

SYLLABUS

Fall 2014

History 600: The Middle Ages in Film

119 Noland Zoology Building

Mondays 1:20 – 3:15

Prof. Elizabeth Lapina

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In this course we will watch, read about and discuss a series of films on various medieval subjects. Some of these films will be blockbusters, while others will be hardly known outside a small circle of specialists. Some of them will be recent, while others will date from the 1910s, 1920s and 1930s. Many of the films will be American, but we will also discuss films made in other countries. With the help of both secondary and primary sources, we will gain an awareness of medieval realities (as far as these can be reconstructed by historians) and medieval texts, on which the films are based. However, we will move beyond simply noting whether or, rather, where each film is offering a faithful or an unfaithful representation of history. Rather, we will attempt to understand what attracted modern filmmakers to medieval history in the first place and what concerns – be they artistic, political, social, religious, etc. – made them represent it in the ways that they did.

OFFICE HOURS: Mondays 10-10:45 and Wednesday 10-10:45 (and by appointment)

REQUIREMENTS

[1] Entrance and exist surveys. In weeks 1 and 14 you will receive an online survey from the History Department. (not graded)

[2] A 10-minute presentation either of (a) one of the films discussed in class; (b) one of the films on one of the topics discussed in class (Joan of Arc, King Arthur or the crusades). If you choose “(b),” please confirm your choice with the instructor. For your presentation, it is up to you to choose what is particularly interesting about the film. However, you have to demonstrate your acquaintance not just with the film, but with the scholarly articles about it. This means that you might have to do some research on the film (in most cases this should mean reading extra articles from among those provided on the syllabus).

[4] Research topic.

A one-paragraph summary of your topic to be submitted to your instructor. 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.

[5] A five-minute presentation of your topic. Explain to your classmates what you hope to find out in your paper.

[6] Rough draft of a Wikipedia article (or, in most cases, a correction of an existing Wikipedia article) on any film dealing with the Middle Ages. This can be one of the films we will discussing in class or another film. Make sure to clear your choice with the instructor. This site has a **comprehensive list of films on medieval topics**:

<http://www.fordham.edu/halsall/medfilms.html> Also, if you are correcting an existing Wikipedia article, make sure that it is clear what changed you have made to the original article. Before writing or correcting an article, become familiar with other Wikipedia articles on films. Your article should address, where applicable, the following categories:

- Plot
- Cast
- Pre-production / production
- Cinematography / style
- Music / soundtrack
- Historical accuracy / historical inaccuracy (in some cases, this means the literalness with which the film follows its medieval source, such as, for example, Malory's *Le Morte d'Arthur*.)

- Reception (with three possible subcategories: Critical response; Awards and nominations; Box Office Performance)

- Political context / subtext

- Further reading (a bibliography)

[7] One-page Peer Review of the rough draft of a Wikipedia article. The review can be arranged as a narrative or as a list of suggestions.

[8] Final draft of a Wikipedia article.

[9] Rough Drafts. A polished draft should be between 15 and 20 pages long. Use 12pt font, 1" margins and double spacing.

[9] One-page Peer Review of a Rough Draft. 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 reviewer will also be responsible for asking one question following the final presentation of his/her peer.

[10] Final Presentation.

[11] Final paper.

PARTICIPATION

Participation is worth 15% of your final grade. We have 8 seminars dedicated to discussion and 2 seminars dedicated to presentations. This means that attendance of **and** participation in each seminar is worth 1.5% of your final grade. Please note that you will get only partial credit for mere attendance with minimal or no participation.

THE WEB

You should be able to find lots of information about the films on the Web (I, for example, often use <http://www.rottentomatoes.com/>). However, in the vast majority of cases the analysis found on the Web will be of (much) lower quality than that found in academic books and articles.

Please be aware of this when writing your research papers and use the Web sparingly and with caution.

GRADING:

Research topic:	3%
Presentation of research topic:	2%
In-class presentation of a film:	10%
Peer-Review of Wikipedia Article:	5%
Wikipedia Article:	15%
Peer-Review of a Rough Draft:	5%
Final Presentation:	5%
Final Paper:	40%
Participation	15%

Please note that the penalty of any late assignment is 5% / 24 hours (excluding weekends).

READING ASSIGNMENTS

You will never be required to read *all* of the articles listed under each topic. We will choose the articles to read for each class in the previous class. E-mail me if you have missed a class. Other texts are there to help you for your presentations and / or research papers. All of the texts available via learn@UW are preceded by a "UW." Other texts will be available in the library (most, but not all of them, via Reserves at the College Library).

TECHNOLOGY IN THE CLASSROOM:

As a courtesy to your fellow students, I ask that you turn off all devices that access the internet during lectures.

WRITING CENTER:

The Writing Center is a very useful resource if you want help with your papers. Information about the Center can be found here:

<http://www.writing.wisc.edu/>

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 or your TA. 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>

SEMINAR #2. September 15

BRAVEHEART

Please bring a list of three films for the Wikipedia assignment, arranged in the order of preference.

FILM:

- *Braveheart* (Mel Gibson, 1995).

TEXTS (ON FILM):

- [UW] Tom Shippey, "Medievalisms and Why They Matter." In *Defining Medievalism(s)* (Cambridge, 2009) 45-54.
- [UW] Colin McArthur, "That's Show Business!': The 'What' and 'Why' of *Braveheart's* Historical Distortions," *Brigadoon, Braveheart and the Scots : distortions of Scotland in Hollywood cinema* (London, 2003) 178-191.
- [UW] Colin McArthur, "It Takes One to Know One: *Braveheart's* Appeal to the Proto-Fascist Psyche," *Brigadoon, Braveheart and the Scots*, 192-208.
- [UW] Laurie A. Finkie, and Martin B. Shichtman, "The Hagiography of Politics," *Cinematic Illuminations. The Middle Ages on Film*, 156-194.
- [UW] A. E. Christa Canitz, "'Historians ... Will Say I Am a Liar': The Ideology of False Truth Claims in Mel Gibson's *Braveheart* and Luc Besson's *The Messenger*." In *Postmodern Medievalisms*, edited by Richard Utz and Jesse G. Swan. *Studies in Medievalism* 13 (Cambridge, 2004) 127-142.
- [UW] Elizabeth Ewan, "Braveheart." *The American Historical Review*, 100 (4) (October 1995): 1219-1221.
- William Luhr, "Mutilating Mel: Martyrdom and Masculinity in *Braveheart*." In *Mythologies of Violence in Postmodern Media*, ed. Christopher Sharret (Detroit, 1999) 227-246.
- Colin McArthur, "*Braveheart* and the Scottish Aesthetic Dementia." In Tony Bartra, ed. *Screening the Past: Film and Representation of History* (Westport, CT, 1998) 167-188.
- Rau Sod. "Hunks, History, and Homophobia: Masculinity Politics in *Braveheart* and *Edward II*." *Film and History* 29 (1999): 22-31.

TEXT (ON HISTORY):

- [UW] Michael Prestwich, "The Scottish Wars, 1296-1307," *Edward I*, 469-516. New Haven, 1997.

SEMINAR #3: September 12

JOAN OF ARC

Please see at least one of the following three films:

- *Joan the Woman* (Cecil B. DeMille, 1916)
- *La Passion de Jeanne d'Arc / The Passion of Joan of Arc* (Carl Theodor Dreyer, 1928)
- *The Messenger* (Luc Besson, 1999)

TEXTS (ON FILMS):

- [UW] Robin Blaetz, "Cecil B. DeMille's *Joan the Woman*." In *Medievalism in North America*, edited by Kathleen Verduin (Cambridge, 1994) 109-122.
- [UW] Nickolas Haydock, "Shooting the Messenger: Luc Besson at War with Joan of Arc," *Exemplaria*, vol 19, no. 2 (2007): 243-269.
- [UW] David Bordwell, "The Production," *Filmguide to 'La Passion de Jeanne d'Arc'* (Bloomington, 1973).
- [UW] A. E. Christa Canitz, "'Historians ... Will Say I Am a Liar': The Ideology of False Truth Claims in Mel Gibson's *Braveheart* and Luc Besson's *The Messenger*." In *Postmodern Medievalisms*, edited by Richard Utz and Jesse G. Swan. *Studies in Medievalism* 13 (Cambridge, 2004) 127-142.
- [UW] John Aberth, "Moves and the Maid: Joan of Arc Films." In *A Knight in the Movies: Medieval History on Film*, 257-298.
- Laurie A. Finkie, and Martin B. Shichtman, "The Politics of Hagiography: Joan of Arc on the Screen," *Cinematic Illuminations. The Middle Ages on Film* (Baltimore, 2010) 109-155.
- Robin Blaetz, *Visions of the Maid: Joan of Arc in American Film and Culture* (Charlottesville, 2001).
- Jerry Cotter, "Review of *Joan of Arc*," *Sign* (Nov. 1948): 53-54.
- Gerda Lerner, "Joan of Arc: Three Films." In *Past Imperfect: History According to the Movies*, ed. Ted Mico, John Miller-Monzon and David Rubel (New York, 1995) 54-59.
- Carina Yervasi, "The Faces of Joan: Cinematic Representations of Joan of Arc," *Film and History* 29 (1999): 8-19.

TEXTS (ON HISTORY):

- [UW] Joan of Arc, "Letter from Guy and André."
- [UW] Joan of Arc, "The Trial of Condemnation."

SEMINAR #4: September 29.

KING ARTHUR IN THE US AND THE UK

Please watch at least one of the following films:

- *The Knights of the Round Table* (Richard Thorpe, 1953)
- *Prince Valiant* (Henry Hathaway, 1954)
- *Excalibur* (John Boorman, 1981)

TEXTS (ON FILMS):

- [UW] Laurie A. Finke, and Martin B. Shichtman, "Looking Awry at the Grail: Mourning Becomes Modernity." In *Cinematic Illuminations*, 245-287.
- [UW] Roberta Davidson, "The Reel Arthur: Politics and Truth Claims in *Camelot*, *Excalibur* and *King Arthur*." *Arthuriana* 17 (2007): 62-84.
- [UW] Kevin J. Harty, "Parsifal and Perceval on Film: The Reel Life of a Grail Knight." In Groos, Arthur and Norris J. Lacy, *Perceval / Parzival: A Casebook* (New York, 2002) 300-312.
- [UW] Kathleen Coyne Kelly, "Hollywood Simulacrum: *The Knights of the Round Table* (1953)," *Exemplaria*, vol. 19, no. 2 (2007) 270-289.
- [UW] Ray Wakeman, "Excalibur: Film Reception and Political Distance." In *Politics in German Literature*, ed. Beth Bjorklund and Mary E. Cory (Columbia, SC, 1998) 166-176.
- [UW] 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.
- [UW] Susan Aronstein, "'Let's Not Go to Camelot: Deconstructing Myths.'" In *Hollywood Knights*, 99-116.
- [UW] Susan Aronstein, "Revisiting the Round Table: Arthur's American Dream." In *Hollywood Knights*, 191-213.
- [UW] Tom Shippey, "Fuqua's *King Arthur*: More Myth-making in America." *Exemplaria* 19/2 (2007): 310-326.
- [UW] Felice Lifshitz, "Destructive *Dominae*: Women and Vengeance in Medievalist Films." In *Corporate Medievalism*, edited by Karl Fugelso (Cambridge, 2012) 161-190. [on *Excalibur*]
- [UW] Donald L. Hoffman, "Not Dead Yet: *Monty Python and the Holy Grail* in the Twenty-first Century." In Kevin J. Harty, ed., *Cinema Arthuriana: Essays on Arthuriana Film* (New York, 1991; rev. edn. 2002) 136-148.
- [UW] Alan Lupack, "An Enemy in Our Midst: *The Black Knight* and the American Dream," Harty, *Cinema Arthuriana*, 64-70.
- [UW] Muriel Whitaker, "Fire, Water, Rock: Elements of Setting in John Boorman's *Excalibur* and Steve Barron's *Merlin*," Harty, *Cinema Arthuriana*, 44-53.
- [UW] John Aberth, "The Holy Grail of Hollywood. King Arthur Films." In *A Knight in the Movies: Medieval History on Film*, 1-28.
- Laurie A. Finkie, and Martin B. Shichtman, "The Hagiography of Politics," In *Cinematic Illuminations*, 156-194.

- Caroline Jewers, “Mission Historical, Or ‘[T]Here were a Hell of a Lot of Knights’”: Ethnicity and Alternity in Jerry Bruckheimer’s *King Arthur*.” In Ramey and Pugh, *Race, Class, and Gender in ‘Medieval’ Cinema*, 91-106.
- Rebecca A. Umland and Samuel J. Umland, *The Use of Arthurian Legend in Hollywood Film: From Connecticut Yankees to Fisher Kings* (Wesport, CT, 1996).

TEXTS (ON HISTORY):

- [UW] Sir Thomas Malory, “Excalibur.” Edited and abridged by Helen Cooper. (Oxford, 1998).
- [UW] Sir Thomas Malory, “Sir Lancelot and Queen Guenivere.”

SEMINAR #5: October 6

KING ARTHUR IN FRANCE

Research topic due in class.

Please bring your laptop to class if you have one (we will have a presentation on updating Wikipedia).

FILMS:

Please watch at least one of those films:

- *Lancelot du lac* (Robert Bresson, 1974)
- *Perceval le Gallois* (Eric Rohmer, 1978)

TEXTS (ON FILMS, in addition to those for seminar # 6):

- [UW] Joseph Cunneen, “The End of Knighthood: *Lancelot of the Lake*.” In Joseph Cunneen, *Robert Bresson: A Spiritual Style in Film* (New York, 2003) 145-155.
- [UW] Rider, Jeff *et al.*, “The Arthurian Legend in French Cinema: Robert Bresson’s *Lancelot du Lac* and Eric Rohmer’s *Perceval le Gallois*.” In Kevin J. Harty, ed., *Cinema Arthuriana: Essays on Arthuriana Film* (New York, 2002) 149-162.
- [UW] Brian Levy and Lesley Coote, “The Subversion of Medievalism in *Lancelot du lac* and *Monty Python and the Holy Grail*.” In *Postmodern Medievalisms*, 99-126.
- Leslie Abend Callahan, “*Perceval le Gallois*: Eric Rohmer’s Vision of the Middle Ages.” *Film and History* 29 (1999): 46-53.
- Kristin Thompson, “The Sheen of Armour, the Whinnies of Horses: Sparse Parametric Style in *Lancelot du Lac*.” In James Quandt, ed., *Robert Bresson* (Toronto, 1998) 339-371.
- William D. Paden, “I Learned It at the Movies: Teaching Medieval Film.” In *Postmodern Medievalisms*, edited by Richard Utz and Jesse G. Swan. (Cambridge, 2004) 79-98. [on Eric Rohmer’s *Perceval le Gallois*]

SEMINAR #6: October 13.

THE CRUSADES IN THE MIDDLE EAST

A rough draft of your updated Wikipedia article is due. Please forward a copy / link to your peer and a copy / link to your instructor via e-mail.

Please watch one of the films:

- *The Crusades* (Cecil B. DeMille, 1935).
- *King Richard and the Crusaders* (David Butler, 1954).
- *Saladin* (Youssef Chahine, 1963)
- *Kingdom of Heaven* (Ridley Scott, 2005)

TEXTS (ON FILMS):

- [UW] Maureen Kiernan. "Cultural Hegemony and National Film Language: Youssef Chahine." *Alif: Journal of Comparative Poetics* 15 (1995): 130-152.
- [UW] 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.
- [UW] John Aberth, "Kingdom of Heaven," *The American Historical Review* (2005) 110 (4): 1235-1236.
- [UW] Anton Karl Kozlovic, "Islam, Muslims and Arabs in the Popular Hollywood Cinema," *Comparative Islamic Studies* Vol. 3 Issue 2, (2007): 213-246.
- [UW] 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.
- [UW] Paul B. Sturtevant, "Nasser's Political Crusade in *El Naser Salah Ad-Din*." In *Hollywood in the Holy Land*, 123-146.
- [UW] 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.
- [UW] John Aberth, "God (and the Studio) Wills It!" *A Knight in the Movies: Medieval History on Film*, 63-147.
- John M. Ganim, "Framing the West, Staging the East: Set Design, Location, and Landscape in Cinematic Medievalism." In Nickolas Haydock and E. L. Ridsen, eds., *Hollywood in the Holy Land. Essays on Film Depictions of the Crusades and Christian Muslim Clashes* (Jefferson, NC and London, 2009) 31-45.
- Laurie A. Finkie, and Martin B. Shichtman, "The Crusades. War of the Cross or God's Own Bloodbath?" In *Cinematic Illuminations. The Middle Ages on Film*, 196-241.

- Arthur Lindley. “Once, Present, and Future Kings: *Kingdom of Heaven* and the Multitemporality of Medieval Film.” In *Race, Class, and Gender in ‘Medieval’ Cinema*, 15-30.

TEXTS (ON HISTORY):

- [UW] Anne-Marie Eddé, “The Victorious Campaigns,” *Saladin*. Translated by Jane Marie Todd. Cambridge, Mass., 2011. [Read if you watch *Kingdom of Heaven*.]
- [UW] Michael Markowski, “Richard Lionheart: Bad King, Bad Crusader,” *Journal of Medieval History* 23 (1997) 351-465.
- [UW] Helen Nicholson, “Women on the Third Crusade,” *Journal of Medieval History*, Vol. 23, No. 4, (1997) 335-349.

SEMINAR # 7. October 20.

THE CRUSADES IN SPAIN

Review of a peer’s Wikipedia article due. Please forward a copy to your peer and a copy to your instructor via e-mail.

Presentations of your paper topics.

Please watch *El Cid* (Anthony Mann, 1961)

TEXTS (ON THE FILM, in addition to those for Seminar #6)

- [UW] Kevin J. Harty, “Agenda Layered Upon Agenda: Anthony Mann’s 1961 Film *El Cid*.” In *Hollywood in the Holy Land*, 161-168.
- [UW] Tom Shippey, “*El Cid*: Defeat of the Crescent.” In *Hollywood in the Holy Land*, 169-185.
- Winkler, Martin. “Mythic and Cinematic Traditions in Anthony Mann’s *El Cid*.” *Mosaic* (Winnipeg) 26.3 (1993): 89-117.
- Hunt, Leon, “What Are Big Boys Made Of?: *Spartacus*, *El Cid* and the Male Epic.” *You Tarzan: Masculinity, Movies, and Men*. Ed. Pat Kirkham and Janet Thumim (London, 1993) 65-83.
- Richard Burt, “Border skirmishes: weaving around the Bayeux Tapestry and cinema in *Robin Hood: Prince of Thieves* and *El Cid*.” In Barnau, Anke and Bettina Bildhauer, eds. *Medieval Film* (Manchester and New York, 2009) 158-181.

TEXTS (ON HISTORY)

- [UW] *The Poem of the Cid* (early 13th century)
- [UW] Richard Fletcher, *The Quest for El Cid*. London, 1989.
- Simon Barton, “El Cid, Cluny and the Medieval Spanish *Reconquista*,” *English Historical Review* 126 (2011) 517-543.
<http://ehr.oxfordjournals.org/content/CXXXVI/520/517.short>

SEMINAR # 8: October 27.

THE CRUSADES IN EASTERN EUROPE

A **hard copy** of the final draft of your Wikipedia article due in class.

Please watch one of the following films:

- *Alexander Nevsky* (Sergei Eisenstein, 1938).
- *The Valley of The Bees* (František Vlácil. 1967)

TEXTS (ON FILM, in addition to those for Seminar #6)

- [UW] Paul A. Cohen, “Artful propaganda in World War II : Eisenstein's Alexander Nevsky and Olivier’s Henry V,” *History and popular memory: the power of story in moments of crisis* (New York, 2014)
- [UW] Richard Taylor, “Alexander Nevsky” *Film Propaganda: Soviet Russia and Nazi Germany* (London, 1998).
- [UW] Barry P. Sherr, “Alexander Nevsky. A Film without a Hero.” In *Eisenstein at 100: A Reconsideration*, edited by Al LaValley and Barry P. Scherr. (New Brunswick, 2001)
- [UW] Peter Hames, *The Czechoslovak New Wave*. 2nd Edition (London, 2005).
- [UW] S. M. Eisenstein. “Alexander Nevsky and the Rout of the Germans.” *Selected Works*. Volume 3. Writings, 1934-47. Edited by Richard Taylor. Translated by William Powell. London, 1996.
- Nickolas Haydock, “Homeland Security: Northern Crusades through the East-European Eyes of *Alexander Nevsky* and the *Nevsky* Tradition.” In *Hollywood in the Holy Land*, 47-92.
- Ronald Bergan, *Eisenstein: A life in Conflict* (Woodstock, NY, 1997).

TEXTS (ON HISTORY)

- [UW] Richard Hellie, “Alexander Nevskii’s April 5, 1242 Battle on the Ice.” *Russian History / Histoire Russe* 33 (2005): 283-287.
- [UW] Donald Ostrowski, “Alexander Nevskii’s April 5, 1242 Battle on the Ice: The Creation of a Legend.” *History / Histoire Russe* 33 (2005): 289-312.
- [UW] *The Livonian Rhymed Chronicle*. Translated by Jerry C. Smith and William L. Urban. Chicago, 2001.
- [UW] Eric Christiansen, *The Northern Crusades* (London 1997).

November 3: MEETINGS WITH INSTRUCTOR

November 10: MEETINGS WITH INSTRUCTOR

November 14 (Friday): ROUGH DRAFTS DUE. E-mail one copy of your rough draft to your instructor and another to your peer-reviewer

November 20 (Thursday): PEER-REVIEWS OF ROUGH DRAFTS DUE. E-mail one copy of your comments to me and another to your peer.

November 24: PRESENTATIONS

December 1: PRESENTATIONS

December 8: PRESENTATIONS

December 15: HARD COPIES OF FINAL DRAFTS DUE IN MY MAILBOX

BIBLIOGRAPHY

HISTORY IN FILM:

- Barta, Tony, ed., *Screening the Past: Film and Representation of History* (Westport, CT, 1998).
- Carnes, Mark C., eds., *Past Imperfect: History According to the Movies* (New York, 1995).
- Davis, Natalie Zemon, *Slaves on Screen: Film and Historical Vision* (Cambridge, 2000).
- Marcia Landy, ed., *The Historical Film* (New Brunswick, NJ, 2001).
- Roquemore, *History Goes to the Movies: A Viewer's Guide to the Best (and Some of the Worst) Historical Movies Ever Made* (New York, 1999).
- Rosenstone, Robert A., ed., *Revisioning History: Film and the Construction of a New Past* (Princeton, 1995).
- Rosenstone, Robert A., *Visions of the Past: The Challenge of Film to Our Idea of History* (Cambridge, 1996).
- Sorlin, Pierre, *The Film in History: Restaging the Past* (New York, 1980).
- Toplin, Robert Brent, *Reel History. In Defence of Hollywood* (Lawrence, KS, 2002).

THE MIDDLE AGES IN FILM:

- Aberth, John, *A Knight in the Movies: Medieval History on Film* (New York, 2003).
- Barnau, Anke and Bettina Bildhauer, *Medieval Film* (Manchester and New York, 2009).
- Driver, Martha W., and Sid Ray, eds., *The Medieval Hero on Screen: Representations from Beowulf to Buffy* (Jefferson, NC, 2004).
- Williams, David John. "Looking at the Middle Ages in the Cinema: An Overview." *Film and History* 29 (1999): 9-19.
- Finkie, Laurie A. and Martin B. Shichtman, *Cinematic Illuminations. The Middle Ages on Film* (Baltimore, 2010).
- Driver, Martha. "Teaching the Middle Ages on Film: Visual Narrative and the Historical Record," *History Compass* 5/1 (2007): 146-161.
- Grindon, Leger, *Shadows of the Past: Studies in the Historical Fiction Film* (Philadelphia, 1994).
- Haydock, Nickolas, *Movie Medievalism: The Imaginary Middle Ages* (Jefferson, NC, 2007).
- Ramey, Lynn T. and Tison Pugh, *Race, Class, and Gender in 'Medieval' Cinema*. (New York, 2007).
- Rosenbaum, J. *Movies as Politics* (Berkeley, 1997).
- Weisl, Angela Jan. *The Persistence of Medievalism: Narrative Adventures in Contemporary Culture* (New York, 2003).
- Harty, Kevin J. *The reel Middle Ages: American, Western and Eastern European, Middle Eastern, and Asian films about Medieval Europe* (Jefferson, NC, 1999).

Goals of the History Major

(approved by the department, March 23, 2011; revised by the department, February 27, 2013)

The goal of the history major is to offer students the knowledge and skills they need to gain a critical perspective on the past. Students will learn to define important historical questions, analyze relevant evidence with rigor and creativity, and present convincing arguments and conclusions based on original research in a manner that contributes to academic and public discussions. In History, as in other humanistic disciplines, students will practice resourceful inquiry and careful reading. They will advance their writing and public speaking skills to engage historical and contemporary issues.

To ensure that students gain exposure to some of the great diversity of topics, methodologies, and philosophical concerns that inform the study of history, the department requires a combination of courses that offers breadth, depth, and variety of exposition. Through those courses, students should develop:

1. Broad acquaintance with several geographic areas of the world and with both the pre-modern and modern eras.
2. Familiarity with the range of sources and modes through which historical information can be found and expressed. Sources may include textual, oral, physical, and visual materials. The data within them may be qualitative or quantitative, and they may be available in printed, digital, or other formats. Modes of expression may include textbooks, monographs, scholarly articles, essays, literary works, or digital presentations.
3. In-depth understanding of a topic of their choice through original or creative research.
4. The ability to identify the skills developed in the history major and to articulate the applicability of those skills to a variety of endeavors and career paths beyond the professional practice of history.

Skills Developed in the Major

Define Important Historical Questions

1. Pose a historical question and explain its academic and public implications.
2. Using appropriate research procedures and aids, find the secondary resources in history and other disciplines available to answer a historical question.
3. Evaluate the evidentiary and theoretical bases of pertinent historical conversations in order to highlight opportunities for further investigation.

Collect and Analyze Evidence

1. Identify the range and limitations of primary sources available to engage the historical problem under investigation.
2. Examine the context in which sources were created, search for chronological and other relationships among them, and assess the sources in light of that knowledge.
3. Employ and, if necessary, modify appropriate theoretical frameworks to examine sources and develop arguments.

Present Original Conclusions

1. Present original and coherent findings through clearly written, persuasive arguments and narratives.
2. Orally convey persuasive arguments, whether in formal presentations or informal discussions.
3. Use appropriate presentation formats and platforms to share information with academic and public audiences.

Contribute to Ongoing Discussions

1. Extend insights from research to analysis of other historical problems.
2. Demonstrate the relevance of a historical perspective to contemporary issues.
3. Recognize, challenge, and avoid false analogies, overgeneralizations, anachronisms, and other logical fallacies.