



ARIZONA STATE UNIVERSITY

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

College/School College of Liberal Arts and Sciences Department SILC
Prefix FRE Number 194 Title Knights, Magic, Monsters: Medieval and Modern Fantasy Units: 3

Is this a cross-listed course? Yes If yes, please identify course(s) SLC 194

Is this a shared course? No If so, list all academic units offering this course

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested.

Is this a permanent numbered course with topics? No

If yes, all topics under this permanent numbered course must be taught in a manner that meets the criteria for the approved designation(s). Chair/Director Initials (Required)

Course description:

Requested designation: Humanities, Arts and Design-HU

Note- a separate proposal is required for each designation requested

Eligibility:

Permanent numbered courses must have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu or Lauren.Leo@asu.edu.

Submission deadlines dates are as follow:

For Fall 2016 Effective Date: October 1, 2015 For Spring 2017 Effective Date: March 10, 2016

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas.

Checklists for general studies designations:

- Complete and attach the appropriate checklist
Literacy and Critical Inquiry core courses (L)
Mathematics core courses (MA)
Computer/statistics/quantitative applications core courses (CS)
Humanities, Arts and Design core courses (HU)
Social-Behavioral Sciences core courses (SB)
Natural Sciences core courses (SQ/SG)
Cultural Diversity in the United States courses (C)
Global Awareness courses (G)
Historical Awareness courses (H)

A complete proposal should include:

- Signed course proposal cover form
Criteria checklist for General Studies designation(s) being requested
Course catalog description
Sample syllabus for the course
Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name Mark Cruse E-mail markus.cruse@asu.edu Phone 5-4655

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Robert Joe Cutter Date: October 21, 2015

Chair/Director (Signature): [Handwritten Signature]

**Arizona State University Criteria Checklist for**  
**HUMANITIES, ARTS AND DESIGN [HU]**

**Rationale and Objectives**

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU - [HU] CRITERIA</b>			
<b>HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.</b>			
YES	NO		Identify Documentation Submitted
<input type="checkbox"/>	<input type="checkbox"/>	<b>1.</b> Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>2.</b> Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	Syllabus
<input type="checkbox"/>	<input type="checkbox"/>	<b>3.</b> Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	
<input type="checkbox"/>	<input type="checkbox"/>	<b>4.</b> In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	<b>a.</b> Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input type="checkbox"/>	<input type="checkbox"/>	<b>b.</b> Concerns aesthetic systems and values, especially in literature, arts, and design.	
<input type="checkbox"/>	<input type="checkbox"/>	<b>c.</b> Emphasizes aesthetic experience and creative process in literature, arts, and design.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>d.</b> Concerns the analysis of literature and the development of literary traditions.	Syllabus
		<b>THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:</b>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to developing skill in the use of a language.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to the acquisition of quantitative or experimental methods.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to teaching skills.</li> </ul>	

Course Prefix	Number	Title	General Studies Designation
FRE/SLC	194	Knights, Magic, Monsters: Medieval and Modern Fantasy	HU

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
2	The goals of this class are to analyze the themes, plots, characters, and functions of major works of medieval romance, adventure, and fantasy literature from northern Europe; to analyze the ways in which these stories are represented in medieval art; and to analyze how these medieval stories and images influence contemporary fantasy and science fiction cinema. The course involves interpretation of literature, art, and cinema, and at the same time examines the historical development of literary forms and their adoption in medieval art and modern cinema.	Students will read entire works of, or significant excerpts from, medieval lays, romances (verse and prose), eddas, and bestiaries. Among these are works about King Arthur, Scandinavian mythology, and animal lore that are central to the Western tradition. In the second half of the semester, students will read about medieval artworks that represent or are related to these stories, and will watch films derived from or inspired by these medieval texts and images. Discussion, weekly quizzes, and exams will ask students to compare different themes, plots, characters, and visual design across the different works, to examine their different meanings and how these change over time, and to analyze how film adapts and transforms its source material. Secondary readings will address the production and meaning of art and film, and their relationship to written narratives. See Schedule (pp. 3-5 of syllabus) for a detailed breakdown of readings and films.
4d	Students will be required to conduct literary analysis or to examine the development of literary traditions throughout the semester.	The weekly quizzes will focus on analysis of themes and characters. The mid-term exam will require analysis of how medieval literature created an aesthetic of heroism and the fantastic, and comparison of this aesthetic's manifestations in different medieval works and cultures. The final exam will require students to compare this literary aesthetic to its adaptation in visual art and film. See Assignments and Exams (p. 2 of syllabus) for descriptions of quizzes and exams.

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**Request for General Studies Designation (HU)**  
**COURSE CATALOG DESCRIPTION**

**Knights, Magic, Monsters: Medieval and Modern Fantasy**  
FRE 194/ SLC 194

Professor Mark Cruse, School of International Letters and Cultures  
E-mail: markus.cruse@asu.edu

**Course Catalog Description**

Introduction to chivalric and fantastic literature and art of medieval France, Germany, and Scandinavia, and to their influence on modern fantasy film and literature (*Lord of the Rings*, *Harry Potter*, *Star Wars*, etc.).

## **Knights, Magic, Monsters: Medieval and Modern Fantasy**

FRE 194/ SLC 194

Professor Mark Cruse  
E-mail: markus.cruse@asu.edu  
Office Hours: TBA

Office: LL 414C  
Phone: 480-965-4655

### **Course Description**

In this course, we will study the stories and the art that have inspired some of the greatest works of modern fantasy and science fiction, including *The Hobbit*, *The Lord of the Rings*, *Star Wars*, *Harry Potter*, and *Game of Thrones*. Medieval English, French, German, and Scandinavian literature and art provided the main themes, characters, plots, and visual designs for these and many other modern books, films, series, video games, works of art, and other forms of cultural production. In the first half of the semester, we will discuss medieval stories about quests, kingdoms, transformation, magical objects, fantastic creatures, and parallel worlds. In the second half of the semester, we will discuss the ways in which these stories were represented in medieval art, and at the same time watch related films and discuss the ways in which modern writers and filmmakers have adapted these medieval stories and artworks to create new fantasy narratives.

### **Primary Readings**

Marie de France, *The Lais of Marie de France*  
Chrétien de Troyes, *Lancelot* (France)  
*The Quest of the Holy Grail* (France)  
*The Death of King Arthur* (France)  
Wolfram von Eschenbach, *Parzival* (Germany)  
Snorri Sturluson, *The Prose Edda* (Iceland)  
*The Book of Beasts* (England)

### **Secondary Readings**

Joseph Campbell, *The Hero with a Thousand Faces*.  
Robert G. Collins, "Star Wars: The Pastiche of Myth and the Yearning for a Past Future,"  
*Journal of Popular Culture* 11/1 (1977): 1-10.  
Roberta Davidson, "The 'Reel' Arthur: Politics and Truth Claims in *Camelot*, *Excalibur*, and  
*King Arthur*," *Arthuriana* 17/2 (Summer 2007): 62-84.  
Laurie A. Finke and Martin B. Shichtman, *Cinematic Illuminations: The Middle Ages on Film*.  
Kevin J. Harty, ed. *Cinema Arthuriana: Essays on Arthurian Film*.  
Kevin J. Harty, ed. *King Arthur on Film: New Essays on Arthurian Cinema*.  
Laura Mulvey, "Visual Pleasure and Narrative Cinema," *Screen* 16/3 (Autumn 1975): 6-18.  
Marilyn Stokstad, *Art History*.  
*The Metropolitan Museum of Art Bulletin: The Unicorn Tapestries*.

### **Films**

*Excalibur*  
*The Lord of the Rings Trilogy*  
*Harry Potter and the Prisoner of Azkaban*  
*Harry Potter and the Goblet of Fire*  
*Monty Python and the Holy Grail*  
*Star Wars: Episode IV*  
*Game of Thrones* (Season 1, Episodes 1-3)

### **Student Learning Outcomes**

The goal of this course is to familiarize students with major works of medieval literature and art, and with major fantasy films, and to introduce students to methods of literary, visual, and film analysis. Students who complete this course will 1) know the themes, plots, and origins of major works of medieval literature; 2) know major works of medieval art related to courtly and chivalric culture; 3) be able to discuss archetypes and similarities across different kinds of literature, art, and film, and; 4) be able to analyze the ways in which films adapt and elaborate on pre-existing stories and visual designs.

### **Assignments and Exams**

1) **Quizzes (30%)**: Each week there will be a quiz on study questions relating to the week's readings or films. The study questions will also provide the basis for our class discussions and activities. There are no make-up quizzes for unexcused absences. You will be allowed to drop the lowest quiz grade.

2) **Mid-term Exam (25%)**: The mid-term exam will consist of A) identifications of literary characters or objects, or of works of art; and B) essay questions requiring comparison of the themes, characters, plots, and social functions of different works of literature. The essay questions should consist of an introduction, body, and conclusion, and should provide specific examples from the readings. A study sheet will be provided one week before the exam. There is no make-up mid-term exam.

3) **Final Exam (25%)**: The final exam will consist of A) identifications of works of art, or of characters in films; and B) essay questions requiring comparison of different works of literature, works of art, and films. The essay questions should consist of an introduction, body, and conclusion, and should provide specific examples from the readings, of works of art, or from films. A study sheet will be provided one week before the exam. There is no make-up final exam.

4) **Attendance and Participation (20%)**: You will be expected to come to class on time with the reading materials needed, having read the assignments and ready to participate in the discussion. Two late arrivals will count as one unexcused absence; three unexcused absences will drop your final grade one step (i.e. B → B-).



**Plagiarism and Academic Integrity:** The aim of education is the intellectual, personal, social, and ethical development of the individual. The educational process is ideally conducted in an environment that encourages reasoned discourse, intellectual honesty, openness to constructive change and respect for the rights of all individuals. Self-discipline and a respect for the rights of others in the university community are necessary for the fulfillment of such goals.

According to the Student Academic Integrity Policy, every assignment that the student completes must be her/his own work and created only for the relevant class. Plagiarism may result in a failing grade for the assignment or for the course, or in expulsion from the University.

Definitions of plagiarism and ways to avoid it are available at:

[https://provost.asu.edu/index.php?q=academicintegrity/students#avoid\\_plagiarism](https://provost.asu.edu/index.php?q=academicintegrity/students#avoid_plagiarism)

**Blackboard:** There is a Blackboard shell on which I will put the syllabus, assignments, announcements, readings, and links, images, and other material relating to the course.

**Cell Phones and Computers:** Before class begins turn off cell phones. You may use your computer at my discretion, for taking notes and reading materials on Blackboard, but not for surfing the web or checking email. If you do not follow these rules, you will be marked absent for that class.

**Special Needs:** If you are in need of special accommodation for assignments or exams, please communicate this to me at the beginning of the semester to ensure that your needs are met. In order to guarantee the necessary accommodation, you must present documentation from the Disability Resource Center, located in the Matthews Center.

**SILC Learning Support Services:** Located in the basement level of the Language and Literature Building (administrative offices in LL64), the SILC LSS provides technology-focused instructional support for students and faculty in the School of International Letters and Cultures. It is an excellent place to inquire about resources to assist you with this course and other SILC courses. Go to <https://silc.asu.edu/learning-support-services> to find out more.

## **Schedule**

Week 1: Introduction.

Day 1: What are the Middle Ages? What is fantasy?

Week 2: Marie de France, *Lays*.

Day 1: Prologue, "Guigemar," "Bisclavret."

Day 2: "Lanval," "Yonec."

Week 3: Chrétien de Troyes, *Lancelot*.

Day 1: *Lancelot*, pp. 207-251.

Day 2: *Lancelot*, pp. 252-294.

Week 4: Wolfram von Eschenbach, *Parzival*.

Day 1: *Parzival*, pp. 15-68.

- Day 2: *Parzival*, pp. 340-391.
- Week 5: *The Quest of the Holy Grail*.  
Day 1: *The Quest of the Holy Grail*, pp. 31-94.  
Day 2: *The Quest of the Holy Grail*, pp. 95-161.
- Week 6: *The Death of King Arthur*.  
Day 1: *The Death of King Arthur*, pp. 23-91.  
Day 2: *The Death of King Arthur*, pp. 92-151.
- Week 7: Snorri Sturluson, *The Prose Edda*.  
Day 1: *The Prose Edda*, pp. 1-59.  
Day 2: *The Prose Edda*, pp. 60-118.
- Week 8: *The Lord of the Rings: The Fellowship of the Ring*.  
Day 1: Reading: Marilyn Stokstad, "Romanesque Art," in *Art History*, pp. 471-490.  
Day 2: Reading: Marilyn Stokstad, "Romanesque Art," in *Art History*, pp. 491-512.
- Week 9: *The Lord of the Rings: The Two Towers* and *The Return of the King*.  
Day 1: Reading: Marilyn Stokstad, "Gothic Art," in *Art History*, pp. 513-543.  
Day 2: Reading: Marilyn Stokstad, "Gothic Art," in *Art History*, pp. 544-572.
- Week 10: *Harry Potter and the Prisoner of Azkaban* (Film).  
Day 1: Reading: *The Metropolitan Museum of Art Bulletin: The Unicorn Tapestries*, New Series, 32/1 (1973 - 1974): 177-200.  
Day 2: Reading: *The Metropolitan Museum of Art Bulletin: The Unicorn Tapestries*, New Series, 32/1 (1973 - 1974): 201-224.
- Week 11: *Harry Potter and the Goblet of Fire* (Film).  
Day 1: *The Book of Beasts*, pp. 7-44.  
Day 2: *The Book of Beasts*, pp. 230-270.
- Week 12: *Excalibur* (Film).  
Day 1: Reading: Roberta Davidson, "The 'Reel' Arthur: Politics and Truth Claims in *Camelot*, *Excalibur*, and *King Arthur*," *Arthuriana* 17/2 (Summer 2007): 62-84.  
Day 2: Reading: Laurie A. Finke and Martin B. Shichtman, *Cinematic Illuminations: The Middle Ages on Film*, pp. 201-239.
- Week 13: *Monty Python and the Holy Grail* (Film).  
Day 1: Reading: Kevin J. Harty, ed. *Cinema Arthuriana: Essays on Arthurian Film*, pp. 3-28, 83-92.  
Day 2: Reading: Kevin J. Harty, ed. *King Arthur on Film: New Essays on Arthurian Cinema*, pp. 5-37.
- Week 14: *Star Wars: Episode IV* (Film).  
Day 1: Reading: Robert G. Collins, "*Star Wars*: The Pastiche of Myth and the Yearning

for a Past Future,” *Journal of Popular Culture* 11/1 (1977): 1-10; Joseph Campbell, *The Hero with a Thousand Faces*, pp. 1-25.

Day 2: Reading: Joseph Campbell, *The Hero with a Thousand Faces*, pp. 26-55.

Week 15: *Game of Thrones* (Season 1, Episodes 1-3).

Day 1: Reading: Laura Mulvey, “Visual Pleasure and Narrative Cinema,” *Screen* 16/3 (Autumn 1975): 6-18.

Day 2: Conclusion.

**Request for General Studies Designation (HU)**  
**LIST OF REQUIRED READING**

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FRE 194/ SLC 194

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