

UC 12133 12F

CBM003 ADD/CHANGE FORM

APPROVED APR 24 2013

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 / 3345 / Myth and Performance in Greek Tragedy
 - Instructional Area / Course Number / Short Course Title (30 characters max.)
CLAS / 3345 / TRAGEDY: MYTH AND PERFORMANCE
 - SCH: 3.00 Level: JR CIP Code: 161200.001 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 / 3345 / Myth and Performance in Greek Tragedy
 - Course ID: 15868 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 reshaping of myths in tragedies performed in the fifth century BCE and in modern productions of those plays. Critical appraisal of text and performance in the respective cultural contexts.

RECEIVED OCT 12 2012

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 3345: Myth and Performance in Greek Tragedy

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 exploring and writing critically about both ancient and modern performance traditions of Athenian tragedy. 2) By studying ancient Greek myth and demonstrating their understanding of the religious and performance traditions of another culture 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 performances and to respond to one another.

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 ask students to analyze particular texts and relate them to broader questions concerning performance and the relevance of ancient culture to modern culture. Students are also required to write a review of a live modern performance of ancient play. In their review they are required to both discuss the ancient play as well as comment on how it has been adapted for a modern audience.

Example Weekly discussion Board topic:

From an ancient Greek perspective, Euripides' Bacchae must have been a terrifying and emotionally intense tragedy. How do you think a modern production would have to be done to be emotionally effective? Do you know of any examples of modern performances of this play? It seems to me that it is not frequently performed - do you think it is too difficult to bridge the divide between ancient Greece and modern times with this particular play?

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:

See above under Critical Thinking. On the basis of their written review of a live performance of ancient tragedy, students 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:

On the weekly discussion boards students are required to read and consider each other's interpretations of ancient texts and modern performances 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 myth and demonstrating their understanding of the religious and performance traditions of another culture through various writing assignments students will develop intercultural competence. On the basis of their written review of a live performance of ancient tragedy, students will be given a 1 for “introduced,” a 2 for “developing,” or a 3 for “demonstrated competency” in this area.

Personal Responsibility:

[Click here to enter text.](#)

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

Myth and Performance in Greek Tragedy

Welcome Syllabus

Syllabus University of Houston, Spring 2010

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

Office hours: 11am-1pm Tuesdays or by appointment, Agnes Arnold Hall room 454. MCL Dept. phone number: (713) 743-3007, but e-mail is always preferable.



Course Blackboard 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 Blackboard Vista. You should log in to the Blackboard site regularly to participate in on-line discussions, watch film clips, and check for email and announcements. To get full credit, most weeks 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 or attend a performance 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. Also, this course requires careful planning on your part. Make sure to get tickets to performances and plan ahead to make time for watching assigned films, some of which are not easily accessible. Most weeks you need to remember to post to the on-line discussion. Some weeks have a lot of assigned reading. Keep in mind that even though the class meets only once per week, it requires the same work load as any other junior level humanities/visual and performing arts course.

Learning Outcomes: In this course this course students will enhance their critical thinking and communications skills by exploring and writing critically about both ancient and modern performance traditions of Athenian tragedy. By studying ancient Greek myth and demonstrating their understanding of the religious and performance traditions of another culture 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 performances and to respond to one another.

Required Reading:

The *Oresteia* (Oxford World Classics) by Aeschylus, Christopher Collard (Translator)

* Publisher: Oxford University Press, USA; ISBN-10: 0192832816; ISBN-13: 978-0192832818

The *Persians* and Other Plays (Oxford World Classics) by Aeschylus, Christopher Collard (Translator)

* Publisher: Oxford University Press, USA; ISBN-10: 0192832824; ISBN-13: 978-0192832825

The Oedipus Cycle: *Oedipus Rex*, *Oedipus at Colonus*, *Antigone* by Sophocles (Author), Dudley Fitts and Robert Fitzgerald (Translators)

* Publisher: Harvest Books; ISBN-10: 015602764X; ISBN-13: 978-0156027649

The *Gospel at Colonus* by Lee Breuer (Author)

* Publisher: Theatre Communications Group; ISBN-10: 0930452941; ISBN-13: 978-0930452940

The *Trojan Women* and Other Plays (Oxford World Classics) by Euripides, James Morwood (Translator)

* Publisher: Oxford University Press, USA; ISBN-10: 019283987X; ISBN-13: 978-0192839879

The *Bacchae* and Other Plays (Oxford World Classics) by Euripides, James Morwood (Translator)

* Publisher: Oxford University Press, USA; ISBN-10: 019283875X; ISBN-13: 978-0192838759

Recommended Reading:

Women on the Edge: Four Plays by Euripides by R. Blondell, M-K Gamel, Nancy Sorkin Rabinowitz, Bella Zweig (ISBN 978-0415907743). This book contains an excellent, 90 page introduction to Greek tragedy.

Components of Course Grade: Weekly Participation in Web Discussion (10 postings total) 20%; Review essay of *Electra* 20%; Midterm Exam 30%; Final Exam 30%

Attendance Policy: Because of the nature of this course, which meets only once a week, attendance is absolutely required. Test questions will be based on material covered in class lectures. You will not do well on the tests if you do not attend class.

Schedule of Readings and Lectures

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

Week 1 (1/19) Introduction to Greek Tragedy (Democratic; Religious; Performed); historical overview

Week 2 (1/26) Greek Tragedy and Democracy I: The Beginnings of Greek Democracy

Read: Aeschylus, *Oresteia*

Week 3 (2/2) Tragedy and Representation: Aeschylus' *Persians*

Read: Aeschylus, *Persians*; watch: 300

Week 4 (2/9) The Performance of Greek Tragedy: Aeschylus' *Seven Against Thebes*

Read: Aeschylus, *Seven Against Thebes* and *Seven* by Will Power (available through Blackboard)

Watch: [Bill Moyers interview with Will Power, creator of Seven](#); (recommendation, entirely optional: the films *Seven Samurai* and *The Magnificent Seven*)

Week 5 (2/16) Greek Tragedy and Democracy II: Pericles and the beginning of the Peloponnesian War

Read: Sophocles, *Antigone* and *Oedipus Tyrannos* [aka *Oedipus Rex*] and *Electra*

Week 6 (2/23) Sophocles' *Oedipus at Colonus*

Read: Sophocles, *Oedipus at Colonus*; Read and watch *The Gospel at Colonus* (PBS Great Performances, video available at the Language Acquisition Center, the itunes store, and [Amazon.com](#))

Week 7 (3/2) *Big Love* (and Review)

Read: Aeschylus, *Suppliant Women*

Watch: [Big Love at the \(UH\) Wortham Theater](#). Performances are February 26-27 and March 4-6 at 8pm, February 28 and March 7 at 2pm.

Week 8 (3/9) Midterm Exam

Week 9 SPRING BREAK

Week 10 (3/23) The Emotions of Greek Tragedy: *Hecuba* and the *Trojan Women* (and *Electra* revisited)

Read: Euripides, *Hecuba* and *Trojan Women*; Nicole Loraux, *The Mourning Voice* (Introduction) and Casey Dué, *The Captive Woman's Lament in Greek Tragedy* (Conclusion); Euripides, *Hecuba* and *Trojan Women*

Week 11 (3/30) The Politics of Performing Greek Tragedy: *Hecuba* and the *Trojan Women*

Read: Euripides, *Hecuba* and *Trojan Women*; reviews of recent performances

*Watch: Honors College performance of Sophocles' *Electra**; (optional) view Cacoyannis' *Trojan Women*

Week 12 (4/6) Greek Tragedy and Democracy III: The "Radical" Democracy at the height of Peloponnesian War

Read: Euripides, *Iphigenia at Aulis*

Watch: Michael Cacoyannis' *Iphigenia* (available at the Language Acquisition Center)

Week 13 (4/13) Dionysus and the Religious Background of Greek Tragedy

Read: Euripides, *Bacchae*

Week 14 (4/20) Greek Tragedy and Epic; Euripides' Legacy

Read: Euripides, *Rhesus*; *Iliad* 10 (a translation will be handed out in class)

Week 15 (4/27) Review

*Review essays of *Electra* are due*

Final Exam



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