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| For Academic Affairs and Research Use Only | |
| Proposal Number | LAC21 |
| CIP Code: |  |
| Degree Code: |  |

**NEW OR MODIFIED COURSE PROPOSAL FORM**

**[X] Undergraduate Curriculum Council**

**[ ] Graduate Council**

|  |
| --- |
| **[X]New Course, [ ]Experimental Course (1-time offering), or [ ]Modified Course (Check one box)** |

Signed paper copies of proposals submitted for consideration are no longer required. Please type approver name and enter date of approval.

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| --- | --- |
| \_Gary T. Edwards\_\_\_\_\_\_\_\_\_ 1/13/22  **Department Curriculum Committee Chair** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **COPE Chair (if applicable)** |
| \_Justin Castro\_\_\_\_\_\_\_\_\_\_\_ 1/13/22 **Department Chair** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **Head of Unit (if applicable)** |
| \_\_\_\_\_\_Warren Johnson \_\_\_\_\_ 1/26/2022  **College Curriculum Committee Chair** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **Undergraduate Curriculum Council Chair** |
| \_ Mary Elizabeth Spence\_\_\_\_ 1/25/2022 **Director of Assessment (new courses only)** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **Graduate Curriculum Committee Chair** |
| \_\_\_\_\_\_\_\_\_Carl M. Cates\_\_\_\_\_\_\_\_\_\_ 1/28/2022… **College Dean** | \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **Vice Chancellor for Academic Affairs** |
| \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Enter date…  **General Education Committee Chair (if applicable)** |  |

1. **Contact Person (Name, Email Address, Phone Number)**

Lucy Barnhouse, Dept. of History, lbarnhouse@astate.edu

1. **Proposed starting term and Bulletin year for new course or modification to take effect**

Bulletin Year 2022-2023 Start term Fall 2022

**Instructions:**

*Please complete all sections unless otherwise noted. For course modifications, sections with a “Modification requested?” prompt need not be completed if the answer is “No.”*

|  |  |  |
| --- | --- | --- |
|  | **Current (Course Modifications Only)** | **Proposed (New or Modified)**  *(Indicate “N/A” if no modification)* |
| **Prefix** |  | **HIST** |
| **Number\*** |  | **3243** |
| **Title** |  | **The Middle Ages at the Movies** |
| **Description\*\*** |  | **From the earliest films to the latest blockbusters, medieval narratives have been popular on the big screen. This course examines their tropes, their trends, and the historical realities behind them.** |

***\**** (Confirm with the Registrar’s Office that number chosen has not been used before and is available for use. For variable credit courses, indicate variable range. *Proposed number for experimental course is 9*. )

\*\*Forty words or fewer as it should appear in the Bulletin.

1. **Proposed prerequisites and major restrictions** **[Modification requested? Yes/No]**

(Indicate all prerequisites. If this course is restricted to a specific major, which major. If a student does not have the prerequisites or does not have the appropriate major, the student will not be allowed to register).

1. **No** Are there any prerequisites?
   1. If yes, which ones?

Enter text...

* 1. Why or why not?

No specific background knowledge required.

1. **No** Is this course restricted to a specific major?
   1. If yes, which major? Enter text...
2. **Proposed course frequency [Modification requested? Yes/No]**

(e.g. Fall, Spring, Summer; if irregularly offered, please indicate, “irregular.”) *Not applicable to Graduate courses.*

Fall, even

1. **Proposed course type [Modification requested? Yes/No]**

Will this course be lecture only, lab only, lecture and lab, activity (e.g., physical education), dissertation/thesis, capstone, independent study, internship/practicum, seminar, special topics, or studio? Please choose one.

Lecture

1. **Proposed grade type [Modification requested? Yes/No]**

What is the grade type (i.e. standard letter, credit/no credit, pass/fail, no grade, developmental, or other [please elaborate])

Standard letter

1. **No** Is this course dual-listed (undergraduate/graduate)?
2. **No** Is this course cross-listed?

*(If it is, all course entries must be identical including course descriptions. Submit appropriate documentation for requested changes. It is important to check the course description of an existing course when adding a new cross-listed course.)*

1. **No** Is this course in support of a new program?

a. If yes, what program?

Enter text...

1. **No** Will this course be a one-to-one equivalent to a deleted course or previous version of this course (please check with the Registrar if unsure)?

a. If yes, which course?

Enter text...

**Course Details**

1. **Proposed outline**

(The course outline should be topical by weeks and should be sufficient in detail to allow for judgment of the content of the course.)

N.B. The course is currently designed to meet once weekly, ideally in an evening slot, to allow in-class time for film viewing. The structure could be revised to fit a Tuesday/Thursday or summer schedule.

Week 1: History and Film, History in Film

In Class: syllabus; course framing; using resources; Agora (2009)

Week 2: Late Antiquity and Saints on Film

Reading: Peter Brown, “The Rise and Function of the Holy Man in Late Antiquity”; Remaking the Middle Ages, Preface and Chapters 1-2; Cinematic Illuminations, Chapter 1

Viewing: Simón del Desierto (1965)

Week 3: Looking at/for the Middle Ages

Reading: Cinematic Illuminations, Chapters 2-3; Remaking the Middle Ages, Chapters 7-9; The Middle Ages: A Very Short Introduction (hereafter VSI), “The ‘Middle’ Ages” and “The Middle Ages of ‘Others’

Viewing: The Adventures of Robin Hood (1938)

In Class: Robin Hood (1973)

Week 4: Dreaming the ‘Dark Ages’: Visions and Nightmares

Reading: Nickolas Haydock, “The Medieval Imaginary,” in: Movie Medievalism: The Imaginary Middle Ages; reviews of “13th Warrior”; Clare Downham, “Viking Ethnicities: A Historiographic Overview,” History Compass 10 (2012): 1-12.

Viewing: 13th Warrior (1999); The Vikings (1958)

In Class: The Secret of Kells (2009)

Week 5: Rulers and Ruled

Reading: Cinematic Illuminations, Chapter 4; Remaking the Middle Ages, Chapter 4; VSI: Kingship; manorial court records; E.A.R. Brown, “Feudalism: The Tyranny of a Construct”; David Day, “Monty Python and the Holy Grail: Madness with a Definite Method”

Viewing: Monty Python and the Holy Grail (1975)

In Class: The Lion in Winter (1968)

Week 6: Knights and Peasants

Reading: Remaking the Middle Ages, Chapters 3 and 6; Cinematic Illuminations, Chapter 10; Chrétien de Troyes, Le Chevalier de la Charette, selections; Andreas Capellanus, On the Art of Love, selections

Viewing: First Knight (1995)

In Class: A Knight’s Tale (2001)

Week 7: Imagined Crusades

Reading: Christopher Tyerman, The Crusades: A Very Short Introduction, selections; Cinematic Illuminations, Chapter 7; chronicle accounts of Urban II’s Speech at Clermont; Arab accounts of the Crusades; Bernard of Clairvaux, “In Praise of a New Knighthood,” selections

Viewing: Kingdom of Heaven (2005, director’s cut); Youssef Chahine, Saladin (1963)

Week 8: King Arthur

Reading: Cinema Arthuriana, selections; Thomas Malory, Le Morte d’Arthur, selections; Sir Gawain and the Green Knight, Fitt I; Cinematic Illuminations, Chapter 8

Viewing: Excalibur (1981); King Arthur (2004)

In Class: excerpts of Camelot (1967), and King Arthur: Legend of the Sword (2015)

Due: Draft project proposal

Week 9: Depicting the Church

Reading: Remaking the Middle Ages, Chapter 5; VSI: The Big Idea; John Van Engen, “The Christian Middle Ages as an Historiographical Problem”; Councils of Clarendon; Thomas of Celano, Life of St. Francis;

Viewing: Becket (1964); Francesco, giullare di Dio (1950)

In Class: Pilgrimage (2017)

Week 10: Joan of Arc

Reading: Cinematic Illuminations, Chapter 5; Régine Pernoud, Joan of Arc, selections

Viewing: The Messenger (1999); Joan of Arc (1948)

In Class: The Passion of Joan of Arc (1928)

Week 11: Small Screen Medievalism

Reading and Viewing: To be chosen with student input

Week 12: Plague Medievalism:

Reading: Rosemary Horrox, The Black Death, selections; Cinematic Illuminations, Chapter 9

Viewing: The Seventh Seal (1957)

Week 13: Revisiting Robin Hood

Reading: Selected Robin Hood ballads; Charter of the Forest; Brian J. Levy and Leslie Coote, “Mouvance, Gender, and Greenwood in *The Adventures of Robin Hood* and *Robin Hood: Prince of Thieves*.”

Viewing: Robin Hood: Prince of Thieves (1991); Robin Hood: Men in Tights (1993)

In Class: Robin Hood (2010)

Week 14: Inventing Medievalism: Ivanhoe

Reading: Sir Walter Scott, Ivanhoe, selections; William Morris, “The Idea of the Gothic”

Viewing: Ivanhoe (1952) or Ivanhoe (1982)

In Class: Selections from Ivanhoe (1997)

Week 15:

In Class: The Court Jester (1955)

Due: Revised project proposal

1. **Proposed special features**

(e.g. labs, exhibits, site visitations, etc.)

Regular use and analysis of films, both in class and as independent work for students

1. **Department staffing and classroom/lab resources**

current faculty

1. Will this require additional faculty, supplies, etc.?

Some DVDS will have to be acquired using the history department library budget

1. **No** Does this course require course fees?

*If yes: please attach the New Program Tuition and Fees form, which is available from the UCC website.*

**Justification**

**Modification Justification (Course Modifications Only)**

1. Justification for Modification(s)

Enter text...

**New Course Justification (New Courses Only)**

1. Justification for course. Must include:

a. Academic rationale and goals for the course (skills or level of knowledge students can be expected to attain)

Student Learning Outcomes

Students will critically assess representations of medieval history in film (analytical response paper, weekly responses, project proposal)

Students will master basic vocabulary and tools for analyzing film (weekly responses, analytical response paper)

Students will practice fluency in oral communication (presentation, class discussion)

Students will analyze primary and secondary sources on medieval history (weekly responses, class discussion, project proposal)

Students will consistently engage with the following questions:

What claims to historical authenticity, if any, do films make, either implicitly or explicitly?

What cultural values are depicted as coexisting or clashing in Hollywood’s Middle Ages?

Who is allowed to participate in Hollywood’s medieval societies, and on what terms?

When and where are Hollywood’s “Middle Ages”? How is this significant?

How are gendered roles and gendered qualities (masculinity, femininity) represented on film? Are these roles and identities represented as typically “medieval”?

How do we see contemporary (twentieth- and twenty-first-century) realities informing ideas of the medieval?

All of these questions will help students assess the reliability of narratives presented as historical, and the ways in which contemporary priorities and prejudices affect our views of the past.

b. How does the course fit with the mission of the department? If course is mandated by an accrediting or certifying agency, include the directive.

Students struggle to assess the reliability of sources everywhere. A course exploring history as imagined on film invites students to see history as always a subject for interpretation, and themselves as competent critics of claims about history. These are essential skills of historical interpretation, relevant to majors and non-majors alike. This course can also serve as an entry point for studying medieval history, a subject students often find intimidating or challenging due to a lack of premodern content in K-12 history courses.

c. Student population served.

All

d. Rationale for the level of the course (lower, upper, or graduate).

While the course does not have prerequisites, it does ask students to read/view content that is more intellectually and emotionally challenging than most first-year students will be prepared to engage with productively.

**Assessment**

**Assessment Plan Modifications (Course Modifications Only)**

1. **Yes / No** Do the proposed modifications result in a change to the assessment plan?

*If yes, please complete the Assessment section of the proposal*

**Relationship with Current Program-Level Assessment Process (Course modifications skip this section unless the answer to #18 is “Yes”)**

1. What is/are the intended program-level learning outcome/s for students enrolled in this course? Where will this course fit into an already existing program assessment process?

Through the completion of an independent research project, students will practice effective historical research skills and synthesize primary and secondary historical sources, as per the History Department’s B.A. outcomes. Students will demonstrate competence in research by submitting an annotated bibliography and research proposal. Students will also practice engagement with primary sources and secondary scholarly literature throughout the course. These skills of historical reading, writing, and thinking are broadly transferable. This course is also designed to improve students’ content knowledge. Non-majors will gain understanding of both significant trends in medieval European history, and how that history has been represented. Since we are looking at films from the 1920s to the present, this also enables a look at changing priorities and norms in the 20th century. History majors will be able to connect this to their other coursework whether in medieval Europe or the modern US/Europe.

This will contribute to the following Program Learning Outcomes for the B.A. in History:

- Synthesize primary and secondary historical sources

- Utilize effective historical research skills.

- Content knowledge: articulate historical knowledge

1. Considering the indicated program-level learning outcome/s (from question #19), please fill out the following table to show how and where this course fits into the program’s continuous improvement assessment process.

*For further assistance, please see the ‘Expanded Instructions’ document available on the UCC - Forms website for guidance, or contact the Office of Assessment at 870-972-2989.*

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| --- | --- |
| **Program-Level Outcome 1 (from question #19)** | Synthesize primary and secondary historical sources; utilize effective historical research skills. |
| Assessment Measure | Pre/post historical research project |
| Assessment  Timetable | Culminating course of BA History program |
| Who is responsible for assessing and reporting on the results? | History faculty and assessment committee |

*(Repeat if this new course will support additional program-level outcomes)*

|  |  |
| --- | --- |
| **Program-Level Outcome 2 (from question #19)** | Utilize effective historical research skills. |
| Assessment Measure | History faculty and assessment committee |
| Assessment  Timetable | Culminating course of BA History program |
| Who is responsible for assessing and reporting on the results? | History faculty and assessment committee |

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| **Program-Level Outcome 3 (from question #19)** | Content knowledge: articulate historical knowledge |
| Assessment Measure | Pre/post historical research project |
| Assessment  Timetable | Culminating course of BA History program |
| Who is responsible for assessing and reporting on the results? | History faculty and assessment committee |

**Course-Level Outcomes**

1. What are the course-level outcomes for students enrolled in this course and the associated assessment measures?

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| **Outcome 1** | Evaluate films as source material |
| Which learning activities are responsible for this outcome? | Viewing films and completing associated lists of questions |
| Assessment Measure | Students’ completed screening questions and class discussion |

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| **Outcome 2** | Reflect critically on scholarly and popular understandings of the Middle Ages |
| Which learning activities are responsible for this outcome? | Reading responses  Screening questions  Viewing films  Class discussion  Unit reflections  Independent research project |
| Assessment Measure | Students’ written work and discussion participation, as above |

**Bulletin Changes**

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| **Instructions** |
| **Please visit** [**http://www.astate.edu/a/registrar/students/bulletins/index.dot**](http://www.astate.edu/a/registrar/students/bulletins/index.dot) **and select the most recent version of the bulletin. Copy and paste all bulletin pages this proposal affects below. Please include a before (with changed areas highlighted) and after of all affected sections.**  **\*Please note: Courses are often listed in multiple sections of the bulletin. To ensure that all affected sections have been located, please search the bulletin (ctrl+F) for the appropriate courses before submission of this form.** |

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**CURRENT**

**HIST 3013. Civilizations of Africa** WORLD HISTORY. African history from its earliest beginnings to modern times. Specific attention given to social, economic, political, and religious factors. Regional focus on West Africa. Spring, even.

**HIST 3043. Asian History since 1500** WORLD HISTORY. Survey of Asian history from 1500 to the present, with a focus on interactions and connections within Asia, with the West and with the larger world. Fall, odd.

**HIST 3083. History of Arkansas** UNITED STATES HISTORY. An advanced survey of Arkansas history from prehistoric times to the present with an emphasis on political, economic, and social/cultural themes. Required of BSE Social Science majors. Fall, Spring, Summer.

**HIST 3123. Latin America, The Colonial Period** WORLD HISTORY. From the pre- Columbian Indian civilization to the era of independence. Fall, odd.

**HIST 3133. Latin America, The National Period** WORLD HISTORY. Development of Latin American nation states. Spring, even.

**HIST 3173. Greeks and Romans** WORLD AND EUROPEAN HISTORY. The civiliza­tions of ancient Greece and Rome, their development, and their legacies in popular culture. Fall, even.

**HIST 3183. Medieval Europe** WORLD AND EUROPEAN HISTORY. Europe from 500 to 1500 with emphasis on social institutions. Spring, odd.

**HIST 3193. The Crusades** WORLD AND EUROPEAN HISTORY. Medieval Crusading and Crusaders, the wars, religions, politics, economics, social effects and lasting legacies of the Crusade movement. Fall, odd.

**HIST 3203. The History of Law** GENERAL HISTORY. Law from primitive beings in early societies through the English Common Law, development of law in America. Recommended for Pre-Law students. Spring, odd.

**HIST 3223. Europe and its Worlds, 1450-1750** WORLD AND EUROPEAN HISTORY. The rise of new states, new religions, and new identities in early modern Europe. Spring, odd.

**HIST 3243. The Middle Ages at the Movies** WORLD AND EUROPEAN HISTORY. From the earliest films to the latest blockbusters, medieval narratives have been popular on the big screen. This course examines their tropes, their trends, and the historical realities behind them. Fall, even.

**HIST 3273. Modern Europe, 1750 to Present** WORLD AND EUROPEAN HISTORY. Europe since 1750. Emphasis on state formation, social structures, and global connections from the French Revolution to the present. Spring, even.

**PROPOSED**

**HIST 1013. World History to 1500** WORLD HISTORY. The pre-modern world, with em­phasis on the economic, political, and cultural processes that shaped societies before the rise of global interdependence. Fall, Spring, Summer. (ACTS#: HIST 1113)

**HIST 1023. World History since 1500** WORLD HISTORY. The modern world, with em­phasis on the economic, political, and cultural processes that have increased global interdepen­dence. Fall, Spring, Summer. (ACTS#: HIST 1123)

**HIST 2003. History of Global Diversity** GENERAL HISTORY. Historical perspectives on race, ethnicity, gender, class, sexuality, ability, and age. Examination of institutionalized oppres­sion, inequality, and privilege in a global context through an analysis of how these social identi­ties were learned and reinforced in different contexts over time. Fall, Spring.

**HIST 2763. The United States to 1876** UNITED STATES HISTORY. Social, economic, and political developments from Columbus to the end of Reconstruction. Fall, Spring, Summer. (ACTS#: HIST 2113)

**HIST 2773. The United States since 1876** UNITED STATES HISTORY. Social, eco­nomic, and political developments from Reconstruction to the present. Fall, Spring, Summer. (ACTS#: HIST 2123)

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