



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
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 [X]
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 [X] Yes; Please identify courses: GRK 494 LAT 494

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

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

[Signature]
Chair/Director (Signature)

Date: 9/26/13

Arizona State University Criteria Checklist for
LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

Literacy is here defined broadly as communicative competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills which have little to do with language in the usual sense (words), but the analysis of spoken and written evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skills become more expert, as well as more secure, as the student learns challenging subject matter. Thus, the Literacy and Critical Inquiry requirement stipulates two courses beyond First Year English.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Students must complete six credit hours from courses designated as [L], at least three credit hours of which must be chosen from approved upper-division courses, preferably in their major. Students must have completed ENG 101, 107, or 105 to take an [L] course.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

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

ASU - [L] CRITERIA			
TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	CRITERION 1: At least 50 percent of the grade in the course should depend upon writing, including prepared essays, speeches, or in-class essay examinations. <i>Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report</i>	Syllabus
1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.			
2. Also: <div style="border: 1px solid black; border-radius: 50%; padding: 10px; margin: 10px 0;"> <p style="background-color: yellow; padding: 5px;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-1".</p> </div> <p style="text-align: center;">C-1</p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	CRITERION 2: The composition tasks involve the gathering, interpretation, and evaluation of evidence	Syllabus
1. Please describe the way(s) in which this criterion is addressed in the course design			
2. Also: <div style="border: 1px solid black; border-radius: 50%; padding: 10px; margin: 10px 0;"> <p style="background-color: yellow; padding: 5px;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-2".</p> </div> <p style="text-align: center;">C-2</p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	CRITERION 3: The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams	Syllabus
1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements			
2. Also: <div style="border: 1px solid black; border-radius: 50%; padding: 10px; margin: 10px 0;"> <p style="background-color: yellow; padding: 5px;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-3".</p> </div> <p style="text-align: center;">C-3</p>			

ASU - [L] CRITERIA			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed</i>	Syllabus
1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments			
2. Also: <div style="border: 1px solid black; border-radius: 50%; padding: 10px; margin: 10px 0;"> <p style="background-color: yellow; padding: 5px;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-4".</p> </div>			
C-4			

Course Prefix	Number	Title	Designation
SLC/GRK/LAT	494	Heroes: Ancient and Modern	

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)
C-1 , C-3	50% of the course grade is devoted to writing assignments, four smaller writing assignments and a considerably larger final project involving both significant research and creative writing. In addition, their exams, which make up 30% of their grade, have significant written portions	Students are required to submit 4 very short writing "emulation" assignments for 20% of their grade, and their final research and creative writing project is worth 30% of their grade. Finally, their exams, which make up 30% of the course grade, involve several essay-style long-answer identifications making up more than half the points for each exam.
C-2	All of the writing assignments are creative writing assignments, but they are also emulative. This means that they require significant and ongoing semester-long research into the mythology of their own individual heroes, evaluation of that evidence, and incorporation of characters and themes from that research into the classical tropes, writing styles and genres they are learning to identify and appreciate in the class.	Students are assigned their own hero on the first day of class. Throughout the term, they are required to thoroughly research both the mythology and the scholarship about their hero. This research may take the form of reading various genres of fiction about their hero as well as watching television and film portrayals of that hero. Throughout the term they write 4 short assignments emulating the genres and styles of the classical authors they are reading, to show that they can synthesize the material of the class with the mythology of their hero, and also to participate in the classical tradition of the hero. Finally, they are required to seek out scholarly discussions and literary criticism for the literature and mythology of their hero. Their final project is to write their own hero story incorporating the native mythology of the hero, but also engaging in creative analysis of their hero, using

		classical styles, themes and genres provided by tracing the classical tradition of the hero in lectures.
C-4	The five writing assignments are intended to be undertaken as a unit, with all four earlier writing assignments informing the production of the final project.	The smaller emulative writing assignments are designed to aid the student's research for the final project, and are done in a timely fashion throughout the semester so that they can use those exercises as models for the final project. The final project also requires various preliminary work, including a separate rough draft, outline, storyboard, and bibliography, and the criteria for grading the final paper will encourage changes based on comments made on these preliminary assignments and rough draft.

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, trace the classical tradition and reception of the hero in medieval and modern texts, and strive to emulate classical themes and ideas by means of our own participation in classical reception. 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, and emulate the themes and tropes of classical literature in their own writing.
- 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%	C1, C3
Class Participation (daily attendance, homework, group work)	20%	
Final Project	30%	C1, C3

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.

C4

Four 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. Detailed guidelines will be provided for each assignment.

C2, C3

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. This is a research and creative writing project that will take the form of a digital story. For the research portion, students are required to thoroughly investigate the literature and become familiar with the mythology of their hero. This may involve reading about their hero in novels, short stories, and even graphic novels as well as in scholarly articles. Watching films and TV series may also be required for the research component of the final project. Each hero is different and will require research in different genres, but research will be required in at least two literary genres, and will involve at least one scholarly source as well. For the creative writing portion, students will be required to incorporate a series of tenets, themes, and characteristics of the classical hero (that you are learning in class) into the authentic mythology of your hero (that you are learning in your research). 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 and during the final exam period. 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.

This section details C4 in the highlighted areas:

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 Written #1: Journey of the Hero	Gilgamesh as hero Structuralism and Gilgamesh Enkidu & the theory of the Second Self Background and history of the Iliad
3:	Homer, <i>Iliad</i> Homer’s Heroic Code	Achilles as hero Ritual Antagonism of God and Hero
4:	Homer, <i>Iliad</i> Discussion: the Embassy to Achilles Written #2 (Embassy to the Hero)	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? Exam 1	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, *Hercules Furens*
 Discussion: Hercules's heroism: Megara or Lycus?
 Written #3 (Dramatic 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, *Heroides*
- 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 #4 (Letter to the hero)
- the Beowulf story
 the Niebelungenlied
 King Arthur
- 11: *Song of Roland*
 Discussion: How is Roland NOT like Achilles?
- Roland and Achilles
 Oliver and the Second Self
 Bie and Metis
 Feudalism, Charlemagne, the Crusades
 The early Christian Hero
- 12: Milton, *Paradise Lost*
 Exam 2
 Discussion: Soldier, Saint & Scientist
- Milton, Cromwell, and 1600s England
 Renaissance Literary heroism
 Classical vs. Christian heroes
- 13: Milton, *Paradise Lost*
 Final Project Deadline 1:
 Topic, groups, themes
- Satan and Achilles, Odysseus, Hercules
 Satan as the first antihero
- 14: Tolkien, *The Hobbit*
 Discussion: Bilbo as Burglar
 Final Project Deadline 2:
 Story draft, image choices, sound selections
- JRR Tolkien and World War I
 Bie and metis in the hobbit
 Achilles and Bilbo Baggins
- 15: Tolkien, *The Hobbit*
 Final Project Deadline 3:
 Rough draft
- Medieval Influences
 The journey of the hero
 Modern Antiheroes (the Shadow)
- 16: Final Project due
 screenings for the whole class on the last day, and during the final exam period