

UC 12135 12F

CBM003 ADD/CHANGE FORM

APPROVED DEC 05 2012

Undergraduate Council
 New Course Course Change
 Core Category: Creat. Arts 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 / 3381 / From Homer to Hollywood: Archaic and Classical Greek Themes in Modern Cinema
 - Instructional Area / Course Number / Short Course Title (30 characters max.)
CLAS / 3381 / FROM HOMER TO HOLLYWOOD
 - SCH: 3.00 Level: JR CIP Code: 161200.0001 Lect Hrs: 3 Lab Hrs: 0
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 / 3381 / From Homer to Hollywood: Archaic and Classical Greek Themes in Modern Cinema
 - Course ID: 015891 Effective Date (currently active row): 20093
9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)
Cr: 3. (3-0). Prerequisites: ENGL 1304 Description (30 words max.): Examination of the way modern cinema adapts themes from Greek literature, and uses them to explore modern conflict.
10. Dean's Signature: _____ Date: 10-12-2012
 Print/Type Name: Sarah Fishman

RECEIVED OCT 12 2012

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 3381: From Homer to Hollywood: Archaic and Classical Greek Themes in Modern Cinema

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 several works of Greek literature, watching films and discussing them in class, and posting regularly to an on-line discussion board; in so doing they will learn to analyze imagery, trace metaphors and themes, and interpret crucial scenes and passages in the context of a work as a whole. 2) By studying ancient Greek literature and demonstrating their understanding of its themes through various writing assignments students will develop intercultural competence. 3) In the area of teamwork, on the weekly discussion boards students will be required to read and consider each other's interpretations of ancient texts and modern films and to respond to one another.

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

- | | |
|--|--|
| <input type="checkbox"/> Communication | <input type="checkbox"/> American History |
| <input type="checkbox"/> Mathematics | <input type="checkbox"/> Government/Political |
| Science | |
| <input type="checkbox"/> Language, Philosophy, & Culture | <input type="checkbox"/> Social & Behavioral Science |
| X Creative Arts | <input type="checkbox"/> Component Area Option |
| <input type="checkbox"/> 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 ask students to analyze particular texts and relate them to broader themes, especially as conveyed in modern films. In this way the students explore the relevance of ancient culture to modern culture.

Example Weekly Discussion Board topic:

Explore the “fantasy” nature of both Aristophanes’ *Lysistrata* and the film *9 to 5*. Do you think both are equally fantastical in that they would have been understood by their audiences as something that could never really take place or never should take place? Do you think either of these works is “serious” about proposing the changes that take place? Try to be as specific as possible in referring to the film and the play. [Historical note: *9 to 5* came out in 1980. I will have more to say about the date in class, but do your best to think about the sociological circumstances of that time when considering *9 to 5*. What happened in the 70's? What are the repercussions as the 80's begin?]

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:

Students are required to write a five page essay that involves the close reading of an ancient text in connection with a modern film. On the basis of this paper, students will be given a 1 for “introduced,” a 2 for “developing,” or a 3 for “demonstrated competency” in the area of communication.

Example Paper topics:

- 1. Miyazaki’s animated film *Spirited Away* seems to have many themes, ideas, and imagery in common with the Homeric *Odyssey*, though I really can’t say whether those parallels are intentional or not. (This film is on reserve at the Language Acquisition Center.) Watch the film and write an essay that explores points of contact between the two works. (Be sure to draw closely on both the text of the *Odyssey* and the “text” of the film: in other words, be specific and analyze scenes and passages, don’t speak only in generalities. You must develop your own specific thesis argument beyond what I have given you here.)

2. In 1962, Michael Cacoyannis produced a film called Electra, based on Euripides' *Electra* (this film is on reserve at the Language Acquisition Center). Like the later film *Iphigenia*, this film starred Irene Pappas, in the role of Electra. After reading Euripides' play, watch the film and write your own review of it, noting interesting connections between the two works and also any important differences. Has Cacoyannis adapted the story to reflect on modern times or themes in any way? Or is it in spirit very close to Euripides' original? The best papers will take at least one scene from the play and the film and examine them closely to show how Cacoyannis has "translated" Euripides' play for the screen. (Note: The Honors College will be putting on a production of Sophocles' *Electra* in the Spring. This will be a great way to do some thinking about this myth before seeing Sophocles' very different take on it!)

Empirical & Quantitative Skills:

Click here to enter text.

Teamwork:

On the weekly discussion boards students are required to read and consider each other's interpretations of ancient texts and modern films and to respond to one another. 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."

Social Responsibility:

- See above under Critical Thinking. By studying ancient Greek literature and demonstrating their understanding of it through various writing assignments students will develop intercultural competence. On the basis of their paper, students will be given a 1 for "introduced," a 2 for "developing," or a 3 for "demonstrated competency" in this area.

Personal Responsibility:

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

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

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: *[Handwritten Signature]*

[Handwritten Signature]

hair

From Homer to Hollywood

Welcome syllabus assignments

Syllabus University of Houston, Fall 2009

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

Office hours: 11am-1pm Thursdays or by appointment, Agnes Arnold

Hall room 454. MCL Dept. phone number: (713) 743-3007, but e-mail is always preferable.



Course WebCT Page And Language Acquisition Center: This course is being taught as a hybrid (this concept will be discussed further on the first day of class), and important components of the course are delivered through WebCT Blackboard Vista. You should log in to the WebCT site regularly to participate in on-line discussions, watch film clips, and check for email and announcements. To get full credit, every week you must post at least once to that week's on-line discussion (10 postings total). Most weeks you are also required to watch a film outside of class. All of the films we will discuss in this class will be on reserve at the Language Acquisition Center on the 3rd floor of Agnes Arnold Hall.

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* and *Odyssey*. This course is best suited to those with some experience in Classics or reading Classical literature.

Learning Outcomes: In this course students will enhance their critical thinking and communications skills by reading several works of Greek literature, watching films and discussing them in class, and posting regularly to an on-line discussion board; in so doing they will learn to analyze imagery, trace metaphors and themes, and interpret crucial scenes and passages in the context of a work as a whole. By studying ancient Greek literature and demonstrating their understanding of its themes through various writing assignments students will develop intercultural competence. In the area of teamwork, on the weekly discussion boards students will be required to read and consider each other's interpretations of ancient texts and modern films and to respond to one another.

Required Reading: (This seems like a lot but four of these readings are quite short!)

The *Iliad* of Homer, in any translation. I recommended the translation of Stanley Lombardo (1997, ISBN: 0872203522), available at the UH bookstore. A free electronic translation is available here.

The *Odyssey* of Homer, in any translation. I recommended the translation of Stanley Lombardo (2000, ISBN: 0872204847), available at the UH bookstore. A free electronic translation is available here.

The *Histories* of Herodotus, in any translation. I recommended the translation of Aubrey de Selincourt (ISBN: 0140449086), available at the UH bookstore.

The *Agamemnon* of Aeschylus, in any translation. A free electronic translation is available here. The translation of Christopher Collard (ISBN: 0192832816) is available at the UH bookstore.

The *Persians* of Aeschylus, in any translation.

The *Iphigenia at Aulis* of Euripides, in any translation. Note, however, that the ancient manuscripts present us with two different endings, and translators sometimes choose one or the other, and sometimes include both. We will discuss both endings. A free electronic translation (containing only the first ending) is available here. The translation of W.S. Merwin and G. Dimock (ISBN: 0195077091) is available at the UH bookstore.

The *Lysistrata* of Aristophanes, in any translation. I recommend that of Jeffrey Henderson (ISBN: 0941051587), available at the UH bookstore. (Warning: Humor is extremely hard to translate. The translation you choose will make a big difference in whether or not you enjoy this play. Avoid old/archaic or overly British translations – or anyone that translates the dirty parts into Latin!)

Recommended Reading (for those very new to Greek literature, looking for a good introduction):

Charles Rowan Beye, *Ancient Epic Poetry: Homer, Apollonius, Virgil, With a Chapter on the Gilgamesh Poems*. Wauconda, IL: Bolchazy-Carducci, 2006. (ISBN 0-86516-607-2).

Components of Course Grade: Weekly Participation in Web Discussion (10 postings total) 25%; Essay 25%; Midterm Exam 25%; Final Exam 25%

Attendance Policy: Because of the nature of this course, which meets only once a week and depends heavily on class discussion, attendance is absolutely required. One unexcused absence will result in the loss of a letter grade. I reserve the right to drop you from the course after 2 absences.

Schedule of Readings, Lectures, and Discussions

* NOTE: All reading assignments must be completed in advance of the day to which they are assigned.

Week 1 (8/27): Introduction to the course and the Homeric *Iliad*

Week 2 (9/3): *Iliad* (cont.); Epic Poetry in Performance
ASSIGNMENT: Read *Iliad* books 1, 6, 9; Watch *Double Life of Veronique*
Recommended Reading: *Ancient Epic Poetry* chapter 4

Week 3 (9/10): *Iliad* (cont.)
ASSIGNMENT: Read *Iliad* books 16, 18, 22, 24; Watch *Blade Runner*
Recommended Reading: *Ancient Epic Poetry* chapter 4

Week 4 (9/17): Introduction to the *Odyssey*
ASSIGNMENT: Read *Odyssey* 1-8
Recommended Reading: *Ancient Epic Poetry* chapter 5

Week 5 (9/24): *Odyssey* (cont.)
ASSIGNMENT: Read *Odyssey* 9-16; Watch *O Brother Where Art Thou?*
Recommended Reading: *Ancient Epic Poetry* chapter 5

Week 6 (10/1): *Odyssey* concluded
ASSIGNMENT: Read *Odyssey* 17-24; Watch *Chunbyang*
Recommended Reading: *Ancient Epic Poetry* chapter 5

Week 7 (10/8): Introduction to Greek Drama
ASSIGNMENT: Read *Agamemnon* and *Iphigenia at Aulis*

Week 8 (10/15): *Agamemnon* and *Iphigenia at Aulis*
ASSIGNMENT: Review *Agamemnon* and *Iphigenia at Aulis*; Watch *Iphigenia*

Week 9 (10/22): Midterm Exam

Week 10 (10/29): Persians

ASSIGNMENT: Read *Persians*; Watch 300

Week 11 (11/5): The *Histories* of Herodotus and *The English Patient* (part 1)

ASSIGNMENT: Read the *Histories* of Herodotus, books 1 and 2; watch *The English Patient*

Week 12 (11/12): The *Histories* of Herodotus and *The English Patient* (part 2)

ASSIGNMENT: Read the *Histories* of Herodotus, books 1 and 2; watch *The English Patient*

Week 13 (11/19): Aristophanes, *Lysistrata*

ASSIGNMENT: Read Aristophanes, *Lysistrata*; Watch 9 to 5

Week 14 (no class meeting): Essay due; THANKSGIVING BREAK

ASSIGNMENT: Essay due *Monday, November 23 by noon*

Week 15 (12/3): The *Iliad* revisited

ASSIGNMENT: Watch *Troy*; READ: "Learning Lessons From The Trojan War: Briscis and the Theme of Force."