

**HUMA 1301-014: Exploration of the Humanities:
“Heroes, Villains, and Antiheroes”**

SYLLABUS

Spring 2017

Mondays/Wednesdays 4-5:15pm

Location: JO 4.102

Contact Information:

Dr. Terje Saar-Hambazaza

Email: terje@utdallas.edu

Office: JO 5.109

Office hours: Mondays 3-4pm & by appointment

TA: Kerry Goldmann

Email: kxg153730@utdallas.edu

Office: JO 5.310

Office hours: Thursdays 2:45-3:45pm & by appointment

Course Description for HUMA 1301-014:

Subtitled “Heroes, Villains, and Antiheroes,” this section of HUMA 1301 introduces you to the central concepts of the humanities and utilizes interdisciplinary approaches to draw connections between various fields of study, such as literature, music, architecture, theater, visual arts, media, and popular culture. The course investigates the origins of heroism and villainy in the Western tradition as well as the transformations that these concepts have gone through. We will explore the essence of humanism and its interpretation of heroes and villains as a cultural tradition through the study of selected cultural texts: from Homer and William Shakespeare to Dashiell Hammett and Frank Miller to *The Sopranos* and *Rebel Without a Cause*. We will explore how the characteristics of heroes and villains have transformed throughout centuries and investigate the relevance of these concepts in contemporary culture, including popular culture, music, and film. What do heroism and villainy mean historically? What do they mean nowadays? How do heroes become antiheroes? How are these concepts expressed in art, music, popular culture, and media? You are encouraged to draw connections between various fields of studies in the humanities, to investigate various forms of cultural expressions, and to develop skills necessary to interpret complex artistic works in their historical and intellectual contexts. This course is a general education core course.

Catalogue Description for HUMA 1301:

HUMA 1301: Exploration of the Humanities (3 semester hours) An introduction to the concept of cultural tradition through the study of selected works of literature, philosophy, music, and visual art. Emphasis on the relations among various forms of cultural expression and developing students' ability to interpret complex artistic works in their historical, cultural, and intellectual contexts. General education core course. (3-0)

General Education Core Learning Objectives:

Students who successfully complete this course will demonstrate competency in the following core objectives:

- ☞ **Critical thinking skills** – Students will engage in creative and/or innovative thinking, and/or inquiry, analysis, evaluation, synthesis of information, organizing concepts and constructing solutions.
- ☞ **Communication skills** – Students will demonstrate effective written, oral and visual communication.
- ☞ **Social responsibility** – Students will demonstrate intercultural competency and civic knowledge by engaging effectively in local, regional, national and global communities.
- ☞ **Personal responsibility** - Students will demonstrate the ability to connect choices, actions and consequence to ethical decision-making.

HUMA 1301-014 (Spring 2017) Learning Objectives:

Students will learn:

- ☞ **Critical thinking skills**; to examine and analyze a variety of works from the humanities, particularly those connected to literature and philosophy (assessed via the analysis paper)
- ☞ **Communication skills**; to apply and respond to works in the humanities as an example of human expression and aesthetic and philosophical principles (assessed via the required discussion boards and class participation)
- ☞ **Social responsibility**; to analyze and critically evaluate humanistic works in the context of culture and society (assessed via the analysis paper and midterm exam)
- ☞ **Personal responsibility**; to compare and contrast the works with each other in terms of personal ethics and values (assessed via the analysis paper and final exam)

Required Texts:

- ⇒ Homer, *The Odyssey*, trans. E. V. Rieu (Penguin Classics), ISBN: 978-0143039952
- ⇒ William Shakespeare, *Hamlet* (Folger Shakespeare Library), ISBN: 978-0743477123
- ⇒ William Shakespeare, *The Taming of the Shrew* (Folger Shakespeare Library), ISBN: 978-0743477574
- ⇒ Dashiell Hammett, *The Maltese Falcon* (Vintage), ISBN: 978-0679722649
- ⇒ Frank Miller, *Batman: The Dark Knight Returns* (DC Comics), ISBN: 9781563893421
- ⇒ A selection of required texts will be posted on eLearning as PDF.
- ⇒ You may purchase these required books at the UT Dallas bookstore or order from Amazon or other bookstores;

Course Requirements and Policies:

UT Dallas Policies and Procedures:

It is every student's responsibility to review

UTD's policies and procedures, including academic integrity, attendance, copyright, disability services, email use, religious holy days, and withdrawal from class.

See: <http://go.utdallas.edu/syllabus-policies>

Attendance & Participation Policy

Attendance is absolutely crucial to your success in this course. Attendance will be taken during every class meeting and it is your responsibility to make sure that you have signed the attendance sheet collected by the T.A. You are not permitted to sign the name of another student. Falsifying student identities is considered plagiarism and will be dealt with according to the university's policies.

Each student is allowed two (2) excused absences, no questions asked (emergencies will be considered on a case by case basis). Save them for when you really need them; these absences are designed to accommodate such things as family emergencies, illnesses, car troubles, etc. Unexcused absences beyond the first two excused absences will adversely affect your grade.

Your success in this course is a function of your level of engagement. I am interested in the quality of your remarks rather than the quantity. Hence, your thoughtful, attentive, and active participation is essential. If you sleep, engage in non-class-related activities, or interfere with your classmates' ability to learn you will be counted absent for that day. Be on time - class will start promptly. Leaving early will count as an absence. Participation in this course does not include doing work unrelated to this course during class, sleeping in class, or using computers or other personal electronic devices for personal messaging, research, or entertainment.

Late Work

I do not accept late work or schedule makeup exams.

Personal Communication Devices

Electronic devices, such as computers and cell phones, are NOT ALLOWED in class. I will make an exception for e-readers if you have purchased your books in an electronic format. Turn off all cell phones and other personal communication devices before the start of class and do not use them during class.

Classroom Protocol, Decorum, etc.

Please arrive to class on time. Arriving late to class disrupts the flow of the lecture and is distracting to the professor and to your fellow students. Your attendance grade will be affected if late arrivals become a pattern (determined by the professor and the T.A.).

All written work and class discussion for this course must employ gender-neutral, nonsexist language, and rhetorical constructions. Such practice is part of a classroom environment according full respect and opportunity to all participants by all others.

Email use

Please use your UT Dallas email account when contacting the instructor or the TA. The university encourages all official email correspondence be sent only to UT Dallas email accounts. This allows the university to maintain a high degree of confidence in the identity of all individuals corresponding and the security of the transmitted information. UT Dallas furnishes each student with a free email account that is to be used in all communication with university personnel. The Department of Information Resources at UT Dallas provides a method for students to have their UT Dallas mail forwarded to other accounts.

Academic Integrity

The faculty expects from its students a high level of responsibility and academic honesty. Because the value of an academic degree depends upon the absolute integrity of the work done by the student for that degree, it is imperative that students demonstrate a high standard of individual honor in their scholastic work.

As a general rule, scholastic dishonesty involves one of the following acts: cheating, plagiarism, collusion and/or falsifying academic records. Students suspected of academic dishonesty are subject to disciplinary proceedings. Plagiarism, especially from the web, from portions of papers for other classes, and from any other source is unacceptable and will be dealt with under the university's policy on plagiarism (see general catalogue for details).

Office of Student AccessAbility

It is the policy and practice of The University of Texas at Dallas to make reasonable accommodations for students with properly documented disabilities. However, written notification from the Office of Student AccessAbility (OSA) is required. If you are eligible to receive an accommodation and would like to request it for this course, please discuss it with me and allow one week advance notice. Students who have questions about receiving accommodations, or those who have, or think they may have, a disability (mobility, sensory, health, psychological, learning, etc.) are invited to contact OSA for a confidential discussion. OSA is located in the Student Services Building, SSB 3.200. They can be reached by phone at 972-883-2098, or by email at studentaccess@utdallas.edu.

Course Assignments/Grading:

- ☞ Midterm exam (20%) and Final exam (20%)
- ☞ Analysis Paper (20%)
- ☞ Personal Narrative Paper (10%)
- ☞ Ten eLearning Discussions (20%)
- ☞ Class participation, attendance (10%)

Grading Policy:

A+	98-100
A	93-97
A-	90-92
B+	88-89
B	83-87
B-	80-82
C+	78-79
C	73-77
C-	70-72
D+	68-69
D	63-67
D-	60-62
F	below 60

Comet Creed:

The UT Dallas student body voted this creed on in 2014. It is a standard that Comets choose to live by and encourage others to do the same: "As a Comet, I pledge honesty, integrity, and service in all that I do."

WRITING ASSIGNMENTS: General requirements

Submission instructions:

- Your writing assignments should be Word documents that are double spaced, with 1-inch margins, in 12-pt., Times New Roman font.
- Your papers also need to have a title and a thesis, and follow MLA guidelines for formatting, citation, and style.
- You must proofread the paper and eliminate any mistakes in spelling, grammar, etc.

Evaluation criteria:

1. Your essay has a clear central idea that is supported by examples.
2. Introduction catches the reader's attention in some interesting way.
3. Paragraphs and sentences have good transitions linking them so as to allow smooth reading.
4. Sentences have different lengths and types and use proper grammatical constructions.
5. Essay has a conclusion.
6. Essay is neatly formatted and readable.
7. Essay shows several different types of writing, including narration, explanation, comparison/contrast, and analysis.

Grading Rubric:

I. Content development and organization: 50%

Formatting: 5%

Title: 5%

Introductory paragraph: 5%

Clear thesis (placed as the last sentence in introductory paragraph): 5%

Topic sentence: 5%

Well-developed body paragraphs: 15%

Conclusion (restating your thesis statement): 5%

Organization and Coherence: 5%

II. Grammar and mechanics: 50%

Minus points: use of contraction, error in capitalization, abbreviation, in writing numbers, quotation marks, and errors in the use of adjectives and adverbs;

Minus five points: misspelled word, omission of apostrophe in possessive noun, misuse of an apostrophe, comma errors other than a comma splice, dangling or misplaced modifiers, errors in italics (underlining)

Minus points: usage (wrong word or nonstandard word), errors in pronoun case, confusing shifts in subject, verb tense, voice, fragment, fused or run-on sentence, comma splice, misuse of semi-colon, error in agreement of subject and verb or pronoun and antecedent, incoherent or awkward sentence, errors in verb tense or principle parts of a verb.

Writing Assignment #1: PERSONAL NARRATIVE (2-3 pages)

This assignment invites you to think about who you are and how you interact with others around you. When writing your short, 2-3 page narrative on one of the topics provided, please consider the following: the way you present yourself in a personal narrative

presumes that your identity is visible, accessible, and transparent. Before writing, consider: how do you see yourself? How do others see you? What events, people, and so on have influenced your life? What are you willing to reveal to others about yourself? How transparent can/will you be?

Please choose one of these topics to write a 2-3 page personal narrative:

1. Write an essay about an experience that has influenced your life.
2. Write an essay about an experience when someone misread your behavior or intent by focusing on your clothes, your language, or your looks.
3. Write an essay about an experience when someone forgot or mispronounced your name. Elaborate on what your name means to you and how the experience made you feel.

Follow the general guidelines for written assignments found in the syllabus.
Submit your paper on eLearning, in a folder titled "Personal Narrative Paper";
Deadline: February 20, 2016 by 4pm

Writing Assignment #2: ANALYSIS PAPER

- ☞ Analysis paper is your exploration into writing an analysis of a literary adaptation. You must choose one text and its film or television adaptation; it may be a text and a film that we read and viewed in class.
- ☞ This 3-4-page essay should be an analysis of how that particular text has been adapted for new, contemporary audiences. You should not focus on which is better, the film or the book. Instead, your analysis should capture the changes that take place from page to screen. Consider these following questions as your starting point:
 - Is the adaptation a straight or a loose interpretation of the text?
 - Can the adaptation stand alone, or is it necessary to have read the text to understand the film?
 - Does the adaptation capture the text's formal elements: the theme, characterization, style, tone, and plot of the text?
 - Is the adaptation a quality film in its own right?
 - When the screenwriter and/or director changes any of the formal elements of the text, is the overall message retained?
- ☞ Follow general guidelines for written assignments found in the syllabus.
- ☞ To be eligible to receive a passing grade on this assignment, you are expected to:
 1. write an essay that is 3-4 pages in length
 2. integrate your analysis of the adaptation
 3. incorporate evidence (i.e., quotations, specific examples) from the text/film
 4. have a Works Cited page using MLA format
 5. follow general guidelines for written assignments

NOTE: This syllabus, requirements, and calendar are subject to change at the discretion of the Professor.

COURSE SCHEDULE

[All reading and writing assignments are due on the days listed]

Week 1: Humanities & Arts

Monday, 1/9: Syllabus + Introduction

Wednesday, 1/11: Art and Architecture; start reading Homer's *The Odyssey*

Week 2: Literature

Monday, 1/16: Martin Luther King, Jr. Day: NO SCHOOL

Wednesday, 1/18: Literature + Heroes, Villains and Antiheroes; continue reading Homer's *The Odyssey*;

Week 3: Epic Heroes

Monday, 1/23: Homer, *The Odyssey*, pp. 77-210; eLearning Discussion #1

Wednesday, 1/25: *The Odyssey*, pp. 211-270

Week 4: Epic Heroes, cont.

Monday, 1/30: *The Odyssey*, pp. 271-423

Wednesday, 2/1: *The Odyssey*, pp. 424-485; eLearning Discussion #2

Week 5: Theater: Tragic Heroes

Monday, 2/6: Theater; Shakespeare's *Hamlet*;

Wednesday, 2/8: *Hamlet*, cont.; eLearning Discussion #3

Week 6: Comedic Heroes

Monday, 2/13: Shakespeare, *The Taming of the Shrew*;

Wednesday, 2/15: *The Taming of the Shrew*, cont.; Screening: *10 Things I Hate About You*; eLearning Discussion #4

Week 7: Adapting Literary Texts: Reflecting Our Time

Monday, 2/20: Screening: *10 Things*, cont.; Personal Narrative paper DUE;

Wednesday, 2/22: Discussion: *10 Things I Hate About You*; eLearning Discussion #5

Week 8: Science Fiction Heroes & Villains

Monday, 2/27: Midterm exam review

Wednesday, 3/1: Midterm exam

Week 9: Popular Culture & Idols

Monday, 3/6: Sculpture; Sci-Fi "Heroes" & *Doctor Who*; "The Man in the Box" (PDF);

Wednesday, 3/8: Popular Culture: "Role-Models and Self-Help Discourse" (PDF); "Audience, Performance and Celebrity" (PDF), "Screen Idols" (PDF); eLearning Discussion #6

SPRING BREAK: 3/13-3/18: NO CLASS on 3/13 and 3/15

Week 10: (Anti)Heroes and Femme Fatale

Monday, 3/20: Dashiell Hammett, *The Maltese Falcon*, Chapters 1-10

Wednesday, 3/22: *The Maltese Falcon*, Chapters 11-end; eLearning Discussion #7

Week 11: Visual Arts, Photography, and Cinema

Monday, 3/27: Storytelling Through Visual Images (PDF)

Wednesday, 3/29: Cinema; Screening: *Rebel Without a Cause*; screenplay on eLearning (PDF)

Week 12: Rebels and (Anti)heroes

Monday, 4/3: Screening: *Rebel Without a Cause*, cont.

Wednesday, 4/5: Discussion: *Rebel Without a Cause*, cont.; eLearning Discussion #8

Week 13: Superheroes and Villains

Monday, 4/10: Miller, *Batman: The Dark Knight Returns*, Books 1-2

Wednesday, 4/12: *Batman*, Books 3-4; eLearning Discussion #9

Week 14: Heroes and Antiheroes in Contemporary Culture

Monday, 4/17: Television and (Anti)Heroes: “The New Television Anti-Hero” (PDF); “The Antihero on American Television” (PDF)

Wednesday, 4/19: Screening: *The Sopranos*

Week 15: Contemporary Culture

Monday, 4/24: Discussion of *The Sopranos*; eLearning Discussion #10

Wednesday, 4/26: Conclusion and Review; Analysis Paper DUE;

Reading Day and Final Exam

Monday, 5/1: Reading Day

Monday, 5/8: FINAL EXAM