



ARIZONA STATE UNIVERSITY

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GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 9/25/2013

- 1. ACADEMIC UNIT: School of International Letters and Cultures
- 2. COURSE PROPOSED: SLC 494 Heroes: Ancient and Modern 3
(prefix) (number) (title) (semester hours)
- 3. CONTACT PERSON: Name: Almira F Poudrier Phone: 602-738-5784
Mail Code: 0202 E-Mail: almira.poudrier@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

Core Areas

Awareness Areas

- Literacy and Critical Inquiry-L
- Mathematical Studies-MA CS
- Humanities, Fine Arts and Design-HU
- Social and Behavioral Sciences-SB
- Natural Sciences-SQ SG

- Global Awareness-G
- Historical Awareness-H
- Cultural Diversity in the United States-C

- 6. DOCUMENTATION REQUIRED.
 - (1) Course Description
 - (2) Course Syllabus
 - (3) Criteria Checklist for the area
 - (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

CROSS-LISTED COURSES: No Yes; Please identify courses: GRK 494 LAT 494

Is this amultisection course?: No Yes; Is it governed by a common syllabus? yes

R. Joe Cutter
Chair/Director (Print or Type)

Chair/Director (Signature)

Date: 9/26/13

Arizona State University Criteria Checklist for

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, FINE ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2, or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input type="checkbox"/>	<input type="checkbox"/>	1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.	syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.	syllabus
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, literary and visual arts.	syllabus
<input type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	d. Deepen awareness of the analysis of literature and the development of literary traditions.	syllabus
		THE FOLLOWING ARE NOT ACCEPTABLE:	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing skill in the use of a language – <u>However, language courses that emphasize cultural study and the study of literature can be allowed.</u> 	
		<ul style="list-style-type: none"> • Courses which emphasize the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	Designation
SLC	494	Heroes: Ancient and Modern	HU

Explain in detail which student activities correspond to the **specific** designation criteria.
Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
2. Concerns the comprehension and interpretation of written, aural, or visual texts, and/or the historical development of textual traditions. 4d. Deepen awareness of the analysis of literature and the development of literary traditions.	This course explores the creation of the hero in ancient Greek and Roman literature, then traces the classical tradition of the hero in medieval and modern literature.	Throughout the syllabus; learning to recognize the classical hero and tracing the use of these heroic themes in later literature is the purpose of the course. With regard to 4d, lectures routinely discuss the history of the text and the literary traditions that shape it.
4b Concerns aesthetic systems and values, literary and visual arts	Literary criticism is a large part of the course. Students learn why hero literature is aesthetically pleasing, discuss what they liked and didn't like about the story, and get a chance to try their hand at writing hero stories.	Throughout the course, but particularly in discussion groups, students will discuss what they liked and didn't like about the stories, and why. The final project is particularly relevant, since students are asked to create their own hero story according to certain criteria.
3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development	Although it isn't the primary focus of the course, powerpoint lectures include many images of heroic art through time, from classical Greek to modern. These images are chosen for their suitability to the topic, but also to illustrate how the image of the hero changes through time.	Throughout the syllabus; every lecture is accompanied by powerpoint slides. A lecture on hero cult in the ancient world also focuses on archaeology and material culture.

SLC 494: Heroes: Ancient and Modern

Course Catalog description: Covers topics of immediate or special interest to a faculty member and students.

SLC 494 Heroes: Ancient and Modern
Syllabus Spring 2014

Course Description & Objectives: We will explore the heroic literature of the ancient Greeks and Romans, then trace the classical tradition and reception of the hero in medieval and modern texts. Powerpoint lectures will incorporate history, images and material culture from the relevant societies to supplement our study of the texts involved. Small group discussions and short writing assignments will facilitate understanding of the heroic themes and encourage students to think critically about the reception of the classical characters and themes. A final digital story project will provide a multimedia opportunity for students to critically analyze modern heroic mythology and engage in their own classical reception.

Learning Outcomes: At the end of this course, students will

- be familiar with the characters, plot-lines, and background mythology for several major works of heroic literature from classical to modern times, including the *Epic of Gilgamesh*, Homer's *Iliad*, Sophocles' *Oedipus Rex*, Beowulf, the *Song of Roland*, Milton's *Paradise Lost*, and Tolkien's *Hobbit*. They will also know basic information about the author, historical period, and social background that produced each text.
- be able to recognize and define what makes a character heroic for the ancient Greeks and Romans, using literary, philosophical and other aesthetic themes and criteria defined by each culture.
- be able to identify and trace the classical tradition of the hero in the literature of later time periods.
- be able to generate their own hero stories, within a framework of criteria established by the classical tradition of the literary hero.
- be able to appreciate, analyze, and think critically about the aesthetic value of heroic literature that they encounter outside the class.

Contact information and office hours

Dr. Almira F Poudrier

Office: LL 164B

Office hours: MWF 10:40-11:40 and by appointment

email: almira.poudrier@asu.edu

By far the best way to reach me is via email. If you need to set up a meeting outside of my posted office hours, please contact me via email. Please also note that I may hold online office hours in addition to my in-person office hours. Details about that will be available on Blackboard. I don't have a phone in my office. In the case of an emergency, you may call or text me on my cell phone at 602-738-5784. You may find you have better luck getting me on email though!

Required Texts

all texts can be found at the Student Book Center on College Street

Epic of Gilgamesh, translated by A. George (Penguin)

Homer, *Iliad*, translated by S. Lombardo (Hackett)

Sophocles, *Sophocles: The Oedipus Cycle*, translated by Fitts and Fitzgerald (Harvest Books)

Seneca, *Tragedies, Volume 2*, (Johns Hopkins University Press)

Ovid, *Heroides*, translated by H. Isbell (Penguin)

Song of Roland, translated by Glyn Burgess (Penguin)

Milton, *Paradise Lost* (Hackett)

Tolkien, *The Hobbit* (Houghton-Mifflin)

Attendance, Absences & Accommodations

Attendance is required. In-class activities such as group work and daily attendance exercises cannot be made up under any circumstances. Writing assignments and exams can be made up in cases of an emergency or illness, but I will insist on documentation of the reason for your absence.

If you require accommodations on assignments for a disability, university-sanctioned event, or religious holiday, you must let me know in advance. See the links below for the accommodations the university provides and that this class follows:

- Religious accommodations: <http://www.asu.edu/aad/manuals/acd/acd304-04.html>
- University-sanctioned activities: <http://www.asu.edu/aad/manuals/acd/acd304-02.html>
- Disability resources: <http://www.asu.edu/aad/manuals/ssm/index.html#700>. NB: Students requesting accommodation for reasons of a disability must be registered with the Disability Resource Center and submit the appropriate documentation from the DRC.

Classroom Behavior

During class, please refrain from using your various portable devices. Use of these items—however unobtrusive you may think you're being—is distracting and annoying to those around you and to me. If you absolutely need to take a call or respond to a text in an emergency, please leave the classroom to do so and return when your business is finished. Tablets and laptops for note-taking purposes may be allowed at my discretion, but please refrain from using them to check social media, play games or answer emails. That's just rude. Recording devices may be permitted at the discretion of the instructor (see me).

Regarding other issues, I run a fairly casual classroom, but I expect you to treat me and the other students in the class with attention and respect. If you have questions, please ask me instead of whispering to your neighbor. If you have a question, chances are others in the class do as well! Any disruptive, threatening, or violent behavior will be dealt with according to University Policy, which can be found at: <http://www.asu.edu/aad/manuals/ssm/ssm104-02.html>

Academic Honesty

Scholastic dishonesty on any assignment will result in a failing grade (E) for that assignment which may not be dropped. Scholastic dishonesty includes any kind of cheating. For the university policy, which this class follows, see: <http://www.asu.edu/aad/manuals/acd/studentacint.html>.

All the contents of lectures, including written materials distributed to the class, are under copyright protection. Written permission must be secured from the official instructor(s) of the class in order to sell the instructor's oral communication in the form of notes. You may also need permission from the author/publisher of our textbook in order to reproduce such materials. For more information on this, see: <http://www.asu.edu/aad/manuals/acd/acd304-06.html>

Caveat Lector

It is very important that students remember that the purpose of this course is to study another culture. The ancient Greeks and Romans are two of the foundation societies of Western culture, and many aspects of their language and society may seem familiar to us today; however, many aspects of ancient culture are also alien and might even be considered offensive in today's society. If you find some of the course content offensive, please feel free to discuss it with me, my colleagues in Classics, or the director of SILC. All of us may be contacted in person or by email.

Extracurricular Opportunities & Extra Credit

Various extra credit opportunities will be afforded throughout the semester, and will be announced in class and on Blackboard. All extra credit applies to the attendance and participation portion of the grade. Extra credit cannot be used to affect test or final exam grades.

Grading

I grade on a straight percent scale, not on a curve. All grades are final and non-negotiable (although I am very willing to correct any mistakes and/or explain my criteria if you should have questions). Grades will be assigned using the plus/minus system implemented in Fall 2004.

Grade Distribution

2 Exams	(15% each)	30%
4 Short written assignments	(5% each)	20%
Class Participation		20%
	(daily attendance, homework, group work)	
Final Project		30%

Assessment:

Exams will consist of two parts: the first part will be short answer, multiple choice, matching, and fill in the blank questions designed to assess the student's assimilation of the readings and lecture materials. The second portion of each exam will be written. In the first two exams this will take the form of several paragraph-length identifications designed to demonstrate the student's familiarity with the subject matter, but also to address the student's ability to think critically about these topics by reference to the importance of the topic in context or by making comparisons with other class materials. In later exams, short essays will take the place of the paragraph identifications, in order to elicit further critical analysis of the material.

Class Participation: Homework preparation will be assessed through evaluation of daily short written responses to questions. These will mostly be questions about the reading, and may ask the student to reproduce details from the readings or to reflect upon thematic questions in a critical way. Evaluation of group work and participation in class discussions will also count toward the student's attendance and participation grade. Group work will be done randomly, about once a week, when we come to a topic that interests you or me. Feel free to request topics. These will be fun projects based on the reading for that day/week. Groups will hand in their work for a grade. Groups will normally receive a collective grade as for what they hand in, but if I notice that individuals are not prepared to helpfully participate in your group (i.e. you have not completed the reading) then I reserve the right to hand out individual grades for group work. Daily written assignments, group work, and class discussion grades cannot be made up under any circumstances.

Three short written assignments will be required. Each of these will have strict word counts (500 words or less) and will require the student to creatively address their assigned hero in the style of the classical texts read recently in class. These assignments are intended to facilitate thinking and writing in preparation for the final project, and to invite students to think critically about their assigned hero and engage in their own reception of the classical themes of the class.

Final Project: Instead of a final paper or exam, Students will be assigned a hero and asked to produce a hero story of their own in the classical tradition. Students will be required to use a series of tenets, themes, and characteristics of the hero, and will be able to choose among these so

that they have creative control of the project. Students will also have the opportunity to work with a partner on this project to create a longer story (this is recommended!). Stories will be created using images, text, and sound in a multimedia fashion using online resources. Several different options for creating the story will be provided and taught as part of the course. Outlines, drafts, and storyboards will be required, graded and returned to students to help develop their stories. We will screen all the stories on the last day of class. Students will also “publish” their stories via facebook or youtube. Heroes will be assigned on the first day of class. All the other details on this project will be provided just after midterm, providing students with plenty of time to plan and work on the final project.

Tentative Schedule (readings and assignments may change, check blackboard frequently!)

Week	Tentative Reading/Assignment Schedule	Lecture topics
1:	<i>Epic of Gilgamesh</i>	Mesopotamia of the 3 rd Millenium BCE sources and texts Campbell’s Journey of the Hero
2:	<i>Epic of Gilgamesh</i> and Homer’s <i>Iliad</i> Discussion: female characters in Gilgamesh	Gilgamesh as hero Structuralism and Gilgamesh Enkidu & the theory of the Second Self Background and history of the Iliad
3:	Homer, <i>Iliad</i>	Achilles as hero Homer’s Heroic Code Ritual Antagonism of God and Hero
4:	Homer, <i>Iliad</i> Discussion: the Embassy to Achilles Exam 1	Bie vs. Metis Achilles and Odysseus in the Iliad Homer’s <i>Odyssey</i> and Odysseus as hero
5:	Homer, <i>Iliad</i> Discussion: Who is Achilles’ Second Self? Written #1 (Embassy to the Hero)	Achilles’ philotes and menis The Ambiguity of the classical hero The “dark side” of Achilles & Odysseus
6:	Sophocles, <i>Oedipus Tyrannus</i> Discussion: How does Oedipus fit the Rank Scale?	Sophocles and 5 th century Athens The mythology of Oedipus and Thebes The Suffering hero Otto Rank’s Outline of the Hero story Heroes in Greek Religion (archaeology)
7:	Seneca, <i>Hercules Furens</i> Discussion: Hercules’s heroism: Megara or Lycus? Written #2 (Dialogue)	Seneca, Nero, and Rome’s Silver Age Stoicism and Nero as influences The Mythology of Hercules Hercules and Gilgamesh The Ambiguity of Hercules The Bie of Hercules
8:	Ovid, <i>Heroides</i> Exam 2	Ovid, Augustus, & Rome’s Golden Age Ovid the feminist? Women in classical heroic literature Lyons, Larson and Lefkowitz

9. Spring Break

- 10: Medieval heroes
Discussion: Beowulf (Siegfried, Arthur) as hero
Final Project Instructions
Written #3 (Letter to the hero)
- 11: *Song of Roland*
Discussion: How is Roland NOT like Achilles?
- 12: Milton, *Paradise Lost*
Exam 3
Discussion: Soldier, Saint & Scientist
- 13: Milton, *Paradise Lost*
Final Project Deadline 1:
Topic, groups, themes
- 14: Tolkien, *The Hobbit*
Discussion: Bilbo as Burglar
Final Project Deadline 2:
Story draft, image choices, sound selections
- 15: Tolkien, *The Hobbit*
Final Project Deadline 3:
Rough draft
- 16: Final Project due
screenings for the whole class on the last day
- the Beowulf story
the Niebelungenlied
King Arthur
- Roland and Achilles
Oliver and the Second Self
Bie and Metis
Feudalism, Charlemagne, the Crusades
The early Christian Hero
- Milton, Cromwell, and 1600s England
Renaissance Literary heroism
Classical vs. Christian heroes
- Satan and Achilles, Odysseus, Hercules
Satan as the first antihero
- JRR Tolkien and World War I
Bie and metis in the hobbit
Achilles and Bilbo Baggins
- Medieval Influences
The journey of the hero
Modern Antiheroes (the Shadow)