

Fall 2016
History 600:
Crusades and Chivalry in History, Literature and Film

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http://www.teachinghistory100.org/objects/about_the_object/richard_i_and_saladin

Seminar meeting: Thursdays 6:00 – 7:55
Seminar location: Mosse Humanities 2251
Office: Mosse Humanities 4114
Office hours: Tuesdays and Thursdays 9:30AM – 10:30 AM and by appointment

In this seminar, we will explore two quintessentially medieval topics: chivalry and crusades. We will address these themes through two case studies: that of King Arthur and that of the crusades. In the first half of the seminar, we will begin by studying historical King Arthur and will proceed to discuss how his legend developed over time, from the Middle Ages to today. In the second half of the seminar, we will do the same for the crusades. Some of the key themes addressed in the seminar will include changes and continuities in representations of violence, leadership, gender, and interfaith relations.

REQUIREMENTS

- [1] [10%] Presentation on one of the films on King Arthur.
- [2] [5%] Paper topic: a one-paragraph summary of your topic. The summary should make clear the question that you will be asking in your paper. The research topic is due early in the semester, so you are free to change your mind later on and to take your research in a different direction.
- [3] [5%] Presentation of your paper topic. A ten-minute presentation of your topic, in which you should refer to the following:

- (a) the question that you are asking
- (b) the answer that you are proposing
- (c) the primary source(s) that you are planning on using
- (d) the current state of research on your topic and any relevant scholarly debates
- (e) any intellectual challenges that you have encountered

[4] [10%] Short paper on *The Kingdom of Heaven*.

[5] [10%] Presentation

[6] [20%] **Participation**

[7] [5%] Draft Paper. A polished draft should be no more than 25-pages long. Use 12pt font, 1" margins and double spacing.

[8] [5%] Peer Review. This should be a formal response to a classmate's paper. It should provide a brief summary of the paper and suggestions for improvement. The peer review should be no more than 2 pages long. The peer reviewer will also be responsible for asking one question following the final presentation of his/her peer.

[9] [30%] Your research paper

BOOKS REQUIRED FOR PURCHASE:

[1] Geoffrey of Monmouth, *The History of the Kings of Britain* (Penguin)

[2] Chretien de Troy, *Lancelot. The Knight of the Cart* (Yale University Press)

[3] *The Conquest of Jerusalem and the Third Crusade*, tr. Peter Edbury (Burlington, VT 1998).

[4] *Chronicle of the Third Crusade: A Translation of the Itinerarium Peregrinorum et Gesta Regis Ricardi*, trans. Helen Nicholson (Ashgate, 1997)

All other reading assignments will be available on-line via Learn@UW. Please bring all of the readings that you have done for a seminar to the seminar (either paper or electronic format would be fine).

LATE ASSIGNMENTS:

Assignments submitted late will carry a penalty of - 5% per day for that assignment, excluding weekends. Thus, assignments submitted on Thursday after the seminar will get the maximum grade of 95%, those submitted on Friday will get the maximum grade of 90%, those submitted on Monday will get the maximum grade of 85%, etc. This applies to all of the assignments, including rough drafts.

RESEARCH PAPER:

I highly recommend that you make use of the History Lab for help with your research paper (<https://history.wisc.edu/thehistorylab.htm>).

ACADEMIC HONESTY:

The University of Wisconsin considers academic honesty to be a very serious issue. I will always enforce the university policies on academic honesty. I suggest that you read carefully the following website dealing with the rules about plagiarism: http://writing.wisc.edu/Handbook/QPA_plagiarism.html

If you have questions about plagiarism, please contact me. Further information about student codes of conduct is found here:

<http://students.wisc.edu/saja/misconduct/UWS14.html#points>

DISABILITY:

Disability guidelines for course accommodations are found at the UW McBurney Disability Resource Center site: <http://www.mcburney.wisc.edu>

WEEK 1 (September 8): Introduction. King Arthur.

WEEK 2 (September 15): Geoffrey of Monmouth

Read Part 6 “The House of Constantine” and Part 7 “Arthur of Britain” in Geoffrey of Monmouth, *The History of the Kings of Britain* (pages 186-261)

WEEK 3 (September 22): Chretien de Troy

Chretien de Troy, *Lancelot. The Knight of the Cart* (pages 1-64; 125-156)

WEEK 4 (September 29): King Arthur in Film

Watch one of the following three films. With the help of the articles (available on Learn@UW), prepare a 20-minute presentation together with a partner.

- *The Knights of the Round Table* (1953)
 - Susan Aronstein, “The Knights of the Round Table: Camelot in Hollywood.” In *Hollywood Knights: Arthurian Cinema and the Politics of Nostalgia* (Basingstoke, 2005) 55-78.
 - Kathleen Coyne Kelly, “Hollywood Simulacrum: *The Knights of the Round Table* (1953),” *Exemplaria*, vol. 19, no. 2 (2007) 270-289.

- *The Black Knight* (1954)
 - Alan Lupack, “An Enemy in Our Midst: *The Black Knight* and the American Dream.” In *Cinema Arthuriana*, edited by Kevin J. Harty (New York, 1991; revised edition Jefferson, 2002) 64-70.
 - John Aberth, “The Holy Grail of Hollywood. King Arthur Films.” In *A Knight in the Movies: Medieval History on Film* (), 1-28.

- *Excalibur* (1981)
 - Felice Lifshitz, “Destructive *Dominae*: Women and Vengeance in Medievalist Films.” In *Corporate Medievalism*, edited by Karl Fugelso (Cambridge, 2012) 161-190.
 - Ray Wakefield, “*Excalibur*: Film Reception and Political Distance.” In *Politics in German Literature*, ed. Beth Bjorklund and Mary E. Cory (Columbia, SC, 1998) 166-176.
 - Roberta Davidson, “The *Reel* Arthur: Politics and Truth Claims in *Camelot*, *Excalibur* and *King Arthur*.” *Arthuriana* 17 (2007): 62-84.

WEEK 5 (October 6): The Fall of Jerusalem.

Read *The conquest of Jerusalem and the Third Crusade* (Ashgate, 1996) (pages 11-76)

PAPER TOPIC DUE (print out and submit to your instructor before the beginning of the seminar)

WEEK 6 (October 13): The Fall of Jerusalem in Film

Watch *Kingdom of Heaven* and write a SHORT REPLY (2 pages double-spaced) to one of the following authors (e-mail to your instructor on October 12):

- Thomas Madden, "Onward PC Soldiers," *National Review Online*, May 27, 2005 (<http://www.nationalreview.com/article/214554/onward-pc-soldiers-thomas-f-madden>)
- Matthew Richard Schlimm, "The Necessity of Permanent Criticism: A Postcolonial Critique of Ridley Scott's *Kingdom of Heaven*." *Journal of Media and Religion*, 9 (2010): 129–149.

WEEK 7 (October 20) The Third Crusade.

Read *Chronicle of the Third Crusade: A Translation of the Itinerarium Peregrinorum et Gesta Regis Ricardi*, trans. Helen Nicholson (Ashgate, 1997) (Pages 201-380).

WEEK 8 (October 27): PRESENTATIONS OF YOUR TOPIC

WEEK 9 (November 3): The Third Crusade in Film

Watch one of these films and read both of the articles.

- *The Crusades* (Cecil B. DeMille, 1935)
- *King Richard and the Crusaders* (David Butler, 1954)

- Lorraine Kochanse Stock, "Now Starring in the Third Crusade: Depictions of Richard I and Saladin in Films and Television Series." In *Hollywood in the Holy Land*, 93-122.

- John Aberth, "God (and the Studio) Wills It!" *A Knight in the Movies: Medieval History on Film*, 63-147.

WEEK 10 (November 10): The Third Crusade in Film

Watch the film and read both of the articles

- *Saladin* (Youssef Chahine, 1963)

- Paul B. Sturtevant, "Nasser's Political Crusade in *El Naser Salah Ad-Din*." In *Hollywood in the Holy Land*, 123-146.

- John M. Ganim, "Reversing the Crusades: Hegemony, Orientalism, and Film Language in Youssef Chahine's *Saladin*." In *Race, Class, and Gender in 'Medieval' Cinema*, 45-72.

WEEK 11 (November 17): INDIVIDUAL MEETINGS WITH INSTRUCTOR

WEEK 12: (November 24): THANKSGIVING

WEEK 13: (December 1): INDIVIDUAL MEETINGS WITH INSTRUCTOR

E-mail one copy of your rough draft to your instructor and another to your peer-reviewer.

WEEK 14: (December 8): ROUGH DRAFTS DUE

E-mail one copy of your comments to me and another to your peer.

WEEK 15: (December 15): PRESENTATIONS

May 6, 5:00 pm: FINAL DRAFTS DUE (in my mailbox or under the door of my office).