

Term Information

Effective Term Autumn 2025
Previous Value Autumn 2022

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Add to the new GE theme: Traditions, Cultures, & Transformations

What is the rationale for the proposed change(s)?

Move out of the foundations

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

None

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

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	Italian Romances
Transcript Abbreviation	Ital Romances
Course Description	This course familiarizes students with the adaptability and influence of romance storytelling, from its medieval foundations to its wide-ranging in contemporary popular culture forms (e.g. the Western, fantasy, science fiction). Students learn to identify how romance ideologies inform how we ascribe value (e.g. heroism, nobility, beauty) to some and deny it to others; and to evaluate how stories c
<i>Previous Value</i>	<i>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.</i>
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 8 Week, 7 Week, 4 Week
<i>Previous Value</i>	<i>14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week</i>
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, Lima, Mansfield, Marion, Newark, Wooster

Prerequisites and Exclusions

Prerequisites/Corequisites	Prereq: English 1110, or equiv.
Exclusions	
Electronically Enforced	No

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); Traditions, Cultures, and Transformations

Previous Value

General Education course:
Literature; Global Studies (International Issues successors); Literary, Visual and Performing Arts

Course Details

Course goals or learning objectives/outcomes	<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• 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
Sought Concurrence	No
<i>Previous Value</i>	

COURSE CHANGE REQUEST
3051 - Status: PENDING

Last Updated: Vankeerbergen,Bernadette
Chantal
04/10/2025

Attachments

- 3051 Syllabus Traditions, Cultures, and Transformations.docx: revised syllabus
(Syllabus. Owner: Aski,Janice Marie)
- IT 3056 revision chair letter SGH.pdf: chair letter
(Cover Letter. Owner: Aski,Janice Marie)
- Italian 3051 submission-traditions.pdf: GE form
(GEC Model Curriculum Compliance Stmt. Owner: Aski,Janice Marie)
- Italian 3051 Syllabus Spring 2020 (old GE).docx: original syllabus
(Syllabus. Owner: Aski,Janice Marie)
- 3051 Syllabus Traditions, Cultures, and Transformations Final - April 10, 2025.docx: Updated GE syllabus
(Syllabus. Owner: Lang,Matthew C)
- Cover letter for IT 3051 GE proposal - April 10, 2025.docx: Updated cover letter
(Cover Letter. Owner: Lang,Matthew C)
- Italian 3051 Syllabus Spring 2020 - April 10, 2025.docx: Updated syllabus
(Syllabus. Owner: Lang,Matthew C)
- Italian 3051 submission-traditions - April 10, 2025.pdf: Updated GE form
(GEC Model Curriculum Compliance Stmt. Owner: Lang,Matthew C)

Comments

- Revised information attached. - MCL (by Lang,Matthew C on 04/10/2025 04:46 PM)
- Please see feedback email sent 10-09-2023 RLS (by Steele,Rachel Lea on 10/09/2023 03:57 PM)

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Aski,Janice Marie	09/05/2023 05:05 PM	Submitted for Approval
Approved	Heller,Sarah-Grace	09/06/2023 02:57 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	09/08/2023 02:30 PM	College Approval
Revision Requested	Steele,Rachel Lea	10/09/2023 03:57 PM	ASCCAO Approval
Submitted	Lang,Matthew C	04/10/2025 04:46 PM	Submitted for Approval
Approved	Heller,Sarah-Grace	04/10/2025 05:08 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	04/10/2025 05:14 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Hilty,Michael Neff,Jennifer Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	04/10/2025 05:14 PM	ASCCAO Approval



Friday, April 11, 2025

To the GEN Theme: Traditions, Cultures and Transformations Subcommittee:

This letter details the changes made to the proposal for IT 3051 to be considered for the “Traditions, Cultures and Transformations” General Education Theme in response to your feedback.

Changes to the Syllabus

- Page 2: The ELOs for 3.1, 3.2 and 3.3 have been entirely rewritten to bring them in line with the reviewing faculty’s request to have “more information about what cultures and transformations are being engaged with, and how the course will address the significance of these transformations on dominant and non-dominant groups.”
- Page 4: A Course AI policy has been added to reflect changes since the course was initially proposed.
- Page 6: One reading—Janice Radway, “The Institutional Matrix: Publishing Romantic Fiction”—has been added to strengthen ELO 3.3.
- Pages 8-10: A statement regarding Religious Accommodations has been added, and all other syllabus statements have been updated to reflect the most current language for syllabus elements recommended by the College of Arts and Sciences’ Curriculum and Assessment Services
- Throughout: The syllabus no longer makes reference to the “Old GE” or “GEL.”

Changes to the Submission Worksheet

- There is one small change in wording to ELO 2.1 to clarify what source students will consult to learn about the ideas of Romance scholars Frye, Jameson, Parker, and Heng.
- The description of course activities and assignments to meet ELOs 3.1, 3.2 and 3.3 have been entirely rewritten to bring them in line with the reviewing faculty’s request to have “more information about what cultures and transformations are being engaged with, and how the course will address the significance of these transformations on dominant and non-dominant groups.”

Please let me know if you have any questions.

Sincerely,

A handwritten signature in black ink, appearing to read "Jonathan Combs-Schilling", with a long, sweeping horizontal line extending to the right.

Jonathan Combs-Schilling

Associate Professor of Italian, Department of French and Italian
Associate Director, Center for Medieval and Renaissance Studies
The Ohio State University
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215 Hagerty
Office Hours: TBD

Italian 3051: Italian Romances

(lecture—3 hours a week)

GE Theme: Traditions, Cultures & Transformations

Course Description:

Romance storytelling, from its medieval chivalric formulations to its heterogeneous contemporary developments (e.g. Westerns, Fantasy, Space Operas), is a narrative tradition with astonishing durability, adaptability and influence, making it an excellent case study of transhistorical continuity and change in and beyond literature. Yet, as a widespread storytelling strategy with story worlds most often situated at a strategically distant moment in the past, it has become ingrained in how we ascribe value (heroism, nobility, beauty) to some, deny it to others, and articulate the boundary between the familiar and the foreign, which gives students the chance to examine how stories can consolidate prejudices (and potentially dismantle them). Finally, though the popularity of romance is undiminished, its prestige has waned since the renaissance—by tracing this history, students will consider our implicit biases about what kind of stories are for what kind of people, and how cultural production can play a role in the marginalization of communities, as well as the imagination of more inclusive ones.

We will begin with the classical forerunners and medieval roots of Romance (*Odyssey*; “Lanval”; *Yvain*) and a few contemporary works that satirize or otherwise respond to the genre (Monty Python’s *Holy Grail*, excerpts from Miller’s *Circe*) to become familiar with its conventions and possibilities. We will then read a renaissance “classic” of the genre (*Mad Roland*) that marked the peak of chivalric romance’s popularity and an early modern masterpiece (*Zayde*) composed at the moment chivalric romance’s popularity began to wane, before turning to recent stories shaped by romance, from an historical spy novel (*Altai*) to a graphic novel. Our focus will be the titanic impact of romance on representations of tradition and social values in both hegemonic and subversive ways

GE Goals (Theme: Traditions, Cultures & Transformations)

1. Successful students will analyze an important topic or idea at a more advanced and in-depth level than in the Foundations component. [Note: In this context, "advanced" refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.]
2. Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

3. Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.
4. Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals' experience within traditions and cultures.

Expected Learning Outcomes:

Successful students are able to:

1.1. Engage in critical and logical thinking about the topic or idea of the theme.

Students will progressively sharpen their ability to spot literary discourses and conventions and interrogate their ideological implications through in-class discussion, readings and writing assignments.

1.2. Engage in an advance, in-depth, scholarly exploration of the topic or idea of the theme.

Students will engage in an advanced, in-depth, scholarly exploration of the romance narrative tradition through their scaffolded writing assignments.

2.1. Identify, describe, and synthesize approaches or experiences as they apply to the theme.

Students will identify, describe and synthesize myriad literary approaches to romance conventions and markedly different scholarly approaches to romance definitions through lectures, discussions and readings, both primary and secondary.

2.2. Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.

Through two short personal papers, students are given the space to celebrate (and think about) their tastes and cultural passions; and students will engage in creative assignments inspired by the aspects of romance they most connect to.

3.1. Describe the influence of an aspect of culture (e.g., religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.

Through lectures, readings and writing prompts, students will learn about and reflect on Romance's influence both on specific moments in the past (esp. ruling courts in Medieval France and Renaissance Italy) and contemporary issues, especially gender norms and criteria for communal belonging.

3.2. Analyze the impact of a "big" idea or technological advancement in creating a major and long-lasting change in a specific culture.

Through lectures and readings, students will learn how feudal heroic legends came to be used to articulate ideal visions of society and social order; and will chart Romance's role in the massive spread of vernacular literature beginning in the 12th century.

3.3. Examine the interactions among dominant and sub-cultures.

Through readings, class discussions, and writing prompts, students will learn how (1) romance stories dramatize the imposition of dominant cultures on subcultures, but also how

(2) the subordination of romance to other kinds of storytelling shows how literary taste can be instrumentalized to characterize and subordinate certain groups.

3.4. Explore changes and continuities over time within a culture or society.

Students will emerge from this class with a deep awareness of cultural continuity and change by reading a wide array of fictional works that are at once hyper-referential in their conventions and character types but hybridic and adaptable in their genres, media and messages.

4.1. Recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.

Through readings lectures and writing assignments, students will appreciate and investigate how romance helped consolidate (and at times critique) key Western notions of tradition (particularly around gender, class, and communal identity) and how individuals in the present position themselves within that tradition.

4.2. Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference impact individual outcomes and broader societal issues.

Through readings lectures and writing assignments, students will confront and investigate the history of romance's articulation and perpetuation of European racism and misogyny, while also being presented a diverse array of authors who adapt romance to different subjectivities and cultural perspectives.

COURSE MATERIALS

Texts (to be purchased at OSU Barnes and Noble)

- Barbara Fuchs. *Romance* (Routledge, 2004)
- M.T. Anderson and Andrea Offerman, *Yvain: The Knight of the Lion* (Candlewick, 2017)
- Comtesse de Lafayette, *Zayde*, trans. Nicholas Paige (U Chicago P, 2006)
- Wu Ming, *Altai*, trans. Shaun Whiteside (Verso, 2013)
- Sara Alfageeh and Nadia Shammash, *Squire* (Quill Tree, 2022)

ALL other readings will be posted to **Canvas**.

DESCRIPTION OF ASSIGNMENTS AND COURSE EXPECTATIONS

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 via TopHat. The grade will rise the more one conscientiously participates. (If you attend the entire class attentively, you'll receive 95% for the day. If you participate meaningfully, your grade will go up. Nap, chat, spend the class on

your phone, etc., and the grade will go down. Attend part of class, but come late or leave early: 50% for day) To facilitate the taking of attendance during the first month of the semester, please try to sit in the same location.

****Please note that students are allowed two unexcused absences without penalty.**

Additional unexcused absences will have the following consequences: 1 additional unexplained absence will drop you one full letter-grade beneath your final average (e.g., A to B); 2 unexplained absences will drop you two full letter-grades beneath your final average (e.g., A to C); 3 unexplained absences will drop you three full letter-grades beneath your final average (e.g., A to D); 4 unexplained absences will result in an immediate failure in this course.]

Readings

A description of the readings for a given week will be discussed at the end of class the previous Wednesday and posted to Canvas no later than the Friday of the previous week along with a reading guide to help structure your reading. In cases where the readings include scanned materials, they will be posted to Canvas at the same time, if not earlier. **It is your responsibility to regularly consult Canvas to make sure that you are aware of assignments.**

Assignments and AI

Because you will best accomplish the goals of this course by undertaking all activities and assessments without AI assistance, you are not permitted to use any AI tools in this course. If you are uncertain about any part of this policy or its application to any assignment or activity in the course, consult with me before proceeding.

Some of the tools and uses that are most likely to be an issue in this course, and which you should especially avoid include (but are not limited to):

- ChatGPT, Jasper Chat, Google Bard, Microsoft Copilot

Presentation

You will be tasked with one group presentation at the end of the semester which will ask you and 2-3 of your colleagues to make the case that we should consider a work of your choosing for inclusion in the Romance canon. (One of the best of these from years past made the case for *SpongeBob Square Pants the Movie*. Seriously!)

Two Reflection Papers

At the end of Week 1 and 13, you will be tasked with writing a very short (1-2 page) essay. The first of these will ask you to describe and discuss the forms of storytelling you consume (from novels to Netflix to manga, though you could even make a case for TikTok or music videos). The second of these will ask you to revisit the first reflection paper in light of what

Two Position Papers

At the end of Week 4 and 8, you will be tasked with writing a very short (1-2 page) essay connected to our readings. The first of these will ask you to compare, analyze and reflect upon how two different authors represent the trope of the monstrous Other (Homer, Chrétien). The second of these will ask you to compare, analyze and reflect upon how four different authors represent the female body and deploy the male gaze (Homer, Chrétien, Marie de France, Ariosto).

Two Mid-sized writing Assignments

After both of our first two major readings (Week 6 after *Yvain*; Week 10 after *Mad Roland*), you will be tasked with a more substantial writing assignment, which will have two components:

- (1) a 4-to-6-page evidence-based paper with a minimum of three secondary sources in which you will make some argument about romance based on a choice of prompts (and can be developed out of your position papers);
- (2) a short creative assignment (two written pages or something of comparable effort in a different medium) for which you will continue/respond to one of the romances we have read or create a short romance of your own.

Descriptions of the assignment will be posted to Canvas as we begin reading these texts so you can begin to consider these assignments over the course of your readings, and you will submit a description of the direction you plan on heading to me (Week 5 and 9 respectively) for my feedback.

Final Project

For the final project, you will be given the choice to choose between a longer research paper (8-12 pages; minimum six secondary sources) in which you will make some argument about romance, which can be developed out of your position papers and/or mid-sized writing assignments; or a longer creative assignment for which you will *create* a romance of your own, which you will accompany with a shorter reflection essay (3-5 pages; minimum six secondary sources) about the process and how you feel the romance you have created relates to course materials, lectures and discussions.

Between Weeks 12-14 you are required to meet with me in supplementary office hours to discuss your final project ideas.

Late Submissions

Late submissions will be penalized. Please refer to this syllabus and Canvas for due dates.

COURSE REQUIREMENTS

- | | |
|--------------------------------|-----|
| • Attendance and Participation | 25% |
| • Group Presentation | 10% |
| • Shorter writing assignments | 15% |

- 2 reflection papers, 2 position papers
- 2 mid-sized papers 25%
- Final project 25%

Grading scale:

A	93-100	B+	87-89.9	B-	80-82.9	C	73-76.9	D+	67-69.9
A-	90-92.9	B	83-86.9	C+	77-79.9	C-	70-72.9	D	60-66.9
60								E	below 60

SCHEDULE OF CLASSES

(subject to change)

WEEK 1

- 8/26 General Introduction to the Course
- 8/28 Marie de France, "Lanval"
Barbara Fuchs, *Romance* (pp. 1-11)

8/30: Reflection Paper 1

WEEK 2

- 9/2 Introduction to the Genre (?) of Romance
Defining Romance
Janice Radway, "The Institutional Matrix: Publishing Romantic Fiction"
- 9/4 *Monty Python and the Holy Grail*

WEEK 3

- 9/9 Origin Stories: *The Odyssey*
Barbara Fuchs, *Romance* (pp. 12-36)
Homer, *Odyssey*, books 9-10
- 9/11 Homer, *Odyssey*, book 12; Miller, *Circe*, chapters 15-17

WEEK 4

- 9/16 Medieval Romance: The Birth of a Genre
Fuchs, *Romance* ("Medieval Romance," pp. 37-65)
Chrétien de Troyes, *Yvain: The Knight of the Lion* (Two Trips to the Fountain) + graphic novel (pp. 1-19)
- 9/18 *Yvain 2* (Lunette and Laudine) + graphic novel (pp. 20-45)

9/21: Position Paper 1

WEEK 5

- 9/23 Medieval Romance: The Birth of a Genre
Yvain 3 (Wilderness) + graphic novel (pp. 46-60)
- 9/25 *Yvain 4* (The Adventures of the Knight of the Lion) + graphic novel (pp. 61-99)

WEEK 6

- 9/30 The Spread of Medieval Romance
Yvain 5 (The Return) + graphic novel (pp. 100-25)
- 10/2 Fuchs, *Romance* ("Renaissance Romance," pp. 66-98)

Ariosto, *Mad Roland* (The Forest, the Castle and the Flying Horse)

10/5: Yvain Writing Assignment

WEEK 7 Renaissance Romance
10/7 *Mad Roland* 2 (Rinaldo in Scotland)
10/9 *Mad Roland* 3 (The Sea Monster and the Cannon)

WEEK 8 Renaissance Romance
10/14 *Mad Roland* 4 (The City of Killer Women, and Angelica and Medoro)
10/16 **FALL BREAK**

10/9: Position Paper 2

WEEK 9 Renaissance Romance
10/21 *Mad Roland* 5 (Rodomonte and Isabella)
10/23 *Mad Roland* 6 (Madness and the Moon)

WEEK 10 Between Romance and the Novel
10/28 Cervantes, Don Quixote (Captive's Tale); Lafayette, *Zaide* (Part 1.1)
10/30 Fuchs, *Romance* ("Post-Renaissance Transformations," pp. 99-129)
Zaide (Part 1.2)

11/2: Ariosto Writing Assignment

WEEK 11 Between Romance and the Novel
11/4 *Zaide* (Part 2.1)
11/6 *Zaide* (Part 2.2); Wu Ming, *Altai* (Prologue)

WEEK 12 Modern Romance
11/11 **VETERANS DAY**
11/13 Wu Ming, *Altai* (Part 1)

WEEK 13 Modern Romance
11/18 Wu Ming, *Altai* (Part 2.1)
11/20 Wu Ming, *Altai* (Part 2.2)

11/23: Reflection Paper 2

WEEK 14 Modern Romance
11/25 Wu Ming, *Altai* (Part 3)
11/27 **THANKSGIVING**

WEEK 15 Where Does Romance Go?
12/2 Alfageeh and Shammas, *Squire* (Chapters 1-5)
Group Presentations
12/4 Alfageeh and Shammas, *Squire* (Chapters 6-10)

Group Presentations

WEEK 16 Where Does Romance Go?
12/9 Alfageeh and Shamma, *Squire* (Chapters 11-14)
Group Presentations

Final Project due at the end of exam week (TBD)

Academic Misconduct

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 3335-5-48.7 (B)**). For additional information, see the **Code of Student Conduct**.

Disability Services

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. If you anticipate or experience academic barriers based on your disability (including mental health, chronic, or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

If you are ill and need to miss class, including if you are staying home and away from others while experiencing symptoms of a viral infection or fever, please let me know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request reasonable accommodations. You can connect with them at slds@osu.edu; 614-292-3307; or slds.osu.edu.

Religious accommodations

Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with

their instructors regarding any known accommodation requests for religious beliefs and practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential.

With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students' sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.

A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take an exam or meet an academic requirement and the student has notified their instructor, in writing during the first 14 days after the course begins, of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors are strongly encouraged to work with the student to provide a reasonable accommodation if a request is made outside the notice period. A student may not be penalized for an absence approved under this policy.

If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the **Civil Rights Compliance Office**. (Policy: **Religious Holidays, Holy Days and Observances**)

Mental Health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on

campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling **614-292-5766**. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at **614-292-5766** and 24 hour emergency help is also available 24/7 by dialing **988** to reach the **Suicide and Crisis Lifeline**.

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 <https://civilrights.osu.edu/title-ix> or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu.

Diversity

The Ohio State University affirms the importance and value of diversity of people and ideas. We believe in creating equitable research opportunities for all students and to providing programs and curricula that allow our students to understand critical societal challenges from diverse perspectives and aspire to use research to promote sustainable solutions for all. We are committed to maintaining an inclusive community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among all members; and encourages each individual to strive to reach their own potential. The Ohio State University does not discriminate on the basis of age, ancestry, color, disability, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, race, religion, sex, gender, sexual orientation, pregnancy, protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment.

Italian 3051

Crossroads of Romance



Location and Time:
WF 11:10-12:30am
Derby Hall 080

Prof. Jonathan Combs-Schilling
combs-schilling.1@osu.edu
Hagerty Hall 215
Office Hours: W 10-11am & F 1-12pm
& by appointment

Knights of the Round Table, Amazon warriors, wild-west gunslingers, intergalactic Jedi—these heroic archetypes are linked by the narrative strategy and ideological structures of romance. In this course, students will learn about the nature, origins and afterlives of a key chapter in its history – medieval and renaissance Italian romance – and investigate the enduring influence of romance narrative on how stories are told and communities are represented today. We will begin with its classical and medieval roots (Homer's *Odyssey*; Chretien de Troyes' *Yvain*) and a few contemporary works that, like Monty Python's *Holy Grail*, satirize the genre to become familiar with its conventions. We will then read medieval and renaissance "classics" of the genre, before turning to recent stories shaped by romance, from an historical spy novel (*Altai*) to *Star Wars: Rogue One*. 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 space for multicultural exchange, or both? 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%
○ Presentation	10%
○ Weekly quizzes	20%
○ Take-home midterm essays	25%
○ Final exam: 4/24, 12-1:45pm	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 (to be ordered through Amazon)

- Barbara Fuchs. *Romance* (New York: Routledge, 2004)
- Wu Ming, *Altai*, trans. Shaun Whiteside (New York: Verso, 2013)

All other readings will be posted to **Canvas**.

Bring all readings assigned for that day to class in print or electronic versions
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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 will be made available to stream on Canvas (as well as on Amazon Instant Video for rental).

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 grade will rise the more one conscientiously participates. (If you attend the entire class attentively, you'll receive 95% for the day. If you participate meaningfully, your grade will go up. Nap, chat, spend the class on your phone, etc., and the grade will go down. Attend part of class, but come late or leave early: 50% for day) To facilitate the taking of attendance during the first month of the semester, please try to sit in the same location.

Computer Policy

Computers are distracting to both the user and anyone sitting behind them, so I maintain a zero-computer classroom policy, with a few exceptions. If you find it essential to use one, you can ask for permission.

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 Canvas no later than the previous Friday. In cases where the readings include scanned materials, they will be posted to Canvas at the same time. In addition, weekly reading guides will be posted to Canvas to help structure your reading for the following week. **It is your responsibility to regularly consult Canvas to make sure that you are aware of assignments.**

Quizzes (lowest quiz grade is dropped)

For the most part, quizzes will be weekly, short (c. 10 minutes), and in class. They will ensure that 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 Canvas, quiz answers will be reviewed in class and quizzes will not be turned back. Occasionally, quizzes will be take-home and ask for a bit more creativity.

Midterm Essays

The format for the midterms will be take-home essays. At the end of class on the Thursday before the midterm is due, the professor will lead students in a 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 an approx. 3-page paper for two of the three prompts (totaling approx. 6 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.

Presentation

You will also be tasked with one presentation at the end of the semester. This will require some significant thought on your part, but trust me, it's an absolute blast. [Last year it ranged from *Mulan* to *SpongeBob SquarePants: The Movie*.] More information will be provided as the date approaches...

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

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)

WEEK 1	Introductions and Definitions	
1/8	General Introduction to the Course	
1/10	Defining Romance	
	Barbara Fuchs, <i>Romance</i> (pp. 1-11)	
WEEK 2	Romance Origins	<i>"Quiz" 1: due 8pm via Canvas</i>
1/15	Barbara Fuchs, <i>Romance</i> (pp. 12-36)	
	Homer, <i>Odyssey</i> (excerpts)	
1/17	Homer, <i>Odyssey</i> (excerpts)	
WEEK 3:	Medieval Romance: The Birth of a Genre	
1/22	Fuchs, <i>Romance</i> ("Medieval Romance," pp. 37-65)	
	Chrétien de Troyes, <i>Yvain: The Knight of the Lion</i>	
1/24	Chrétien, <i>Yvain</i> (cont.)	Quiz #2
WEEK 4	Medieval Romance: The Birth of a Genre	
1/29	Chrétien, <i>Yvain</i> (cont.)	
1/31	Chrétien, <i>Yvain</i> (cont.)	Quiz #3
WEEK 5	The Spread of Romance to/in the Renaissance	
2/5	Marie de France, <i>Lais</i> (excerpts) and Boccaccio, <i>Decameron</i> (Day 2)	
	Fuchs, <i>Romance</i> ("Renaissance Romance," pp. 66-98)	
2/7	Boiardo, <i>Roland in Love</i> (excerpts); Ariosto, <i>Mad Roland</i>	
WEEK 6	Chivalric Epic in the Renaissance	<i>Due Monday: Midterm Essays #1</i>
2/12	Ariosto, <i>Mad Roland</i>	
2/14	Ariosto, <i>Mad Roland</i>	Quiz #4
WEEK 7	Chivalric Epic in the Renaissance	
2/19	Ariosto, <i>Mad Roland</i>	
2/21	Ariosto, <i>Mad Roland</i>	Quiz #5
WEEK 8	Chivalric Epic in the Renaissance	
2/26	Ariosto, <i>Mad Roland</i>	
2/28	Ariosto, <i>Mad Roland</i>	Quiz #6
WEEK 9	Romance in the Late Renaissance and the Rise of the Novel	
3/4	Moderata Fonte, <i>Floridoro</i> (excerpts)	
3/6	Tasso, <i>Jerusalem Delivered</i> (excerpts)	Quiz #7

WEEK 10 **Spring Break**

WEEK 11 **Romance in the Late Renaissance and the Rise of the Novel**

3/18 Cervantes, *Don Quixote* (excerpts)

3/20 Cervantes, *Don Quixote* (excerpts)

WEEK 12 **Modern Romance: The Novel**

Due Monday: Midterm Essays #2

3/25 Fuchs, *Romance* ("Post-Renaissance Transformations," pp. 99-129)

Wu Ming, *Altai*

3/27 Wu Ming, *Altai* (cont.)

WEEK 12 **Modern Romance: The Novel**

4/1 Wu Ming, *Altai* (cont.)

4/3 Wu Ming, *Altai* (cont.)

Quiz #9

WEEK 13 **Modern Romance: MOVIES**

4/8 John Ford, *The Searchers*

4/10 Gareth Edwards, *Star Wars: Rogue One*

Quiz #10

WEEK 14 **Modern Romance: MOVIES**

4/15 Last Meeting

FINAL EXAM: Wednesday April 24th, 12-1:45pm

GE Theme course submission worksheet: Traditions, Cultures, & Transformations

Overview

Courses in the GE Themes aim to provide students with opportunities to explore big picture ideas and problems within the specific practice and expertise of a discipline or department. Although many Theme courses serve within disciplinary majors or minors, by requesting inclusion in the General Education, programs are committing to the incorporation of the goals of the focal theme and the success and participation of students from outside of their program.

Each category of the GE has specific learning goals and Expected Learning Outcomes (ELOs) that connect to the big picture goals of the program. ELOs describe the knowledge or skills students should have by the end of the course. Courses in the GE Themes must meet the ELOs common for **all** GE Themes and those specific to the Theme, in addition to any ELOs the instructor has developed specific to that course. All courses in the GE must indicate that they are part of the GE and include the Goals and ELOs of their GE category on their syllabus.

The prompts in this form elicit information about how this course meets the expectations of the GE Themes. The form will be reviewed by a group of content experts (the Theme Advisory) and by a group of curriculum experts (the Theme Panel), with the latter having responsibility for the ELOs and Goals common to all themes (those things that make a course appropriate for the GE Themes) and the former having responsibility for the ELOs and Goals specific to the topic of **this** Theme.

Briefly describe how this course connects to or exemplifies the concept of this Theme (Traditions, Cultures, & Transformations)

In a sentence or two, explain how this class “fits” within the focal Theme. This will help reviewers understand the intended frame of reference for the course-specific activities described below.

(enter text here)

Connect this course to the Goals and ELOs shared by *all* Themes

Below are the Goals and ELOs common to all Themes. In the accompanying table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The specifics of the activities matter—listing “readings” without a reference to the topic of those readings will not allow the reviewers to understand how the ELO will be met. However, the panel evaluating the fit of the course to the Theme will review this form in conjunction with the syllabus, so if readings, lecture/discussion topics, or other specifics are provided on the syllabus, it is not necessary to reiterate them within this form. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

Goal 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations. In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.

Goal 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

	Course activities and assignments to meet these ELOs
ELO 1.1 Engage in critical and logical thinking.	
ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.	
ELO 2.1 Identify, describe, and synthesize approaches or experiences.	
ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.	

Example responses for proposals within “Citizenship” (from Sociology 3200, Comm 2850, French 2803):

ELO 1.1 Engage in critical and logical thinking.	<i>This course will build skills needed to engage in critical and logical thinking about immigration and immigration related policy through: Weekly reading response papers which require the students to synthesize and critically evaluate cutting-edge scholarship on immigration; Engagement in class-based discussion and debates on immigration-related topics using evidence-based logical reasoning to evaluate policy positions; Completion of an assignment which build skills in analyzing empirical data on immigration (Assignment #1)</i>
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	<p>Completion 3 assignments which build skills in connecting individual experiences with broader population-based patterns (Assignments #1, #2, #3)</p> <p>Completion of 3 quizzes in which students demonstrate comprehension of the course readings and materials.</p>
<p>ELO 2.1 Identify, describe, and synthesize approaches or experiences.</p>	<p>Students engage in advanced exploration of each module topic through a combination of lectures, readings, and discussions.</p> <p><u>Lecture</u> Course materials come from a variety of sources to help students engage in the relationship between media and citizenship at an advanced level. Each of the 12 modules has 3-4 lectures that contain information from both peer-reviewed and popular sources. Additionally, each module has at least one guest lecture from an expert in that topic to increase students' access to people with expertise in a variety of areas.</p> <p><u>Reading</u> The textbook for this course provides background information on each topic and corresponds to the lectures. Students also take some control over their own learning by choosing at least one peer-reviewed article and at least one newspaper article from outside the class materials to read and include in their weekly discussion posts.</p> <p><u>Discussions</u> Students do weekly discussions and are given flexibility in their topic choices in order to allow them to take some control over their education. They are also asked to provide information from sources they've found outside the lecture materials. In this way, they are able to explore areas of particular interest to them and practice the skills they will need to gather information about current events, analyze this information, and communicate it with others.</p> <p>Activity Example: Civility impacts citizenship behaviors in many ways. Students are asked to choose a TED talk from a provided list (or choose another speech of their interest) and summarize and evaluate what it says about the relationship between civility and citizenship. Examples of Ted Talks on the list include Steven Petrow on the difference between being polite and being civil, Chimamanda Ngozi Adichie's talk on how a single story can perpetuate stereotypes, and Claire Wardle's talk on how diversity can enhance citizenship.</p>
<p>ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.</p>	<p>Students will conduct research on a specific event or site in Paris not already discussed in depth in class. Students will submit a 300-word abstract of their topic and a bibliography of at least five reputable academic and mainstream sources. At the end of the semester they will submit a 5-page research paper and present their findings in a 10-minute oral and visual presentation in a small-group setting in Zoom.</p> <p>Some examples of events and sites: The Paris Commune, an 1871 socialist uprising violently squelched by conservative forces</p>

	<i>Jazz-Age Montmartre, where a small community of African-Americans—including actress and singer Josephine Baker, who was just inducted into the French Pantheon—settled and worked after World War I.</i> <i>The Vélodrome d’hiver Roundup, 16-17 July 1942, when 13,000 Jews were rounded up by Paris police before being sent to concentration camps</i> <i>The Marais, a vibrant Paris neighborhood inhabited over the centuries by aristocrats, then Jews, then the LGBTQ+ community, among other groups.</i>
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Goals and ELOs unique to Traditions, Cultures, & Transformations

Below are the Goals and ELOs specific to this Theme. As above, in the accompanying Table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

GOAL 3: Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.

GOAL 4: Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals’ experience within traditions and cultures.

	Course activities and assignments to meet these ELOs
ELO 3.1 Describe the influence of an aspect of culture (religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.	
ELO 3.2 Analyze the impact of a “big” idea or technological advancement in creating a major and long-lasting change in a specific culture.	
ELO 3.3 Examine the interactions among dominant and sub-cultures.	
ELO 3.4 Explore changes and continuities over time within a culture or society.	
ELO 4.1 Recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.	
ELO 4.2 Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference, impact individual outcomes and broader societal issues	