)  
<http://www.youtube.com/watch?v=GD3VsesSBsw>  
[http://classicalmusic.about.com/od/20thcenturymusic/a/carmina\\_burana.htm](http://classicalmusic.about.com/od/20thcenturymusic/a/carmina_burana.htm) (words)  
“Spectacular medievalism”  
**Handcrafted Portfolios due in hard form and craft presentation: show & tell**

Weeks 9-10

Contemporary Remediations

Wednesday Baba Brinkman, *The Pardoner’s Tale*  
<http://www.youtube.com/watch?v=t6T6T2ueFa8>  
[start new portfolio: electronic]  
“Spectacular medievalism”?

Monday Wynn's "The Tough Guide to Fantasyland"  
[http://zi.zavantag.com/tw\\_files2/urls\\_10/970/d-969103/7z-docs/1.pdf](http://zi.zavantag.com/tw_files2/urls_10/970/d-969103/7z-docs/1.pdf)  
and  
[http://img3.wikia.nocookie.net/\\_\\_cb20110726185755/dianawynnejones/images/3/3f/Tough-guide-fantasyland-map.png](http://img3.wikia.nocookie.net/__cb20110726185755/dianawynnejones/images/3/3f/Tough-guide-fantasyland-map.png)  
Theory and application?

Journal \*Identify one theoretical work (Ruskin, Morris, Toswell, Emery) that can be used to consider your work "Gothic" or medievalist (and discuss how/why).  
(due the day Then explain why the work is important to include in a class on  
you teach) Medievalism. Come up with a journal exercise (or some assignment you think more appropriate) that students need to prepare for appreciating the work you chose to teach.

Weeks 11-13

Sample Student Choices: television, film, graphic novel (possible examples)

Wednesday *Once Upon a Time*  
Tropes and TV Medievalisms

Monday *Gargoyles*  
Children's Medievalisms: Adaptations from fiction

Project 2 "Computer" craft a project

Wednesday *How to Train Your Dragon*  
Dragons & Other Monsters....

Monday Credit roll, *Bed Knobs and Broomsticks*  
Time is, Time was, Time ... (Bayeux Tapestry)

Wednesday *Men in Tights*  
Medievalisms making fun

Monday *Quest for Camelot*  
Arthuriana

Wednesday The Elder Scrolls V: Skyrim  
Participation Medievalisms: Karaoke and Games

Monday *Batman: Knightfalls*  
Superhero Medievalism

Weeks 14-15

Comparative Medievalisms

Wednesday *Richard III*, Act I  
Legacies: Bane

Journal Discuss similarities and differences between Bane and Richard III. Or, compare approaches to medievalism (or the Middle Ages, if you can) in the two works.

Monday *Macbeth*, Act I  
Legacies: Venomous Potions & Power

Wednesday *Henry IV*, Part I, Act II, scenes ii and iv  
4/30 *Hamlet*, Act IV, scene iv  
Legacies: Chivalries

Computer Portfolio is due  
Evaluation

Journal: Discuss what you would add to Engl 190H, medievalism and why. Then, identify what work(s) you would substitute for (which you would eliminate) and why.

May Final

### General Syllabus: Medievalism

Description: This course examines integrated arts in relation to Medievalism. After an overview of medieval art, architecture, and performance texts (song, drama, poetry), it looks at how the Middle Ages has been reinvented since the 15<sup>th</sup> century, with particular attention to the Pre-Raphaelite Brotherhood and contemporary popular culture. Lastly, the course will consider what computer technology has done—and can do—to “invent” the Middle Ages.

Objective: for students to gain an increased awareness of the interplay among the arts and literature over time; for students to gain an understanding of how the past, as represented by its art and literature, is reinvented by each generation; to consider the integration of the visual and performative, audio and tactile, monumental and miniature; to engage students in the practice and production of art in order to gain an understanding of how methods inform artistic creation, what artists can and do create; to engage hand crafting and computer construction in order to learn by doing.

#### General Education Learning Objectives:

EFFECTIVE COMMUNICATION – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem solving flourish. Writing in the form of journal assignments and **artists'** statements are intended to develop this skill.

INTEGRATIVE THINKING – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts. The **texts—both readings and arts—**will be considered in light of their integration. Specifically, medievalist texts progenitors, namely medieval works, provide the model of integration for later medievalist texts to be considered. Both the Portfolio and journal assignment asks students to apply and synthesize what they have learned about both medievalist arts production and medievalist critical scholarship.

CREATIVE THINKING – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking. **Students'** creative productions in two forms will involve the integration and synthesis of medieval and medievalist ideas and images. Moreover, the students choice of portfolio items garnered from local and national newspapers, and the labels they append, will provide another opportunity to demonstrate creative thinking about medievalism.

Required texts: unless otherwise noted, on Canvas

#### Requirements

Journal: respond on Canvas, with a WORD attachment, to assignments on the syllabus or those announced orally in class. Grading on each submission will be based on the depth and development of responses. A full letter grade is deducted for each day the assignment is late after the due date and time. A missing submission will be averaged as zero (0). Journal assignments submitted at least 24 hours before the due date may receive comments and the opportunity to revise by the original deadline. Turn in hard copies by class time if you have computer problems.

Portfolio: using the available campus newspaper resources, *The New York Times*, *USA Today*, and a local paper (e.g., at Berks, *The Reading Eagle*), collect images, events, ads, articles (whatever) that are “medieval” or “medievalist.” During our discussion of pre-computer art, you will collect hard copy images and write (if subscribing to the middle ages) or type (if subscribing to the nineteenth century) a short label to accompany the “print” artifact collected that identifies the source (if it is not obvious) and how the item evokes or adapts the Middle Ages as defined by our reading. Once we shift to contemporary works and computer enhanced medievalism, you may use the digital resources of the newspapers above. Again, consider how the assigned readings help you understand the item, the impulse for the item and its conception of the Middle Ages. Submissions required at quarterly intervals during the semester.

Projects (2):

1. “Hand craft” an object or “artifact” evoking the Middle Ages with “tools” available in the Middle Ages. Then write an **artist’s** statement (short paper) identifying what you created, how you created it, and the ways the “object” reflects Ruskin’s claims in *Stones of Venice* and/or the Pre-Raphaelite’s manifesto, and/or Morris’s expressed intention of the craft movement.
2. “Computercraft” an object (it can be the same subject, similar to the one above, or entirely new) in the medievalist tradition. Then write an **artist’s** statement (short paper) identifying what you created, how you created it, and what you think was gained through use of this medium, followed by what you think was lost through use of this medium.

Rewrites: Where appropriate, rewrites will be accepted on papers. All previous drafts must be submitted with the rewrite. If rewrites are not substantive, the option to rewrite will be withdrawn; no rewrites will be accepted after 4:30 of the last official day of the course (not during finals week).

Tests: Midterm and Final

Quizzes: if everyone reads, no quizzes.

Final grade: an average of projects (2 grades), journals averaged as one grade, portfolio averaged as one grade, each test averaged as one grade, and, if there are quizzes, they will be averaged as one grade.

The teacher reserves the right to make changes in the syllabus when it is in the best interest of the class.

**Conduct**            Once class has begun, consideration for your peers and the teaching environment requires the following: all phones and headsets OFF; all newspapers, magazines, & any other reading matter unrelated to fantasy out-of-sight; if you use a laptop in class, resist the temptations of Facebook, Twitter, etc., or any personal sites; do not chat or text during class films, music, and theatre performances, student presentations, tests or quizzes.

### **PSU policy                      ACADEMIC INTEGRITY**

Definition and expectations: Academic integrity is the pursuit of scholarly activity in an open, honest and responsible manner. Academic integrity is a basic guiding principle for all academic activity at Penn State, and all members of the University community are expected to act in accordance with this principle. Consistent with this expectation, the University's Code of Conduct states that all students should act with personal integrity, respect other students' dignity, rights and property, and help create and maintain an environment in which all can succeed through the fruits of their efforts.

Academic integrity includes a commitment not to engage in or tolerate acts of falsification, misrepresentation or deception. Such acts of dishonesty violate the fundamental ethical principles of the University community and compromise the worth of work completed by others.

### **Note to students with disabilities**

Penn State welcomes students with disabilities into the University's educational programs. If you have a disability related need for modifications or reasonable accommodations in this course, please inform the

instructor or contact Disability Services, 610-396-6410, 153 Franco Building, as early in the semester as possible.

## **Student Responsibility for Learning**

The faculty, administration, and staff of Penn State Berks believe that learning is a team effort, and we work diligently to fulfill our obligations, inside and outside the classroom. Students, however, are the most vital part of this effort. Since you have made the decision to come to college, you have made the simultaneous choice to be responsible for your academic success. What does taking responsibility for learning mean?

- It means that you attend class regularly and arrive on time.
- It means that you complete all assignments on time.
- It means that you understand that each instructor has different requirements and expectations, that you read each syllabus carefully to discern each instructor's requirements and expectations, and that you abide by the instructor's requirements and expectations.
- It means that you participate actively in class.
- It means that you put forth considerable time and effort in your academic work and that you turn in work that reflects your time and effort.
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Weeks 7-8

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“Spectacular medievalism”  
**Handcrafted Portfolios due in hard form and craft presentation: show & tell**

Weeks 9-10

Contemporary Remediations

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[start new portfolio: electronic]  
“Spectacular medievalism”?

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Journal \*Identify one theoretical work (Ruskin, Morris, Toswell, Emery) that can be used to consider your work "Gothic" or medievalist (and discuss how/why).  
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Tropes and TV Medievalisms

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Children's Medievalisms: Adaptations from fiction

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Medievalisms making fun

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Arthuriana

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Participation Medievalisms: Karaoke and Games

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Superhero Medievalism

Weeks 14-15

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Legacies: Bane

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Legacies: Chivalries

Computer Portfolio is due  
Evaluation

Journal:        Discuss what you would add to Engl 190Q, medievalism and why. Then, identify what work(s) you would substitute for (which you would eliminate) and why.

May              Final