

COURSE IMPLEMENTATION DATE:	September 2000
COURSE REVISED IMPLEMENTATION DATE:	September 2013
COURSE TO BE REVIEWED:	September 2019
(six years after UEC approval)	(month, year)

**OFFICIAL UNDERGRADUATE COURSE OUTLINE INFORMATION**

Students are advised to keep course outlines in personal files for future use.  
 Shaded headings are subject to change at the discretion of the department – see course syllabus available from instructor

<b>ENGL 225</b>	College of Arts - English	3
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS
	Classical Literature in Translation	
	COURSE DESCRIPTIVE TITLE	

**CALENDAR DESCRIPTION:**

This course studies some of the most influential literature written in Greek and/or Latin from the period of Homer to the period of Virgil and Ovid.

PREREQUISITES: Any two 100-level English courses numbered ENGL 105 or higher.  
 COREQUISITES:  
 PRE or COREQUISITES:

**SYNONYMOUS COURSE(S):**

(a) Replaces: **ENGL 265**  
 (b) Cross-listed with:  
 (c) Cannot take: for further credit.

**SERVICE COURSE TO:** (department/program)

**TOTAL HOURS PER TERM:** **45**

**STRUCTURE OF HOURS:**

Lectures:	<b>30</b>	Hrs
Seminar:	<b>15</b>	Hrs
Laboratory:		Hrs
Field experience:		Hrs
Student directed learning:		Hrs
Other (specify):		Hrs

**TRAINING DAY-BASED INSTRUCTION:**

Length of course:

Hours per day:

**OTHER:**

Maximum enrolment: **36**

Expected frequency of course offerings: Once every two years  
 (every semester, annually, every other year, etc.)

**WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)**

☒ Yes ☐ No

**WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)**

☐ Yes ☐ No

**TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:**

☐ Yes ☒ No

Course designer(s): **T. Herron/D. Allen (reviewed by John Pitcher)**

Department Head: **John Pitcher**

Date approved: **April 29, 2013**

Campus-Wide Consultation (CWC)

Date of meeting: **n/a**

Curriculum Committee chair: **Tetsuomi Anzai**

Date approved: **May 10, 2013**

Dean/Associate VP: **Jacqueline Nolte**

Date approved: **May 10, 2013**

Undergraduate Education Committee (UEC) approval

Date of meeting: **June 21, 2013**

**LEARNING OUTCOMES:**

Upon successful completion of this course, students will be able to:

1. Identify and analyze representative literary works from classical antiquity.
2. Write literary analysis using appropriate scholarly conventions and research methods.
3. Participate appropriately in class through informal discussions and/or formal presentations.
4. Demonstrate knowledge of social and historical contexts relevant to course materials.
5. Recognize personal responses to literature and discuss how literature evokes affective responses.

**METHODS:** *(Guest lecturers, presentations, online instruction, field trips, etc.)*

The standard format will involve a combination of lecture, seminar, and class discussion.

**METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):**

☐ Examination(s)                      ☒ Portfolio assessment                      ☒ Interview(s)                      ☐ Other (specify):

☐ PLAR cannot be awarded for this course for the following reason(s):

**TEXTBOOKS, REFERENCES, MATERIALS:** *[Textbook selection varies by instructor. An example of texts might be:]*

For a study of the Greek heroic ethos, which is just one configuration of this course, the following texts could be recommended:

Homer, *The Iliad*

Pindar, *Odes*

Aeschylus, *The Oresteia*

Longinus, *Peri Hupsous (On the Sublime)* or Aristotle, *The Poetics*

Nietzsche, *The Birth of Tragedy*

**SUPPLIES / MATERIALS:**

**STUDENT EVALUATION:** *[An example of student evaluation for this course might be:]*

Essays (2):            70%

Participation:        10%

Final exam:          20%

**COURSE CONTENT:** *[Course content varies by instructor. An example of course content might be:]*

Like most of the courses in English at second year, this is a survey course. Therefore, there are many possible configurations. It could study Greek or Roman drama, or one genre such as tragedy, comedy, pastoral, lyric, or epic. Given its immense influence and length, the Homeric canon, the *Iliad* and the *Odyssey*, could constitute a survey in itself if some attempt were also being made to briefly treat some classical works which work intimately with this canon. For a course on the previously mentioned topic of the Greek heroic ethos, the following syllabus could be used.

<b>Week 1:</b>	Introduction. Historical background. Longinus, <i>Peri Hupsous</i> .
<b>Week 2:</b>	<i>Iliad</i> 1 - 3 Quarrels, oaths, prophecies
<b>Week 3:</b>	<i>Iliad</i> 4 - 6 Women, Marriage, Children
<b>Week 4:</b>	<i>Iliad</i> 7 - 10 Formulas, Orality, Similes
<b>Week 5:</b>	<i>Iliad</i> 11 - 14 Man and Gods, Men as Gods
<b>Week 6:</b>	<i>Iliad</i> 15 - 18 Violence, War, Homosociality
<b>Week 7:</b>	<i>Iliad</i> 19 - 21 Glory in Victory, Glory in Death
<b>Week 8:</b>	<i>Iliad</i> 22 - 24 Burial, Family, Tragedy
<b>Week 9:</b>	Pindar, <i>Olympian Odes</i> . Athlete and Hero. The Agon
<b>Week 10:</b>	Pindar, <i>Pythian Odes</i> . <i>Psyche</i> , <i>Noos</i> : Lyric and the Invention of the Mind
<b>Week 11:</b>	Nietzsche, <i>The Birth of Tragedy</i> . Apollonian and Dionysian Culture
<b>Week 12:</b>	Aeschylus, <i>Agamemnon</i> . Sexual and Political Conflict
<b>Week 13:</b>	Aeschylus, <i>Libation Bearers</i> . Guilt and Shame
<b>Week 14:</b>	Aeschylus, <i>Eumenides</i> . Curse and Tragic Possession