

APPLICATION FOR NEW COURSE

1. Submitted by the College of Arts & Sciences Date: 1/29/08

Department/Division proposing course: Mod. & Class. Langs., Lits., & Cults. - Classics

2. Proposed designation and Bulletin description of this course:

a. Prefix and Number CLA 462G

b. Title* Topics in Classical Literature: (subtitle required)

*If title is longer than 24 characters, write a sensible title (24 characters or less) for use on transcripts:

Topics Class Lit: (subtitle)

c. Courses must be described by at least one of the categories below. Include the number of actual contact hours per week for each category, as applicable.

CLINICAL COLLOQUIUM DISCUSSION LABORATORY LECTURE
 INDEPEND. STUDY PRACTICUM RECITATION RESEARCH RESIDENCY
 SEMINAR STUDIO OTHER – Please explain: _____

d. Please choose a grading system: Letter (A, B, C, etc.) Pass/Fail

e. Number of credit hours: 3

f. Is this course repeatable? YES NO If YES, maximum number of credit hours: _____

g. Course description:

A study of a specific genre or genres, or author or set of authors, selected from Greek and Roman literature read in English translation. In addition to developing an appreciation of the works studied and their ongoing contribution to world literature, the course will examine various methods of literary analysis and criticism as well as the historical, social, and cultural context of these works in classical antiquity. The course is especially suited for students outside the classical languages who wish to acquire a sophisticated understanding of classical culture and for students interested in comparative literary studies.

h. Prerequisite(s), if any:

N/A

i. Will this course be offered through Distance Learning? YES NO

If YES, please circle one of the methods below that reflects how the majority of the course content will be delivered:

Internet/Web-based Interactive video Extended campus Kentucky Educational Television (KET/teleweb) Other

Please describe "Other": _____

3. Teaching method: N/A or Community-Based Experience Service Learning Component Both

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4. To be cross-listed as: N/A / _____
Prefix and Number / Signature of chair of cross-listing department

5. Requested effective date (term/year): Fall / 2009

6. Course to be offered (please check all that apply): Fall Spring Summer

7. Will the course be offered every year? YES NO

If NO, please explain: _____

8. Why is this course needed?

Formerly, there were two similar courses offered: CLA425G which covered epic in translation, and CLA 426G which covered Greek & Roman drama. The former course was dropped from the catalogue because it could not be offered with sufficient frequency; the latter came close to meeting the same fate. This was not due to enrollment problems; the drama course has often been popular in the past, but rather due to the press of scheduling other courses and the narrowness of the fields described for these courses. In this new course, with its broad description requiring a subtitle, we intend to make this course an annual offering. We furthermore hope to develop its clientele, since it will now be offered regularly, to include students, both undergraduate and graduate, from the other language programs in both MCL and Hisp. Studies, as well as students in English and Ancient History.

9. a. By whom will the course be taught? Any instructor in Classics would be qualified to teach the course, and it is hoped all will be eager to do so.

b. Are facilities for teaching the course now available? YES NO

If NO, what plans have been made for providing them?

10. What yearly enrollment may be reasonably anticipated?

20-30

11. a. Will this course serve students primarily within the department? Yes No

b. Will it be of interest to a significant number of students outside the department? YES NO

If YES, please explain.

Though it is likely that many undergraduate Classics students would take this course, historically they have not been the bulk of the enrollment in our 4xxG courses. The course meets the USP and A&S Humanities requirement, and that accounts for some of the attraction, and we would intend, if possible, to have this course fulfill any future Humanities requirements. At the same time, the large enrollment in 100-level Classics courses, such as Mythology and Classics in Film, has sparked interest in upper division CLA courses generally. At the same time, we would like to see this course (and perhaps others like it developed in other languages) draw in majors and grad students from other languages and English on a regular basis as a way to broaden their own interdisciplinary studies.

12. Will the course serve as a University Studies Program course[†]? YES NO

If YES, under what Area? _____

[†]AS OF SPRING 2007, THERE IS A MORATORIUM ON APPROVAL OF NEW COURSES FOR USP.

13. Check the category most applicable to this course:

APPLICATION FOR NEW COURSE

- traditional – offered in corresponding departments at universities elsewhere
- relatively new – now being widely established
- not yet to be found in many (or any) other universities

14. Is this course applicable to the requirements for at least one degree or certificate at UK? Yes No
15. Is this course part of a proposed new program? YES NO

If YES, please name: _____

16. Will adding this course change the degree requirements for ANY program on campus? YES NO
 If YES[†], list below the programs that will require this course:

[†]In order to change the program(s), a program change form(s) must also be submitted.

17. The major teaching objectives of the proposed course, syllabus and/or reference list to be used are attached.
18. Check box if course is 400G- or 500-level. If the course is 400G- or 500-level, you must include a syllabus showing differentiation for undergraduate and graduate students by (i) requiring additional assignments by the graduate students; and/or (ii) the establishment of different grading criteria in the course for graduate students. (See SR 3.1.4)
19. Within the department, who should be contacted for further information about the proposed new course?

Name: James A Francis, PhD. Phone: 7-1603 Email: j.francis@uky.edu

20. Signatures to report approvals:

| | | | |
|---|---------------------------|--|-----------|
| <u>April 10, 2008</u> | <u>THEODORE FIEDLER</u> | <u>Theodore Fiedler</u> | |
| DATE of Approval by Department Faculty | printed name | Reported by Department Chair | signature |
| <u>9/19/08</u> | <u>Leonidas G. Bachas</u> | <u>L. Bachas</u> | |
| DATE of Approval by College Faculty | printed name | Reported by College Dean | signature |
| * DATE of Approval by Undergraduate Council | / | / | |
| * DATE of Approval by Undergraduate Council | printed name | Reported by Undergraduate Council Chair | signature |
| * DATE of Approval by Graduate Council | / | / | |
| * DATE of Approval by Graduate Council | printed name | Reported by Graduate Council Chair | signature |
| * DATE of Approval by Health Care Colleges Council (HCCC) | / | / | |
| * DATE of Approval by Health Care Colleges Council (HCCC) | printed name | Reported by Health Care Colleges Council Chair | signature |
| * DATE of Approval by Senate Council | / | / | |
| * DATE of Approval by Senate Council | printed name | Reported by Office of the Senate Council | signature |
| * DATE of Approval by University Senate | / | / | |
| * DATE of Approval by University Senate | printed name | Reported by Office of the Senate Council | signature |

*If applicable, as provided by the University Senate Rules. (<http://www.uky.edu/USC/New/RulesandRegulationsMain.htm>)

SAMPLE SYLLABIS

CLA 462G - Topics in Classical Literature: Greek & Roman Drama

SCOPE AND AIMS OF COURSE:

We will follow the evolution of Greek drama in roughly chronological order from the earliest plays extant through the end of the fifth century. Our main focus will be tragedy, but we will study comedy and satyr-play as well, with special attention to how they offer illuminating critique of tragedy or parallels and contrasts in form and thought. Throughout the course, we will consider the interplay of dramatic form with ritual practice, religion and ethical thought. We will give attention to the production and performance of the drama, and as often as possible we will look at illustrations of their myths and characters, and at scenes typical of the life and deeds they represent, from ancient art roughly contemporary with their production -- occasionally we will even look at representations of the plays themselves. Our overarching theme is, to borrow J.R. March's title, "The Creative Poet:" how the poet invents a truly new play from traditional elements altered, elaborated and interpreted according to his own vision of the drama.

The course is divided into three parts. The first probes the underlying traditions of the period roughly before the Peloponnesian war-- the dramatic form of the tragic trilogy, the received myths of the gods and the heroes at Troy, the backdrop of daily and yearly ritual, the religious and ethical thought. The second traces in the drama the emergence of the "Greek Enlightenment" in the last third of the century-- the sophist's new-found art of persuasion, the assertion of the impossibility of certain knowledge, the challenge to beliefs about the gods' involvement in human affairs, and the problem of corruption, especially among the youth-- and it raises questions about the ethical influence of drama itself among the citizens, as it represents these enlightened new attitudes and ideas. We follow the development of new plot-forms for the drama during this period, especially the romance plot. The third part sets the radically traditional and the radically new drama right up against each other-- the earlier and later *Oedipus* plays, the revolutionary yet ritual-laden *Bacchae*, the initiation and descent that is the *Frogs*. Is this the swan song of tragedy, and the last best celebration of Old Comedy too? Is tragedy dead, and did philosophy kill it, as Nietzsche claimed? Or do comedy and tragedy together evolve into a new kind of drama, a new poetry for the coming age?

Students are asked to read the passages suggested in March and Burkert as background, and focus on the plays themselves and the occasional supplementary passages from Greek literature. It is assumed that students are well enough acquainted with classical mythology to follow basic plots and grasp allusions--or to look things up in March if there is a piece missing. Often March will show how the poet has made a deliberate choice to tell the story in a new or unexpected way. Short readings in

Burkert are intended to be thought-provoking rather than authoritative, offering some perspective on the poets' and spectators' ritual life and habits of thought.

BOOKS FOR CLASS:

Students are asked to get the texts in the editions and translations specified, and always to bring to class the texts from which the day's reading is drawn. Used and library copies are fine, but be sure to have the identical edition (if in doubt, check the ISBN). A few shorter primary texts will be furnished in class or via e-mail attachment, as well as some exemplary critical essays. These, too, are to be brought to class when that reading is under discussion. They are in no way less central and important to the course than the bound and printed texts-- just less costly. March's *Dictionary* and Burkert's *Greek Mythology* are for our purposes not primary sources, but reference works; usually they need not be brought to class. Within the volumes given below, plays assigned on the syllabus are **boxed**.

March, Jenny. *Cassell's Dictionary of Classical Mythology*. New York: Sterling Publishing Co., 2001. ISBN 978 0304357888, 030435788X. (Older editions of March are fine too; they have the same text but are beautifully illustrated.)

Burkert, Walter. *Greek Religion*, trans. John Raffan. Cambridge: Harvard University Press, 1985. ISBN 978 0674362819, 0674362810.

The following four volumes of *The Complete Greek Tragedies*, ed. David Grene and Richmond Lattimore. Chicago: University of Chicago Press:

Aeschylus I (*Oresteia*: **Agamemnon**, **The Libation Bearers**, **The Eumenides**), 1969. ISBN 978 0226307787, 0226307786.

Sophocles I (**Oedipus the King**, **Oedipus at Colonus**, *Antigone*), 2nd edition only!, 1991. ISBN 978 0226307862, 0226307867.

Sophocles II (**Ajax**, **The Women of Trachis**, **Electra**, **Philoctetes**), 1969. ISBN 978 0226307862, 0226307867.

Euripides II (**Cyclops**, *Heracles*, *Iphigenia in Tauris*, **Helen**), 1956. ISBN 978 0226307817, 0226307816.

Greek Tragedies, vol. 3 (*Aeschylus, The Eumenides*; *Sophocles, Philoctetes, Oedipus at Colonus*; *Euripides, The Bacchae, Alcestis*), ed. David Grene and Richmond Lattimore, 2nd ed. Chicago: University of Chicago Press, 1992. ISBN 978 0226307916, 0226307913. (In this case the first edition is fine too, but I do not know its ISBN.)

Euripides: Medea and Other Plays (**Medea**, **Hippolytus**, *Electra, Helen*), ed. James Morwood and Edith Hall. New York: Oxford University Press, 1998. ISBN 978 0192824424, 0192824422.

Aristophanes: Frogs and Other Plays (*Frogs*, *Women at the Thesmophoria*, *Wasps*), ed. David Barrett, Shomit Dutta, 2007. New York: Penguin, 2007. ISBN 978 0140449693, 0140449698.

Aristotle's Poetics, ed. S.H. Butcher and Francis Fergusson. New York: Hill & Wang of Farrar, Straus & Giroux, 1961. ISBN 978 0809005277, 0809005271.

GRADING SCALE:

Both the grades for assignments in this course and the final grade for the course will be awarded according to the College of Arts & Sciences "straight letter" system (no +/-). Letter grades will be used which correspond to the standard 4-point scale:

A = 4.0 B = 3.0 C = 2.0 D = 1.0 E = 0

The "threshold" for the final grades for the course will be in this same scale (e.g., a final average from 2.0 to 2.99 will result in a C for the course). The threshold for an A will be 3.7 (i.e., a final average from 3.7 to 4.0 will result in an A for the course; and average of 3.69 will result in a B). Per University regulations, students will receive notification, before the midterm withdrawal date, of their grade in the course up to that point.

NOTE: Per Graduate School regulations, the grade of D is not available as a final grade for graduate students in this course. GRADUATE STUDENTS WITH LESS THAN A 2.0 FINAL AVERAGE WILL RECEIVE AN E.

PER UNIVERSITY REGULATIONS, YOU WILL RECEIVE A MIDTERM GRADE REPORT BEFORE THE MIDTERM WITHDRAWAL DATE.

ASSIGNMENTS AND GRADING - UNDERGRADUATE:

Your grade is composed of five parts:

- 30% Class Preparation & participation, including an oral report/project** (10 min, in pairs) with written summary (instructions to follow: report on a critical essay or a film or performance; or research, set up & interpret the staging of a scene; perform it).
- 20% Essay (5 pp.)** Instructions & selection of topics to follow.
- 30% Report/Draft & Final Essay (8-10 pp.)** Instructions & topics to follow.
- 20% Final exam.**

ASSIGNMENTS AND GRADING - GRADUATE:

Your grade is composed of five parts:

- 30% Class Preparation & participation, including an oral report/project** (10 min, in pairs) with written summary (instructions to follow: report on a critical essay or a film or performance; or research, set up & interpret the staging of a scene; perform it).
- 20% Essay (5 pp.)** Instructions & selection of topics to follow.

40% Research Paper (14-20 pp.) Grad students will write a formal research paper, ideally though not necessarily combining some aspect of their field of study with the study of classical drama. An extended conference with the instructor to determine a topic and detailed proposal are required as part of this assignment. Specific instructions & details to follow.

10% Final exam. Grad students will take an abbreviated final exam different in scope and character, and counting less for the final grade, than that of the undergraduates.

Assignments are usually to be submitted in class the day they are due. If otherwise specified or the due date does not fall on a class day, assignments are due at the instructor's office, in the instructor's department mailbox, or via email (if so specified).

If an exam or major assignment is missed due to a reason listed in *Student Rights and Responsibilities* 5.2.4.2, the student will be given a chance to make up the exam or submit the assignment after the due date, upon consultation with the instructor and, where applicable, submission of appropriate documentation for the absence. Other extenuating circumstances **MAY** be considered; it is always wise to consult the instructor in such cases.

Notes on your daily grade: For my records I will note down a daily preparation and participation grade for each student after nearly every class, drawn from my impressions of the discussion and any informal writing or other assignments for the day, including unannounced reading quizzes. I will use three criteria in judging your work; the following describes an excellent student:

1. You are reading and understanding the major elements of the text before class (e.g., plot, characters, topics of major speeches). You make good use of the notes and readings assigned with the texts, and consult a mythology handbook as necessary. You are grasping the lecture-material that fills in extra background, and using the readings in March and Burkert to pursue new avenues in interpreting the text.
2. You are thinking critically about the text; you are developing and articulating your ideas, and you can point to particular places in the text where you began to get these ideas.
3. Your involvement is frequent, consistent, and a benefit to the class. You are attentive to the ideas of others, and address them in developing and expressing your own.

The key to success: active reading. The volume of reading for this class is not heavy, but each of the plays is very rich; it is important to read them more than once. Write out your reactions and responses as you read, or talk them through with a friend. Mark the passages that are especially moving or troubling, and go back to them. If a key word, image or theme seems to come up often, keep a running list of instances. All of this active reading will make you active in discussion and writing throughout the class.

ATTENDANCE AND HONOR:

Your grade is composed of the elements noted above. In the final grade for the term, extra weight may be given to consistently good daily preparation and performance in class, and to the final exam.

Your daily participation in class is essential. Please sign the roll each day you come to class (do not sign for a day you are not present, or for anyone but yourself). It is your responsibility to sign in daily, and if any question arises this will be your record of attendance. Excused absences, i.e. those for which you may make up work or exams, are those defined in *Student Rights and Responsibilities*. Please present a note from a responsible party to qualify for an excused absence. Remember that absence for the observance of a major religious holiday is also excused, if you notify me in writing before 31 January of the date of such absence. You are expected to hand in work on the date for which it was assigned, and there will be no makeup for unexcused absences. Unexcused absences in excess of two will have a significant adverse effect on your grade for the term.

Students are encouraged to work together on all oral work, but written work offered for a grade should be entirely the student's own. Each student is responsible not only for completing his or her own work to the best of his or her ability without improper assistance, but also for not giving improper assistance to another student. For instance, the student who copies homework and the student who lets or offers homework to be copied are both guilty of an academic offense. Please make yourself familiar with the section on cheating and plagiarism in *Student Rights and Responsibilities*. Remember that the minimum University penalty for either of these offenses is an E for the course.

SCHEDULE OF ASSIGNMENTS:

Readings should be completed before class on the day they are listed, save for the selections introduced on day 1, which should be completed/reviewed with the other material for day 2. Dates (all B.C.) are offered for the production of each play; most of these are conjectural. Specific assignments and their scheduling are subject to change; in particular, short passages and background reading in March and Burkert will be assigned in the course of the term, and suggestions for report topics will be augmented.

A: THEATER AND RITUAL IN THE CITY: CONTESTS FOR THE GOD.

HUMAN PATHOS AND INTERPRETING THE GODS' WORLD: PROPHECY, PRAYER, SACRIFICE.

TRAGIC DRAMA AND THE TRILOGY: THE FORM AND ITS ELEMENTS. SATYR PLAY.

R 10 Jan (1) The Creative Poet. Sophocles, *Ajax (Aias)* (ca. 455?), introduction. "Slices from Homer's banquet." *Ajax* in *Iliad* 7.1-322, (9.620-655 optional), 15.286-746; in *Odyssey* 11.541-67, and in Pindar's victory odes: *Isthmian* 4 and 6, *Nemean* 7 and 8. Who is best heir to Achilles? ALKĒ (might) and words, persuasion, guile. The AGŌN (contest): speeches, athletic games, deeds of arms.

- T 15 Jan (2) Sophocles, *Ajax* (455?), entire. Madness sent by Athena. Ajax's exit speech. The oracle and Ajax's piety. Debate over the burial. Character of Odysseus.
- R 17 Jan (3) Sophocles, *The Women of Trachis (Trachiniae)* (ca. 450's-445 BC), 1-733. Burkert: Heracles (208-11). March: Deianeira, Nemean lion, Nessos, (Heracles).
- T 22 Jan (4) Sophocles, *The Women of Trachis*, 734-1278.
Report: Antiphon, *Oration I: Against a Step-mother* (450-411 BC).
The Dionysia and the theater in Athens.
- R 24 Jan (5) Aeschylus' *Oresteia* (produced in 458 BC), in *Aeschylus I: Agamemnon* lines 1-781.
Burkert: Zeus (125-31), Artemis (149-52), Prayer (73-75), Seer (111-14). March: Iphigeneia, (Helen), Thyestes.
- T 29 Jan (6) Aeschylus, *Agamemnon*, lines 782-end.
Report: Taplin, staging Cassandra.
- R 31 Jan (7) Aeschylus, *The Libation Bearers (Choephoroi)*, lines 1-651.
Burkert: Funeral rites, cult of the dead, hero cult.
The stain of blood: kin-murder, guilt & purification. MIASMA.
- T 5 Feb (8) Aeschylus, *The Libation Bearers (Choephoroi)*, lines 652-end.
Report: Sophocles' *Electra*, Euripides' *Electra*, recognition scene. Weil on Recognition. Film.

FIRST PAPER DRAFT & DISCUSSION.

- R 7 Feb (9) Aeschylus, *The Eumenides*, entire.
Zimmermann, pp. 49-52, 54-55.
Burkert, Sommerstein: Erinyes and Eumenides.
Report: Sommerstein, Areopagus; aition, 2nd performance!

- T 12 Feb (10) Euripides, *Cyclops* (414-409 BC: 412?).
Satyr-play form & themes. TI KERDOS?.

FIRST PAPER DUE.

B: MAKING CHARACTERS FOR THE CITY: VALIANT, NOBLE & BASE. PIETY & PERSUASION. TRAGEDY BEYOND TRILOGY. REVENGE, RESCUE & ROMANCE PLOTS. OLD COMEDY.

- R 14 Feb (11) Euripides, *Alcestis* (438 BC), entire.
Zimmermann pp. 89-93.
- T 19 Feb (12) Euripides, *Medea* (431 BC), lines 1-865, with notes pp. 169-76.
Burkert on Aphrodite, (Artemis).
- R 21 Feb (13) Euripides, *Medea*, lines 866-end, with notes pp. 176-179.
Report: AP Burnett on Revenge plots.
- T 26 Feb (14) Euripides, *Hippolytus* (428 BC), in *Medea and Other Plays*, lines 1-789, with notes.

Burkert on Aphrodite, (Artemis).

Report: Dodds on AIDŌS.

R 28 Feb (15) Euripides, *Hippolytus*, lines 790-end, with notes.

T 4 Mar (16) Aristophanes, *Wasps* (422 BC) and notes.

GRADS: PAPER TOPICS MUST BE
APPROVED BY THIS DATE

R 6 Mar (17) Aristophanes, *Wasps* (422 BC) and notes.

T 18 Mar (18) *Philoctetes*.

R 20 Mar (19) *Philoctetes*. GRADS: PAPER PROPOSALS DUE

T 25 Mar (20) Euripides, *Helen* (412 BC), lines 1-1029.

Report: Aristophanes, *Thesmophoriazusae* parody of *Helen*.

R 27 Mar (21) Euripides, *Helen*, lines 1030-end.

C: WHAT MAKES TRAGIC DRAMA?

T 1 Apr (22) Sophocles, *Oedipus the King (Tyrannus)* (436-433 BC? not before 429?).
Aristotle, *Poetics* (lived 384-322 BC; our text probably composed from lecture-
notes).

R 3 Apr (23) Sophocles, *Oedipus the King (Tyrannus)*.

Report: Freud on *Oedipus* drama; Freud *Dreams*.

Report: Dodds "On Misunderstanding."

T 8 Apr (24) Sophocles, *Oedipus at Colonus* (composed ca. 407/6, produced 401).

R 10 Apr (25) Sophocles, *Oedipus at Colonus*.

T 15 Apr (26) Aristophanes, *Frogs* (405 BC), lines 1-737.

Comic Katabasis.

R 17 Apr (27) Aristophanes, *Frogs* (405 BC), lines 738-1533.

T 22 Apr (28) Euripides, *Bacchae* (produced posthumously, after 406 BC).

R 24 Apr (29) Euripides, *Bacchae*.

Esposito, text/reconstruction of ending.

Plato on mimesis, *Ion* and *Republic I*, selections.

Nietzsche, *Birth of Tragedy out of the Spirit of Music*.

FINAL PAPER & GRAD RESEARCH PAPERS DUE

R 1 May **Final exam**

ARTS AND SCIENCES
EDUCATIONAL POLICY COMMITTEE
INVESTIGATOR REPORT

<http://www.as.uky.edu/working/collegiate-governance/education-policy-committee/proposals/default.aspx>

INVESTIGATING AREA: Humanities

COURSE, MAJOR, DEGREE or PROGRAM: CLA 462 G

DATE FOR EPC REVIEW: 9/19/08

CATEGORY: NEW, CHANGE, DROP

INSTRUCTIONS: This completed form will accompany the course application to the Graduate/Undergraduate Council(s) in order to avoid needless repetition of investigation. The following questions are included as an outline only. Be as specific and as brief as possible. If the investigation was routine, please indicate this. The term "course" is used to indicate one course, a series of courses or a program, whichever is in order. Return the form to Leonidas Bachas Associate Dean, 275 Patterson Office Tower for forwarding to the Council(s). ATTACH SUPPLEMENT IF NEEDED.

1. List any modifications made in the course proposal as submitted originally and why.

No modifications are to be introduced in these proposals.

2. If no modifications were made, review considerations that arose during the investigation and the resolutions.

The Subcommittee recommends the approval of all these courses; however, it should be noted that some of these proposals had some spelling mistakes, ~~and the sample syllabus is missing from the CLA 625~~, and the grading scale from CLA 651 and 656.

3. List contacts with program units on the proposal and the considerations discussed therein.

4. Additional information as needed.

5. A&S Area Coordinator Recommendation:

APPROVE, APPROVE WITH RESERVATION, OR DISAPPROVE

6. A&S Education Policy Committee Recommendation:

APPROVE, APPROVE WITH RESERVATION, OR DISAPPROVE

- 7.

Anibal Biglieri
A&S Educational Policy Committee, Humanities Area Coordinator
Anibal Biglieri, biglieri@email.uky.edu 257-4640

Date: 9/24/2008

