Boston University College and Graduate School of Arts & Sciences
Undergraduate Academic Program Office
725 Commonwealth Avenue, Room 102

CAS/GRS New Course Proposal Form
This form is to be used when proposing a new CAS or GRS course.

This form should be submitted to Senior Academic Administrator Peter Law (617-353-7243) as a PDF file to pgl@bu.edu. For further information or assistance, contact Associate Dean Joseph Bizup (617-353-2409; jbizup@bu.edu) about CAS courses or Associate Dean Jeffrey Hughes (617-353-2690; hughes@bu.edu) about GRS courses.

DEPARTMENT OR PROGRAM: ENGLISH

DATE SUBMITTED: 1/16/17

COURSE NUMBER: CAS EN 122

COURSE TITLE: MEDIEVAL WORLDS

INSTRUCTOR(S): PROFESSOR AMY APPLEFORD

TO BE FIRST OFFERED: Sem./Year: FALL 2017

SHORT TITLE: The “short title” appears in the course inventory, on the Link University Class Schedule, and on student transcripts and must be 15 characters maximum including spaces. It should be as clear as possible.

| M | E | D | I | E | V | A | L | W | O | R | L | D | S |

COURSE DESCRIPTION: This is the description that appears in the CAS and/or GRS Bulletin and The Link. It is the first guide that students have as to what the course is about. The description can contain no more than 40 words.

Why does the deep medieval past continue to haunt our dreams? In novels, games, and on TV? Medieval literature and its afterlives. Topics may include Arthurian romance, otherworld visions, monsters and heroes, women’s lives and writing, modern medievalism.

PREREQUISITES: Indicate “None” or list all elements of the prerequisites, clearly indicating “AND” or “OR” where appropriate. Here are three examples: “Junior standing or CAS ZN300 or consent of instructor”; “CAS ZN108 and CAS ZN203 and CAS PQ206; or consent of instructor”; “For SED students only.”

1. State the prerequisites: None

2. Explain the need for these prerequisites:

CREDITS: (check one)
Provide a rationale for this number of credits, bearing in mind that for a CAS or GRS course to carry 4 credits, 1) it must normally be scheduled to meet at least 150 minutes/week, AND 2) combined instruction and assignments, as detailed in the attached course syllabus, must anticipate at least 12 total hours/week of student effort to achieve course objectives.

We plan to run the course on a normal Tuesday/Thursday schedule, 150 minutes total per week. The readings for the course include several long works, and the writing assignments and exams require serious engagement with these and other texts—all of which, together with the class meetings, will easily require more than 12 total hours per week on the part of students.

DIVISIONAL STUDIES CREDIT: Is this course intended to fulfill Divisional Studies requirements?

☐ No.
☒ Yes. If yes, please indicate which division _____ HU ____________ and explain why the course should qualify for Divisional Studies credit. Refer to criteria listed here and specify whether this course is intended for “short” or “expanded” divisional list.

EN 122 can be included in the English department’s “short” list of courses for Divisional Studies. No prior experience with the topic will be presupposed, and it has the kind of historical breadth (encompassing not just medieval texts but also some select post-WWII works) and literary range (texts with a striking diversity of styles, techniques, and forms) that would help provide an excellent foundation for a student’s general education.

HOW FREQUENTLY WILL THE COURSE BE OFFERED?

☒ Every semester  ☐ Once a year, fall  ☐ Once a year, spring  ☐ Every other year
☐ Other: Explain:

NEED FOR THE COURSE: Explain the need for the course and its intended impact. How will it strengthen your overall curriculum? Will it be required or fulfill a requirement for degrees/majors/minors offered by your department/program or for degrees in other departments/school/colleges? Which students are most likely to be served by this course? How will it contribute to program learning outcomes for those students? If you see the course as being of “possible” or “likely” interest to students in another departments/program, please consult directly with colleagues in that unit. (You must attach appropriate cognate comments using cognate
Over the last decade or so, the medieval period has gained renewed attention in popular culture, most notably with the massive success of the *Lord of the Rings* films and the HBO version of *Games of Thrones*.

This course will take advantage of this renewed interest in the Middle Ages, and present students with the opportunity to reflect on the (predominantly English-language) narratives that undergird our culture’s conception of this historical period. It will introduce students to a handful of major medieval texts, such as *Morte D’Arthur* and *Sir Gawain and the Green Knight*—texts that, in most curricula, are restricted to courses designed for English majors. The course will also glance, to one degree or another, at recent representations and discussions of this historical period, with (e.g.) fiction and essays by Tolkein, scholarly writings about various topics, and select moments from recent film and television.

At the more structural level, EN 122 will be an important and attractive addition to our repertoire of introductory courses, which are essential for drawing students toward the English department and (with luck) into our major. Given the range of authors and texts that are included in the course, we expect it to draw students from a very range of diverse backgrounds.

ENROLLMENT: How many undergraduate and/or graduate students do you expect to enroll in the initial offering of this course?

20

CROSS-LISTING: Is this course to be cross-listed or taught with another course? If so, specify. Chairs/directors of all cross-listing units must co-sign this proposal on the signature line below.

OVERLAP:

1. Are there courses in the UIS Course Inventory (CC00) with the same number and/or title as this course?
   X No.
   [ ] Yes. If yes, any active course(s) with the same number or title as the proposed course will be phased out upon approval of this proposal.
   NOTE: A course number cannot be reused if a different course by that number has been offered in the past five years.

2. Relationship to other courses in your program or others: Is there any significant overlap between this course and others offered by your department/program or by others? (You must attach appropriate cognate comments using cognate comment form if this course might be perceived as overlapping with courses in another department/program. See FURTHER INFORMATION below.)
FACILITIES AND EQUIPMENT: What, if any, are the new or special facilities or equipment needs of the course (e.g., laboratory, library, instructional technology, consumables)? Are currently available facilities, equipment, and other resources adequate for the proposed course? (NOTE: Approval of proposed course does not imply commitment to new resources to support the course on the part of CAS.)

Nothing needed

STAFFING: How will the staffing of this course, in terms of faculty and, where relevant, teaching fellows, affect staffing support for other courses? For example, are there other courses that will not be taught as often as now? Is the staffing of this course the result of recent or expected expansion of faculty? (NOTE: Approval of proposed course does not imply commitment to new resources to support the course on the part of CAS.)

No new staffing needed

BUDGET AND COST: What, if any, are the other new budgetary needs or implications related to the start-up or continued offering of this course? If start-up or continuation of the course will entail costs not already discussed, identify them and how you expect to cover them. (NOTE: Approval of proposed course does not imply commitment to new resources to support the course on the part of CAS.)

No new costs expected.

EXTERNAL PROGRAMS: If this course is being offered at an external program/campus, please provide a brief description of that program and attach a CV for the proposed instructor.

FURTHER INFORMATION THAT MUST BE ATTACHED IN ORDER FOR THIS PROPOSAL TO BE CONSIDERED:

- A complete week-by-week SYLLABUS with student learning objectives, readings, and assignments that reflects the specifications of the course described in this proposal; that is, appropriate level, credits, etc. (See guidelines on “Writing a Syllabus” on the Center for Teaching & Learning website.) Be sure that syllabus includes your expectations for academic honesty, with URL for pertinent undergraduate or GRS academic conduct code(s).

- Cognate comment from chairs or directors of relevant departments and/or programs. Use the form here under “Curriculum Review & Modification.” You can consult with Joseph Bizup (CAS) or Jeffrey Hughes (GRS) to determine which departments or programs inside and outside of CAS would be appropriate.
DEPARTMENT CONTACT NAME AND POSITION: Robert Chodat, Associate Chair, English

DEPARTMENT CONTACT EMAIL AND PHONE: RCHODAT@BU.EDU; 617-358-2565

DEPARTMENT APPROVAL:  

<table>
<thead>
<tr>
<th>Department Chair</th>
<th>Date</th>
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<td>Other Department Chair(s) (for cross-listed courses)</td>
<td>Date</td>
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CAS/GRS CURRICULUM COMMITTEE APPROVAL:

☐ Approved  Date:____________________
☐ Tabled  Date:____________________
☐ Not Approved  Date:____________________

Divisional Studies Credit:

☐ Endorsed  
☐ HU  
☐ MCS  
☐ NS  
☐ SS  
☐ Not endorsed

________________________________________________________________________
Curriculum Committee Chair Signature and Date

Comments:

PROVISIONAL APPROVAL REQUESTED for Semester/Year __________________________

________________________________________________________________________
Dean of Arts & Sciences Signature and Date

Comments:

CAS FACULTY: Faculty Meeting Date: __________________________  ☐ Approved  ☐ Not Approved

________________________________________________________________________
Curriculum Administrator Signature and Date

Comments:
Romance is the name given to a kind of narrative fiction that was enormously popular in the medieval European world. Sometimes written as prose and sometimes as poetry, the medieval romance is a form of story-telling rooted in relationships between children and parents, subjects and rulers, the familiar and the monstrous, victorious triumph and tragic disaster. This course explores the romance in relation to three central preoccupations of the genre: What is a hero and what does the idea of the hero tell us about what it is to be a man or a woman in the chivalric middle ages? How do romances negotiate conflicts between passion, marriage, family loyalty, and empire? And how do these works debate, reverse, or affirm gender and societal norms? Romances are set in a world in which masculine social advancement comes about through combat and whose polities are held together by violence as well as destroyed by it. But they also acknowledge the deep tensions between violence and many of the social and religious ideals they uphold, including those most often associated with the feminine. Tournaments, games and stories allow the noble members of this society to resolve, or at least to reflect upon, these tensions. The romances thus play an essential role in the culture they describe.

Romances (in translation) by Chrétien de Troyes and Marie de France; anonymous English romances Sir Gawain and the Green Knight and Sir Orfeo; and Thomas Malory's Morte D'Arthur. Critical readings, surviving medieval letters from the War of the Roses, maps, and images will be available on our course Blackboard site. Each class we will learn a little about the medieval world, beginning each lecture with a ‘vignette’ of medieval history and culture, focusing on topics relevant to the reading.

**Required books:** *Please note editor and ISBN number – used or rented is absolutely fine, but please only purchase these particular editions/translations.*

Requirements:
1. Attendance, class participation, and two short reading quizzes (15%). Attendance and engaged participation are crucial. Missing more than 3 classes will automatically lower your final grade.
2. 10-minute oral presentation with a 3 page write-up of the presentation handed in (15%)
3. Short paper @ 5 pages long (1500 words) (15%)
4. Short Research paper @ 6 pages long (1800 words) (20%).
5. Mid-term exam (15%)
6. Final Exam (20%)

Course Policies:
Students are expected to abide by all university and departmental standards on plagiarism and academic conduct. Please consult the BU Academic Undergraduate Conduct Code: http://www.bu.edu/academics/resources/academic-conduct-code/. Please note especially the conduct code’s policy regarding plagiarism. Plagiarism from any source, cheating on exams, and other academic misconduct will not be tolerated.
No make-up or late exams will be given, except in extreme emergencies, and then only with adequate documentation and the instructor’s agreement that it was an emergency.
For important information about dates and deadlines to drop or withdraw from courses, refer to the Office of the University’s Registrar’s website at http://www.bu.edu/reg/dates/.
Late papers will lose ½ a letter grade per calendar day (including weekends) – if you hand in a B+ paper one day late, it becomes a B; 2 days late, it becomes a B-, etc. For this reason, DO NOT WAIT TO HAND IN LATE PAPERS AT THE NEXT CLASS – put a hardcopy of the paper in my department mailbox and email me a copy as soon as the paper is completed.

Schedule of Readings and Assignments

Part 1: Heroes
Week 1:
Sept 5 Marie de France, Lanval
Sept 7 Lanval
Critical Reading: Susan Crane, “Masculinity in Romance”

Week 2
Sept 12 Marie de France, Eliduc
Sept 14 Eliduc

Week 3
Sept. 19 Marie de France, Bisclavret
Sept. 21 Bisclavret * Short quiz

Part 2: Games
Week 4
Sept. 26 Sir Gawain and the Green Knight
Sept. 28 Sir Gawain and the Green Knight; Critical Reading: Geraldine Heng, “Feminine Knots and the Other Sir Gawain and the Green Knight”

Week 5
Oct. 3 Sir Gawain and the Green Knight *Paper 1 due via email (applefor@bu.edu) by 5:00 pm
Oct. 5 Chretien de Troyes, Erec and Enide

Week 6
Oct. 10 No class -- substitute Monday schedule

Week 7
Oct. 17 Chretien de Troyes, Lancelot (Knight of the Cart)
Oct. 19 Lancelot

Week 8
Oct. 24 Chretien de Troyes, Perceval (Story of the Grail)
Oct. 26 Midterm

Part 3: Thrones
Week 9 *Presentations begin
Oct. 31 Sir Orfeo
Nov. 2 Sir Orfeo; Critical Reading: JRR Tolkien, “On Fairy Stories”

Week 10
Nov. 7 Thomas Malory, Le Morte d’Arthur, Book I: “From the Marriage of King Uther unto King Arthur that Reigned After Him and Did Many Battles”
Nov. 9 Book 1

Week 11
Nov. 16 Book 3; Critical Reading: Paul Strohm, “Fortescue and Pecock: Two Parcyalle Men”, Politique: Languages of Statecraft between Chaucer and Shakespeare

Week 12
Nov. 21 Paston Letters and the War of the Roses; Malory Book 7: “Sir Lancelot and Queen Guinevere”
**Short quiz
Nov. 23 – No class – Happy Thanksgiving!

Week 13
Nov. 28 Malory, Le Morte d’Arthur, Book 7 and Book 8: “The Death of Arthur”
Nov. 30 Book 8; Critical Reading: James Simpson, “The Tragic”, Cultural Reform and Revolution
Week 14
Dec. 5 Geoffrey Chaucer, *Wife of Bath’s Tale* from *The Canterbury Tales*
Dec. 7 *Wife of Bath’s Tale*

Week 15
Dec. 12 Wrap up and review - Last Day of Classes *Second paper due via email (applefor@bu.edu) by 5:00pm*

Final Exam TBA