

<b>DEREE COLLEGE SYLLABUS FOR: HHU 2208 LE POVERTY AS SPECTACLE FROM THE ODYSSEY TO THE GREEK CRISIS</b>	
Revised Spring 2017  (Same as: HSS 2208)	<b>US CREDITS: 3/0/3</b>
<b>PREREQUISITES:</b>	WP 1010 Introduction to Academic Writing WP 1111 Academic Writing
<b>CATALOG DESCRIPTION:</b>	This course explores the ways in which poverty is not only represented but also constructed in/through various media, ranging from ancient literary texts to social history, political theory, and contemporary film. It seeks to enquire into the preconditions and cultural assumptions that inform representations of poverty, with special emphasis on the 20th and 21 <sup>st</sup> centuries.
<b>RATIONALE:</b>	The socioeconomic context which produces poverty also produces the discourse through which constructions of poverty are generated and propagated. Using a variety of 'texts' from antiquity to modernity (poetry, prose romance, social history, photography, short fiction, and film), and following an interdisciplinary approach, the course will map the cultural, aesthetic, political and legal environments which have shaped the way we understand poverty in contemporary times. The course is structured on a series of interrelated and transhistorical themed sections, aiming to shed light on a network of alternative representations of poverty. Each themed section will be centered on a specific 'text' and its cultural, political, and philosophical resonance across the ages.
<b>LEARNING OUTCOMES:</b>	Upon completion of the course, students will be able to <ol style="list-style-type: none"> <li>1. Engage with a variety of materials, from Ancient Greek epic to contemporary film, and connect cultural themes across history in ways that will enable them to have a grasp various perspectives and representations of poverty;</li> <li>2. Discuss the ways in which poverty, both as ideological construction and as social phenomenon, relates to identity formation and dynamics of inclusion/exclusion;</li> <li>3. Examine ethical and political dimensions of representations of poverty in various cultural contexts;</li> <li>4. Demonstrate understanding of the intersections of ideology and aesthetics in various artistic representations of poverty, from ancient literary texts to contemporary film.</li> </ol>
<b>METHOD OF TEACHING AND LEARNING:</b>	In congruence with the teaching and learning strategy of the college, the following tools are used: <ul style="list-style-type: none"> <li>• Textual analysis, class discussion, workshop-style pair work and group work during class meetings;</li> </ul>

	<ul style="list-style-type: none"> <li>• Active student-centered teaching approach in the presentation of course material to engage learners;</li> <li>• Critical-thinking exercises and learning activities designed to help students acquire confidence and benefit from independent study;</li> <li>• Student presentations of learning material to encourage involvement in the learning process;</li> <li>• Co-curricular activities, ranging from collaboration with student clubs and societies to debates and event organizing, to encourage students' creative engagement with the material;</li> <li>• Extensive instructor feedback on assignments and activities;</li> <li>• Individualized assistance during office hours for further discussion of lecture material, additional reading, and assignments;</li> <li>• Additional print and audiovisual educational material posted on the Blackboard course template;</li> <li>• Other relevant educational material placed on reserve in the library.</li> </ul>
<b>ASSESSMENT:</b>	<p><b>Critical Essay</b> <b>40%</b>  A 1,500-2,000-word critical essay dealing with one or more aspects of the course subject. The essay needs to display a firm grasp of the topic at hand, of the issues discussed in the course as a whole, as well as of the relevant bibliography (<b>use of at least 3-5 scholarly sources</b>).</p> <p><b>Creative Project</b> <b>40%</b>  Students will deploy a creative medium of their choice to apply their insights on concepts and ideas explored in the course. The creative project includes a <b>500-word self-reflective essay</b> (which articulates the concepts that inform the creative project and relates them clearly to the content of the course), as well as an <b>oral presentation</b> of the creative project.</p> <p><b>Participation</b> <b>20%</b>  Each student will be evaluated according to his/her contribution in the class, the preparation of the material and his/her critical ability. Furthermore, each student will be assessed in regards to his/her participation in group activities and discussions that will arise throughout the course.</p> <p>The Critical Essay assesses <b>LOs 1 and 3</b>.  The Creative Project assesses <b>LOs 2 and 4</b>.</p>
<b>READING LIST:</b>	<p>Homer, <i>The Odyssey</i> (W. W. Norton, 1993)</p> <p>Max Horkheimer &amp; Theodor W. Adorno, <i>Dialectic of Enlightenment</i> (Verso Classics, 1997)</p> <p>William Empson, <i>Some Versions of Pastoral</i> (New Directions, 1974)</p> <p>Thomas Gray, "Elegy Written in a Country Churchyard" (e-text)</p>

	<p>Longus, <i>Daphnis and Chloe</i> (e-text)</p> <p>William Wordsworth, "The Solitary Reaper," "Simon Lee: The Old Huntsman," "We Are Seven" (e-text)</p> <p>Friedrich Engels, <i>The Conditions of the Working Class in England</i> (Oxford World's Classics, 2009)</p> <p>Raymond Carver, "Fat," "Tell the Women We're Going," "The Third Thing That Killed My Father Off" (Library of America, 2009)</p> <p><u>Selections from:</u></p> <p>Robert C. Tucker ed., <i>The Marx-Engels Reader 2<sup>nd</sup> edition</i> (W. W. Norton, 1978)</p> <p>Raymond Williams, <i>Marxism and Literature</i> (Oxford Paperbacks, 1977)</p> <p><u>Movies:</u></p> <p>Charlie Chaplin, <i>Modern Times</i>, and <i>City Lights</i></p> <p><i>Curtis Hanson, 8mile</i></p> <p><i>James Cameron's Titanic</i> (excerpts)</p> <p>Fritz Lang, <i>Metropolis</i></p> <p>Spike Lee, <i>When the Levees Broke</i></p> <p>Clint Eastwood, <i>Million Dollar Baby</i></p> <p><u>Photography:</u></p> <p>Photographs by Dorothea Lange, Walker Evans, Ben Shahn, Arthur Rothstein</p>
<p><b>RECOMMENDED MATERIAL:</b></p>	<p>David Harvey, <i>A Companion to Marx's Capital</i> (Verso, 2010)  <i>A Brief History of Neoliberalism</i> (OUP Oxford, 2007)</p> <p>Slavoj Zizek, <i>The Sublime Object of Ideology</i> (Verso Books, 2009)</p> <p>Terry Eagleton, <i>Literary Theory: An Introduction</i> (Wiley-Blackwell, 2008)  <i>The Ideology of the Aesthetic</i> (Wiley-Blackwell, 1990)</p> <p>Franco "Bifo" Berardi, <i>The Soul at Work: From Alienation to Autonomy</i> (MIT Press, 2009)  -----  <i>The Uprising: On Poetry and Finance</i> (MIT Press, 2012)</p>

	Maurizio Lazzarato, <i>The Making of the Indebted Man: An Essay on the Neoliberal Condition</i> (MIT Press, 2012)
<b>COMMUNICATION REQUIREMENTS:</b>	With the exception of in-class activities, all written work must be word-processed on Word and adhere to MLA guidelines for manuscript format and documentation.
<b>SOFTWARE REQUIREMENTS:</b>	Microsoft Office, Microsoft Powerpoint
<b>WWW RESOURCES:</b>	<a href="http://cwcs.ysu.edu/resources/literature/raymond-carver-critical-perspectives">http://cwcs.ysu.edu/resources/literature/raymond-carver-critical-perspectives</a> <a href="http://www.english.illinois.edu/maps/depression/photoessay.htm">http://www.english.illinois.edu/maps/depression/photoessay.htm</a> <a href="http://marxists.org/">http://marxists.org/</a> <a href="http://davidharvey.org/">http://davidharvey.org/</a>
<b>INDICATIVE CONTENT:</b>	<ol style="list-style-type: none"> <li>1) <i>Poverty and the Myth of Progress</i> <ul style="list-style-type: none"> <li>• Three versions of dispossession: Polyphemus' pen, Eumaeus' cabin, and Laertes' orchard</li> <li>• Curtis Hanson's <i>8mile</i> and the American Dream</li> <li>• Horkheimer, Adorno and the Myth of Progress</li> </ul> </li> <li>2) <i>The Pastoralization of Poverty and the Structuring of Class Consciousness:</i> <ul style="list-style-type: none"> <li>• Longus' <i>Daphnis and Chloe</i> (Book I)</li> <li>• James Cameron's <i>Titanic</i> (excerpts)</li> <li>• Empson's <i>Some Versions of the Pastoral</i> (introduction)</li> <li>• Gray's "Elegy Written in a Country Churchyard"</li> <li>• William Wordsworth, "The Solitary Reaper," "Simon Lee: The Old Huntsman," "We Are Seven"</li> </ul> </li> <li>3) <i>Industrial Capitalism and the "New" Working Class:</i> <ul style="list-style-type: none"> <li>• Engels' <i>The Conditions of the Working Class in England</i> (Selections)</li> <li>• Charlie Chaplin, <i>Modern Times</i>, and <i>City Lights</i></li> <li>• Fritz Lang, <i>Metropolis</i></li> </ul> </li> <li>4) <i>Witnessing Poverty in the Twentieth-Century</i> <ul style="list-style-type: none"> <li>• The Great Depression as Spectacle: Photographs by Dorothea Lange, Walker Evans, Ben Shahn, Arthur Rothstein</li> <li>• Working Class Literature: Raymond Carver, "Fat," "Tell the Women We're Going," "The Third Thing That Killed My Father Off"</li> <li>• Spike Lee, <i>When the Levees Broke</i></li> <li>• Clint Eastwood, <i>Million Dollar Baby</i></li> <li>• The Greek Crisis in the Popular Media</li> </ul> </li> </ol>

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