



**SENATE COMMITTEE ON CURRICULAR AFFAIRS**  
**COURSE SUBMISSION AND CONSULTATION FORM**

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**Principal Faculty Member(s) Proposing Course**

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Name	User ID	College	Department
TROY THOMAS	txt2	Capital College (CA)	Not Available

**Academic Home:** Capital College (CA)

**Type of Proposal:**  Add  Change  Drop

**Current Bulletin Listing**

Abbreviation: **HUM**

Number: **311**

I am requesting recertification of this course for the new Gen Ed and/or University Requirements Guidelines

This proposal is for prerequisite enforcement.

Message for Reviewers:

**Course Designation**

**(HUM 311N) The Western Tradition I**

**Course Information**

**Cross-Listed Courses:**

**Prerequisites:**

**Corequisites:**

**Concurrents:**

**Recommended Preparations:**

**Abbreviated Title:** Western Tradition 1

**Discipline:** General Education

**Course Listing:** Inter-Domain

**Special categories for Undergraduate (001-499) courses**

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**Foundations**

Writing/Speaking (GWS)

Quantification (GQ)

**Knowledge Domains**

Health & Wellness (GHW)

Natural Sciences (GN)

Arts (GA)

Humanities (GH)

Social and Behavioral Sciences (GS)

**Additional Designations**

Bachelor of Arts

International Cultures (IL)

United States Cultures (US)

- Honors Course
- Common course number - x94, x95, x96, x97, x99
- Writing Across the Curriculum

**First-Year Engagement Program**

- First-Year Seminar

**Miscellaneous**

- Common Course

**GE Learning Objectives**

- GenEd Learning Objective: Effective Communication
- GenEd Learning Objective: Creative Thinking
- GenEd Learning Objective: Crit & Analytical Think
- GenEd Learning Objective: Global Learning
- GenEd Learning Objective: Integrative Thinking
- GenEd Learning Objective: Key Literacies
- GenEd Learning Objective: Soc Resp & Ethic Reason

**Bulletin Listing**

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**Minimum Credits:** 3  
**Maximum Credits:** 3  
**Repeatable:** NO  
**Department with Curricular Responsibility:** Capital College (Pre-Major) (HBCA\_CACOM)  
**Effective Semester:** After approval, the Faculty Senate will notify proposers of the effective date for this course change. Please be aware that the course change may not be effective until between 12 to 18 months following approval.  
**Travel Component:** NO

**Course Outline**

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**A brief outline or overview of the course content:**

The course addresses ancient Greek and/or Roman culture with attention to architecture, art, drama, literature, philosophy, science, music, and history. Students are introduced to methods for linking the original works they study (by theme, historical context, and in other ways) and to both discipline-based and interdisciplinary modes of understanding them.

**A listing of the major topics to be covered with an approximate length of time allotted for their discussion:**

- Archaic Greek culture, religion, art, and architecture, (2 weeks)
- Homer, epic poetry, and culture (2 weeks)
- Classical Greek art and architecture and its social and religious setting (2 weeks)
- Greek philosophy and science (2 weeks)
- Hellenistic society and art (1 week)
- Roman history, culture, and society (2 weeks)
- Roman literature and its social setting (2 weeks)
- Roman art and architecture and its social setting (2 weeks)

**Course Description:**

The course focuses on the Ancient Greek and Roman worlds. This course is appropriate for introducing students to a broad spectrum of materials, methods, and perspectives across the humanities. The course addresses ancient Greek and Roman culture with attention to architecture, art, drama, literature, philosophy, science, history, and other humanities fields. Students are introduced to methods for linking the original works they study (by theme, historical context, and in other ways) and to both discipline-based and interdisciplinary modes of understanding them. The course requires students to engage in significant critical reading of a variety of texts; to discuss and present their understanding in class; to acquire information through a variety of means, from printed sources to Web materials; to analyze the materials and write about them analytically in a mix of formal and informal ways; and to make and defend critical judgments. The course addresses cultures very different from our own in many ways. The prevalent institutions and practices of ancient Greece and Rome, for instance, included slavery; a subordinate status for almost all women; very different attitudes toward sexuality; and a view of other cultures as inferior. These institutions and beliefs coexisted with extraordinary achievements in the arts, thought, social institutions, and other areas. Students acquire familiarity with social practices and attitudes very different from their own environment. Students must integrate knowledge acquired from works of art, literature, philosophy, and other areas; from scholarly writing on those subjects; from Web sources; and from their peers and the instructor. Students are encouraged to undertake more specialized study to pursue particular humanities interests.

**The name(s) of the faculty member(s) responsible for the development of the course:**

I Name: TROY THOMAS (txt2)

Title:

Phone:

Address:

Campus: HB

City:

Fax:

## Course Justification

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### Instructional, Educational, and Course Objectives:

**This section should define what the student is expected to learn and what skills the student will develop.**

As a result of having completed the course, students will be able to:

- Understand the main aspects of classical Greek and Roman civilization and its contributions to and differences from later Western civilization;
- Perceive the emergency of important modes of thought and expression such as science, drama, philosophy, history, art and architecture, and grasp their interrelationships as parts of a cultural whole;
- Explore recurrent themes, issues, and genres and the nature of moral, intellectual, and aesthetic values in Greece and/or Rome
- Engage in active learning and improve skills in discussion and writing.

### Evaluation Methods:

**Include a statement that explains how the achievement of the educational objective identified above will be assessed.**

**The procedures for determining students' grades should be specifically identified.**

Quizzes, notes, or other responses to assigned reading/viewing--10%

Participation in class activities and discussions--10%

Examinations--40%

An individual essay addressing a theme or cross-disciplinary topic related to the course material--30%

A creative project--10%

### Relationship/Linkage of Course to Other Courses:

**This statement should relate the course to existing or proposed new courses. It should provide a rationale for the level of instruction, for any prerequisites that may be specified, or for the course's role as a prerequisite for other courses.**

Component of a series of HUM (Interdisciplinary Humanities) courses, including HUM 100, 150, 200, 300, 400.

### Relationship of Course to Major, Option, Minor, or General Education:

**This statement should explain how the course will contribute to the major, option, or minor and indicate how it may function as a service course for other departments.**

Component of I HUM (Interdisciplinary Humanities) major; General Education status.

### A description of any special facilities:

Current multi-media classrooms are adequate.

### Frequency of Offering and Enrollment:

Once every other year (usually 20-30 students)

### Justification for Changing The Proposal:

**Include a justification for each change to the course. Particular attention should be paid to the effects of the course change within the discipline and in other disciplines where the course may be required within a major or used as a service course. When a unit submits several course changes, with or without new course proposals, a general statement covering the programmatic effects of the changes should be submitted.**

This course should be given both GA and GH (interdomain) designation for the following reasons: the course includes material from a variety of disciplines across the arts and humanities, including, from the arts, art and art history (painting, sculpture, architecture) and the performing arts (theater), and, from the humanities, history, literature, philosophy, science, and mythology. Because these subjects are drawn from a broad spectrum of the arts and humanities, the course should have both GA and GH status. The course is designed to draw from many different disciplines in the arts and humanities. Students will make a culminating creative project, as they express arts and humanities content in creative, artistic form, in addition to the written analysis they do in other components of the course. Although specific content may vary from instructor to instructor, each iteration of the course will include material from each of the disciplines listed here. The purpose of the course is to develop students' abilities to critically analyze and interpret various expressions of the arts and humanities.

## Alignment with General Education Objectives

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**EFFECTIVE COMMUNICATION** – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.

**KEY LITERACIES** – the ability to identify, interpret, create, communicate and compute using materials in a variety of media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals,

to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.

**CRITICAL AND ANALYTICAL THINKING** – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.

**INTEGRATIVE THINKING** – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.

**CREATIVE THINKING** – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking.

**GLOBAL LEARNING** – the intellectually disciplined abilities to analyze similarities and differences among cultures; evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people's lives.

**SOCIAL RESPONSIBILITY AND ETHICAL REASONING** – the ability to assess one's own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self-knowledge and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

**What component(s) of the course will help students achieve the General Education Learning Objectives covered in the course? Provide evidence that students in the course have adequate opportunities to achieve the identified learning objectives.**

**Key Literacies:** In the course, students are presented with a variety of textual, intercultural, historical, and aesthetic works that enable them to achieve basic literacy in the fields encompassed by these materials. The fields covered in the course include art and art history, history, literature, the performing arts (theater), philosophy, and science. Students develop the ability to identify, interpret, create, and communicate broad, coherent views of aesthetic, cultural, social, and philosophical significance based on these materials from ancient civilizations whose values differ from our own. Students encounter major cultural and ideological currents in ancient Greek and Roman history, and are asked to critically analyze works presented in the course in order to develop their cultural literacy of the Ancient world and their ability to interpret the works and communicate what they have learned.

**Critical and Analytical Thinking:** The course develops competence in the interpretive understanding of the Ancient Greek and Roman cultures and of the values inherent in them by encouraging students to cultivate their abilities to critically illuminate the selected works. The course teaches students techniques for the evaluation of works and the formulation of clear and valid responses by focusing on the critical process of careful description, analysis, and interpretation of the works at hand, by highlighting authors' and artists' critical strategies, by encouraging students to develop their own analytical approaches to texts, and by suggesting criteria by which students can develop their arguments.

**Integrative Thinking:** Students will explore in an interdisciplinary manner the Ancient Greek and Roman worlds and the contexts in which the selected works under study were created. Students will evaluate the selected works within the framework of the different ancient cultures in which they were produced. Students will be asked to compare the values of the selected cultures to our own and to think about the implications of the values expressed in these works in the larger context of today's multi-cultural world. The course develops broad, coherent overviews of major cultural or ideological currents in the ancient world by focusing on significant works in the areas of art history, history, literature, the performing arts, and philosophy. The course involves active student inquiry into historical breakthroughs by the ancients that enlarged understanding of the world in new ways. Students are encouraged to seek out the enduring human values implicit in the ancient works studied, by examining key works in different fields and media in their specific ancient cultural settings and also by synthesizing the knowledge they have gained across the large gap of historical time that separates us from antiquity.

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**How will students be assessed to determine their attainment of the Learning Objective(s) of General Education covered in this course? This assessment must be included as a portion of the student's overall performance in this course.**

**Key Literacies:** Students' exams will include sections where they are asked to define, describe, and comment upon key elements of the historical, cultural, and aesthetic features of the works studied in the course. For example, students might be asked to analyze and evaluate a particular cultural convention in a literary work from the ancient world that is quite different from experience today.

**Critical and Analytical Thinking:** In their assigned essays, students will be asked to develop a theme as they write on a particular text (literary work, sculpture, architectural example, etc.), a theme that will require analysis and critical evaluation. Students will be judged on their ability to demonstrate critical and analytical thinking, as they pull out key ideas from the texts they study, and focus on careful analysis, interpretation, evaluation, and judgment of these ideas.

**Integrative Thinking:** As a concrete example, students might be asked in their essays to compare a limited number of works within different media that have been studied in the course. They would then be asked to evaluate these key works within their individual cultural settings, and, at the same time, explain how these works express principal values and themes in that culture. Students would further be asked to synthesize the knowledge they have gained through their analysis by comparing cultural conventions, ideas, and values across time and space as they study works from different moments in the divergent cultural histories of the ancient Greeks and Romans. Students will make a culminating creative project, as they express arts and humanities content in creative form, in addition to the written analysis they do in other components of the course.

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## General Education Domain Criteria

General Education Designation: Inter-Domain

### GA Criteria

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- Explain the methods of inquiry in arts fields and describe how the contributions of these fields complement inquiry in other areas
- Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor
- Demonstrate competence in the creation of works of art and design
- Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works
- Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation

**What components of the course will help students achieve the domain criteria selected above?**

Half the course is devoted to the study of ancient Art and Art History (painting, sculpture, architecture), and to the Performing Arts (theater, film, music), including students' development of an understanding of the terminology in these fields and the instructor's and students' investigation of important works, focusing on the roles of the arts in society, the description and practice of critical analysis and interpretation, and the understanding of the aesthetic and cultural significance of key works of art. By studying and analyzing the arts in the ancient world, students expand their knowledge of the roles the arts play in the human endeavor. By close analysis of ancient works of art and architecture, students develop their skills in critical thinking and interpretive reasoning. The study of the arts of antiquity helps students enlarge their sense of the historical, aesthetic, social, and cultural significance of art and their detailed study of these works allows students to hone their skills in analysis and interpretation of culturally significant works.

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**GH Criteria**

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- Explain the methods of inquiry in humanities fields and describe how the contributions of these fields complement inquiry in other areas
- Demonstrate competence in critical thinking about topics and texts in the humanities through clear and well-reasoned responses
- Critically evaluate texts in the humanities— whether verbal, visual, or digital— and identify and explain moral or ethical dimensions within the disciplines of the humanities
- Demonstrate knowledge of major cultural currents, issues, and developments through time, including evidence of exposure to unfamiliar material that challenges their curiosity and stretches their intellectual range
- Become familiar with groups, individuals, ideas, or events that have influenced the experiences and values of different communities

**What components of the course will help students achieve the domain criteria selected above?**

Half of the course is devoted to the study of the Humanities fields of ancient History, Literature, and Philosophy, including the discussion of terminology in these fields and the instructor's and students' investigation of important works, focusing on the description and practice of critical analysis and interpretation. Students cultivate their abilities to critically illuminate the selected works. The course teaches students techniques for the evaluation of works and the formulation of clear and valid responses by focusing on the critical process of careful description, analysis, and interpretation of the works at hand, by highlighting authors' and artists' critical strategies, by encouraging students to develop their own analytical approaches to texts, and by suggesting criteria by which students can develop their arguments. Students investigate the solutions proposed by ancient writers and thinkers to moral and ethical problems and compare them to solutions today. Students examine cultural currents and issues through time by comparing ideas drawn from cultures distant in time to those of today, thus inviting comparison between ancient and modern cultures in thoughtful and critical ways.

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**Integrative Studies**

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**Explain how the intellectual frameworks And methodologies of the two Knowledge Domains will be explicitly addressed in the course and practiced by the students.**

Students will develop their knowledge of the characteristics and principles of the arts (mainly sculpture, architecture of the ancient world), the performing arts (theater) and the humanities fields of history, literature, and philosophy. The fields will be defined, as will the scope, intellectual frameworks, and methods of inquiry of these fields. With faculty guidance, students will be asked to analyze and interpret key works in these fields. In the arts, principles guiding the practice and production of art will be examined, including changes in artistic practice over time and within different cultural contexts. Principles of art historical analysis will be examined, including style, meaning, and cultural context. Methods of analysis and criticism in the fields of the performing arts will be discussed, and the same will be done for history, literature, philosophy, and mythology. Special focus will be given to the investigation of these fields by students, who will be asked to supply critical analysis and interpretation of specific works from these fields.

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**Demonstrate that each Of the two domains will receive approximately equal attention, providing evidence from course topics, assignments, or other course components, and that students will integrate material from both domains.**

Half the course is devoted to the study of ancient Art and Art History (primarily sculpture and architecture of the ancient world), and to the Performing Arts (theater), including basic terminology in these fields and the instructor's and students' investigation of important works, focusing on the description and practice of critical analysis and interpretation. The other half of the course is devoted to the study of the Humanities fields of History, Literature, Philosophy, and Religion, including terminology in these fields and the instructor's and students' investigation of important works, focusing on the description and practice of critical analysis and interpretation. The topics of the course will be the ones listed here, with specific examples from these fields varying from instructor to instructor. The assignments include quizzes on the terminology in these fields, exams comparing one art form to another or the illumination of one field through another, such as a historical or philosophical analysis of a work of literature. Term papers are expected to compare two works, each from a different field.

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**Briefly explain the staffing plan. Given that each Inter-Domain course is approved for two Knowledge Domains, it will be**

**taught by an instructor (or instructional team) with appropriate expertise in both domains.**

The School of Humanities at Penn State Harrisburg is the home base for Humanities (HUM) courses, although they may be taught at other campuses. Our instructors have many years' (in many cases decades) of experience in teaching interdisciplinary, integrated courses in the arts and humanities. This course will be taught by one instructor who is thoroughly familiar with the two domains (GA/GH). Most of the instructors teaching HUM 311 also teach the "sister" courses HUM 100, 200, 300, and 400. These courses integrating the arts and humanities serve as the foundation for the Humanities undergraduate program at our college. The faculty is interdisciplinary by design.

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**Describe the assessments that will be used to determine students' ability to apply integrative thinking.**

Students will be assessed by quizzes, exams, and critical papers that ask them to define the principles and methodologies of different fields in the arts and humanities and to compare works from these different fields. In their critical papers, in particular, they will be asked to integrate analysis of works from different fields, for example, by analyzing a literary work through a philosophic perspective, or by comparing a film and a work of literature, or by using a work of art as the basis for a historical analysis of a particular period. Students are also expected to do a creative project in this course, based on the material studied from the ancient world. The creative project is very broadly defined, and may include the production or creation of such things as videos, musical or dramatic performances, works of art, or other projects that demonstrate a creative understanding of the course focus on art, architecture, philosophy, literature, or other area of achievement within ancient cultures.

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**General Education Designation Requirements**

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**Intercultural Requirements:**

No change. This course already has been approved for US/IL.

**Campuses That Have Offered (HUM 311) Over The Past 4 Years**

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semester	AB	AL	BK	BR	BW	CR	DS	ER	FE	GA	GV	HB	HN	HY	LV	MA	NK	PC	SH	SL	UP	WB	WC	WS	XC	XP	XS	YK
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**UPLOADED DOCUMENTS FOLLOW:**

Course Abbreviation and Number: HUMANITIES 311N

Credits: 3

Prerequisites/Co-requisites/Concurrent Requirements/Recommended Preparation: none

Course Attributes/Designations: GenEd GA/GH (N), IL

General Education Learning Objectives: Critical and Analytical Thinking, Integrative Thinking, Key Literacies

Course Description: The course focuses on the Ancient Greek and Roman worlds. This course is appropriate for introducing students to a broad spectrum of materials, methods, and perspectives across the humanities. The course addresses ancient Greek and Roman culture with attention to architecture, art, drama, literature, philosophy, science, history, and other humanities fields. Students are introduced to methods for linking the original works they study (by theme, historical context, and in other ways) and to both discipline-based and interdisciplinary modes of understanding them. The course requires students to engage in significant critical reading of a variety of texts; to discuss and present their understanding in class; to acquire information through a variety of means, from printed sources to Web materials; to analyze the materials and write about them analytically in a mix of formal and informal ways; and to make and defend critical judgments. The course addresses cultures very different from our own in many ways. The prevalent institutions and practices of ancient Greece and Rome, for instance, included slavery; a subordinate status for almost all women; very different attitudes toward sexuality; and a view of other cultures as inferior. These institutions and beliefs coexisted with extraordinary achievements in the arts, thought, social institutions, and other areas. Students acquire familiarity with social practices and attitudes very different from their own environment. Students must integrate knowledge acquired from works of art, literature, philosophy, and other areas; from scholarly writing on those subjects; from Web sources; and from their peers and the instructor. Students are encouraged to undertake more specialized study to pursue particular humanities interests.

Course Learning Objectives: As a result of having completed the course, students will be able to:

- Understand the main aspects of classical Greek and Roman civilization and its contributions to and differences from later Western civilization;
- Perceive the emergence of important modes of thought and expression such as science, drama, philosophy, history, art and architecture, and grasp their interrelationships as parts of a cultural whole;
- Explore recurrent themes, issues, and genres and the nature of moral, intellectual, and aesthetic values in Greece and/or Rome;
- Engage in active learning and improve skills in discussion and writing.

HUMANITIES 311

WESTERN TRADITION I

Dr. Louise E. Hoffman

Office hours: Tu/Th 9:00-9:30 & 2:30-3:30

Olmsted W-356

948-6192 and by appointment

LEH2@PSU.EDU

Course Goals:

1. To study the main aspects of classical Greek civilization, its tensions and



- evolution, and its contributions to the development of Western culture;
2. To examine various aspects of this culture such as literature, philosophy, the arts, science, and religion, in their emergence as modes of thought and expression and as interrelated parts of a social whole;
  3. To explore recurrent themes, issues, and genres and the nature of moral, intellectual, and aesthetic values; and
  4. To promote active learning and improve skills essential to thought and expression through class activities and assignments.

The culture of classical Greece is fundamental to many aspects of modern civilization. From this period, we inherit a legacy of great art, literature, and thought in many realms--but the Greeks also practiced slavery, misogyny, and suspicion of other cultures. This course will address the period selectively, emphasizing the interrelations among epic poetry, drama, art, religious beliefs and practices, and attitudes toward women.

Texts:

Required:

Aeschylus, *The Oresteia*, trans. Fagles

Aristophanes, *Lysistrata*, *The Acarnians*, *The Clouds*, trans. Sommerstein

Euripides, *Ten Plays*, trans. Hadas and McLean

M. I. Finley, *The Ancient Greeks*, rev. ed.

Homer, *The Odyssey*, trans. Lattimore

Plato, *The Dialogues of Plato*

Sophocles, *The Complete Plays*, trans. Jebb

Virgil, *The Aeneid*, trans. Fitzgerald

Brief selections to be distributed.

Recommended:

J. E. Zimmerman, *Dictionary of Classical Mythology*

A dictionary (collegiate or larger), a thesaurus, and a style manual.

Especially recommended is *The MLA Handbook for Writers of Research Papers*, which includes citation forms for almost any kind of material from art works to on-line services.

Course requirements:

Informed class participation and in-class writing: 20%

Responses to study questions: 20%

A brief report on a work of art or architecture: 15%

An essay, with drafts and revision: 25%

Final Examination: 20%

Learning Center: If you need help with your writing skills, please visit the Learning Center at W-117 Olmsted Bldg. I expect student papers to be well written.

Academic Integrity: Simply put, it is dishonest to state ideas of others as your own. If, when writing your term paper, you use the ideas of another author, either through direct quotation or paraphrase, you must cite the work of this author within the text or as endnotes and include a bibliography. Students should consult the *MLA Handbook* (mentioned above) for matters of form and citation in term papers. Plagiarism will not be tolerated and may result in academic sanctions such as failure in the course or expulsion from the university. Examples of plagiarism include the fabrication of information and citations, submission of other students' papers,

copying and pasting from the web, purchasing term papers, using others' writing without citations, and submitting previously graded papers from other courses. Please see me if you would like more information on the requirements for proper citation of sources. For more information, go to <http://harrisburg.psu.edu/academics/academic-guidelines-and-policies>.

Disability Access: Penn State welcomes students with disabilities into the University's educational programs. Student Disability Resources Office: SEC 205; phone 717-948-6025.

SDR can provide students with an accommodations letter to give to professors.

Counseling Services: Counseling Services provides FREE mental health and social support for all currently enrolled students. Office: SEC 205; phone (717) 948-6025. For more information, see Counseling Services webpage at <http://harrisburg.psu.edu/counseling-services>.

Educational Equity: Penn State fosters a diverse and inclusive environment. Acts of intolerance, discrimination, harassment, and/or incivility due to age, ancestry, color, disability, gender, national origin, race, religious belief, sexual orientation, or veteran status are not tolerated and can be reported through Educational Equity at the Report Bias site:

<http://equity.psu.edu/reportbias/statement>.

Nondiscrimination policy is available at

<https://harrisburg.psu.edu/webform/office-student-conduct-incident-report-form>.

General Education (GenEd) courses: In General Education (GenEd) courses, including this one, students acquire knowledge through critical information gathering, reading and listening, and computer-assisted searching. They integrate knowledge from a variety of sources and fields; make critical judgments in a logical and rational manner; and communicate effectively, both in writing and orally. They seek and share knowledge, independently and in collaboration with others. They gain understanding of international interdependence and cultural diversity and develop consideration for values, lifestyles, and traditions that may differ from their own. They comprehend the role of aesthetic and creative activities expressing both imagination and experience.

Schedule of class topics and assignments:

Subject to change as needed. See the study question sheets for details.

There are no hermetically-sealed compartments in this course; everything is related to everything else. You should keep earlier material in mind and look for further connections with other courses and interests of your own.

Aug. 22 Introduction: the course, the sequence, the humanities

Aug. 27-29 Archaic Greece: the culture, arts, and poetry

Read Finley, *The Ancient Greeks*: Preface, map, and chapters 1-3.

Sept. 3-5 Homer, epic poetry, and Greek religion

Read Homer, *Odyssey*, Books I-III, V, and IX-X.

Sept. 10-12 Homer, continued.

Read Homer, Books XII-XIII, XVI, and XVIII-XXIV.

Sept. 17-19 Classical Greek political and social life, art and architecture

Read Finley, *AG*, chapters 4 and 7.

Sept. 24-Oct. 1 Greek tragedy, I

Read Finley, *AG*, pp. 94-106, and Aeschylus, *Agamemnon*, entire.

BRIEF REPORT DUE ON SEPT. 26.

Oct. 3-10 Greek tragedy, II

Read Sophocles, Oedipus the King, entire.

THESIS STATEMENT FOR ESSAY DUE ON OCT. 7.

Oct. 15-22 Greek tragedy, III

Read Euripides, Medea, entire.

DRAFT OF ESSAY DUE ON OCT. 15.

GROUPS MEET IN CLASS ON OCT. 22.

Oct. 24-31 Greek comedy

Read Aristophanes, Lysistrata, entire, and Finley, pp. 106-110.

ESSAY DUE ON OCT. 31.

Nov. 5-7 Greek philosophy

Read Finley, AG, chapter 6, and Plato, "Apology" and "Meno".

Nov. 12-19 Hellenistic and Roman society, arts, and architecture

Read Finley, AG, chapter 8.

Nov. 21-26 Roman reworking of Greek culture

Read Virgil, The Aeneid, Books I-III.

REVISED ESSAY DUE BY NOV. 26.

Nov. 28 NO CLASS - Thanksgiving

Dec. 3-5 Virgil, continued

Read Aeneid, Books IV, IX, and XII.

As scheduled FINAL EXAMINATION. An alternate time will be available in exam week in one of the common/conflict exam periods. CHECK YOUR EXAM SCHEDULE EARLY. The exam will be offered at another time ONLY for someone who satisfies the Conflict Exam policy for both the scheduled and the alternate times.

Policies:

Students with disabilities: Please consult with me as soon as possible so that I can make appropriate accommodation for you.

Communicating with me: I'm happy to meet with you during office hours, or at other times by appointment. You may also leave messages at any time on my office phone, or via e-mail.

Attendance and participation: This course will involve much in-class discussion and writing that cannot be made up. It's essential that you be present in mind as well as body, ready to contribute as well as listen. Your class participation grade will rest on the consistency, care, and thoughtfulness of your preparation and contributions to in-class activities. Asking good questions is at least as valuable as knowing many answers. Sheer quantity of comments is not an index of quality. In group work, you'll need to contribute your share. In general discussions, I prefer you to volunteer when you wish to participate, but will call on you if necessary. It's always your responsibility to make up missed work.

Conduct of the class: We'll benefit from courtesy: arriving on time, speaking audibly, and behaving appropriately. Because varying interpretations

are part of our subject, you'll need to speak and pay attention to each other as well as to me. Classes will combine discussion, audio-visual presentations, brief lectures, group work, and writing. Completing assignments as scheduled is vital to your understanding and the functioning of the class as a whole. Synthesis of the various aspects of the course is your responsibility as well as mine; compare and contrast the various materials, evaluate and integrate them, and develop your own opinions. Above all, ASK QUESTIONS as necessary.

Grading: I do not curve grades; A = 93 and above, A- = 90-92, B+ = 87 to 89, B = 83 to 86, and so on. Work missed or submitted late without advance permission or a reason acceptable to me may incur a grade penalty or receive a grade of O. Those who show exceptional improvement over the semester will receive extra consideration when I determine final grades. No extra-credit work will be available.

Integrity: Academic integrity is expected in every aspect of this course. It is fundamental to all academic work, promoting trust and independent thought. Take note of this definition from Penn State's Policies and Rules for Students: "Academic Integrity is the pursuit of scholarly activity free from fraud or deception . . . Academic dishonesty includes, but is not limited to, cheating, plagiarism, fabricating of information or citations, facilitating acts of academic dishonesty by others, having unauthorized possession of examinations, submitting work of another person or work previously used without informing the instructor, or tampering with the academic work of other students." I will reward work that reflects active engagement with the material. Reciting prefabricated ideas or words without digesting them to express your own thought may violate academic integrity guidelines, as well as short-circuiting the main purpose of your education. In papers, you must cite the source(s) of facts, ideas, and language not your own or general knowledge. If you have questions about the meaning or application of academic integrity, consult me (for this course) or your advisor immediately.

Reading: Please complete each assignment by the date for which it is listed. Read actively, noting questions, comments, and criticisms to raise in or out of class, and looking for connections with other material from this course or elsewhere. Please bring the appropriate book to class with you; we'll be referring often to the texts we discuss.

Study questions: As we take up each work, you'll turn in brief responses to the study questions marked with an asterisk (\*). More than two missing sets of responses will result in loss of a grade level in your final grade (e.g., reduce a course grade of B to a B-). Study questions help you begin to think about the works; to add depth, write down and bring to class your own questions about the assigned material.

Group work: You'll be working in a peer group throughout this course, to help each other with writing assignments and to consult on in-class assignments. Groups should generally function on their own, without

my intervention; but I'll be available if necessary.

**Writing:** Writing is fundamental to this course. Good writing is an indispensable form of thinking and communicating that will serve you well both personally and professionally, in any walk of life. The more you write, the more your writing will improve. We'll write often in class; you can help yourself learn by writing on your own. I recommend keeping a journal of responses to and questions about the course material. Please keep all writing assignments returned to you in a single folder, so that you and I can trace your progress through the semester.

**Report:** This assignment requires you to pay close attention to the features of a particular work of art or architecture and relate them to the styles we're studying.

**Essay:** You'll write an analytical essay of 8 to 10 pages on a topic related to course materials. Quality of thought and expression will be important, as well as command of facts and ideas.

**Examination:** The final exam will be mainly essay in content. You'll receive a preparation sheet and essay topics beforehand.

**Brief report:**

Due September 26

Write a brief (2-3 page) report on one of the following topics:

1. A particular work of classical art (Greek or Roman, created between 550 BCE and 300 CE) that you've viewed in person (not in reproduction) recently (so you can analyze it directly, not from memory), OR
2. A more recent work of art or architecture inspired by the classical style, again seen in person and recently.

1. Work from the classical period: look to a museum, ideally one with a good collection in Philadelphia, Baltimore, or elsewhere: e.g., in Baltimore, the Walters Art Gallery; in Philadelphia, the University of Pennsylvania Museum; in Washington, the National Gallery of Art; in New York, the Metropolitan Museum of Art and others. For a current listing of museum exhibits in New York, consult the [museums' websites](#).

Focus on one specific work. View it intensively, from as many different perspectives as possible. On the spot, take notes, describing it in detail (size, content, style, any damage, etc.), and note your own responses to it. Obtain an illustration of the work (a postcard from the museum shop or an image online) and include it in your report. Be careful not to violate museum policies about use of cameras.

2. Work in a classical style: Many are visible in the Harrisburg area and elsewhere. Some are buildings clearly in the classical style of architecture; others use elements of classical style (e.g., the Farm Show building presents one feature that's also present in the Parthenon, though otherwise the building isn't classical). Perform the same activities listed for option 1. Obtain an image of the work, or take a photograph of it yourself.

**Task:** write a short paper to convey a) the essential elements of the work and their relationship to classical style and b) the effect of the work on the

viewer, and how that effect is related to the work's style. Thus, you must both describe the work and analyze its stylistic features and effect(s). Please do not rely on other people's analyses of the work you choose. The background provided by Finley and by class viewing and discussion of slides should suffice to orient you. If you don't know technical terms in art or architecture, write as clearly as you can in ordinary English.

Essay Assignment:

Thesis statement due on Tuesday, Oct. 8.

Copies of complete draft for writing group due on Tuesday, Oct. 15.

Writing groups meet on Tuesday, Oct. 22.

Essay due on Thursday, Oct. 31.

Write an essay of 4 to 6 typed, double-spaced pages (1000 to 1500 words) on a topic pertaining to the works we've discussed in the first part of the course. The aim is to formulate, express, and substantiate your own ideas on a specific theme or subject. The verb "essay" means to test or try out.

In writing, it means to present your own considered argument or interpretation, appropriately supported. You must read or view the work(s) carefully; your paper must refer to its texts frequently and specifically.

Any topic other than the following must have my approval in advance.

1. Discuss Greek ideals of womanhood as seen in the characters Penelope and Medea. Bear in mind that ideals can be conveyed by negative as well as positive examples—and that even the highest ideals can be contradicted or undermined on occasion.
2. Discuss Greek conceptions of the hero, as seen in the characters Odysseus and Oedipus, and reflect on the differences in the personalities and behaviors of the two men.
3. Compare and contrast the tone, style, language, and effect on the reader of the two tragedies Agamemnon and Oedipus the King. Be sure to give detailed analyses of both works to support your argument.
4. Select two or three examples of one genre (architecture; relief sculpture; free-standing sculpture; vase-painting). Analyze and compare their styles, subjects, and social functions in the context of classical Greece.
5. Explain some aspect of the moral code (values and expectations for proper action and treatment of others) underlying the society depicted in Oedipus the King. Show how it's implied in the play, evaluate the consistency with which the characters embody it, and compare it with the standards of our own time.

This paper should demonstrate knowledge of facts and issues related to your topic; your ability to read or view works carefully and accurately; your capacity to think independently about the works and arrive at a conclusion or argument, convincingly supported; and your ability to write clearly, substantively, persuasively, and correctly:

Writing is a way of learning, an active process of addressing ideas and texts, not only a way of summarizing what you already know. Hence the need to write several drafts of your paper, and the writing groups in which you'll read the drafts of other students and comment on them while

receiving suggestions for your own work. Ask questions as needed. Feel free to show me preliminary outlines or drafts, or to consult a tutor at the Learning Center, W-117 (tutors at the Center prefer to be involved from the outset of a project; they don't serve as editors for the final draft. Their help is in demand, so make appointments in advance and arrive with some material to work with.) It's legitimate—even desirable—to discuss your draft with others and to have someone else read or listen to it and point out problems, but only you may make corrections and revisions.

Guidelines for completed essays:

1. Define your topic clearly at the outset. Limit your introduction to the specific context of your subject. Assume that your audience is the entire class; aim to interest and persuade that audience.
2. State a thesis (argument or interpretation) about your topic, early on and clearly. If as you proceed you find yourself disagreeing with your thesis or disregarding it, you need to re-think or re-write the paper.
3. Organize the parts of your argument logically. Exclude anything not pertinent to your thesis. Present your discussion in unified, coherent paragraphs, each of which has its own sub-theme and offers supporting evidence (specific references to the works, brief quotations, reasons) for your general statements.
4. Acknowledge borrowed language, facts, and ideas and state the locations of particular passages to which you refer. Use a standard humanities citation form (see below), and cite it in your bibliography.

The best and easiest method is in-text citations with reference list, as recommended by the MLA guide. Failing to document sources is a violation of academic integrity and a discourtesy to your reader.

Set off quotations within quotation marks (if they're less than 3 lines long), or by indenting them from both margins without quotation marks (if they're longer). Cite the source of every quotation.

Paraphrasing (closely following someone else's pattern of ideas or language) must also be documented, but try to avoid it; quote the original language, or restate the ideas in your own words, with a citation to acknowledge the source.

Cite Homer by book and line number(s), Aeschylus by line number(s). Cite other works by author and page number; e.g. (Finley 44). Document all references to texts or other sources and cite these works in a bibliography or list of works cited. Use a standard style guide for documentation form and identify it in your bibliography.

5. Explain the relevance of every quotation and subject. Don't leave quotations to speak for themselves; they won't. Don't leave the reader to figure out the reasons for your organization or point of view. It's your responsibility to make clear the reason(s) for inclusion of every statement, section, and bit of evidence. How, specifically, does it develop or support your argument? Usually the best procedure is to introduce the quotation; quote it; and then analyze or explain it, all in a

single paragraph.

6. Summarize your conclusions at the end of the paper. Are they based on your previous discussion? Did you fulfill the terms of your opening statement?

7. Write and re-write. Probably you'll need several drafts to arrive at a result that's coherent and well-developed. Try reading aloud what you've written; if it sounds awkward or unconvincing, it probably is.

8. Write the final paper using the best English you command. The quality of your writing reflects the quality of your thought and is the only means I have to evaluate your written work. Aim for clarity and simplicity and accuracy.

9. Proof-read the final copy carefully. Sloppy work distracts the reader from the quality of your ideas; careful work enhances them. Papers including large numbers of technical errors will be returned for rewriting and assessed a ten-point penalty.

10. On your bibliography (reference list) page, cite the style guide you've used. You must use a standard style (documentation) guide, one of those listed below. Forms for citation differ from discipline to discipline; upper-division work will require you to use the appropriate form for each course.

Guides to documentation form:

Highly recommended:

Joseph Gibaldi, *MLA Guide for Writers of Research Papers*.

Final examination preparation:

The final exam will focus on material from the last part of the course, with some specific references to earlier material in some of the essay topics. You may take it either at the scheduled time in this room, or at the common/conflict exam time.

I. Identifications: 30 points. Choose 3 of 6-8 offered, @ 10 points.

Items from Finley, ch. 8, and from class (especially presentations on Hellenistic and Roman arts and architecture): 70 points. Items of some significance.

II. Essay: I'll list three of the following, of which you'll write on one.

As always, responses should be analytical and specific.

1. Compare and contrast the personality of Aeneas with that of either Agamemnon or Oedipus. Pay attention to the nature of their leadership, their exploits, and the ways in which they are presented in the two genres.

2. Compare and contrast the literary style of the *Aeneid* with that of the *Odyssey*, selecting and illustrating several qualities from each work. Relate the style elements to the purposes and origins of each work.

3. Select one representative work of art or architecture from each era: Classical, Hellenistic, and Roman. Compare and contrast their styles and social functions in detail.

4. Discuss and evaluate two important ideas, assumptions, or goals from our Socrates readings (the *Apology* and/or the *Meno*) and relate them to the historical context of his time. Be sure to distinguish between views attributable



to the ancient Greeks and those of our own day.

5. Select two to three important structural and/or stylistic elements of the Aeneid, beyond those discussed in the translator's "Postscript." Discuss how each element functions to enhance or undermine the effects of the narrative (its literary merit, believability, propagandistic qualities, etc.).