ARIZONA STATE UNIVERSITY

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  8/1/2011

1. ACADEMIC UNIT:  School of International Letters and Cultures

2. COURSE PROPOSED:  SLC/GRK/LAT  494  Heroes: Ancient and Modern

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  □  Global Awareness–G  □
   Mathematical Studies–MA  □  CS  □  Historical Awareness–H  □
   Humanities, Fine Arts and Design–HU  □
   Social and Behavioral Sciences–SB  □
   Natural Sciences–SQ  □  SG  □

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 a multisection course?:  □ No  ☑ Yes; Is it governed by a common syllabus?  yes

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

Date: ________________________________

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
SLC 494: Heroes: Ancient and Modern

Course Catalog description: Covers topics of immediate or special interest to a faculty member and students.
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 *either* 1, 2, or 3 *and* 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.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
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<tr>
<td>✔️</td>
<td></td>
<td>2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
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<tr>
<td>✔️</td>
<td></td>
<td>3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
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<td></td>
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<td>4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:</td>
</tr>
<tr>
<td>✔️</td>
<td></td>
<td>a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.</td>
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<tr>
<td></td>
<td>✔️</td>
<td>b. Concerns aesthetic systems and values, literary and visual arts.</td>
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<tr>
<td></td>
<td>✔️</td>
<td>c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
</tr>
<tr>
<td>✔️</td>
<td></td>
<td>d. Deepen awareness of the analysis of literature and the development of literary traditions.</td>
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</table>

**THE FOLLOWING ARE NOT ACCEPTABLE:**

- 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.

- Courses devoted **primarily** to developing skill in the use of a language – **However, language courses that emphasize cultural study and the study of literature can be allowed.**

- Courses which emphasize the acquisition of quantitative or experimental methods.

- Courses devoted **primarily** to teaching skills.
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.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
<td>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.</td>
<td>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.</td>
</tr>
<tr>
<td>4b Concerns aesthetic systems and values, literary and visual arts</td>
<td>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.</td>
<td>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.</td>
</tr>
<tr>
<td>3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development</td>
<td>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.</td>
<td>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.</td>
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</table>
SLC 494 Heroes: Ancient and Modern
Syllabus Spring 2012
Arizona State University

Dr. Almira Poudrier
office: LL 164B
e-mail: almira.poudrier@asu.edu
office hours: TBA

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)

Extra Credit Lectures
To Be Announced

Policies

Cheating. No cheating or plagiarism will be tolerated.

Class Participation & Attendance. Attendance is mandatory and will be checked daily. In addition, we will be doing interactive group exercises in class. These cannot be made up outside class, so you need to be in class to get credit for them. Expect more than a few absences to significantly affect your final grade. Since the daily and interactive work will be based on the homework, consistent lack of preparation will also count against your class participation grade.

Makeups. I will only allow makeups of exams in case of illness, injury, or other major catastrophe. Makeups must be timely and I insist on documentation of the reason that you missed the exam. No makeups will be allowed on daily participation work or in-class interactive exercises.

Special Needs. If you have special educational needs, please let me know right away. The University can accommodate the need for extra time or a different testing venue, but only if you set it up in advance. Don’t wait until the day of the exam to say something.

Grading. I grade on a straight percent scale, not on a curve. All grades are final and non-negotiable (although I am 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 at ASU in Fall 2004. To achieve an A+ in my course, you must get a final score of 100% or better.

Grade Distribution

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 Exams (20% each)</td>
<td>60%</td>
</tr>
<tr>
<td>Class Participation</td>
<td>20%</td>
</tr>
<tr>
<td>(daily attendance, group work)</td>
<td></td>
</tr>
<tr>
<td>Final Project</td>
<td>20%</td>
</tr>
</tbody>
</table>
**Class goals:** We will explore the heroic literature of the ancient Greeks and Romans, then trace the classical tradition 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 will also facilitate understanding of the heroic themes. A final project will be a fun multimedia chance for you to engage in some creative heroic literature of your own.

**Learning Objectives:** 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.

**Final Project:** Instead of a final paper or exam, Students will be asked to produce a hero story of their own in the classical tradition. You will be required to use a series of tenets, themes, and characteristics of the hero, and you will be able to choose among these so that you have creative control of the project. You will also have the opportunity to work with a partner on this project to create a longer story (this is recommended!). Your story will be created using images, text, and sound in a multimedia fashion using online resources. Several different options for creating your story will be provided and taught as part of the course. We will screen all the stories on the last day of class. I will also ask you to publish your stories via facebook or youtube. All the details on this project will be provided just after midterm, so you will have plenty of time to plan and work on this.

**Interactive group exercises:** 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. These will be short projects done in class. They cannot be made up outside of class, and count toward your class participation 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 your grade will reflect that.

**Tentative Schedule Spring 2012**

<table>
<thead>
<tr>
<th>Week</th>
<th>Tentative Reading Schedule</th>
<th>Lecture topics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:</td>
<td><em>Epic of Gilgamesh</em></td>
<td>Mesopotamia of the 3rd Millenium BCE sources and texts</td>
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<td></td>
<td></td>
<td>Campbell’s Journey of the Hero</td>
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<tr>
<td>2:</td>
<td><em>Epic of Gilgamesh</em> and Homer’s <em>Iliad</em></td>
<td>Gilgamesh as hero</td>
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<tr>
<td>Section</td>
<td>Author</td>
<td>Title</td>
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<tr>
<td>3</td>
<td>Homer, <em>Iliad</em></td>
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</tr>
<tr>
<td>4</td>
<td>Homer, <em>Iliad</em></td>
<td></td>
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<tr>
<td>8</td>
<td>Ovid, <em>Heroides</em></td>
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<tr>
<td>9</td>
<td></td>
<td>Spring Break</td>
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<tr>
<td>10</td>
<td>Medieval heroes</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td><em>Song of Roland</em></td>
<td></td>
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<tr>
<td>13</td>
<td>Milton, <em>Paradise Lost</em></td>
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</tbody>
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Final Project Deadline 1: Satan as the first antihero
Topic, groups, themes

14: Tolkien, *The Hobbit* JRR Tolkien and World War I
Discussion: Bilbo as Burglar Bie andmetis in the hobbit
Final Project Deadline 2: Achilles and Bilbo Baggins
Story draft, image choices, sound selections

15: Tolkien, *The Hobbit* Medieval Influences
Final Project Deadline 3: The journey of the hero
Modern Antiheroes (the Shadow)

16: Final Project due screenings for the whole class on the last day