

## **Term Information**

Effective Term Spring 2018

## **General Information**

Course Bulletin Listing/Subject Area Italian  
Fiscal Unit/Academic Org French & Italian - D0545  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 3051  
Course Title The Crossroads of Romance: Tales of Heroes and Monsters from the Odyssey to Star Wars  
Transcript Abbreviation Crossroads Romance  
Course Description In this course, students will become familiar with the medieval foundations of the romance genre; analyze the figure of the knight errant who wanders far from the center of his or her culture; and investigate the abiding influence of romance storytelling on how stories are told and communities are represented in contemporary literature and film.  
Semester Credit Hours/Units Fixed: 3

## **Offering Information**

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus

## **Prerequisites and Exclusions**

Prerequisites/Corequisites English 1110 (110, 110.01, 110.02, or 110.03).  
Exclusions

## **Cross-Listings**

Cross-Listings

## **Subject/CIP Code**

Subject/CIP Code 16.0902  
Subsidy Level Baccalaureate Course  
Intended Rank Freshman, Sophomore, Junior, Senior

## Requirement/Elective Designation

General Education course:

Literature; Global Studies (International Issues successors)

## Course Details

### Course goals or learning objectives/outcomes

- Students differences between oral, single-authored, and multi-authored textuality; and cinematic appropriations of literary forms.
- Students examine the representation of the West and the foreign "Other" from antiquity to the present
- Students analyze how past literary conventions have an effect on how we depict and understand our own culture and those of other nations in both positive and problematic ways.
- Students critique enduring cultural stereotypes and valorize literature's potential for multicultural perspectives.

### Content Topic List

- Medieval romance literature
- Chivalric Epic in the Renaissance
- Counterreformation Epic vs. Romance
- Birth of the Novel
- Modern Romance: The Novel
- Modern Romance: Historical Epic and the Western
- Modern Romance: Fantasy and Space Operas

## Attachments

- Italian Romance Epic Syllabus 2\_12\_17.docx: Syllabus  
*(Syllabus. Owner: Aski,Janice Marie)*
- Italian Romance Epic GE rationale assessment.docx: GE rationale and assessment  
*(GEC Course Assessment Plan. Owner: Aski,Janice Marie)*
- Concurrence.docx: concurrence  
*(Concurrence. Owner: Aski,Janice Marie)*
- Chair support letter Romance Epic GE.docx: Chair support letter  
*(Other Supporting Documentation. Owner: Aski,Janice Marie)*
- SPPO Concurrence GE Romance Epic.docx: SPPO concurrence  
*(Concurrence. Owner: Aski,Janice Marie)*

## Comments

- I have attached the email exchange in the discussion of concurrence. SPPO is separate because it arrived late. *(by Aski,Janice Marie on 03/29/2017 12:44 PM)*

## Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Aski,Janice Marie	03/29/2017 12:44 PM	Submitted for Approval
Approved	Aski,Janice Marie	03/29/2017 01:00 PM	Unit Approval
Approved	Heysel,Garett Robert	03/29/2017 08:07 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler	03/29/2017 08:07 PM	ASCCAO Approval



**Willging, Jennifer** <willging.1@osu.edu>

To

Janice Aski

Today at 7:55 AM

I would like to express my support of my colleague Jonathan Combs-Schilling's proposal for a new general education course (literature and/or diversity), Italian 3051: The Crossroads of Romance: Tales of Heroes and Monsters from the Odyssey to Star Wars. The course is unlike any course our unit has previously offered and is quite unique among Ohio State offerings in general. Jonathan is a talented, dynamic teacher and has the capability of drawing a good number of students to the course, from both Arts and Sciences and other Colleges.

Sincerely,

Jennifer Willging  
Associate Professor and Chair  
Dept. of French and Italian

## Italian 3051

### *The Crossroads of Romance: Tales of Heroes and Monsters from the Odyssey to Star Wars*

Location and Time: xxxx

Prof. Jonathan Combs-Schilling  
combs-schilling.1@osu.edu  
215 Hagerty Hall

Office Hours: xxxx



Arthurian knights, wild-west gunslingers, intergalactic swashbucklers—these heroic archetypes are linked by the narrative strategy and ideological structures of romance. In this course, students will become familiar with the medieval foundations of the romance genre; analyze the figure of the knight errant who wanders far from the center of his or her culture; and investigate the abiding influence of romance storytelling on how stories are told and communities are represented in contemporary literature and film. We will begin with its classical antecedents (Homer) and contemporary works that either synthesize (Calvino) or satirize (Monty Python) the genre to become familiar with its conventions. We will then move from medieval romance (Chrétien de Troyes, Boccaccio), when the genre's ideological foundations were relatively stable, to the crises of chivalry (and European identity) in the Renaissance (Ariosto, Tasso, Cervantes). We will then turn to the anonymous author-collective Wu Ming, who approach romance as a form of cultural protest. Our focus will be the titanic impact of romance on representations of European cultural values and its frequently problematic depiction of foreign cultures (esp. the Middle East). Throughout, we will ask the question: has romance been a site for the “clash of civilizations,” a horizon of multicultural exchange, or both? Finally we will view a variety of popular cinematic genres with fresh and critical eyes to explore how an enduring narrative strategy can both reveal and subvert our own cultural assumptions and depict foreign cultures in both positive and pernicious ways.

Taught in English. GE Literature; Diversity (Global Studies).

### **GE Literature: Goals and Outcomes**

**Goals:** Students evaluate significant texts in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; and critical listening, reading, seeing, thinking, and writing.

#### **Expected Learning Outcomes (ELOs):**

1. Students analyze, interpret, and critique significant literary works.
2. Through reading, discussing, and writing about literature, students appraise and evaluate the personal and social values of their own and other cultures.

**Satisfying the ELOs:** By tracing the history of medieval and Renaissance romance narratives, this course will expose students to one of the most influential forms of Western storytelling and an array of canonical authors (e.g. Homer, Boccaccio, Cervantes), as well as a broad array of major literary issues, such as the periodization of literature; the rise of the novel: differences between oral, single-authored, and multi-authored textuality; and cinematic appropriations of literary forms.

### **GE Diversity (Global Studies): Goals and Outcomes**

**Goals:** Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

#### **Expected Learning Outcomes:**

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples, and cultures outside of the U.S.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

**Satisfying the ELOs:** By using romance narrative as a case study to examine the representation of the West and the foreign "Other" from antiquity to the present, this course will enable students to analyze how past literary conventions have an effect on how we depict and understand our own culture and those of other nations in both positive and problematic ways. Through this study, students will be given the tools both to critique enduring cultural stereotypes and valorize literature's potential for multicultural perspectives.

### **Course Requirements**

- Attendance and participation 20%
- Weekly quizzes 25%

- Take-home midterm essays 30%
- Final exam: xxxx 25%

**Grading scale:**

A	93-100	B	83-87	C	73-77	D	65-67
A-	90-92	B-	80-82	C-	70-72	E	64-0
B+	88-89	C+	78-79	D+	68-69		

**Texts (available at Barnes and Noble)**

- Barbara Fuchs. *Romance* (New York: Routledge, 2004)
- Chrétien de Troyes, *Yvain: The Knight of the Lion*, trans. Burton Raffel (Yale University Press, 1987)
- Italo Calvino, *The Castle of Crossed Destinies*, trans. William Weaver (New York: Mariner, 1979)
- Ludovico Ariosto, *Orlando Furioso*, trans. Guido Waldman (Oxford: Oxford University Press, 1983)
- Torquato Tasso, *Jerusalem Delivered*, trans. Ralph Nash (Detroit: Wayne State UP, 1987)
- Miguel de Cervantes, *Don Quixote*, trans. Edith Grossman (New York: Harper, 2005)
- Wu Ming, *Altai*, trans Shaun Whiteside (New York: Verso, 2013)

Other readings will be posted to **Carmen**.

**Bring all readings assigned for that day to class in print or electronic versions**

**Film Viewing**

You are responsible for watching course films on your own. At times, we will start to watch a film in class together. All films can be streamed on Carmen and are available on reserve in Thompson library (as well as on Amazon Instant Video for rental):

- Terry Gilliam and Terry Jones, *Monty Python and the Holy Grail* (1975)
- John Ford, *The Searchers* (1956)
- David Lean, *Lawrence of Arabia* (1962)
- Peter Jackson, *The Lord of the Rings: The Fellowship of the Ring* (2001)
- J.J. Abrams, *Star Wars: The Force Awakens* (2015)

**Participation (attendance, quality of classroom interaction)**

Regular attendance is expected and thoughtful participation is encouraged. Students should prepare carefully for class by completing all readings in advance

and thinking critically about all materials. Attendance will be taken from quizzes, midterms and regular sign up sheets. The TA will note participation and attendance. The grade will rise the more one conscientiously participates.

- Attend entire class: 100% for day
- Attend part of class, but leave early: 50% for day
- Attend entire class, with thoughtful participation at least once: 110% for day (and up from there the more one participates.)

**To facilitate the taking of attendance during the first weeks of the semester, please try to sit in the same location.**

### **Readings and Viewings**

In addition to the outline of coursework provided by the schedule of classes, a description of assignments for a given week will be posted to Carmen the previous Friday. In cases where the readings include scanned materials, they will be posted to Carmen at the same time. In addition, weekly reading guides will be posted to Carmen on Fridays to help structure your reading for the following week. **It is your responsibility to regularly consult Carmen to make sure that you are aware of assignments.**

*Teaching Assistant* Should enrollments be high enough, the following statement will be included:

*The TA for this course, xxxx, is responsible for grading all of your quizzes, writing assignments and exams and will note all of your participation and attendance. S/he will also hold onto all of your quizzes.*

### **Midterm Essays**

The format for the midterms will be take-home essays. At the end of class on the Friday before the midterm is due, the professor will lead students in a 15-minute review discussion of the major themes covered in that section of the course, after which students will be given three essay prompts. Students will write a 3-5 page paper for two of the three prompts (totaling 6-10 pages) that addresses the question and cites specific passages to support their argument.

### **Final Exam**

The final exam is cumulative and will include literary and film analysis, identifications, short answer questions, and brief essays. Students should note the date and time of the final exam which are determined by the university and cannot be changed. There should be no conflicts with exams in other courses.

### **Quizzes**

Weekly short quizzes (c. 15 minutes) will ensure that all students have completed



assignments; memorized key literary, cultural and historical terms; attended class; and paid attention and thought about the material. Generally, quizzes will occur at the beginning of the **Friday** session and cover the readings for that week, as well as the previous **Friday's** lecture. Quiz grades will be posted on Carmen, quiz answers will be reviewed in class and quizzes will not be turned back. You can make an appointment with the TA to review quizzes. **Your lowest quiz grade will be dropped.**

### **A Note on Taking Notes**

Please take notes on all readings! All over the page!

### **Academic Integrity Statement:**

“It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.”

Students enrolled in courses at The Ohio State University are expected to adhere to the highest standards of academic conduct. All suspected cases of misconduct will be reported to the Committee on Academic Misconduct as required by University rules. Examples of academic misconduct in this course include, but are not limited to, the following:

- Copying work or otherwise turning in written work that is not original to you. Cheating in this case applies both to the copier and the person who allows his or her work to be copied. This includes information from the internet. All materials (including all websites consulted) must be cited.
- Having someone else do or write your assignments for you.
- Receiving or passing exam information to other students before, during or after the exam. Cheating in this case applies both to the receiver of the exam information and the person who gives the information.
- Alteration of university forms used to drop or add courses to a program, or unauthorized use of those forms including the forging of signatures.
- Use of any unauthorized aids on exams (e.g., cheat sheets, textbook, etc.) is strictly prohibited.

PLEASE CITE ALL SOURCES IN ALL ASSIGNMENTS! IT IS BETTER TO OVER CITE THAN UNDER SITE. **EVERY SOURCE** THAT YOU CONSULT MUST BE

CITED. ALSO, PLEASE KEEP IN MIND THAT WIKIPEDIA IS NOT CONSIDERED AN ACADEMIC SOURCE.

**NOTE: Students are responsible for understanding what constitutes academic dishonesty. For more information on this topic, consult the Ohio State University 's policy on Student code of conduct at: <http://studentlife.osu.edu/csc/>**

## **Disability Services**

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

### **Sexual misconduct/relationship violence:**

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at [titleix@osu.edu](mailto:titleix@osu.edu)

### **Diversity:**

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

## SCHEDULE OF CLASSES

(subject to change)

<b>WEEK 1</b>	<b>Introductions</b>
Class 1:	General Introduction to the Course
Class 2:	What is Romance? Barbara Fuchs, <i>Romance</i> (pp. 1-36) Homer, <i>Odyssey</i> , Books 9-11 (excerpts)
<b>WEEK 2</b>	<b>Beginnings of the Quest</b>
Class 1:	Gilliam and Jones, <i>Monty Python and the Holy Grail</i> Italo Calvino, <i>The Castle of Crossed Destinies</i> ("The Castle," pp.3-48)
Class 2:	Calvino, <i>Crossed Destinies</i> ("The Tavern," pp. 51-121) Quiz
<b>WEEK 3:</b>	<b>Medieval Romance: The Birth of a Genre</b>
Class 1:	Chrétien de Troyes, <i>Yvain: The Knight of the Lion</i> (part 1) Fuchs, <i>Romance</i> ("Medieval Romance," pp. 37-65)
Class 2:	Chrétien, <i>Yvain</i> (part 2) Quiz
<b>WEEK 4</b>	<b>The Spread of Medieval Romance</b>
Class 1:	Boccaccio, <i>Decameron</i> , Day 2, Stories 1-5
Class 2:	Boccaccio, <i>Decameron</i> , Day 2, Stories 6-10 Quiz
<b>WEEK 5</b>	<b>Chivalric Epic in the Renaissance</b>
Class 1:	Ludovico Ariosto, <i>Mad Roland</i> , Cantos 1-6 Fuchs, <i>Romance</i> ("Renaissance Romance," pp. 66-98)
Class 2:	Ariosto, <i>Mad Roland</i> , Cantos 7-14
<b>WEEK 6</b>	<b>Chivalric Epic in the Renaissance (cont.)</b>
	<i>Due Monday: Take-home Midterm #1</i>
Class 1:	Ariosto, <i>Mad Roland</i> , Cantos 15-22
Class 2:	Ariosto, <i>Mad Roland</i> , Cantos 23-30 Quiz
<b>WEEK 7</b>	<b>Chivalric Epic in the Renaissance (cont.)</b>
Class 1:	Ariosto, <i>Mad Roland</i> , Cantos 31-38
Class 2:	Ariosto, <i>Mad Roland</i> , Cantos 39-46 Quiz
<b>WEEK 8</b>	<b>Counterreformation Epic vs. Romance</b>
Class 1:	Torquato Tasso, <i>Jerusalem Delivered</i> , Cantos 1-5
Class 2:	Tasso, <i>Jerusalem Delivered</i> , Cantos 6-10 Quiz
<b>WEEK 9</b>	<b>Counterreformation Epic vs. Romance (cont.)</b>
Class 1:	Tasso, <i>Jerusalem Delivered</i> , Cantos 11-15

Class 2: Tasso, *Jerusalem Delivered*, Cantos 16-20 Quiz

**WEEK 10 Romance Abroad and the Birth of the Novel**

Class 1: Miguel de Cervantes, *Don Quixote*, Bk 1, Chaps. 1-13

Class 2: Cervantes, *Don Quixote*, Bk 1, Chaps. 14-26 Quiz

**WEEK 11 Romance Abroad and the Birth of the Novel (cont.)**

Class 1: Cervantes, *Don Quixote*, Bk 1, Chaps. 27-39

Class 2: Cervantes, *Don Quixote*, Bk 1, Chaps. 40-52

**WEEK 12 Modern Romance: The Novel**

*Due Monday: Take-home Midterm #2*

Class 1: Wu Ming, *Altai* (Parts 1 and 2: "Mi Star" and "Tikkum Olam")  
Fuchs, *Romance* ("Post-Renaissance Transformations," pp. 99-129)

Class 2: Wu Ming, *Altai* (Part 3: "Mağusa") Quiz

**WEEK 13 Modern Romance: Historical Epic and the Western**

Class 1: David Lean, *Lawrence of Arabia*

Class 2: John Ford, *The Searchers* Quiz

**WEEK 14 Modern Romance: Fantasy and Space Operas**

Class 1: Peter Jackson, *The Lord of the Rings: The Fellowship of the Ring*

Class 2: J.J. Abrams, *Star Wars: The Force Awakens*

**FINAL EXAM: xxxx**

## Italian 3501: Italian Romance Epic

### **GE Literature rationale**

A GE rationale that discusses how each individual GE expected learning outcome will be met in most or all of the following: (a) the course objectives, (b) the readings, (c) the topics, (d) the written assignments, and (e) other course components.

### **GE Literature: Goals and Outcomes**

**Goals:** Students evaluate significant texts in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; and critical listening, reading, seeing, thinking, and writing.

#### **Expected Learning Outcomes (ELOs):**

1. Students analyze, interpret, and critique significant literary works.
2. Through reading, discussing, and writing about literature, students appraise and evaluate the personal and social values of their own and other cultures.

(a) One of the main objectives of this course is to introduce students to the history and influence of medieval and Renaissance romance narratives, through which they will be tasked with the analysis, interpretation, and critique of many canonical authors (e.g. Homer, Boccaccio, Cervantes), which will be facilitated by the presentation and discussion of key literary terms and concepts in-class by the professor and at home through secondary readings. In the context of this course, these interpretative tools will be developed and deployed to ask questions about romance narrative and its wide legacy in modern culture, yet the range of applicability of these tools extends far beyond this one narrative mode, and will enable the students to be more nuanced and critical readers of literature in general.

(b) In addition to introducing students to a number of famous and influential works, the readings included in the course have been chosen with an eye to familiarizing students with a wide assortment of literary forms in both poetry and prose. In the aggregate, these readings will introduce students to key Western narrative structures (e.g. romance, epic, short story collections, novels). Individually, these different forms will enable students to develop (with the aid of the professor) case-specific skills which will enrich their interpretative toolkit and help them understand that different literary forms benefit from different reading strategies. Finally, through their readings of Barbara Fuchs' *Romance*, written by a preeminent scholar but intended for a general audience, students will not only glean key insights into the subject of the course, but will also be introduced to the function and uses of secondary materials when conducting literary analysis.

(c) The roughly chronological progression of topics in this course, ranging from antiquity (week 1) to a work published in 2009 (week 12), will introduce students to many of the key historical categories of Western literature (classical, medieval, renaissance,

counterreformation, modern, and postmodern). In addition to tracing the history of Western literature in miniature, this progression will task students with examining and discussing the uses (and limits) of periodizing literature. The sequence of topics will also present students with, and enable them to criticize, certain conventions of literary history, such as the “Birth of the Novel,” which (problematically) views this particular form as the triumphant culmination of western literature. Finally, by examining how a single narrative strategy—romance—adapts to different historical and cultural milieux, students will interpret and discuss the relationship between works of literature and the prevailing ideologies of the context in which they were produced.

(d) The four short essays the students will write over the course of the semester (due at the starts of Weeks 6 and 12), in conjunction with the review sessions that immediately precede them, will ask the students to consolidate their material discussed in the previous section of the course. The essay prompts will be incisive and polemical, to ensure that the students do not feel overwhelmed by the wide range of potential topics, but will ask them to incorporate their personal responses to the material and be creative in the range of examples they use to support their argument. Some of the best arguments will be presented anonymously in class to model successful strategies for constructing literary arguments.

### *Assessment*

#### GE Italian: Literature

**Goals: Students evaluate significant texts in order to develop capacities for aesthetic and historical response and judgement; interpretation and evaluation; and critical listening, reading, seeing, thinking and writing.**

**a) Specific Methods used to demonstrate student achievement of the GE expected learning outcomes**

<p>GE Expected Learning Outcomes</p>	<p>Direct Methods (<i>assess student performance related to the expected learning outcomes. Examples of direct assessments are: pre/post test; course-embedded questions; standardized exams; portfolio evaluation; videotape/audiotape of performance</i>)</p>	<p>Indirect Methods (<i>assess opinions or thoughts about student knowledge, skills, attitudes, learning experiences, and perceptions. Examples of indirect measures are: student surveys about instruction; focus groups; student self-evaluations</i>)</p>
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1. Students analyze, interpret, and critique significant literary works.	Embedded question on exams <sup>1</sup>	Opinion survey <sup>2</sup>
2. Through reading, discussing, and writing about literature, students appraise and evaluate the personal and social values of their own and other cultures.	Embedded question on exams	Opinion survey

<sup>1</sup> On the final, two questions will be written specifically to assess student achievement of each GE expected learning outcome. The scores on these questions will be included in the totals for the exam but will also be analyzed separately so that the data can be used in revising the course and for GE assessment reporting purposes.

1. Short answer: Romance is conventionally understood to be the antithesis of epic. Please list three attributes of romance that contrast with the conventions of epic.

2. Mini-Essay: Interlace. (1) Please define *entrelacement* (“interlace”), and give two concrete examples of it from the romance plots we have covered in this course. (2) What are some of the effects that interlace has on the structure, content, and/or geopolitical worldview of a literary text?

Explanation of level of student achievement expected:

In general, for the embedded exam questions, success means that 85% of students earn at least 85% on these questions.

<sup>2</sup> At the end of the semester, each student will be asked to fill out the following opinion survey, which contains specific questions asking to what extent each student has achieved the GE expected learning outcomes.

Opinion survey for the GE: Literature

Please select the response that best reflects your experience in this course.

As a result of this course I...	strongly agree	agree	disagree	strongly disagree
am able to analyze, interpret and critique significant literary works.				

Please explain:

As a result of this course I...	4strongly agree	3agree	2disagree	1strongly disagree
Able to appraise and evaluate the personal and social values of my culture.				

Please explain:

As a result of this course I...	4strongly agree	3agree	2disagree	1strongly disagree
Able to appraise and evaluate the personal and social values of the Italian culture.				

Please explain:

Explanation of level of student achievement expected:

We expect the average of all responses to be between 3-4.

**b) Description of follow-up/feedback processes:**

At the end of the course, we will analyze a random sample of the embedded exam questions to identify problem spots and how we might change the course and the presentation of materials to insure better fulfillment of the GE expected learning outcomes. We will also analyze the self-evaluation questions carefully to judge how students evaluated their own progress and to determine whether student perception meshed with performance. If there is a conflict, we will adjust the presentation and assessment of material as warranted. We will archive these end-of-semester analyses so that we can gauge whether any changes made were effective. These evaluations will be discussed with the curriculum committee. We will also use these data to write a GE report when the ASCC Assessment Panel asks for a report.



## **GE Diversity (Global Studies) Rationale**

A GE rationale that discusses how each individual GE expected learning outcome will be met in most or all of the following: (a) the course objectives, (b) the readings, (c) the topics, (d) the written assignments, and (e) other course components.

### **GE Diversity (Global Studies): Goals and Outcomes**

**Goals:** Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

#### **Expected Learning Outcomes:**

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples, and cultures outside of the U.S.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

#### **A) COURSE OBJECTIVES**

Since this course presents not only the history of a literary form but also the history of that mode's varying cultural and political ideologies, one of the main objectives is to introduce students to a transhistorical, transnational and transmedial range of European responses to other cultures. Since these responses vary greatly, from the categorical rejection of cultural diversity to imaginative openness to, and dialogues with, it, the course will not only historicize key prejudicial conventions of Western culture but also present models for global, inclusive thinking. This will give students the tools to critically engage with the ideological implications of contemporary popular narratives, but also the language to articulate and valorize the place of cultural diversity in their lives and world.

#### **B) READINGS**

The readings confront questions of diversity and global cultural interactions not only individually but in their aggregate. Anchored in the Italian literary tradition from Boccaccio to Tasso, the course readings will show how Italian identity was shaped by cross-cultural contact with the countries of the Mediterranean basin and Northern Europe, yet by tracing both the origins and legacy of Italian romance, the readings provide the students an opportunity to investigate the responses of a variety of cultures to their foreign allies and foes, from Homer's Greece to Chrétien de Troyes' France and John Ford's America. The secondary readings will facilitate this investigation, providing the students with key concepts, such as Orientalism, to better understand the cultural encounters and representations with which they become familiar through their readings of fiction.

#### **C) TOPICS**

The range of topics have been chosen not only to comprehensively convey the history and nature of romance; by embracing ancient Greek oral poetry, medieval short stories,

renaissance epics, and modern novels and films, students will be able to individuate the deep structures that unite these disparate genres, media and forms to examine the ideological implications of one of the most successful and influential strategies for storytelling. From this the students will be able to learn how bigotry can be embedded not just in the contents of cultural representations but in their very form, yet at the same time witness how those representations can also generate a space from which to imagine nonnormative, multicultural communities.

**D) WRITTEN ASSIGNMENTS**

The four short essays the students will write over the course of the semester (due at the starts of Weeks 6 and 12), in conjunction with the review sessions that immediately precede them, will ask the students to consolidate their material discussed in the previous section of the course. In each case, the essay prompts will balance inquiries focused principally on the literary history of romance and those focused principally on its ideological repercussions and multicultural perspectives. For example, for the second essay assignment due at the start of week 12, one of the prompts will ask the students to think of a popular cultural narrative with which they are familiar that they think can be defined as romance, rigorously establish how it is informed by romance rhetorics, and consider how their understanding of the work shifts once this affiliation is recognized.

GE Italian: Diversity: Global studies

**Goals: Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens**

a) Specific Methods used to demonstrate student achievement of the GE expected learning outcomes

GE Expected Learning Outcomes	Direct Methods ( <i>assess student performance related to the expected learning outcomes. Examples of direct assessments are: pre/post test; course-embedded questions; standardized exams; portfolio evaluation; videotape/audiotape of performance</i> )	Indirect Methods ( <i>assess opinions or thoughts about student knowledge, skills, attitudes, learning experiences, and perceptions. Examples of indirect measures are: student surveys about instruction; focus groups; student self-evaluations</i> )
1. Students understand some of the political, economic, cultural, physical, social, and	Embedded question on exams <sup>1</sup>	Opinion survey <sup>2</sup>

philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.		
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.	Embedded question on exams	Opinion survey

<sup>1</sup> On the final, two questions will be written specifically to assess student achievement of each GE expected learning outcome. The scores on these questions will be included in the totals for the exam but will also be analyzed separately so that the data can be used in revising the course and for GE assessment reporting purposes. Examples of the *specific* embedded questions are:

1. Short answer. (1) Please offer a concise definition of the concept of the Other. (2) Please identify two characters from Ariosto's *Mad Roland* who are characterized as Others, indicating the concrete qualities, behaviors and/or events that other them.

2. Mini-essay. Please choose a work of literature or cinema that we have *not* covered in class that you think might be considered an example of romance storytelling, and answer the following questions: (1) What are three aspects of the work that relate to romance conventions? (2) Does thinking of this work as an example of romance change how you view it? If so, how?

Explanation of level of student achievement expected:

In general, for the embedded exam questions, success means that 85% of students earn at least 85% on these questions.

<sup>2</sup> At the end of the semester, each student will be asked to fill out the following opinion survey which will be attached to the departmental SETs. The survey contains specific questions asking to what extent each student has achieved the GE expected learning outcomes:

Opinion survey for the GE: Diversity-Global studies

Please select the response that best reflects your experience in this course.

As a result of this course I...	4strongly agree	3agree	2disagree	1strongly disagree
understand some of the political, economic, cultural, physical, social and philosophical aspects of Italy and Italians.				

Please explain:

As a result of this course I...	4strongly agree	3agree	2disagree	1strongly disagree
recognize how international diversity shapes my attitudes and values as a global citizen.				

Please explain:

Explanation of level of student achievement expected:

We expect the average of all responses to be between 3-4.

c) **Description of follow-up/feedback processes:**

At the end of the course, we will analyze a random sample of the embedded exam questions to identify problem spots and how we might change the course and the presentation of materials to insure better fulfillment of the GE expected learning outcomes. We will also analyze the self-evaluation questions carefully to judge how students evaluated their own progress and to determine whether student perception meshed with performance. If there is a conflict, we will adjust the presentation and assessment of material as warranted. We will archive these end-of-semester analyses so that we can gauge whether any changes made were effective. These evaluations will be discussed with the curriculum committee. We will also use these data to write a GE report when the ASCC Assessment Panel asks for a report.

Concurrence from English, Spanish and Film Studies

Dear Eugenia, Robyn and Ryan,

The Italian section of the Department of French and Italian would like to propose the following new GE course: ***Italian Romance Epic: Tales of Wandering Knights from King Arthur to Star Wars***. I have attached the syllabus and would be grateful if you could look it over and let us know if you would be willing to grant concurrence. If you agree, an email saying as much will suffice. If you have issues that you would like to discuss, please send me an email with your concerns and we can start the conversation. I would be very grateful if you could let us know at your earliest convenience so that we can submit this course.

Kindest regards,

Janice

Janice M. Aski  
Professor and Director of the Italian Language Program  
The Ohio State University  
Department of French and Italian  
200 Hagerty Hall  
1775 College Road  
Columbus, Ohio 43210

**Friedman, Ryan** <[friedman.193@osu.edu](mailto:friedman.193@osu.edu)>

To

[Janice Aski](#)

Today at 9:40 AM

Hi, Janice,

Thanks for sharing this proposed course with Film Studies. Our program grants its concurrence. As I read the syllabus, this is a literature and film course, with the balancing skewing toward literature. I don't see the course as overlapping with anything that we do in Film Studies; at the same time, I don't think it would be a fit (in terms of amount of film material on the syllabus and the ways in which that's being presented) for our major or minor.

Let me know if you have any questions or need anything further from me. All best,  
Ryan

Ryan Jay Friedman  
Director, Film Studies Program  
Associate Professor of English  
The Ohio State University

Hagerty Hall 150  
Columbus, OH 43210  
Dear Janice,

I'm writing to pass along the Department of English Undergraduate Committee's response to the request for concurrence for Italian 3051, "Italian Romance Epic: Tales of Wandering Knights from King Arthur to Star Wars."

We're generally happy to concur to course proposals from other Humanities departments; in this case, though, we do see some matters that we feel should be addressed before we can concur, based on the one syllabus (Professor Combs-Schilling's) that we have seen, since we are concerned about the representation of Anglophone film.

First, it seems that you are requesting GE Literature and Global Studies status for this class: in other words, it might be the only literature course some students would take. Yet the title of the course implies a film content, so it raises the question of whether the syllabus fits the literature category. Our especial concern, though, is the Global Studies category, since to suggest, as this syllabus seems to imply, that Italian romance is a source for present-day reworkings of the epic quest may be misleading to undergraduates. As the syllabus stands, only half the class weeks will be devoted to Italian romance and half will be to other quest narratives (very loosely construed), many of which are in English, so we would hope for some reworking of the text list. There are unquestionably examples of literature in English that draw directly or indirectly on Italian romance, such as English and American Gothic, but none are included here. A few comments on the Anglophone works follow.

*Monty Python and the Holy Grail* draws on Malory and Malory's French sources, and satirizes English behavior; it doesn't have anything to say about the Middle East beyond the vaguely Crusader-like costumes.

*Lawrence of Arabia* would work for the Middle Eastern theme, but it doesn't seem particularly quest-y, if there is such a word.

*The Searchers* similarly seems an odd choice; critics have connected it with the quest motif but there must be Westerns that connect more directly with the theme of Italian romance. The TV series *Have Gun, Will Travel* might work better, perhaps?

Finally, my colleagues and I are convinced that Tolkien will turn in his grave if you connect *The Fellowship of the Ring* to Italian romance; the Germanic influences are clear and pervasive. Of course, he may already be revolving that people would see the movie rather than read a book. If this course is really interested in romance and the birth of the novel as the two weeks on *Don Quixote* (also not Italian) might suggest, maybe a movie might be replaced by a novel? I think *The Castle of Otranto* would fit the bill nicely.

Wishing you all the best as you work this through,

Clare Simmons

Director of Undergraduate Studies

Department of English

**My message to Steve Fink and Bernadette:**

I feel like I am stuck between a rock and a hard place.

The way I was going to handle this was to pose their questions in a more tactful way to my colleague, but after reading the email again, I don't think there is a way to do that because this is a debate about content, not concurrence. And this is an interference that I don't know how to explain to him. The reason I am treading lightly with my colleague is because he is junior person and he is super super super talented. I read this as condescending and inappropriate.

Another question: Do all literature courses in the lit GE exclude the viewing of films? This also seems unfair.

So, to sum up, I question whether this response by English is appropriate. Even if we decide to consider the questions that they have raised, I am wondering if someone needs to have a conversation with English about how they respond to concurrences.

I will wait to hear from you before I talk with my colleague.

I have attached the syllabus so that you can see it if you wish.

Thanks, JA

**Response from Steve Fink**

I think the question of the GE category (lit versus VPA) is not English's concern—the panel will address that question (but my own view is that this is clearly a lit course; I would not be inclined to approve it for VPA or film studies). Their critique of the course per se makes the basis for non-concurrence more complicated than a “we already teach this argument (as Bernadette notes), and perhaps even inappropriate, but I also agree with Bernadette that we should take this in the spirit of collegial constructive feedback to be shared with the instructor. It would have been preferable of course for them to grant concurrence and then add their recommendations and feedback, but that's not how it went down. The upshot may be that the instructor is open to making some revisions to the proposal (e.g., maybe another week devoted to the core Italian texts, Ariosto, Tasso, etc., and more on the

connecting line to Wu Ming—since they're Italian—than to some other contemporary works or films) and a clearer indication that the non-Italian works and films are more of a supplementary extension of this core to explore some resonances (without implying that Tolkien or Star Wars have direct links to Italian epics per se, as opposed to Germanic or other epic traditions). But those are choices for the instructor and the department to make. If changes are made, it could be re-submitted to English for concurrence, and, if that fails again, the Panel could decide to recommend approval without concurrence from English and advance it to OAA.

Response from the Professor creating the course:

"Considering the nature of this course, a concurrence with the English Department simply may not be a natural fit, since its engagement with works produced in England is marginal (one film at the beginning, one at the end). Moreover, these films for the most part will be used as heuristics, not as primary objects of inquiry.

That being said, I am grateful for the suggestions and critiques offered in this assessment, and will ponder whether something like the *Castle of Otranto* might nicely fit my ends. To allay the expressed concerns, I will be altering the course title, which likely overemphasized the Italianness of both the course contents and its arguments. To be clear, my intention here is not to argue that the history of romance is exclusively an Italian one, or that you cannot understand *The Lord of the Rings* without reading, say Ariosto, since, yes, Tolkien's principal intertexts are found elsewhere. Rather, I will be using medieval and Renaissance romance (with an emphasis on the Italian tradition since it was a watershed in the history of the mode) as a case study to help the students interrogate the ideological stakes of literary forms. Thus, while I will be tracing a history of the mode from the late Middle Ages through the Early Modern period, my decision to include a variety films at the end of the course is not to make a genealogical argument that they come *directly* from the preceding texts. Yes, I hope that they will show how the afterlives of romance are vast and varied, but the logic behind their inclusion is first and foremost metapedagogical: they will help the students consolidate what they've learned throughout the course, and will help them witness how such study connects to, and can inform, their own cultural consumption."



Dear Eugenia, thank you much for your message. I will include this concurrence with my course submission, but I wanted to let you know a few things about the concurrence process. When a concurrence is requested, a department has two weeks to respond, after which concurrence is assumed. In this case, it just so happens that I have not yet submitted the course to the curriculum committee because I was waiting for a letter from my chair, so I can include it. Otherwise the course would have gone forward without it after the 2-week waiting period. Also, a request for concurrence is not a request for an assessment of the course, but rather is a means to alert a unit that a course is being offered by another unit that has content that may overlap with the content of their courses. Here is an excerpt from the ASCC curriculum manual:

([https://asccas.osu.edu/sites/asccas.osu.edu/files/ASC\\_CurrAssess\\_Operations\\_Manual.pdf](https://asccas.osu.edu/sites/asccas.osu.edu/files/ASC_CurrAssess_Operations_Manual.pdf) p. 17):

*Before submitting a course, units initiating course requests are encouraged to seek concurrence from other departments and/or units that may have an interest in a course request. As a general rule, if another unit could be affected by, or might be interested in the proposed course, a concurrence form along with the proposed course materials should be sent to the chair or director of that unit. For example, if a department teaches a similar course or topic contained in the proposed course, concurrence should be sought from that unit. Also, if a new or changed course could affect enrollment patterns of students from other units (e.g., a credit hour increase for a course required by students from other departments), those units should be contacted for concurrence.*

Although I appreciate your comments regarding the content of the course, these types of concerns are usually left to the curriculum committee.

Thanks again for your concurrence.

All the best,

Janice

**From:** Romero, Eugenia  
**Sent:** Tuesday, March 28, 2017 11:19 AM  
**To:** Aski, Janice <[aski.1@osu.edu](mailto:aski.1@osu.edu)>  
**Subject:** FW: Italian Romance Epic concurrence request  
**Importance:** High

Dear Janice,

SPPO's undergraduate committee had an opportunity to review the syllabus for Italian 3051 and these are their recommendations.

The UGSC thinks this is potentially a great course and commends Prof. Combs-Schilling for proposing it. We are happy to give concurrence, but we encourage Prof. Combs-Schilling to revise the proposal in attention to these concerns:

1. The course is probably too ambitious. Is the load really appropriate for this level, category, and goals? As a GE course offered by FRIT, can more than one person teach it? Will it be offered regularly? If it is a course on Italian Romance, a revised syllabus should focus more on Italian works, bringing in others to compliment the Italian readings. If it is just a course on Romance and cultural conflict, etc. then the course might be revised with a World Literature view in mind. If it is more about popular culture and romance as it can be found in other art forms and discourses, then perhaps it could be revised with a popular culture concentration.
2. The readings are out of balance, and may be unrealistic for a GE course.
3. This would be a great course at the 4000 level or higher. It strikes me way too ambitious for a 3000-level class, even if all readings are done in English. We would suggest that Jonathan remove at least a third of the readings from the syllabus. It may sound dramatic, but this is based on our own experience teaching both the Cervantes and the Don Juan courses in English.
4. Our department teaches *Don Quixote* at this level every year. While we are not concerned about "competition," we do fear that in the course in its present form students will be exposed to the novel in a partial and hurried way.

The UGSC hopes this feedback will be useful to Prof. Combs-Schilling and to FRIT, and, if implemented, these revisions should help expedite the review at the College level.

Best,

Eugenia



**Dr. Eugenia R. Romero, PhD**

Interim Department Chair

Associate Professor of Iberian Studies

Department of Spanish and Portuguese

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