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Literature, Media, and Medievalism in the Non-Anglophone Classroom: The Case of Taiwan

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Abstract

Teaching medieval English literature in a non-Anglophone classroom presents challenges, as students are often unfamiliar with the cultural context of medieval Europe. This paper discusses how the subject is taught in Taiwan, highlighting how students in my classroom explore medieval elements in modern media and adaptations as they conduct research on topics of their own choice. Three student-selected topics are shared: the film *The Green Knight* (2021), the Japanese mobile game *Fate/Grand Order* (2015), and Arthurian-themed tarot decks. While it can be seen that the analyses of the papers may be developed further, they show students' critical thinking and creativity as they engage with contemporary media. Through these explorations, medieval studies becomes more accessible and relevant. By sharing this teaching experience, the paper aims to demonstrate how modern media and entertainment can motivate students in the non-Anglophone classroom to think critically and creatively about medieval English literature.

Keywords: media, medievalism, Taiwan, *The Green Knight*, *Fate/Grand Order*, Arthurian tarot decks

Medieval English literature can be difficult for students in non-Anglophone classrooms because the medieval European setting is outside their familiar literary and cultural backgrounds. In Taiwan, students typically learn about medieval European history briefly during their high school World History course, which covers the history of Christianity and feudalism in the Middle Ages for approximately two to three weeks. As a result, when students take a college course on medieval English literature, their background knowledge mostly consists of information about medieval popes, knights, and castles. Teaching medieval English literature thus presents challenges for instructors in today's non-Anglophone classrooms because of the unfamiliar context and the complexity of the texts. This paper aims to share pedagogical experiences of teaching medieval English literature and valuable academic outputs from students in a classroom environment that differs somewhat from those in North America and Europe, taking Taiwan as an example. Although these valuable academic outputs are products of students' projects, not the class materials designed in the curriculum, they demonstrate how modern media and entertainment can help students in the following ways: they assist students to deeply engage with original literary texts and films to build meaningful arguments regarding interpretation, explore the connection between character design in literary works and games, and enhance students' ability to synthesize texts with entertainment, such as tarot decks.

Teaching an English literature course in Taiwan can be seen as a "privilege" in itself. In Taiwanese universities, the English literature major may be housed in either the Department of Foreign Languages and Literature or the Department of English, depending on the institution's structure. If a school offers other foreign languages, such as German, French, and Italian, within the same department, it is named Foreign Languages and Literature. The primary goal of these departments is to equip students with the ability to use foreign languages, including English, fluently and professionally. Upon graduation, students typically enter the job market in fields such as business, foreign trade, translation, education, and diplomacy. Under such circumstances, students' literary training appears not to be the primary focus in the curriculum design.

Among these universities, the Department of Foreign Languages and Literatures (DFLL) at National Taiwan University (NTU), where I have been teaching since 2012, is one of the most research-oriented schools in Taiwan, focusing on literary training that distinguishes itself from similar departments.¹ At NTU, students in my department are expected to take at least eight literature courses from the following thirteen, each worth three credits: Introduction to Western Literature I and II, Medieval English Literature, 16th-century English Literature, 17th-century and 18th-century English Literature, English Romanticism, Victorian Literature, 20th-century English Literature, European Literature 1350-1800, European Literature since 1800, Early American Literature, 19th-century American Literature, and 20th-century American Literature.² The emphasis on students' literary

¹ According to the QS World University Rankings by Subject 2025 for English Language and Literature, National Taiwan University ranks 93rd, making it the highest-ranked university in Taiwan in this field. National Taiwan Normal University follows as the second-highest, ranked between 151 and 200.

² The more specific regulations require students to select three literature courses from the following four options: Introduction to Western Literature I and II, European Literature 1350-1800, and European Literature since 1800. Additionally, students must choose five literature courses from the following list of nine: Medieval English Literature,

training at NTU is quite extraordinary compared to the curriculum design of other schools, such as the second-highest-ranking Taiwanese school for the same subject in the QS World University Rankings, National Taiwan Normal University (NTNU). At NTNU, where students are required to take only five literature courses from the following six, each for two credits: English Literature: Medieval Period to the Eighteenth Century I and II, English Literature: Romantic Period to the Present I and II, American Literature I: Beginnings to 1900, and American Literature II: 1900 to Present. At other institutions in Taiwan, English literature students are often required to take merely three to four literature courses, almost one-third of the literature courses that an NTU student would take. In my department, the required literature courses comprise approximately 31% of the total required credits for a college graduate, whereas at NTNU, they account for 16%.³ In the curriculum design, the remaining required courses for students to take typically include language skills, such as English speaking, listening, composition, and translation. In this context, it is apparent that taking or teaching a literature course is indeed a “luxurious privilege” in the curriculum design of Taiwanese universities, where schools emphasize practical language skills training and encourage students to explore additional specializations.

Although teaching a literature course in college is a privileged opportunity in Taiwan, teaching medieval English literature as an undergraduate course at NTU poses several challenges for the instructor. First of all, students at NTU are among the most high-achieving and academically talented of their cohort, as NTU is widely regarded as the most prestigious university in Taiwan. Therefore, the course needs to be intellectually engaging; otherwise, students may easily lose interest. Secondly, while students choose eight literature courses from a total of thirteen, Medieval English Literature can be seen as the most distant option from the contemporary world. In this light, it may discourage students from taking this course. Over the years, students who take this course are mainly drawn to it for several reasons: they are interested in literature and want to study it starting from the Middle Ages, they are interested in medieval culture, or they like the instructor or the pedagogical design of the course. For students who are not interested in medieval culture or conducting research, they naturally skip this course and take other literature courses. Third, in light of current societal demands, the justification of simply “getting to know medieval English literature” is not a sufficiently compelling incentive. In Taiwan, students majoring in English literature face questions like “What is the practical use of studying literature?”, “What will I gain from this course?”, and “How will this help me after graduation?”. As a teacher, I want to teach students how to read medieval English literary works, and I also want to pique their interest in this course. Hence, in response to these considerations, I design my Medieval English Literature course with three main key concepts: to make it enjoyable, useful, and relevant.

16th-century English Literature, 17th-century and 18th-century English Literature, English Romanticism, Victorian Literature, 20th-century English Literature, Early American Literature, 19th-century American Literature, and 20th-century American Literature.

³ At NTU, the total required credits for a student to complete a BA degree in DFLL are 77 out of 128 credits, and in the Department of English at NTNU, the total required credits to complete a BA degree are 62 out of 128 credits. Students can take elective courses of their choice to fulfill the elective credits.

I have taught the undergraduate course Medieval English Literature twelve times at NTU since 2012, with an average class size of 31 students. This course is designed with the following objectives in mind: at the end of the course, students will be able to analyze important themes and motives in medieval English works, approach medieval English works historically, textually, and critically, understand and read aloud Middle English confidently, conduct a research project, and write a research paper. Usually, two-thirds of the students are sophomores, while the remaining students are juniors and seniors. This one-semester course begins with Bede and *Beowulf* and concludes with *Le Morte D'Arthur*, covering historical contexts, literary analysis, and selected journal articles to help students develop ideas for their research projects. This course does not have a midterm or final exam. Quick and simple weekly quizzes are administered to ensure students preview the texts before class. Aside from teaching and discussing literary texts, a quarter of the class time is dedicated to helping students complete their research projects. This includes a workshop on finding research materials, a proposal workshop on how to write a proposal with an annotated bibliography, one-on-one discussions with the instructor about proposals, and a peer review workshop for the paper drafts. At the end of the semester, a conference is held in which students present their projects to the entire class and then respond to questions from their classmates. After the conference, they have one week to revise their papers based on the feedback received before submitting the final research paper. The paper is usually five to seven pages long, excluding the bibliography page, or seven to ten pages with the instructor's permission. The topics for the paper are very flexible, encompassing anything related to medieval studies or medievalism. Despite the heavy workload, students seem to enjoy the course, as reflected in an average evaluation score of 4.74 out of 5 over the years.

The design above is based on my belief that this medieval English literature course can be a platform to develop students' critical thinking, logical synthesis, and research skills. While many literature courses in my school still use midterm and final exams to assign grades, I replaced the traditional lecture-and-exam format with a more challenging approach: asking students to complete a small-scale research project. At the start of the semester, I emphasize that this is an intensive, research-focused survey course with a heavy workload. Although many students are sophomores, they often lack formal research experience. Using medieval literature as materials, I teach them not only to understand and appreciate the complexities of the medieval literary world, but also to learn how to ask meaningful questions and find solutions. Class time is divided into several parts: lectures on historical context and literary analysis, small-group discussions, research workshops to teach practical research skills, and academic workshops to guide students in reading relevant journal articles. I ask many questions during textual analysis, encourage them to use research resources, guide them in reading journal papers, and discuss their research questions and ideas one-on-one. To motivate students to engage with the course, I emphasize that the primary goal of this course is to complete a research paper, which can serve as a writing sample for graduate school or job applications. More importantly, the course helps develop essential skills such as identifying problems insightfully, thinking critically to solve them, and engaging logically with scholarly opinions. These skills are essential and can enhance students' problem-solving abilities in future careers, regardless of the field they choose to pursue. The end-of-semester evaluations have shown that students appreciate this pedagogical approach, as it combines reading medieval works with the development of more advanced academic skills.

Since I allow a wide range of final paper topics, students feel more motivated when researching subjects of their choice. For some, formulating a solid research question and conducting logical research can be a challenging task. When students struggle to find a suitable topic within traditional medieval studies, I encourage them to think outside the box and explore contemporary medievalism. As students get to choose their own topic, the results can often be surprisingly positive. Their paper topics can be new to me, and their analyses are strong, often teaching me something new, especially when their topics include modern entertainment and media that I am unfamiliar with.

In these years, the topics of students' final papers have ranged from literary analysis of medieval works to the use of medieval elements in contemporary media and entertainment. While many students choose topics within literary textual analysis and interpretations, few conduct research on contemporary medievalism. The percentage falls between 10% and 20%. In the spring 2023 semester, a few students' topics are particularly interesting. They connected with medieval texts through entertainment and media, such as movies, mobile games, and even tarot decks. They were intrigued by their own research since they have been familiar with the entertainment and media of their choice. They carefully examined the literary texts, looking for clues that might support their own arguments. To them, medieval studies were no longer a subject far away from their lives. As Linda Hutcheon (2004) says, "New electronic technologies have made what we might call 'fidelity to the imagination' possible in new ways" (110); the technologies, media, and entertainment forms enable students to approach medieval studies in innovative and intriguing ways. As their teacher, I was unaware of their choice of topics until they discussed their proposals with me. Through observing the development of their essay, I found that their discussions on popular media adaptations of medieval literature might be a valuable pedagogical experience worth sharing with my fellow teachers.

The first significant aspect I found is that when students choose to conduct research on a modern movie adaptation of a medieval literary work, they delve deeply into the original literary text and the film to develop a meaningful argument of their own. Take David Lowery's movie *The Green Knight* (2021) as an example. This film is a popular topic, since among 29 papers of the class of 2023, three discussed this film. One student, Ruei-Cih Du (2023), argues in her paper, "Reshaping Female Power: How *The Green Knight* Adapts *Sir Gawain and the Green Knight*," that the film adaptation reshapes female power by "creating new female characters and giving more agency to the existing characters in the story," and the movie "reshapes female power as a response to the misogynistic attitude" of the poem (1). To prove the efficacy of her argument, Du compares the portrayals of existing characters, such as Guinevere and Lady Bertilak, emphasizing how the film grants them more agency and capability. She observes that Guinevere in the movie is "presented as a fatigued and aged figure," which "ceases the countless connections swirling around which link her with sexual treachery," and her transformation into "a vessel announcing the content of the letter" makes her "the power destabilizing the masculine matrix" of Arthur's court (Du 2023, 2). Regarding Lady Bertilak, Du (2023) notes that the movie emphasizes her literacy, particularly through the reduction of her temptation scenes, which are instead replaced with "conversations over books and portraits in Lady Bertilak's study" (3). The famous chamber scene in the poem is "transformed into Lady Bertilak's attempt to expose Gawain for his false knighthood" when Gawain admits his desire for her and "snatches the girdle from Lady Bertilak's waist while losing self-control" (Du 2023, 3). In analyzing Lady Bertilak's departure from the scene,

Du (2023) concludes that “Lady Bertilak frees herself from the Lord’s game and instead gains a larger capacity to act individually and make her own decisions” (4).

Beyond the existing characters, Du also examines the new female figures in the film, specifically Gawain’s mother and Essel. She argues that these characters contribute to “redefining the nature of Gawain and settling the dispute over Morgan le Fay’s function in the poem” (Du 2023, 4). Finally, Du (2023) observes that the film closely links the use of witchcraft to its female characters, which inadvertently demonstrates “the manipulative nature of female power,” and ultimately warns that “this negligence might situate the film on the verge of fortifying the misogynistic misconceptions towards women” (7). Du’s essay not only exemplifies the analytical approach of Taiwanese students, demonstrating how they interpret literary works through careful analysis, but also shows students’ critical concern about the female agency and power struggle between different genders.

The second important aspect regarding the modern media is that it can encourage students to explore topics not covered in class. Among the papers discussing the film *The Green Knight*, Yu-Chen Yen’s essay stands out as particularly fascinating because she examines how Saint Winifred’s legends are used in the movie, drawing from five literary sources: *The Golden Legend: Lives of the Saints, Poems and Carols*, Cotton Claudius A.v, Laud Misc. 114, and Lansdowne 436. Yen (2023) takes a broad view of Winifred’s story and then analyzes “how Saint Winifred is embedded in the character’s expression and speaking in the movie” to consider the advantages and disadvantages of including this character (2). Based on Andres Breeze’s (2019) claim that the site of Holyhead may be “Holywell” (122), Yen links Saint Winifred to *Sir Gawain and the Green Knight*, noting that Gawain passes Holywell, where Winifred was beheaded, before reaching Wirral. Yen illustrates Winifred’s story from these sources: a girl devoted to God is beheaded by a prince when she refuses his advances. Her head falls at Holywell, where a spring of water appears. Through her uncle Beuno’s prayers, she is resurrected. In the film, Gawain encounters St. Winifred, who asks him to help her find her head in the waters. Yen (2023) argues that Winifred’s scar, symbolizing her “courage of guarding her chastity,” contrasts with Gawain’s scar, which represents his “timidity and deception toward the Green Knight” (5). Yen also points out that Winifred’s resurrection implicitly echoes the motif of this poem—how to survive a beheading game. Furthermore, the imagery of a falling head resonates with Gawain’s vision before the Green Knight’s blow in the film, where his head falls to the ground as his kingdom falls apart. Yen’s argument powerfully shows how Winifred’s legend is woven into the film, and her study on Winifred’s legend is a topic not covered in class. Her case effectively illustrates how contemporary media can motivate students to pursue independent research outside the classroom.

If films motivate students to engage in critical analysis between literary texts and film plots, contemporary mobile games encourage students to further explore the interplay between literary works and games when they are enthralled by the design of medieval literary characters in the games. Through their study, I was amazed by the potential for discussing medievalism in relation to ludology. The Japanese mobile game *Fate/Grand Order (FGO)* is a good example. *FGO*, released in 2015, is a turn-based role-playing game. As a game released almost ten years ago, *FGO* features rich plots written in words and relatively simple actions for gamers, making it almost like visual fiction with the basic gameplay function. Players assume the role of a “Master” commanding “Servants,” who are historical, literary, and mythological figures from various cultures, such as Napoleon, Heracles, and Sherlock Holmes. The narrative is presented as a visual novel, with each Servant having their own scenario. In

my class of 2023, two students analyzed the Servants of this game: one focused on King Arthur and the other on Sir Tristan.

In its sixth Main Quest, *FGO* reimagines the Arthurian legend with King Arthur as a female named Artoria Pendragon and a twist where Bedivere does not return Excalibur, causing Artoria's painful immortality. Hence, Artoria builds a new Camelot instead of going to Avalon in the game. Yong-sin Huang wrote her paper "Queering Arthur: Queer Performativity in *Fate/Grand Order*" to discuss Artoria's masculine performance when she interacts with her new court. At the beginning of her paper, Huang first considers the agency of gamers and the influence of gameplay. Huang's paper amazes me as she first discusses the "Astolfo Effect," in which a historical character might be overshadowed on the Internet by the modern renditions in *FGO* (Tomotani and Salvador 2021, 60). Astolfo is an accomplished warrior among Charlemagne's paladins, whose legend is relatively unknown. Intriguingly, the rendition of his character in *FGO* is more famous than his historical image, as he is depicted as a cute pink-haired character whose gender is not clearly designated in the game. In other words, Astolfo and Artoria are both "gender-flipped" in this game and both equipped with "different qualities of *moe* (cuteness in a Japanese sense)" as they are called "*waiifu* (wife, meaning an especially attractive character that often embodies femininity)" (Huang 2023, 2).

Using Judith Butler's (1999) theories of queer performativity, Huang (2023) shows how the character Artoria "subverts both the traditional ideal of kingship as male only and that homosocial comradeship could only be partaken by men" (1). With her discussion of Butler's concept that gender is performative, Huang argues that Artoria's role destabilizes the convention of a medieval fair lady, earning reverence from her knights without a heterosexual relationship. Despite being designated female, Artoria performs as a masculine warrior king: she is fully armored, wielding a spear named Rhongomyniad and riding her horse Dun Stallion. Her golden crown with a cross-shaped trinket signifies her wealth and legitimacy as a Christian king. She is generous and forgiving. Her knights call her King Arthur. During her reign, the new Camelot is "prosperous and beautiful, free from the famine outside their city walls" (Huang 2023, 4). Artoria's royal power is also demonstrated in her strict control of the population in her city. As the setting goes, there is a "Holy Selection" for refugees who wish to enter the "Holy City," Camelot. Only those who are chosen can move into the city, while the unchosen ones will perish outside the city. Huang (2023) has an interesting observation that this setting demonstrates the cruel side of Artoria: she is not only an ideal king but also "a despot of a state," even as "almighty and destructive as the Old Testament God" (4-5), while Artoria's true self is "tied and decided by the gender performativity of medieval male kingship" (5). Though designated as biologically female, Artoria performs the masculine role of a king so successfully that her knights treat her as a male king. Artoria's masculine performance is inseparable from her identity, aligning with Butler's notion that gender performance defines a subject. As a teacher, I think Huang's paper demonstrates her critical thinking as she clearly analyzes the gender performance of the female version of Arthur in this game.

While Huang's paper introduced me to the intriguing image of a female Arthur, another student in this class, Rui-Xuan Liang, discussed Sir Tristan in *FGO* in her paper "A Reversed Tristan: Tristan's Presentation in *Fate/Grand Order*." In a different universe, an altered version of King Arthur, the Lion King, summons "the Heroic Spirits of the Arthurian Knights" to fight against "forces from Egypt and the Middle East," and these knights include Agravain, Gawain, Lancelot, Mordred, and Tristan (Liang

2023, 1). Liang’s paper examines the transformation of Tristan’s image and compares the different characteristics between Tristan in medieval legends and Tristan in the game. In this game, a spell named the Gift of Reversal, cast by the Lion King on Tristan, removes doubt and emotion from his heart, preventing him from falling in love and being poisoned. Thus, in this game, Tristan is free from “traps, love, and poison,” unlike the traditional characterization of his image (Liang 2023, 2). Liang analyzes that, while this spell inverses Tristan’s traits as an emotional knight lover to make him emotionless, he becomes a person without empathy at the same time. In the game, Tristan is a ruthless knight who massacres a whole village following the King’s order, reducing Tristan’s freedom of agency. Liang concludes her paper by saying that although the game presents an utterly different version of Tristan, it still preserves the tragic essence of this figure.

In examining *FGO*’s reinterpretation of Arthurian legend, Huang and Liang highlight how the game reimagines medieval literary figures through gender performance and altered characterization, respectively. Huang’s analysis of Artoria Pendragon demonstrates how the game subverts traditional notions of kingship and gender, while Liang’s exploration of Sir Tristan reveals how the game reshapes the character’s emotional depth while maintaining his tragic essence. These papers underscore how mobile games like *FGO* serve as a platform for students to engage with and reinterpret medieval literary figures, offering fresh perspectives that challenge traditional narratives. More importantly, during the process, the medieval context is no longer a strange cultural background, but a useful source for students to critically analyze the game design.

Allowing students to conduct research on medievalism not only broadens my perspective but also enables them to work on topics they are passionate about. In the class of 2023, one student, Li-Hsin Chen, asked me whether she could work on a project based on tarot decks, and I told her that as long as it was related to medieval culture, it was permitted. Subsequently, I was led into the world of tarot decks for the very first time. Tarot decks were invented in Italy in the fourteenth century for playing games, and their association with divination and fortune-telling was not recognized until the eighteenth century. Chen’s paper, titled “Duality and Paradox: A Comparison of the Green Knight in *The Arthurian Tarot* and *Legend: The Arthurian Tarot*” carefully chose two out of a dozen tarot decks that emerged in the late twentieth century to conduct her research: *The Arthurian Tarot* by Caitlin and John Matthews (1990) and *Legend: The Arthurian Tarot* by Anne-Marie Ferguson (1995), both of which are developed based on the *Rider-Waite Tarot* (1971). The main subject of her study is the image of the Green Knight in both decks, which is derived from different cards: In *The Arthurian Tarot*, the Green Knight is transformed from “the Devil” in the *Rider-Waite Tarot*, while in *Legend*, the Green Knight corresponds to “Ten of Spears” in the *Rider-Waite Tarot* (Chen 2023, 1). As Matthews and Ferguson admit that their designs are mainly based on the Green Knight in the poem *Sir Gawain and the Green Knight*, Chen’s paper, by examining the intertextuality between the literary work and the two decks, demonstrates her ability to compare, contrast, and synthesize literary texts with the tarot decks.

As with the previous two cases involving films and mobile games, Chen’s paper demonstrates that modern entertainment can actively engage students in familiarizing themselves with medieval studies. Based on J. A. Burrow’s (1977) and Lawrence Besserman’s (1986) studies, Chen (2023) observes that the Green Knight in the medieval poem exhibits contrasting qualities: wildness versus courtesy, evilness versus knightliness, and independence versus subordination (2). She contends that the different images of the Green Knight in the two tarot decks show the “duality or the paradoxical

nature” of the poem’s counterpart (Chen 2023, 2). In *The Arthurian Tarot*, the Green Knight is “presented as a more demon-like creature while treated with subjectivity” (Chen 2023, 2), while in *Legend*, he “leans forward to a courteous knight that is subordinate to his master” (Chen 2023, 3). Chen’s paper benefits from a good structure, comparing the cards in three aspects: the image, the divinatory meanings, and the subjectivity of that image. The image of The Green Knight in *The Arthurian Tarot* is more like a wild man, closer to the image described by the guide in Fitt IV of the poem, while the counterpart image in *Legend* is a courteous knight, resembling the image of the Green Knight, who intrudes on Arthur’s court in the poem. For divinatory meanings, Chen (2023) illustrates that The Green Knight in *The Arthurian Tarot* means “challenge” that one must overcome (4), while in *Legend*, this card concerns “feeling the pressure, encountering task testing courage and diplomacy” (7). Both divinatory meanings resonate with the plot of the medieval poem. Finally, Chen compares the level of subjectivity of these cards. As The Green Knight in *The Arthurian Tarot* is based on the Devil card, which “does not subordinate to other cards” (Chen 2023, 5), this feature corresponds to the Green Knight’s sovereignty over his wife and Sir Gawain in the poem. Nonetheless, as Chen observes from Ferguson’s book accompanying the deck, *A Keeper of Words: The Arthurian Tarot*, The Green Knight in *Legend* shows more subordinate aspects, such as acting with “a specific code of conduct” and “striving to please others” (Ferguson 1995, 140), corresponding to the Green Knight’s status in the poem as Morgan le Fay’s servant. Through Chen’s analysis, the complexity of the poem’s Green Knight is explicitly represented in the design of these tarot cards.

The above examples of students’ work on the film, mobile game, and tarot decks demonstrate that, through research on contemporary media and entertainment, medieval works and the Middle Ages are no longer distant from students’ daily lives. Previous exposure to medievalism in contemporary media and entertainment can be seen to have an active role in shaping the relation of students to the literary works they study. To ensure their arguments are well-founded, students need to develop a historically and textually accurate understanding of the medieval literary works first. Their observations regarding contemporary media and entertainment are keen and intriguing, and I also learned new materials through reading their papers. While their papers may not yet be fully mature or structurally solid, their perspectives are undeniably creative. They may make minor mistakes, but their critical analysis skills are strong. Modern media and entertainment not only make medieval literature more accessible, but also encourage students to develop critical thinking skills and nuanced interpretations of it. These examples illustrate the power of adaptation, showing that even centuries-old texts can spark fresh ideas and meaningful conversations in today’s classrooms. With a thoughtful pedagogical approach, modern media and entertainment can help transform the cultural gap into an opportunity that fosters creativity, critical thinking, and a deeper appreciation for medieval literature in a globalized world.

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