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| <b>DEREE COLLEGE SYLLABUS FOR: :</b>   |   |
| <b>HHU 2230 Antigone's Dilemma: Citizenship and Resistance in the Contemporary World</b> |   |
| Fall 2016<br>Honors Seminar  |   |
| <b>US CREDITS: 3/0/3</b>   |   |
| <b>PREREQUISITES:</b>  | WP 1010 Introduction to Academic Writing<br>WP 1111 Integrated Academic Writing and Ethics  |
| <b>CATALOG DESCRIPTION:</b>  | This course uses Sophocles' <i>Antigone</i> and its multiple readings, adaptations, and enactments, as springboard in order to explore the problematic of communal belonging and individuality, especially in its contemporary manifestations. <i>Antigone</i> , an emblematic figure of civil disobedience, offers us a way to reflect on the underpinnings of citizenship, resistance, and ethical responsibility. The course invites an interdisciplinary engagement with <i>Antigone</i> , one that brings together philosophy, literary theory, aesthetics, political theory, and gender studies. Readings and material will be drawn from the humanities and art.   |
| <b>RATIONALE:</b>  | <p>Depicting the paradigmatic conflict between the two main characters, <i>Antigone</i> and Creon, Sophocles' tragedy has initiated a long genealogy of philosophical and literary treatments of key themes: the interdependence of self and other, the problematic relationship between law and ethics, state and kinship, as well as the relation between the political condition and the individual psychic struggle.</p> <p>Using <i>Antigone</i> as a starting point, the course invites exploration of diverse, contingent, and conflicting perceptions of "right," "just" and "lawful," as well as of the intersections of gender, politics, and ethics. It invites students to confront the perennial question of who belongs to the polis and who does not; who is included and at what price, and to relate such questions to contemporary politics of the democratic polity.</p> |
| <b>LEARNING OUTCOMES:</b>  | <ol style="list-style-type: none"> <li>1. Demonstrate understanding of key concepts in political philosophy and gender theory, such as citizenship, difference, sovereignty, law, democracy, moral accountability, freedom, and resistance;</li> <li>2. Critically evaluate aesthetic elements in representations and reenactments of the <i>Antigone</i> myth in contemporary theater and art;</li> <li>3. Discuss questions of gender, race and class as they emerge in the ancient tragedy and its contemporary re-enactments, relating these topics to contemporary political and philosophical debates;</li> <li>4. Critically evaluate transcultural perspectives on inclusion/exclusion, individuality, belonging, and resistance.</li> </ol>  |
| <b>METHOD OF TEACHING AND LEARNING:</b>  | <p>In congruence with the teaching and learning strategy of the college, the following tools are used:</p> <ul style="list-style-type: none"> <li>• Textual analysis, class discussion, and group work during class meetings</li> <li>• Film and performance screenings</li> <li>• Active student-centered teaching approach</li> <li>• Individual student presentations</li> <li>• Extensive instructor feedback on presentations and essays</li> <li>• Individualized assistance during office hours for additional reading, presentations and essays</li> <li>• Additional educational material placed on reserve in the library</li> </ul>  |

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| <p><b>ASSESSMENT:</b></p>         | <p><b>Critical Essay 40%</b><br/> 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 40%</b><br/> 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 <b>an oral presentation</b> of the creative project.</p> <p><b>Participation 20%</b><br/> Each student will be evaluated according to his/her contribution in the class and his/her level of preparedness, which will be measured through a number of informal oral presentations. 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 tests learning outcomes 2 and 3.</p> <p>The Creative Project tests learning outcomes 1 and 4.</p>  |
| <p><b>INDICATIVE READING:</b></p> | <p><b>REQUIRED READING:</b></p> <p>Sophocles, <i>Antigone</i>, in <i>The Theban Plays</i>, trans. E. F. Watling. Harmondsworth: Penguin, 1947.</p> <p><b><u>Selections from:</u></b></p> <p>Butler, Judith, <i>Antigone's Claim: Kinship Between Life and Death</i>. New York: Columbia University Press, 2000.</p> <p>Foley, Helen P., <i>Female Acts in Greek Tragedy</i>. Princeton: Princeton University Press, 2002.</p> <p>Fugard, Athol, <i>The Island</i>. TCG, 1999.</p> <p>Heaney, Seamus, <i>The Burial at Thebes: A Version of Sophocles' Antigone</i>. New York: Farrar, Straus and Giroux, 2005.</p> <p>Hegel, G. W. F., <i>The Phenomenology of Spirit</i>, trans. A. V. Miller. London: Oxford University Press, 1977.</p> <p>Irigaray, Luce, <i>An Ethics of Sexual Difference</i>, trans. Carolyn Burke and Gillian C. Gill. Ithaca, New York: Cornell University Press, 1993.</p> <p>Lacan, Jacques, <i>The Seminar of Jacques Lacan: The Ethics of Psychoanalysis</i> (Vol. Book VII). New York: W. W. Norton &amp; Company, 1997.</p> <p>Loroux, Nicole, <i>The Mourning Voice: An Essay on Greek Tragedy</i>. Cornell: Cornell Press, 2002.</p> <p>Osofisan, Femi, <i>Recent outings: Two plays comprising Tegonni, an African Antigone and Many Colours make the Thunder-king</i>. Nigeria: Opon Ifa Readers, 1999.</p> |

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|   | <p>Paulin, Tom, <i>The Riot Act: A Version of Sophocles' 'Antigone'</i>. London: Faber and Faber, 1985.</p> <p>Steiner, George, <i>Antigones: How the Antigone Legend Has Endured in Western Literature, Art, and Thought</i>. Yale: Yale University Press, 1996.</p>  |
| <p><b>INDICATIVE MATERIAL:</b><br/>(e.g. audiovisual, digital material, etc.)</p> | <ul style="list-style-type: none"> <li>• "Antigone" (theatrical performance); The Barbican Center, London and Les Théâtres de la Ville, Luxembourg; directed by Ivo van Hove</li> <li>• "Antigone model", performance piece by Georgia Sagri (2016)</li> <li>• "Beyond Antigone": Acclaimed poet Anne Carson on her translation of Sophocles' <i>Antigone</i>. <a href="https://soundcloud.com/bamorg/beyond-antigone">https://soundcloud.com/bamorg/beyond-antigone</a></li> </ul>  |
| <p><b>COMMUNICATION REQUIREMENTS:</b></p>   | <p>All written and submitted work (with the exception of in-class work) must be word-processed and adhere to the MLA or Harvard Reference Style.</p>   |
| <p><b>SOFTWARE REQUIREMENTS:</b></p>  | <p>Microsoft Word and Microsoft PowerPoint</p>   |
| <p><b>WWW RESOURCES:</b></p>  | <p><a href="https://www.youtube.com/watch?v=dSr6mP-zxUc&amp;list=PL0nZRhvW_UhvDrwo6B2rg0HlrWgGAguVv">https://www.youtube.com/watch?v=dSr6mP-zxUc&amp;list=PL0nZRhvW_UhvDrwo6B2rg0HlrWgGAguVv</a></p> <p><a href="http://www.onassisfestivalny.org/">http://www.onassisfestivalny.org/</a></p>  |
| <p><b>INDICATIVE CONTENT:</b></p>   | <ul style="list-style-type: none"> <li>• Sophocles' <i>Antigone</i><br/>Citizenship, kinship, sovereignty, law, democracy<br/>Antigone as a figure of political transgression (?)<br/>The politics of mourning<br/>Gender and Social Norms</li> <li>• Antigone's Dilemma in its Contemporary Contexts<br/>The question of exclusions and who belongs to the polis<br/>The question of morality and ethical accountability<br/>The place of the body in politics<br/>Re-envisioning citizenship and the civic</li> <li>• Contemporary Transcultural <i>Antigone(s)</i><br/>Experimental re-enactments (performance, music theater, video art, dance etc.)<br/>Political and cultural significance of reinterpretations and reenactments of the ancient tragedy<br/>Transcultural and trans-historical relevance of the Antigone myth</li> </ul> |