

GMC

UC 12131 12F



CBM003 ADD/CHANGE FORM

APPROVED APR 24 2013

Undergraduate Council  
 New Course  Course Change  
 Core Category: Lang/Phil/Culture Effective Fall 2014

or

Graduate/Professional Studies Council  
 New Course  Course Change  
 Effective Fall 2013

1. Department: MCL College: CLASS  
 2. Faculty Contact Person: Casey Dué Hackney Telephone: 3-3240 Email: casey.due@mail.uh.edu

3. Course Information on New/Revised course:  
 • Instructional Area / Course Number / Long Course Title:  
CLAS / 3307 / Greek and Roman Myths of Heroes  
 • Instructional Area / Course Number / Short Course Title (30 characters max.)  
CLAS / 3307 / GREEK AND ROMAN HEROES  
 • SCH: 3.00 Level: JR CIP Code: 161200.001 Lect Hrs: 3 Lab Hrs: 0

RECEIVED OCT 12 2012

4. Justification for adding/changing course: To meet core curriculum requirements  
 5. Was the proposed/revised course previously offered as a special topics course?  Yes  No

If Yes, please complete:

• Instructional Area / Course Number / Long Course Title:  
 \_\_\_\_ / \_\_\_\_ / \_\_\_\_  
 • Course ID: \_\_\_\_ Effective Date (currently active row): \_\_\_\_

6. Authorized Degree Program(s): B.A. ✓  
 • Does this course affect major/minor requirements in the College/Department?  Yes  No  
 • Does this course affect major/minor requirements in other Colleges/Departments?  Yes  No  
 • Can the course be repeated for credit?  Yes  No (if yes, include in course description)

7. Grade Option: Letter (A, B, C ...) Instruction Type: lecture ONLY (Note: Lect/Lab info. must match item 3, above.)

8. If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title  
CLAS / 3307 / Greek and Roman Myths of Heroes

• Course ID: 15857 Effective Date (currently active row): 20033

9. Proposed Catalog Description: (If there are no prerequisites, type in "none").  
 Cr: 3. (3-0). Prerequisites: ENGL 1304 Description (30 words max.): The concept of the hero in ancient Greek culture with comparative consideration of Rome and other cultures. Taught in English.

10. Dean's Signature: \_\_\_\_\_ Date: 10-12-2012

Print/Type Name: Sarah Fishman

## REQUEST FOR COURSES IN THE CORE CURRICULUM

Originating Department or College: MCL

Person Making Request: Casey Dué Hackney

Telephone: 3-3240

Email: Casey.Due@mail.uh.edu

Dean's Signature: \_\_\_\_\_

Date: [Click here to enter text.](#)

Course Number and Title: CLAS 3307: Greek and Roman Myths of Heroes

Please attach in separate documents:

Completed CBM003 Add/Change Form with Catalog Description

Syllabus

List the student learning outcomes for the course (Statements of what students will know and be able to do as a result of taking this course. See appended hints for constructing these statements):

1) In this course students will enhance their critical thinking and communications skills by reading and interpreting works of classical Greek and Roman literature. 2) By studying the concept of the hero in Ancient Greece and Rome and demonstrating their understanding of these concepts on the assignments described below students will develop intercultural competence. 3) By engaging the choices of Achilles and other Greek heroes in the Iliad and Greek tragedy in weekly writing assignments, test essays, and the final paper students will "connect choices, actions and consequences to ethical decision-making."

Component Area for which the course is being proposed (check one):

Communication

American History

Mathematics

Government/Political

Science

Language, Philosophy, & Culture

Social & Behavioral Science

Creative Arts

Component Area Option

Life & Physical Sciences

Competency areas addressed by the course (refer to appended chart for competencies that are required and optional in each component area):

Critical Thinking

Teamwork

Communication Skills

Social Responsibility

Empirical & Quantitative Skills

Personal Responsibility

Because we will be assessing student learning outcomes across multiple core courses, assessments assigned in your course must include assessments of the core competencies. For each competency checked above, indicated the specific course assignment(s) which, when completed by students, will provide evidence of the competency. Provide detailed information, such as copies of the paper or project assignment, copies of individual test items, etc. A single assignment may be used to provide data for multiple competencies.

**Critical Thinking:**

Weekly required discussion boards and exam essays will ask students to analyze particular texts and relate them to broader ethical, literary, and anthropological concepts. ✓

Example Weekly discussion Board topic:

**Week 2: Chain of Command (Postings due by noon on Tuesday 9/4)**

Caroline Alexander concludes chapter 2 of *The War That Killed Achilles* this way: "From the *Iliad*'s first scenes, Homer has unambiguously established that the demoralized Achaean army fights under failed leadership for a questionable cause and wants to go home. It is, to say the least, a remarkable way to introduce a great war epic." In this first web discussion, I'd like you all to unpack and evaluate these statements. Do you agree with her assessment of the morale of the Achaean (= Greek) army? Why or why not - in other words, what evidence from the poem supports your view? What do you personally make of this way of beginning a "great war epic"? Do you think Alexander's surprised reaction is similar to or different from that of the poem's ancient Greek audiences?

At the end of the course I will compare posting from the beginning and end of the course to demonstrate the students' progression in the area of critical thinking. Students will be given a 1 for "introduced," a 2 for "developing," or a 3 for "demonstrated competency." ✓

**Communication Skills:**

A required final paper, exam essays, and weekly required discussion boards. ✓

Example paper topic:

Answer ONE of the following two questions in a well developed 3-5 essay. The essay should have a stated thesis or organizing statement, citation and substantive analysis of several supporting passages (making connections to passages from other works we have read or passages from the *Iliad* beyond those mentioned in my question), and a conclusion that connects the passage I have quoted in the question with one or more important themes or concepts discussed in this course.

A) The following passage comes from book 5 of Virgil's *Aeneid*. It was not discussed in the lectures, but connects to many of the works of Greek literature that we have read. In the passage,

Aeneas performs various rituals at the tomb of his father Anchises, exactly one year after Anchises' death. How is your understanding of this passage enhanced by having taken this class? In other words, what is the significance of this passage for Virgil's audience? Think creatively and remember that an ancient audience would have known well all the works we have studied. The very very best answers will make connections to both literary passages and images discussed in lecture, will draw on readings from throughout the course (including the *Iliad*, the *Oresteia*, and *On Heroes*, and *Aeneid* 2, all of which contain several very important snake passages).

Aeneas left the assembly now and made his way with many thousands to the funeral mound, walking amid the crowd. Once there, he poured the ritual libations: two of wine, two of fresh milk, and two of victims' blood, then cast down purple mourning flowers and said:

"I greet and bless you, sacred father, bless you, ashes and shade and soul, paternal soul I vainly rescued once. It was not given to me with you beside me to explore the coasts and plains of Italy, nor to discover, whatever it may be, Ausonian Tiber..."

So far he had proceeded in his speech when from the depths of mound and shrine a snake came huge and undulant with seven coils, enveloping the barrow peacably and gliding on amid the altars. Azure flecks mottled his back; a dappled sheen of gold set all his scales ablaze, as when a rainbow on the clouds facing the sun throws out a thousand colors. Aeneas paused, amazed and silent, while deliberately the snakes long column wound among the bowls and polished cups, browsing the festal dishes, and from the altars where he fed, again slid harmlessly to earth below the tomb.

\* a barrow is a large mound of earth above a prehistoric tomb

B) The following passage comes from the end of Virgil's *Aeneid*, and is one that was discussed explicitly in the lecture as crucial to our understanding of Virgil's epic. In an essay, compare this ending to the hero Achilles' actions at the end of the *On Heroes* of Philostratus and also the end of the *Iliad*, our first reading in the course. How do the ends of these three works, taken all together, illuminate the complexity of the ancient Greek concept of the hero? (Note: even though the *Aeneid* is Roman, Virgil is drawing heavily on Greek sources and the *Iliad* in particular in constructing his epic, and so I think this is an important and valid comparison.)

*Aeneid* 12.930-952: Then humble, suppliant, he (Turnus) lifts his eyes and, stretching out his hand, entreating, cries: "I have indeed deserved this; I do not appeal against it; use your chance. But if there is a thought of a dear parent's grief that can now touch you, then I beg you, pity old Daunus - in Anchises you had such a father - send me back, or, if you wish, send back my lifeless body to my kin. For you have won, and the Ausonians have seen me, beaten, stretch my hands; Lavinia is yours; then do not press your hatred further."

Aeneas stood, ferocious in his armor; his eyes were restless and he stayed his hand; and as he hesitated, Turnus' words began to move him more and more - until high on the Latin's shoulder he made out the luckless belt of Pallas, of the boy, whom Turnus had defeated, wounded, stretched upon the battlefield, from whom he took this fatal sign to wear upon his back, this girdle glittering with familiar studs. And when his eyes drank in this plunder, this memorial of

brutal grief, Aeneas, aflame with rage - his wrath was terrible - cried: "How can you who wear the spoils of my dear comrade now escape me? It is Pallas who strikes, who sacrifices you, who takes this payment from your shameless blood." Relentless, he sinks his sword into the chest of Turnus. His limbs fell slack with chill; and with a moan his life, resentful, fled to Shades below.

I will monitor the quality of these papers each time the course is offered using the following rubric developed by the Classical Studies program.

UH Classical Studies Assessment Rubric for Student Writing

	Poor (1)	Fair (2)	Good (3)	Excellent (4)
Use of evidence (includes sufficient citations from the text, handles evidence from primary and secondary sources critically, draws reasoned conclusions from various sources)				
Critical Analysis (depth, ingenuity and originality of their insights into ancient texts)				
Argument (structure and organization of ideas)				
Grammar and Style				

In addition, all students, on the basis of this paper, will be given a 1 for "introduced," a 2 for "developing," or a 3 for "demonstrated competency" in the area of communication.

Empirical & Quantitative Skills:

[Click here to enter text.](#)

Teamwork:

[Click here to enter text.](#)

Social Responsibility:

- By studying the concept of the hero in Ancient Greece and Rome and demonstrating their understanding of these concepts on the assignments described above students will develop intercultural competence. I will choose at least one weekly discussion board each time the course is offered to serve as a basis for assessing this competency. Students will be given a 1 for "introduced," a 2 for "developing," or a 3 for "demonstrated competency."

Personal Responsibility:

- By engaging the choices of Achilles and other Greek heroes in the Iliad and Greek tragedy in weekly writing assignments, test essays, and the final paper (on which, see above) students will "connect choices, actions and consequences to ethical decision-making." I will choose at least one weekly discussion board (such as the one given under Critical Thinking, above) each time the course is offered to serve as a basis for assessing this competency. Students will be given a 1 for "introduced," a 2 for "developing," or a 3 for "demonstrated competency."

Will the syllabus vary across multiple section of the course?  Yes  No

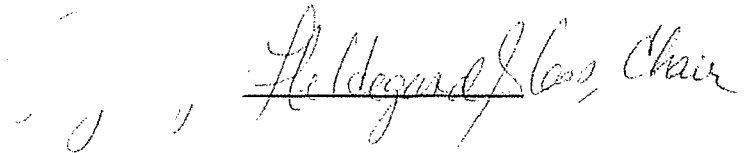
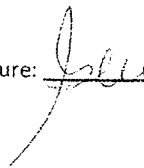
If yes, list the assignments that will be constant across sections:

[Click here to enter text.](#)

Inclusion in the core is contingent upon the course being offered and taught at least once every other academic year. Courses will be reviewed for renewal every 5 years.

The department understands that instructors will be expected to provide student work and to participate in university-wide assessments of student work. This could include, but may not be limited to, designing instruments such as rubrics, and scoring work by students in this or other courses. In addition, instructors of core courses may be asked to include brief assessment activities in their course.

Dept. Signature:



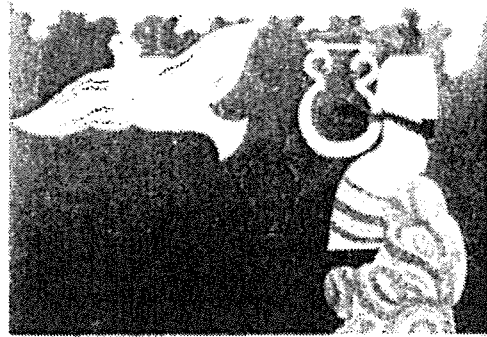
# Greek and Roman Myths of Heroes

Welcome syllabus syllabus 2013

Syllabus University of Houston, Fall 2013

Professor: Casey Dué Hackney (e-mail: [Casey.Due@mail.uh.edu](mailto:Casey.Due@mail.uh.edu)).

Office hours: TBA or by appointment, Agnes Arnold Hall room 601.



XXVI: "Lyre-Player" from NE wall of Throne Room.  
Palace of Nestor, Chora Museum.

**Course Blackboard Page:** This course is being taught partially on-line, and significant components of the course are delivered through WebCT Blackboard Vista. You should log in to the Blackboard site regularly to participate in on-line discussions, read posted lectures, and check for email and announcements.

**Prerequisites:** There are no prerequisites for this course. If you have never taken a Classics course, however, or if you have never read any Greek literature before, you will need to put in extra effort in order to succeed in this class. In the early weeks, it will be essential for you to devote a significant amount of time to reading (and rereading!) the *Iliad*. This course is reading and writing intensive, but please note that some of the readings on the syllabus are OPTIONAL.

**Learning Outcomes:** In this course students will enhance their critical thinking and communications skills by reading and interpreting works of classical Greek and Roman literature. By studying the concept of the hero in Ancient Greece and Rome and demonstrating their understanding of these concepts on the assignments described below students will develop intercultural competence. By engaging the choices of Achilles and other Greek heroes in the *Iliad* and Greek tragedy in weekly writing assignments, test essays, and the final paper students will "connect choices, actions and consequences to ethical decision-making."

## Required Reading:

The *Iliad* of Homer, in any translation. I recommend the one of Richmond Lattimore (now in a new edition with an introduction by Richard Martin, 2011, ISBN: 978-0-226-47049-8), which available at the UH bookstore.

*The War that Killed Achilles*, by Caroline Alexander (ISBN 978-0-14-311826-8), available at the UH bookstore.

The Poems and Fragments of Sappho, in any translation. I have ordered to the UH bookstore the translation of Stanley Lombardo (ISBN 9780872205918).

The *Oresteia* of Aeschylus, in any translation. The translation of Christopher Collard (ISBN: 0192832816) is available at the UH bookstore.

The *Iphigenia at Aulis*, the *Hecuba*, and (recommended) the *Trojan Women* of Euripides, in any translation. I have ordered to the bookstore Euripides *Bacchae and Others Plays* (ISBN: 9780192838759) and *The Trojan Women and Other Plays* (9780192839879), which contain these three plays.

Flavius Philostratus: *On Heroes*. Translated by E. Aitken and J. Maclean. Atlanta: Society of Biblical Literature, 2002. This book will be available at the UH bookstore.

[Free electronic translations of several of the required texts are available here.](#) Miscellaneous additional readings are available on-line and linked below.

Components of Course Grade: Participation in required weekly Web discussions 20%; Test 1 30%; Test 2 30%; Paper 20%.

Course Objectives and Final Paper: By the end of this course you will be able to read and interpret works of classical Greek and Roman literature. You will be able to analyze imagery and metaphors and show how they fit into overarching themes within the work. You will be able to write about these themes in both short and long essays and relate them to the ancient Greek concept of the hero. Most importantly, you will be able to apply these reading, writing, and analysis skills to other works of literature or film, regardless of culture or time period. *Your final assignment in this course is to write a 3-5 page paper on a topic that I will assign to you.* It will give you the opportunity to relate several of the last readings in this course with several of the first, thereby demonstrating not only close reading and analysis skills, but also your intellectual engagement with a broad span of ancient literature.

## Schedule of Readings, Lectures, and Discussions

\* NOTE: All reading assignments must be completed in advance of the day to which they are assigned. Lectures 1 will introduce the *Iliad*. Beginning with the second week, you should complete the assigned reading BEFORE the first lecture of the week. You are also required to post to the weekly discussion board BEFORE our class meeting.

### Week 1

Reading: Lecture 1 The Concept of the Hero in Greek Civilization; *The War that Killed Achilles* 1-15; Homer, *Iliad*, book 1 and 2.1-493 (read all of book 2 if you have time!)

### Week 2

Reading: Homer, *Iliad*, books 3-6 (NOTE: 3 and 6 are most important, but try to read all); Lecture 2 The Anger of Achilles; *The War that Killed Achilles* 16-82. OPTIONAL: Lecture 3 Oral Poetry and Performance  
Additional Assignment: Post to this week's on-line discussion board by **Tuesday at noon**.

### Week 3

Reading: Homer, *Iliad*, books 9-10; Lecture 4 The Shield of Achilles, Part I: The Story of Meleager; *The War that Killed Achilles* 83-105  
Additional Assignment: Post to this week's on-line discussion board by **Tuesday at noon**.

### Week 4

Reading: Homer, *Iliad*, books 16-18; Lecture 5 The Death of Patroklos; *The War that Killed Achilles* 123-173  
Additional Assignment: Post to this week's on-line discussion board by **Tuesday at noon**.

### Week 5

Reading: Homer, *Iliad*, 19, 22-23; Lecture 6 The Shield of Achilles, Part II; Lecture 7 The Tomb of the Hero  
Additional Assignment: Post to this week's on-line discussion board by **Tuesday at noon**.

### Week 6

Reading: Homer, *Iliad*, book 24; Proclus, summaries of the Epic Cycle; The poems and fragments of Sappho; Lecture 8 The End of the *Iliad*; *The War that Killed Achilles* 192-225; OPTIONAL: Lecture 9 After the *Iliad*: Oral Poetry and Performance II; Women's Song and Dance Traditions  
Additional Assignment: Post to this week's on-line discussion board by **Tuesday at noon**.

### Week 7

Test 1 (10?) on the *Iliad*, Epic Cycle, and Sappho

### Week 8

Reading: Sophocles, *Aias*; Lecture 10 Introduction to Greek Tragedy and the Tragic Hero. Also, get started on next week's reading!  
Additional Assignment: Post to this week's on-line discussion board by **Tuesday at noon**.

### Week 9



Reading: Aeschylus, *Agamemnon*, *Libation Bearers*, *Eumenides*; Lecture 11 *Atê* and the Curse of the House of Atreus; ALL  
OPTIONAL: Lecture 12 Aeschylean Metaphors and Riddles, Part I; Lecture 13 The Return of Orestes; Lecture 14  
Aeschylean Metaphors and Riddles, Part II; Lecture 15 Justice Transformed; Lecture 16 A Brief Review and Overview of  
the *Oresteia*

Additional Assignment: Post to this week's on-line discussion board by **Tuesday at noon**.

Week 10

Reading: Euripides, *Iphigenia in Aulis* and *Hecuba*; Lecture 17 Sacrificial Virgins, Part I; Lecture 19 Sacrificial Virgins,  
Part II; OPTIONAL: Lecture 18 History and Tragedy and Euripides, *Trojan Women*

Additional Assignment: Post to this week's on-line discussion board by **Tuesday at noon**.

Week 11

Reading: Philostratus, *On Heroes* (first half); Lecture 20 The Mysterious World of Heroes: Continuity and Change;  
Lecture 21 The Power of the Cult-Hero in Death

Additional Assignment: Post to this week's on-line discussion board by **Tuesday at noon**.

Week 12

Reading: Philostratus, *On Heroes* (second half); Lecture 22 The Immortalized Achilles

Additional Assignment: Post to this week's on-line discussion board by **Tuesday at noon**.

Week 13

THANKSGIVING - NO CLASS

Week 14

Reading: Virgil, *Aeneid* Book 2; Ovid, *Heroides* 3; Catullus 64; Lecture 23 Virgil's *Aeneid* and the Fall of Troy; Lecture 24  
Epic, Lament, and Love Song

Additional Assignment: Post to this week's on-line discussion board by **Tuesday at noon**.

Week 15

Test 2 (12/?) on all readings since test 1

Week 16

Final Paper due (assignment TBA)