

## Term Information

Effective Term Autumn 2017

## General Information

Course Bulletin Listing/Subject Area Classics  
Fiscal Unit/Academic Org Classics - D0509  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 3956  
Course Title Black Cultures and Classical Education  
Transcript Abbreviation BlkCultrsClassIEdu  
Course Description Study the role of classics in African and the African Diaspora (US, Caribbean, Brazil). Major themes include: adaptations of classical literature, impact of classical education, classics as a tool of colonial oppression, classics as a tool of anti-colonial resistance, theories of race, classical and classicizing depictions of black bodies.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus

## Prerequisites and Exclusions

Prerequisites/Corequisites  
Exclusions Not open to students with credit for AAAS 3956.

## Cross-Listings

Cross-Listings Cross-listed in AAAS

## Subject/CIP Code

Subject/CIP Code 05.0201  
Subsidy Level Baccalaureate Course  
Intended Rank Junior

## Requirement/Elective Designation

General Education course:

Literature; Global Studies (International Issues successors)

The course is an elective (for this or other units) or is a service course for other units

## Course Details

### **Course goals or learning objectives/outcomes**

- Students will learn about the formative relationship between classics (i.e. the study of ancient Greek and Roman civilizations) and black communities in Africa and the African diaspora (primarily: the US, Caribbean and Brazil).
- Students will understand how classics has participated in the histories both of oppression (theories of race, hierarchical aesthetics systems, imperialism/colonialism) and resistance (activist art/theater, hybridized national literatures, recourse to
- the classical past as a means of countering contemporary systems of domination).
- Students will study some of the greatest works of art and literature to emerge from black communities throughout the African diaspora in its widest sense.
- Students will see that cultural-historical approaches to race have been deeply influenced by the classical tradition and its aesthetic canon.

### **Content Topic List**

- Literary and visual adaptations of classical images, themes, plots and ideas by artists working in black communities
- Theories of race and racism in different cultural contexts
- Depictions of black bodies from antiquity to the modern era (e.g. Kara Walker)

## Attachments

- CL 3956 Syllabus.docx  
*(Syllabus. Owner: Kallis, Erica Joy)*
- CL 3956 GE Rationale and Assessment Plan.docx: Rationale and Assessment  
*(GEC Course Assessment Plan. Owner: Kallis, Erica Joy)*
- AAAS Concurrence.docx  
*(Concurrence. Owner: Kallis, Erica Joy)*

## Comments

- AASS should/may have already submitted identical syllabus. *(by Heysel, Garrett Robert on 08/24/2016 08:38 PM)*

## Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Kallis, Erica Joy	07/12/2016 09:31 AM	Submitted for Approval
Approved	Acosta-Hughes, Benjamin	07/12/2016 10:42 AM	Unit Approval
Approved	Heysel, Garrett Robert	08/24/2016 08:38 PM	College Approval
Pending Approval	Nolen, Dawn Vankeerbergen, Bernadette Chantal Hanlin, Deborah Kay Jenkins, Mary Ellen Bigler Hogle, Danielle Nicole	08/24/2016 08:38 PM	ASCCAO Approval

**COURSE PROPOSAL**  
**Black Cultures and Classical Education**  
**Syllabus Template**  
**Submitted by Tom Hawkins,**  
**Associate Professor, Classics**

**1. Instructor information:**

TBA

**2. Course coordinator:**

N/A

**3. Meeting days, times, location:**

TBA

**4. Course number:**

AAAS/Classics 3596

**5. Format of instruction/contact hrs:**

Lecture and discussion; 3hrs/week

**6. GE information**

- a. GE categories: Diversity: Global Studies; Literature
- b. ELO's: Diversity: Global Studies
  - i. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
  - ii. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.
- c. ELO Plan: Readings, lectures and discussions will focus on literature from many cultural contexts in Africa, North and South America and the Caribbean. Analyses of those contexts, together with focused studies of the theories of race and education that underpin those contexts will help us achieve the first ELO. Lectures, discussions and student projects will address to the second ELO by situating contemporary America and Ohio in terms of the racial, educational and artistic forces that shape our society (as well as how our society could be organized differently).
- d. ELO's: Literature
  - i. Students analyze, interpret, and critique significant literary works.
  - ii. Through reading, discussing, and writing about literature, students appraise and evaluate the personal and social values of their own and other cultures.
- e. ELO Plan: We will read, discuss, and write about a few canonical works of classical literature (e.g. Sophocles' *Antigone*) and contrast them to modern adaptations of such literature (e.g. Fugard's *The Island*). The friction between these two groups of texts and our discussions of them will help students achieve the ELO's of the Literature GE.

## **7. Course Overview:**

Classics is an unusual field, since its name designates a value judgement rather than a discrete subject of inquiry (such as French, chemistry, theology, political science or dance). Why is this field any more deserving of the title 'classic' than any other? And who gets to determine what is and is not a classic?

The value-laden definition of classics has a history, and this history is deeply complicit in the biggest themes of Western culture: education, science and aesthetics; racism, colonialism and imperialism; religion, democracy and liberty.

This course will study several strands of this history through intersections between classical material and black communities in Africa, the U.S., the Caribbean and Brazil. Throughout we will balance two modes of engaging with classical themes: the elitist mode, which narrowly defines in-groups and out-groups based on access to and mastery of classical learning, and the cosmopolitan mode, which views classics as a shared language that is ideally suited for resisting oppression, decrying elitist abuses and envisioning new futures.

## **8. Required texts, all available at the OSU bookstore**

Achebe, C. *Things Fall Apart*, Anchor Books 1994, ISBN 0385474547, Orig. 1959

Ellison, R. *Invisible Man*, Vintage International 1995, ISBN 0679732764. Orig. 1952

Fugard, A. *Statements*, Theatre Communications Group, 1993, ISBN 0930452615, Orig 1973

Soyinka, W. *The Bacchae of Euripides: A Communion Rite*, WW Norton 2004, ISBN 0393325830, Orig. 1973

Walcott, D. *Omeros*, Farrar, Straus & Giroux 1992, ISBN 0374523509

*All other readings will be freely available online or will be distributed as PDF's through Carmen.*

## **9. Projects (length, format) and exams**

This course will have one mandatory in-class, open-note, short-answer midterm and an optional take-home, short-answer final exam (the option being to do the final exam or a second written project).

There will be two written projects (one mandatory, the other may be taken in place of the final exam). Each written project will be 4-5 pages (double spaced) and will necessitate research on a particular topic (e.g. historical setting, biographical information, literary analysis, vel sim) in order to respond to prompts provided by the instructor. Students who opt to do the second presentation rather than the final exam will present a summary of their work in the final week of the class.

## **10. Grading information (% to each required component)**

Attendance – 10%

Participation – 10%

Midterm – 25%

1<sup>st</sup> project – 25%

2<sup>nd</sup> project or final exam – 30%

**11. Grade scale**

OSU Standard

**12. Schedule of exams and due dates**

TBA

**13. Attendance policy**

Attendance is mandatory and will be registered for each session by submitting a comment/question at the end of each session. Each unexcused absence will lower the participation grade proportionally.

**14. Weekly Topical outline**

See below

**15. Academic Misconduct Statement**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

**16. Disability Services Statement:**

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

**Course Outline:**

**UNIT I: TOWARD THE MODERN SITUATION**

**Week 1: Race and Geography in classical antiquity**

Is there a classical concept of race? What are the ancient theories about why some groups of people look (and act and speak) different? Why do we think in terms of a globe full of continents and how does this notion map onto the Mediterranean basin? How does ancient Egypt fit into models of classical culture and/or Africa?

**READINGS:** Hippocrates, *Airs, Waters, Places*

Aristotle, excerpts of *Politics* on human communities and natural slavery

McCoskey, *Race: Antiquity and its Legacy* (IB Tauris 2012) Chapter 1

**Week 2: Africa in classical thought and imagery**

What is the relationship between ancient Egypt and ancient Greece? How did Bernal's *Black Athena* (first volume published in 1987) impact this question and how has the debate developed since? How are African locations and peoples represented in Greek and Roman texts and images? Can we determine how Egyptians or other African civilizations viewed the Greeks or Romans?

**READ:** Leo, "[The Hazards of Telling the Truth](#)" (Wall St. Journal, 2008)  
"[The Black Athena Controversy](#)" (all four tabs)

**SPECIAL ASSIGNMENT:** Peruse *The Image of the Black in Western Art, Volume I: From the Pharaohs to the Fall of the Roman Empire* (Harvard, 2010; on reserve at Thompson Library); write a single page response. Which sections did you explore the most? What did you learn? Describe your experience of viewing this art.

### **Week 3: Classical culture, the Renaissance and the Middle Passage**

How, when, why and where did classical culture take on such a prominent role in post-medieval Europe? How did this rebirth provide new ethnic/genetic/racial models of classical antiquity? How does neoclassical Renaissance culture (art, education, literature, philosophy) intersect with the Age of Discovery? The economic drive to bring a labor force of Africans to the Western Hemisphere required a complex logistical system and an ideological framework to justify such enslavement. The former created a colonial system of education, predicated on traditional classical topics, and the latter was significantly informed by readings of classical culture (and, to be sure, Biblical literature as well) that are considered repugnant today. This week we will explore this system that laid the foundation for our modern, split explorations of classics and black culture.

**READ:** Gomez, "Transatlantic Movement" in *Reversing Sail* (Cambridge 2005)  
Davis, "The Atlantic Slave System: Brazil and the Carribean" in *Inhuman Bondage* (2006)  
Du Bois, "On the Souls of White Folk"  
Hight and Bloom, "The Renaissance" in *The Classical Tradition* (Oxford 2015) 14-21.

## **UNIT II: THE U.S. FROM INDEPENDENCE TO CIVIL RIGHTS**

### **Week 4: Oratory from Frederick Douglass to MLK**

How did Frederick Douglass learn his craft and why was the image of Prometheus so problematic for him? The role of Classics at HBCU's (especially the tensions between W.E.B. Du Bois and W.S. Scarborough at Wilberforce; and Booker T. Washington's vision for the Tuskegee Institute). How did classical modes inform MLK's style and themes?

**READ:** Wikipedia on Atalanta and Hipponmenes  
Du Bois, "On the Wings of Atalanta," and "The Quest for the Golden Fleece" in *The Souls of Black Folk*  
Malamud, "Classics as a Weapon: African Americans and the Fight for Inclusion in American Democracy," in *Classics in the Modern World: A Democratic Turn?* (Oxford 2013), 89-104  
Mallias, [MLK and Greek Classics](#)

Joseph, [MLK in Dialogue with the Classics](#)

**LISTEN:** Douglass, '[What to the Slave is the Fourth of July?](#)' (as read by Danny Glover)

### **Week 5: From Phyllis Wheatley to the Harlem Renaissance**

What is at stake in Wheatley's poetry (or: Why did Thomas Jefferson care so much about it?) How did DuBois set the debate for classics' role in Reconstruction (and what was Washington's opinion about it)? How does Ellison's novel indict the classical models it uses to articulate the failures of Reconstruction? How do the poetry of Countee Cullen and the art of Romare Bearden shape the Harlem Renaissance?

**READ:** Wikipedia on Harlem Renaissance

Ellison, *Invisible Man*

Short poems by Wheatley and Cullen

**EXPLORE:** [Romare Bearden: A Black Odyssey](#)

## **UNIT III: INDEPENDENCE MOVEMENTS**

### **Week 6: The First Independent Black Nation: The Haitian Revolution**

What's the significance of the Haitian Revolution (both on its own and, specifically, for the U.S.)? Who is Antenor Firmin and how does he fit into theories of Darwinian evolution and 20<sup>th</sup> century eugenics movements?

**READ:** Wikipedia on Haitian Revolution and Gobineau's *Essay on the Inequality of the Human Races*, Sophocles' *Antigone*

Firmin, excerpts from *On the Equality of the Races*

Moriso-Lewa, *Antigòn en Creol*

### **Week 7: From Negritude to Pan-Africanism to Créolité: Aimee Césaire, JP Sartre and CLR James**

Why does Martí link the Aegean and the Caribbean? What is Negritude? Créolité? How does Moriso's *Antigone* harmonize negritude and classics?

**READ:** Sartre, "Black Orpheus"

Césaire, "Notebook of a Return to the Native Land"

James, "Every Cook can Govern: A Study of Democracy in Ancient Greece"

### **Week 8: Athol Fugard, Pasolini's 'Notes on an African Oresteia'**

How do Fugard, Kani and Ntshona rely on Anouilh's 'Antigone' to create their adaptation? What is Pasolini's agenda and how can we assess it half a century later? What was the status of classical education in colonial Africa?

**READ:** Wikipedia Apartheid, Aeschylus' *Oresteia*

Lambert, 'Introduction', in *The Classics and South African Identities* (Bloomsbury 2011)

Goff, 'Classics in West African Education', in *Classics in the Modern World: A Democratic Turn?* (Oxford, 2013) 157-70.

Fugard, *The Island*

**VIEW:** Pasolini's 'Notes on an African Oresteia'

**UNIT IV: POST-COLONIAL, POST-RACIAL, POST-MODERN AND POST-HUMAN.**

**Week 9: Chinua Achebe, Wole Soyinka and Ola Rotimi**

What made Nigeria such a hot-bed of literary innovation? How does Achebe begin the tradition of modern African literature and how does his novel get published? How does the Aristotelian/Oedipal structure of *Things Fall Apart* reflect the colonial educational system and how is it a reaction to that system? How does the preface to Soyinka's *Bacchae* inform his approach to drama and classical influences? How have intellectual trends moved away from the spirit of that preface?

**READ:** Wikipedia on Biafran War, Euripides' *Bacchae*, Sophocles' *Oedipus the King*  
Achebe, *Things Fall Apart*  
Soyinka, *The Bacchae of Euripides: A Communion Rite* (with the authors short into!)  
Rotimi, *The Gods are not to Blame*

**VIEW:** 'The Gods are still not to Blame'

**Week 10: Yael Farber, 'Son of Man', 'Bamako', Mapanje, Osofisan**

How is Mapanje's poem about Creon the perfect encapsulation of the post-colonial conundrum of classical traditions? Has Farber stretched the tradition too thin in 'Molora'? Bamako articulates a neocolonial vision – describe it and relate it to Aeschylus' *Oresteia*.

**READ:** Wikipedia on Aeschylus' *Oresteia*, Reconciliation Trials  
Reviews of Farber's *Molora*  
Start on Walcott's *Omeros* (our longest reading)

**VIEW:** 'Son of Man', 'Bamako'

**Week 11: Walcott and Chamoiseau and Camus' 'Black Orpheus'**

How does the post-modern aesthetic fit Walcott's Caribbean? What is at stake in Chamoiseau's claim to be a "sham of a bird"?

**READ:** Walcott, *Omeros*

**VIEW:** 'Black Orpheus', Vik Muniz's classical, remixed art (and check out the documentary 'Wasteland' if you want to know more)

**Week 12: Dove, Morrison, 'Django Unchained', 'Chi-Raq', Walker**

What is the potential for positive interactions between classics and black studies in the 21<sup>st</sup> century? How is gender emerging as a third variable in these works? What comes next? Greco-Afrofuturism?

**READ:** Wikipedia on Margaret Garner  
Dove, *Darker Face of the Earth*  
Morrison, *Beloved*

**VIEW:** 'Django Unchained', 'Chi-Raq'

**Week 13: Student Presentations**



If you have chosen to do a second project, rather than take the final exam, you will sign up to give a ten minute presentation on your work to the class during this week.

## **Adaptations of Classical Literature**

Below is a list (organized by country/region) of some of the most influential adaptations of classical narratives. Many of these are on our syllabus or will play a role in our lectures and discussions, but many will not. They are presented here for your reference and as potential sources of inspiration for those developing paper topics.

### **Nigeria**

Achebe, *Things Fall Apart* (1958, Aristotelian structure)  
Rotimi, *The Gods are not to Blame* (1968, Oedipus)  
Soyinka, *The Bacchae of Euripides* (1973, Bacchae)  
Osofisan, *Tegonni* (1999, Antigone)

### **S. Africa**

Fugard, *Orestes* (1971, unpublished)  
Fugard, Ntshona and Kani, *The Island* (1973, Antigone)  
'Son of Man' (2006, Dornford-May, Gospel narrative)  
Farber, *Molora* (2007, Oresteia)

### **Other African Nations**

Mapanje, "No, Creon..." (Malawi, Antigone)  
Pasolini, *Notes on an African Oresteia* (Tanzania/Uganda/Kenya)  
'Bamako' (Mali, Sissako, Eumenides)  
Sutherland, *Edufa* (1967, Ghana, Alcestis)  
Sunjata (ancient Mali)

### **Caribbean**

Walcott, *Omeros* (1990, St. Lucia, Homer)  
Moriso-Lewa, *Antigon en Creole* (1953, Haiti, Antigone)  
Chamoiseau, *A Kind of Antigone* (1975, Martinique)

### **Brazil**

Olavo, *Beyond the River* (Medea)  
Andrade, *Pedreira das Almas* (Antigone)  
'Black Orpheus' (1959, Camus)

### **U.S.**

Ferlita, *Twice Born, Krewe of Dionysus, Black Medea* (Hippolytus, Bacchae, Medea)  
Phillis Wheatley (short poems, controversy with Jefferson)  
Ellison, *Invisible Man* (1952, Homer's *Odyssey*)  
'Django Unchained' (2012, Tarantino, Homer's *Odyssey*)  
'Chi-Raq' (2015, Lee, Aristophanes' *Lysistrata*)  
Dove, *Darker Face of the Earth* (Oedipus)  
Morrison, *Beloved* (1987, Medea)

### **Visual Art**

Kara Walker, 'Sugar Baby' (2014)  
Satterwhite-Noble, "The Modern Medea" (1867)  
Romare Bearden, Odyssey paintings (1977)

### **Classical Scholarship on Classica Africana:**

This is a partial list of the growing bibliography of professional publications on topics related to our syllabus. The chapters and essays collected here provide a rich starting point for research topics.

- [Africa and Africans in Antiquity](#), E.M. Yamauchi, ed. (Michigan State UP 2001)
- [African American Writers and Classical Tradition](#), W.W. Cook and J. Tatum (Chicago 2010)
- [African American Literature and the Classicist Tradition](#), T. Walters (Palgrave MacMillan 2007)
- [African Athena: New Agendas](#), D. Orrells, G. K. Bhambra and T. Roynon, eds. (Oxford 2011)
- [Afro-Greeks: Dialogues between Anglophone Caribbean Literature and Classics in the Twentieth Century](#), E. Greenwood (Oxford 2010)
- [Ancient Slavery and Abolition: From Hobbes to Hollywood](#), E. Hall, R. Alston and J. McConnell, eds. (Oxford 2011)
- [Antigone on the Contemporary World Stage](#), E.B. Mee and H.P. Foley, eds. (Oxford 2011)
- [The Athenian Sun in an African Sky: Modern African Adaptations of Classical Greek Tragedy](#), K.J. Wetmore Jr. (McFarland 2001)
- [Before Color Prejudice: The Ancient View of Blacks](#), FM Snowden (Harvard 1991)
- [Black Athena: The Afroasiatic Roots of Classical Civilization](#), 3 Vols., M. Bernal (Rutgers, 1987, 1991 and 2006)
- [Black Dionysus: Greek Tragedy and African American Theatre](#), K.J. Wetmore Jr. (McFarland 2003)
- [Black Odysseys: The Homeric \*Odyssey\* in the African Diaspora since 1939](#), J. McConnell (Oxford 2013)
- [Blacks in Antiquity](#), FM Snowden (Harvard 1970)
- [Classics and Colonialism](#), B. Goff, ed. (Bristol 2005)
- [Classics in Post-Colonial Worlds](#), L. Hardwick and C. Gillespie, eds. (Oxford 2007)
- [Crossroads in the Black Aegean: Oedipus, Antigone, and Dramas of the African Diaspora](#), G. Goff and M. Simpson, eds. (Oxford 2008)
- [The Oxford Handbook of Greek Drama in the Americas](#), K. Boshier, F. Macintosh, J. McConnell, and P. Rankine, eds. (Oxford 2015)
- [The Politics of Adaptation: Contemporary African Drama and Greek Tragedy](#), A. Van Weyenberg (Brill 2013)
- [Race: Antiquity and its Legacy](#), DE McCoskey (Oxford 2012)
- [Romare Bearden: A Black Odyssey](#)
- [Toni Morrison and the Classical Tradition: Transforming American Culture](#), T. Roynon (Oxford 2014)
- [Ulysses in Black: Ralph Ellison, Classicism, and African American Literature](#), P.D. Rankine (Wisconsin 2006)
- ['Your Secret Language': Classics in the British Colonies of West Africa](#), B. Goff (Bloomsbury 2014)
- [The Ebony Column: Classics, Civilization and the African American Reclamation of the West](#), EA Hairston (Knoxville 2013)

## **GE Rationale and Assessment Plan:**

AAAS/Classics 3956 meets the goals and expected learning outcomes of the ASC GE curriculum category **Diversity: Global Studies** in the following ways.

*Goals of the Diversity GE category: Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.*

1. *ELO 1: Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.*

Students will study theories of race and colonialism and works of visual and literary art from several African and Caribbean nations and Brazil. In order to understand such cultural productions they will be introduced to a host of specific cultural influences, such as political systems (e.g. Apartheid), geography (e.g. Haiti's negotiations with the Dominican Republic to share the island of Hispaniola), economics (e.g. the European drive to dominate the resources of Africa), and social movements (e.g. the prominent rise in feminist writers in the past half century).

**Assessment Plan:** Students can choose between taking a final exam or developing a final project. Those who take the final exam will be asked focused questions about unique cultural pressures that shaped the art or theories studied on the syllabus (e.g. the relationship between Apartheid and Fugard's *The Island*.) Students who opt for the project will be expected to include such information in their work, whether this comes in the form of a creative artistic expression (as with Vik Muniz's use of trash to reproduce classical art in Brazil) or in expository and analytical essays.

2. *ELO 2: Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.*

Much of this syllabus focuses on how black communities in the US are part of and respond to the wider African diaspora. African American responses to classical materials and ideas, therefore, emerge from the traumas of slavery, the failures of Reconstruction, the activism of the Civil Rights movement and the re-energized contemporary activism associated with the Black Lives Matter movement. Such issues are pertinent to all Americans, and thus they show that our national identity is the product of domestic events and trends that unfold within a diverse global community. This, in turn, will allow students to realize that our local attitudes and values participate in that global dialogue. (The Underground Railroad historical marker at Mirror Lake, the Roman precedents for the Ohio Stadium, the anti-classicizing aesthetic of the Wexner Center for the Arts, the classical pedigree of the name Brutus, and the series of classicizing columns outside the Knowlton School of Architecture, Jesse Owens' role in

foiling the classicizing racial theories of Nazi Germany all provide examples of this dynamic that are intimately familiar to all OSU students.)

**Assessment Plan:** The final exam will include specific questions about how issues outside the US have shaped our contemporary world through the dynamic interactions of the African diaspora and classical education. Students who opt for the final project will be expected to include a statement about how their project is aware of and responds to such cultural interactions.

AAAS/Classics 3956 meets the goals and expected learning outcomes of the ASC GE curriculum category **Literature** in the following ways.

*Goal of the Literature GE category: Students evaluate significant texts in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; and critical listening, reading, seeing, thinking, and writing.*

3. *ELO 1: Students analyze, interpret, and critique significant literary works.*

Students will study some canonical works of classical literature (e.g. Sophocles' *Antigone* and Homer's *Odyssey*) and interpret them in relation to some of the greatest works of literary artists working within black communities (WEB Du Bois' *Souls of Black Folk* and Chinua Achebe's *Things Fall Apart*).

**Assessment Plan:** On both the midterm and final exams, students will be asked focused questions about interpretations of works of literature (e.g. how classical forms, Christian ideals and the realities of slavery interact in the poetry of Phyllis Wheatley.) Students who opt for the final project will be expected to respond to such issues or to demonstrate their understanding of such interpretations in their own creative works.

4. *ELO 2: Through reading, discussing, and writing about literature, students appraise and evaluate the personal and social values of their own and other cultures.*

The diverse ways in which classical themes are adapted, incorporated or rejected by the authors on the syllabus will demonstrate how values are contingent upon historical and cultural context. This, in turn, will challenge students to recognize that we inhabit a unique cultural-historical moment that has been shaped by issues on the syllabus and will, in turn, shape the future. As such, students will need to come to terms with their own reactions to and theories about the classical tradition, notions of race, the friction between post-colonial and neo-colonial theories, etc.

**Assessment plan:** At the end of the course, students will be asked to compose a one-page response to the prompt: How have your personal and social values been influenced (directly or indirectly) by the themes, topics and issues we have studied on our syllabus. Student essays will be assessed based on whether or not they demonstrate a poor, acceptable or excellent level of achievement in terms of ELO 2.



-----Original Message-----

From: Hawkins, Tom

Sent: Sunday, July 10, 2016 12:05 PM

To: Kallis, Erica <kallis.4@osu.edu>; Jama, Khalid <jama.10@osu.edu>

Subject: FW: course proposal

Immediately below is Curtis Austin's note of concurrence (he's the DUGS in AAAS). He has also said that he will do the uploading of info for AAAS. So we can share material with him when we are ready to do so.

Tom

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From: Austin, Curtis J.

Sent: Friday, July 08, 2016 12:34 PM

To: Hawkins, Tom

Cc: Newsum, Horace

Subject: Re: course proposal

Hi Tom,

AAAS gives its concurrence to this proposed course offering. I'm happy to upload it from our end whenever you have it prepared and ready to go.

Best,

Curtis