

Modern source(s) for the week

Ancient source(s) for the week *film screening; writing*

Week 1 . Introduction

[Jenkins “Intro.”, Hardwick]

1/11: Classical antiquity & American diversity

Wonder Woman (Jenkins 2017)

Weeks 2-4 . Homer’s *Odyssey* and American homecomings: national, regional, and personal identities

1/16: Woodrell, *Winter’s Bone* (2006)

(cf. e.g., Rosenblum/Travis, *Meaning of Difference*)

1/18: Homer, *Odyssey* ‘Telemacheia’ (1-4)

[Murnaghan & Gardner] *Winter’s Bone* (Granik 2010)

1/23: Robinson, *Housekeeping* (1980)

[Dougherty]

1/25: Homer, *Odyssey* ‘Penelopiad’ (esp. 13-24)

(cf. Atwood) *Ex Machina* (Garland 2015); **essay 1.1**

1/30: Frazier, *Cold Mountain* (1997)

[Burgess]

2/1: Homer, *Odyssey* ‘as such’ (esp. 5-12)

Cold Mountain (Minghella 2003)

Weeks 5-6 . Greek dramas and American tragedies: rural, urban, and suburban identities

2/6: Faulkner, *As I Lay Dying* (1930)

[tbd]

2/8: Homer, *Odyssey* 11; Aeschylus, *Agamemnon* (exc.)

The Three Burials of Melquiades Estrada (Jones 2005)

2/13: Eugenides, *The Virgin Suicides* (1993)

[tbd]

2/15: Sophocles, *Antigone* (e.g.; exc.)

The Virgin Suicides (Coppola 1999); **essay 1.2**

Weeks 7-9 . Queer antiquities and American sexualities: LGBTQ identities

2/20: Mendelsohn, *Elusive Embrace* (1999; excerpts)

[Foucault]

2/22: Plato, *Symposium* (cf. *Phaedrus*); [Jenkins “S.”]

Hedwig and the Angry Inch (Mitchell 2001)

2/27: discuss Plato, *Hedwig*, etc.

[Peraino, Sypniewski]

3/1: Nelson, *The Argonauts* (2015)

The Two Faces of January (Amini 2014)

3/6: Apollonius, *Argonautica* book 3

(prep for midterm discussion)

3/8: midterm discussion

Atwood lecture; **essay 1.3**

Weeks 11-14 . Medea in America: African-American and Latinx identities

3/20: Morrison, *Beloved* (1987)

[Roynon]

3/22: Euripides, *Medea*

[Haley; Wetmore]

Volver (Almodóvar 2006)

3/27: Ward, *Salvage the Bones* (2011)

[Stevens]

3/29: Hamilton, *Mythology*, “Eight Tales of Love”

Eve’s Bayou (Lemmons 1997); **essay 2.1**

4/3: Alfaro, *Mojada* (2010) or *Bruja* (2015)

[Jenkins “Alfaro”]

4/5: Dove, “Mother Love” (exc.)

[Cook & Tatum]

Moonlight (Jenkins 2016)

4/10: Brooks, “The Anniad” (exc.)

[Whelan-Stewart]

4/12: Aristophanes, *Lysistrata*

Chi-raq (Lee 2015); **essay 2.2**

(and class trip to *Lysistrata*?)

Weeks 15-17 . Frontiers and exiles: American identities and global contexts

4/17: Cather, *O, Pioneers!* (1913), *My Ántonia* (1918),
collected poetry, etc. (excerpts TBD)

4/19: Virgil, *Aeneid* & *Georgics* (exc.); Ovid, *Met.* (exc.)

[Rea]

Stargate (Emmerich 1994)

Weeks 15-17 . Frontiers and exiles: American identities and global contexts (cont'd.)

4/24: Zimmerman, "Metamorphoses"
[Jenkins "Met."; Garwood]

4/26: final discussion

essay 2.3

Lars and the Real Girl (Gillespie 2007)

5/1: Reading Day, class celebration

5/3: just this movie → *Roman Holiday* (Wyler 1953)

EXPECTATIONS and EVALUATION

Participation*	50%	preparation, attendance, active participation in discussion and practices
Seminar leadership (2)	10%	small-group leadership of discussions of a scholarly source/approach
First essay^	15%	first version 1-2 pp., second version 3-5 pp., final 5 pp.
Second essay^	15%	proposal 2-3 pp., second version 3-5 pp., final 5-7 pp.
Presentation (2)	10%	small-group presentation of topics from first and second essays

***Statement on participation.** Your regular, well-informed participation is essential! Your preparation *must* include reading the texts assigned; it should also include taking notes as well as writing down your questions. This will allow our discussions to be grounded in the materials at hand, even as we may aspire towards loftier ideas. Likewise, although the majority of our discussions will be open, we will also increase your capacity for close reading through writing assignments of various exploratory types.

Attendance I aim to make each meeting so interesting that you would rather be limited to one literature forever than miss! The rule, however, is, if you are absent more than four times over the semester or more than twice before the midterm (up to and including Thursday 3/9), you will fail. Each missed session beyond the second will reduce your final grade 10% absolutely. **The exception is:** talk to me.

Seminar leadership Each student will be part of two small groups that help lead discussion on a given day by developing and deploying special expertise in (1) ancient sources and (2) works of scholarship. Further guidelines for this seminar leadership will be provided in class.

Presentations At the end of the semester, you will work in small groups organized around similar final-essay topics to develop presentations of the research suitable for public consumption. Further guidelines—and some time for developing—these presentations will be provided in class.

^Writing submission policy Late final versions of papers are accepted, but are reduced by 10% absolutely for each day late. *Late first and second versions are not accepted or commented on.* Note that each version counts towards your final course-grade. The formal writing assignments are designed to take your writing about fictions from close reading through attention to contexts, including other texts as well as scholarship and criticism, to interpretation and argument. To that end we work intensively on exploratory writing, formal writing, and the revision process.

Learning Outcomes for ‘Understanding Diversity’

Upon successful completion of this course, students will have demonstrated the ability to:

1. identify and articulate diverse human experiences, identities, and cultures in the United States
2. analyze how social and cultural systems adapt to changing historical circumstances
3. analyze differences in power and privilege among groups and how these differences may lead to the domination, exploitation, and exclusion of some groups by others
4. and gather and evaluate information from scholarly sources concerning diversity.

TALK TO ME! You don't have to worry and you shouldn't guess. **TALK TO ME!**