INSTRUCTORS: Dr. Leslie Donovan and Bill Hutchison
OFFICE HOURS: Leslie Donovan, M 11:30-2:30, T and Th 11:00-1:30, and by appointment
Bill Hutchison, T and Th 2:30-3:30, and by appointment
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COURSE WEBPAGE: http://www.unm.edu/~ldonovan/ Go to Current Courses > Metamorphosis
(Final Portfolio, Blog, E-Reserves, and Grade Sheets are all linked to this website)

DESCRIPTION:
All things are constantly in the process of transformation, including ourselves. Every metamorphosis – whether psychological, magical, technological, biological, or artistic – serves to both destabilize and reveal the world. We are fascinated by transformations from male to female, human to non-human, old to young. What is it about the notion of radical change that appeals to us? What does it reveal about the more ordinary, gradual changes that we experience in the course of our own lives? In this class, our discussions and readings will include Ovid, Kafka, contemporary fiction, poetry, film, and art, fairy tales, and comic books. Be prepared to visit a spectrum of transformations including gender transformations and face transplants, cyborgs and werewolves, the making of gods and the perils of love. This course will give you a broad introduction to the ways various cultures have shaped the concept of metamorphosis in popular imagination. You will have the opportunity to improve your abilities to think critically and to express your thoughts competently in formal college writing and presentations. In this seminar, you will learn to effectively examine and communicate complex ideas in collaborative activities and through active individual interaction.

OBJECTIVES:
By the end of this course, successful students will have accomplished the following objectives:
- Expanded their critical thinking skills through a variety of written and oral exercises;
- Developed their abilities in creative expression and problem-solving;
- Improved the skills necessary to construct effective college-level analytical papers and informative oral presentations;
- Strengthened their experience performing college-level research;
- Enhanced their ability to collaborate successfully with others in small and large group discussions and projects.

REQUIRED TEXTS:
Ovid, Metamorphoses (strongly prefer Mandelbaum’s translation)
Franz Kafka, Metamorphosis and Other Stories (any edition that contains “Metamorphosis”)
Michael Hofmann and James Lasdun, eds., After Ovid: New Metamorphoses
Leslie A. Sconduto, Metamorphoses Of The Werewolf: A Literary Study from Antiquity Through the Renaissance

Additional Readings – Other texts for class readings, group presentations, and possibly analytical papers will include:
- selected fairy traditional tales; articles on transgender theory; art installations by Nikki S. Lee and Ana Mendieta; and
- articles on cyborgs; short fiction and poetry by contemporary writers. These readings will be placed on E-Reserve at Zimmerman or linked to our course website.

GRADES:
Course requirements will earn up to 100 points distributed as follows:
- Attendance ................................................................. 15 points max.
- Participation ......................................................... 15 points max.
- Blog Postings ......................................................... 10 points max.
- Group Oral Presentation ......................................... 10 points max.
- Creative Project ..................................................... 10 points max.
- 2 Analytical Papers (each 10 points maximum) .......... 20 points max.
- Final Portfolio ......................................................... 20 points max.
Grading scale: A = 93-100 points CR = 70-92 points NC = 0-69 points
REQUIREMENTS

Attendance (15% of total grade)
A substantial amount of learning in Honors courses takes place in the classroom. If you don’t come to class or don’t come on time, your learning experience suffers and you deny others the opportunity of learning from what you have to contribute. Material missed may never be made up completely, no matter how many notes you get from classmates. In order to get the most out of this educational experience, it is essential that you attend every class. Students who consistently come to class late will not earn full points for this requirement, even if they attend some portion of every class. Since we have 30 classes, you will earn ½ point for every class you attend in full for a maximum of 15 possible points. However, be aware that no distinction will be made between excused and unexcused absences (see Policies #4).

Participation (15% of total grade)
It is not only crucial that you attend class, but that you participate regularly in class discussions. Exchanging ideas actively, openly, respectfully, and productively will not only earn you a high grade for this portion of the class, but will also make classes more enjoyable and rewarding for all. Participation is directly linked to class attendance.

To be able to participate effectively, you must be well prepared for every class discussion. This means you are expected read or review all readings prior to class discussion of those assignments. It also means that, as with any other 3-credit college Honors course, in order to pass the course (i.e., earn a CR) you should plan on spending a minimum of 3 hours for every hour spent in class or 7.5 hours a week on class-related activities, such as reading assignments, researching presentations, blogging your ideas on our course topic, drafting/revising papers, etc. If you wish to earn a high grade for the course, however, you may need to spend substantially more time than this minimum.

Effective participation in Honors courses involves more than simply coming to class well prepared; it also means voluntarily sharing ideas. While not all students can express ideas in class all the time, we expect you to contribute your thoughts as often as possible. All seriously considered views are equally valuable to our collective learning process (See Policies #2). If, for whatever reason, you keep such ideas to yourself, then collaborative educational exchange becomes impossible. To encourage our exchange of ideas, short in-class assignments, group exercises, free-writes, and other homework will be given frequently. The majority of these assignments should take about 15-30 minutes to complete. These assignments are designed to generate class discussion and to offer starting points when analyzing our subject. Although you will choose some of these short assignments to be included in your Final Portfolio, they will not be graded or collected during class. Nevertheless, you are expected to perform such assignments to the best of your ability and to have them ready when we ask for them. Responsible and serious effort on these exercises will form a substantial portion of your participation score. If you miss class, you may not make up in-class activities.

Outside Critiques
As part of your participation score, you will also write 3 brief critiques. Choose THREE out of the FOUR items below and post your critiques on our class blog:

• Academic Lecture or Art Gallery Exhibit – Any lecture or art exhibit that relates to the topic of metamorphosis. A calendar of possible lectures may be found on the Honors website under Legacy lectures and events. Other campus lectures and art exhibits may be found at http://unmtoday.unm.edu/.
• Movie/Film – Any movie/film currently playing in theaters or recently released on video/DVD that relates to the topic of metamorphosis. You cannot use your Group Oral Presentation film for this critique;
• TV Show – One episode of any hour-Long TV show that relates to the topic of metamorphosis.
• Print Media – One work published in print form after January 2008 that relates to the topic of metamorphosis. This may be a volume of poetry, graphic novel, traditional novel, comic books series (4-6), etc.

Critiques of the 3 items you choose from the list above must be posted on our class blog and must:

• Identify basic facts related to the subject of your critique – i.e., title of what you saw/read, author/speaker, director/television network, primary cast members, when and where you saw/read it, etc.;
• Give a brief summary of the subject of your critique; and
• Evaluate how your subject relates to metamorphosis and assess its effectiveness in dealing with our topic.
Outside Critiques must be posted on our class blog no later than the dates listed on the syllabus. Only 1 critique posted before each of 3 due dates will count toward this requirement. In other words, you may not post all of your Outside Critiques on any single due date. Each outside critique will also count as 1 original posting for your blog requirement during the week in which you post it. If you post only 2 outside critiques during the semester, 1 point will be deducted from your course grade. If you post only 1 outside critique during the semester, 2 points will be deducted from your course grade. If you post no outside critiques, 3 points will be deducted from your final grade.

Class Blog (10% of total grade)
In addition to traditional class participation, every week you will share your ideas about our course topic with your classmates on a blog. You are required to write at least 2 postings on this blog every week for 15 weeks of the semester. Because this assignment is designed to help you develop skills in critical thinking, developing ideas, and collaborative problem-solving, you are strongly encouraged to write as many postings each week as you wish, even though only 2 per week will count toward your requirement for this assignment. Topics for the blog will be generated primarily by you, your classmates, and the instructors. This blog is designed to encourage you to discuss ideas or questions with your classmates in an informal, but highly accessible manner. In addition, it will provide you with more opportunities to explore issues related to our course topics than regular class time allows.

This assignment will require a regular and consistent (though not substantial) time commitment from you. As long as you consistently spend 30-60 minutes each week reading blog posts and making at least 2 on-topic, relevant, and substantive postings of your own each week, you will earn full points for this assignment. You may not save or carry over postings from any week for a later week. In other words, you will not earn full points for this requirement if you make many of your postings together in a short period of time (at the beginning or end of the term, for example) or skip making 2 postings for more than a week. Many of you will make substantially more than the minimum requirement of 30 postings, which will help insure that you earn the maximum number of points possible for this requirement.

By the end of the semester, your 30 postings must include:

- At least 6 postings in which you share your own new ideas or questions;
- At least 6 responses to one of the instructors’ questions or topics; and
- At least 6 responses to one of your classmates’ postings.

Each individual posting counted toward your score will earn the maximum of 1/3 point as long as it:

- Discusses content material related to our texts or our larger class subject;
- Consists of at least 3-5 substantial sentences; and
- Presents ideas in relatively error-free writing (i.e., few typos, grammatical errors, etc.).

Those of you who have never used a blog before will not need extensive experience with blogs to succeed in this portion of the class. The instructors are happy to help you learn to use such technology for our purposes. If you have problems accessing or posting to our class blog, contact both of us promptly, so that we can make time to work out problems as quickly as possible. Otherwise, it will be too easy for you to get behind in your postings and be unable to earn full points for this requirement. Failure to contact the instructors with issues posting to the blog will not be an excuse for not posting.

Our course website provides a link to our class blog as well as instructions on how to set up your account and use it for the purposes of our course. To increase the comfort level of the blog discussions, you will be randomly assigned a pseudonym to be used for all your posts on this online discussion forum. This pseudonymity will allow you to offer new ideas to discussion without having to worry about the opinions of others in the class.

Group Oral Presentation (10% of total grade)
During the first week of class, you will be assigned randomly to a group to research and present information to your classmates on a popular culture movie/film. Since this assignment is a group presentation, you are expected to work as a team in which all members participate. A page on our course website for each group will allow you to share your work for this presentation. Each presentation must include the following material:
Basic Information: Provide basics about your film that include: year it was released, movie genre, director and cast, original sources (i.e., if based on a book or other movie), etc.

Contemporary Comparison: Discuss how your film is similar to or different from at least one other film in the same genre that uses metamorphosis themes.

Metamorphosis Connection: Highlight the theme of metamorphosis in your group’s film, paying particular attention to how that theme is presented in ways similar to or different from our class readings and discussion.

Visual Image/Film Clip: Include at least 1 visual image and/or short film clip (not to exceed 3 minutes maximum) related to your group’s film. Visual images may be in the form of images from books, films, comic books, the internet, etc.

Annotated Bibliography: Provide an annotated bibliography of at least 3 reviews of your film that are published in any of the approved sources provided on our course website under the page for this assignment as well as the Links page. Construct a bibliography of the reviews your group has read in preparation for your presentation that is formatted according to correct MLA style (information on MLA style may be found on our course website under the Links page). Following each citation, write a brief (5-8 sentences) synopsis of the main points of the review and how it discusses the theme of metamorphosis. Your annotated bibliography must be posted on each group’s page on our course website prior to your presentation. You do not need to provide handouts of this bibliography. If your group does not post a bibliography in correct MLA format prior to your presentation, 1 point will be automatically deducted from your score for this requirement.

You will have a maximum of 25 minutes for this oral presentation; no more than 15 minutes each for the first 3 required areas discussed above, plus an additional 10 minutes for questions. The instructors will stop your presentation, if your group is still presenting at 30 minutes. In addition, if you do not leave at least 5 minutes (10 minutes is preferred) for questions, 2 points will be automatically deducted from your score for this requirement.

This assignment is designed to help you develop your oral presentation skills, so it should be professional, useful, and interesting. It is intended to give you practice and experience speaking before a group in a formal situation. This means you should dress up, stand when presenting, and make eye contact with your audience. It also means you should know your topic well enough to present information using notes. Presentations should not simply read aloud word for word from notes or Powerpoint slides. Each presentation must also reflect solid group activity and interaction. Since all students must participate in the presentation, work to make the presentation demonstrate effective teamwork, rather than individual effort.

In addition, we challenge you to be imaginative and inventive. The more interesting and lively your presentation is, the more likely it will make an effective impression on the audience. Plan your presentation carefully and practice it often as a group. For superior presentations that earn high points, the general rule is that you should practice it together as a group at least 3 complete times. Also, make sure your group anticipates problems and is prepared to answer questions.

Your classmates, rather than the instructors, will be your primary audience for this presentation. Your group’s grade for this assignment will be based on anonymous evaluations made by your peers that assess:

- How well your presentation meets the required items listed above;
- The professionalism of your entire group’s presentation style, and;
- The overall effectiveness of your presentation.

The evaluation form on which your Group Presentation scores will be based is on our course website under the Documents page. Apart from your group’s annotated bibliography, you will not turn in any written work for this presentation. However, you are expected to include any portions of the presentation for which you had substantial input in your Final Portfolio. If you wish to use a UHP laptop computer or other equipment for your presentation, let the instructors know at least 1 week in advance.
Creative Project (10% of total grade): This project is composed of two parts, a creative work and a short explanatory paper (each part 5% of total grade).

Part 1: Create your own original contribution to the popular culture of metamorphosis

Using any creative medium of your choice, develop a work based on some metamorphic theme or character that you create yourself or that you substantially alter or adapt from an earlier work by someone else. To do this, you may write a short story (6 pages minimum), paint or draw a series of artworks or sculptures (1 large piece or 2 small pieces minimum), draw a comic book (4 pages minimum), write a long poem (8 pages minimum), or compose and perform (or have performed) original music (minimum 5 minutes long). If you wish to complete another type of creative project, clear it with the instructors before you start on it. While this project involves a creative format, we expect you to incorporate solid, significant thought into your work, which means you will need to start working on it well ahead of time. We hope you will be astounded by your own creativity; however, for you to earn a high score, we expect only that you make a sincere effort, not that the result be of professional quality.

Part 2: Write an explanatory paper (3 pages minimum) about your Creative Project

In this paper, describe the reasons behind the choices you made in your creative contribution to the tradition of metamorphosis. In particular, explain what choices you made and why you made them. Further, we expect you to demonstrate that you are conscious of how other works (texts/films we have discussed in class as well as others you have read/seen) and ideas have influenced your particular perspective. For example, let us know if you think the werewolf in your project is more indebted to American Werewolf in London or I was a Teenage Werewolf. Or, describe how your version of transformation relates to similar metamorphoses in Ovid’s Metamorphoses. In your explanatory paper, also discuss any research or secondary source material you used in developing your work. As part of your paper, include a bibliography in proper MLA style (not annotated) of the sources you consulted. Even if you do not consciously perform research for your creative expression, you have been influenced by other works in your past experience. No creative work ever comes totally out of your head without any background, so any works that influenced your project must be cited.

In addition, literary projects and explanatory papers that do not attend carefully to appropriate conventions of form and grammar will not earn a high score. If you need assistance with mechanical aspects of presentation (grammar, punctuation, MLA style for citing sources, etc.), please see the instructors or someone at CAPS well before the project is due. The grade sheet used to score your Creative Project is on our course website under the Documents page. If you omit the bibliography for the explanatory paper, 1 point will be deducted from your project’s score. While you are not required to share your Creative Project with the rest of the class, you are encouraged to upload your work to our course website for your classmates to appreciate and enjoy, if you wish.

Analytical Papers (each 10% of total grade)

For this class, you will write 2 fully developed, analytical papers (5 pages minimum) using standard essay structure. Since these are formal college papers, they must include an introduction, supporting paragraphs, a conclusion, and correctly documented references in appropriate MLA format. To be successful, each paper will focus its analysis by means of a strong, analytical thesis statement supported and explained using examples from the texts. As with any college paper, the more focused your papers are, the more effective they are likely to be. Work to construct a fairly narrow topic that you develop in great depth. When developing ideas for your papers, be aware that a topic is not a thesis. For each overarching topic, carve out your own individual, narrowly focused thesis statement that details and argues your specific position. While you are free to incorporate material from secondary sources into your papers, we are more interested in seeing you explore your own ideas in depth than in knowing you can accurately regurgitate what someone else thinks.

While an analytical paper may include a brief summary of a text (5-10 sentences on plot and background) for the reader’s convenience, such papers are not book reports. Instead, they require you to examine evidence from the text(s) critically and formulate a view of the text(s) based on that evidence. In your papers, work to develop insights that are original, significant, and assist your reader to a stronger understanding of the material. As with any college level analysis, your papers must go well beyond a simple overview or summary of your topics. Instead, your papers will analyze their material in light of a specific, important, unique point you wish to make about the evidence in the texts.

Consider as your audience for these papers a group of highly intelligent readers, such as your classmates, who are not experts in your subject. Your writing has to engage your readers enough to make them want to read your paper. Understand that it is your
job to make them think about your topic in a way they would not have thought about on their own without your help. Your writing will need to capture their attention and persuade them to view the topic differently than they would if they had not read your paper. In terms of the instructors, your job in writing these papers is to make us excited to read new ideas and approaches that we had not considered before.

Instead of turning in printed copies of your papers, you will email your papers to both instructors and post them on our course website. Posting them on the website allows you to read and benefit from each other’s work. If you do not post your paper on the website within 1 day of the due date, 1 point will be deducted from your paper’s score.

The effectiveness of your analytical papers will be assessed for the success of the finished product (how well they meet the assignment, display serious and significant thought, stand alone without oral explanation, establish and support an appropriate logical structure, meet acceptable standards of written English, etc.). The gradesheet used to score your analytical papers is on our course website under the Documents page.

If you need ideas for topics or help with your writing, we are happy to work with you as long as you make arrangements well before the paper’s due date. Also, you are strongly encouraged to seek assistance from CAPS (3rd floor of Zimmerman Library). In addition, useful links for writing papers and thesis statements may be found on our course website under the Links page.

Topics required for each paper are described below (but, remember that these are topics, NOT thesis statements):

**Analytical Paper #1: Fairy Tale Involving Metamorphosis**

During the first week of class, you will be randomly assigned a fairy tale to read and explore for this paper. While you may use any sources you wish for discussing this fairy tale, a useful place to start will be the Sur La Lune Fairy Tales website (http://www.surlalunefairytales.com/index.html), which may be accessed through our course website on the page for this assignment as well as the Links page. Once you have read your fairy tale, develop your own thesis from a topic related to your text that strongly interests you. Work to find something unique of your own to say about the fairy tale. Your thesis may be based on a comparison/contrast, literary theme, character development, word field study or any other structure you wish as long as you thoroughly analyze some portion of your text. Regardless of what thesis you end up arguing, your paper may not be a book report or plot summary of your text.

**Analytical Paper #2: Any Metamorphosis Topic**

For your paper, choose from the following list of possible topics or develop your own topic. If you wish to develop your own topic, turn in a brief description of your topic as early as possible, but at least two weeks before the due date on the syllabus, so that we can approve it before you begin work on the paper.

**Possible Analytical Paper Topics**

- Compare and contrast the metamorphoses found in 2-3 texts from different units on our syllabus. Are the motivations for these transformations similar or different? Why? What types of cultural insights arise from such comparisons?
- Examine the theme of reward and punishment in one or more texts or films. What kinds of authorial or cultural biases become apparent in the presentation of this theme? You may wish to consider challenging any biases you discover.
- Explore the ways one specific type of technology can be perceived as a catalyst for social/cultural metamorphosis. For example, some technologies you might wish to look at are computers/Internet, television, atomic energy, genetic engineering, transportation, or food production.
- Identify a subject that might not normally be viewed as a metamorphosis. Construct an argument in which you make a case that your subject deserves to be treated as a metamorphosis like those on our syllabus. Among the subjects you might address are pregnancy, ghosts, skin-tanning, puberty, coming out, religion, hair-dying and transplanting, body piercing and tattoos, high school or college graduation, parenthood or marriage.
- Explore the concept of love as an agent of transformation and metamorphosis in literature or film. You may wish to investigate whether love’s transformative power is always positive. Does the object of love always benefit? Is the soul of the lover always enriched?
Final Portfolio (20% of total grade):

As a capstone to our course, you will compile a Final Portfolio that documents the depth and breadth of your work as an Honors student in this course over the semester. In this Final Portfolio, you will include selections from your original class work as well as additional assignments that require you to reflect on your performance in this class, improve some of your previous work, and develop at length your thoughts on our course topic of metamorphosis in a new synthesis paper. Your Final Portfolio will be constructed through an electronic/digital format accessed from our course website. It will benefit you to work on completing individual pieces of your Final Portfolio throughout the semester. As the semester progresses, instructors will periodically check your work on this assignment and comment on any pieces you have completed. So, by working on your Final Portfolio throughout the semester, you can gain feedback on your work and have extra time to make revisions before the final due date.

Each Final Portfolio must contain the following:

- **In-class Exercises** – 5 selections from your in-class exercises or assignments (freewrites, group exercises, debates, etc.) that represent your best work with 1-3 sentences for each exercise discussing its strengths;
- **Blog Postings** – 5 selections from your blog postings that represent your best work and 1-3 sentences for each posting discussing its strengths;
- **Group Oral Presentation** – Your group’s annotated bibliography and portions of the presentation on which you had substantial input, along with 3-5 sentences discussing its strengths and 3-5 sentences discussing what you personally could have done to improve the presentation. Your portion of the presentation may be printouts from the course website, notes to yourself, index cards, an outline, or simply highlighting your own part of the whole presentation;
- **Creative Project** – Your original creative project and its explanatory paper, with both instructors’ comments, along with 3-5 sentences discussing its strengths and 3-5 sentences discussing what could have improved its success for a general audience other than your classmates. If the creative portion of your project is too large or awkwardly shaped to be photographed and uploaded as a digital image to include in your portfolio, you may simply include the explanatory paper. This is a required part of your portfolio, even if you choose to revise it (see below);
- **Analytical Papers** – Both of your original analytical papers, with both instructors’ comments, along with 3-5 sentences discussing each of their strengths and 3-5 sentences discussing what could have been improved. This is a required part of your portfolio, even if you choose to revise one of them (see below);
- **Revised Paper/Project** – A revised version of one of your analytical papers or your entire creative project. Your revision must do more than simply correct mechanical errors; it must substantially strengthen and improve on your original. The revised paper/project will be graded on the substantiality of the revision, improvement in its overall effectiveness, and mechanics (grammar, punctuation, bibliography, etc.);
- **Synthesis Paper** – For this paper, re-read the course description, review your class notes and work, and write a paper at least 5 pages long that synthesizes your thoughts on the topic of metamorphosis. You are not required to include all of our texts in this paper, but must should play some part in your discussion. Be aware that a synthesis paper is also an analytical paper, which means it must incorporate the same elements as your analytical papers. As with any college paper, your synthesis paper for this class must include a bibliography of your sources presented in proper MLA style.

The gradesheet used to score your Final Portfolio is on our course website under the Documents page. You will not earn higher points for extra work included in your portfolio or for fancy graphics.
POLICIES and SUGGESTIONS:

Classroom Behavior
1. Respect for your own education, classmates, and the instructors is essential in making this class meaningful for all of us. While you may sometimes rather be somewhere else, non-class activities (reading newspapers, texting friends, whispering, passing notes, playing solitaire on your laptop, etc.) are inconsiderate, hinder your and others’ ability to learn effectively, and will not be tolerated. All cell phones must be turned off before class starts.

2. You may express any idea you wish in class, as long as you back it up with evidence from the texts on the syllabus. While unsupported opinions may be acceptable in conversations with friends, they are not acceptable in academic discourse that is focused on encouraging critical thinking skills such as in Honors courses.

Grades and Absences
3. Although Dr. Donovan is usually considered a tough grader, we honestly want you to learn and succeed in this class. By following the guidelines here and putting forth diligent effort, you have ample opportunity to pass the course. While only truly superior work will earn an A, work making sincere effort rarely earns lower than a CR.

4. If you miss class, informing the instructors of a valid reason demonstrates a willingness to take your responsibility to the class seriously, which will count in your favor when we determine participation scores. However, we make no distinction between excused and unexcused absences. An absence is counted as an absence, regardless of the reason.

5. If you miss class, you are responsible for acquiring notes from classmates. In-class work may not be made up.

6. We do not automatically drop students who stop attending class. Therefore, you must take responsibility for dropping or withdrawing or be willing to accept the consequences.

7. Incompletes will be given only if you complete work through the 12th week with a passing grade.

Written Work
8. Analytical papers and creative projects may be turned in 1 class session after the due date without penalty. Papers or projects turned in after this will have 2 points out of the 10 possible points automatically deducted for each class period they are late. Papers or projects turned in more than a week after the automatic extension will not be accepted. No late group oral presentations, blog postings, outside critiques, or final portfolios will be allowed.

9. All papers and written portions of projects must:
   - Be typed (12 point Times or similar), double spaced, 1" margins, on white 8½" x 11" paper, all pages numbered and stapled;
   - Include your name, date, and assignment on the first page above an appropriate paper title (Paper #1 is an assignment NOT an appropriate paper title!);
   - Include a bibliography formatted according to the latest MLA Handbook for Writers of Research Papers.

10. For your own protection, keep copies of all work you turn in for a grade.

11. Each student is expected to maintain the highest standards of honesty and integrity in all academic and professional matters. You must do your own work and should not, under any circumstances, let others use your work or ask others to do your work for you. If you copy from others or sources without acknowledging them, you are guilty of plagiarism. If you have someone else write assignments or allow another person to copy work, you are guilty of dishonest scholarship. In addition to risking being expelled from UNM, if you are found guilty of plagiarism or dishonest scholarship, you will receive a 0 for the assignment and probably a NC for the course.

Extra Credit
12. You may earn a maximum of 3 extra credit points toward your final score. Although other voluntary forms of work may benefit your learning, only extra credit work earned as follows will count toward your grade:
   - 1 point if you do all 4 extracurricular activities and summarize each of them on our class blog by one of the due dates listed on the syllabus;
   - 1 point if you maintain perfect attendance throughout the semester (i.e., miss no classes at all!);
   - 1 point if you attend class on the day Course Evaluations are given. These will be given sometime during the last 2 weeks of class, but you will not know the exact date beforehand.

Special Circumstances
13. Students with disabilities or other unusual circumstances are encouraged to see the instructors as early as possible concerning any special accommodations that need to be made in order for you to succeed in this class.

14. Under EXTREMELY extraordinary circumstances exceptions to these policies may be made if you discuss the situation with the instructors personally and provide written documentation (doctor’s note, death certificate, etc.).
## SYLLABUS (subject to change)

Unit titles appear in italic. Graded work due appears in bold. Abbreviations for readings are:

- **M:** *The Metamorphosis of Ovid*, Allen Mandelbaum
- **AO:** *After Ovid*, Michael Hofmann and James Lasdun, eds.
- **ER:** E-Reserve; http://ereserve.unm.edu

### Week 1

**Tues.** 1/19/10 Introduction and Syllabus

**Thurs.** 1/21/10 Backgrounds and Beginnings

  - M: Pythagoras, 515-32

### Week 2

**Tues.** 1/26/10 ER: “What Is it like to Be a Bat?,” Thomas Nagel

**Thurs.** 1/28/10 For the Birds –

  - M: Cynus, 51; Daedelus & Perdix, 257-8; Daedalion, 372-4; Aesacus, 391-3; Aurora & Memnon, 453-5
  - AO: “Aesacus the Diver,” Mark Rudman, 266
  - ER: “Dead Doe,” Brigitte Pegeen Kelly

### Week 3

**Tues.** 2/2/10 Branching Out –

  - M: Apollo & Daphne, 20-5; The Heliades, 50-1; Dryope, 301-4; Cyparissus, 328-31
  - AO: “Give: Daphne & Apollo,” Alice Fulton, 28; “A Ballad of Iole and Dryope,” Charles Tomlinson, 216

**Thurs.** 2/4/10 Turned to Stone –


### Week 4

**Tues.** 2/9/10 Insects –

  - M: Arachne, 177-83; The Myrmidons, 234-6

**Thurs.** 2/11/10 The Metamorphosis, Franz Kafka

  - **Outside Critique #1 Due**

### Week 5

**Tues.** 2/16/10 The Metamorphosis, Franz Kafka

**Thurs.** 2/18/10 Sconduto, *Metamorphoses of the Werewolf* (Introduction and Chapters 1-2; pp. 1-25)

### Week 6

**Tues.** 2/23/10 Sconduto, *Metamorphoses of the Werewolf* (Chapters 3-7; pp. 26-126)

**Thurs.** 2/25/10 Sconduto, *Metamorphoses of the Werewolf* (Chapters 8-9; pp. 127-200)

### Week 7

**Tues.** 3/2/10 Ovid in Love –

  - M: Baucis & Philemon, 272-7; Ceyx & Alcyone, 377-90
  - AO: “Baucis & Philemon,” Michael Longley, 194
  - ER: “Alcyone & Ceyx,” “Baucis & Philemon,” Mary Zimmerman

  - **Analytical Paper #1 Due**

**Thurs.** 3/4/10 Group Presentation #1: *Watchmen* (directed by Zack Snyder)

  - Group Presentation #2: *Wolf* (with Jack Nicholson and Michelle Pfeiffer)

### Week 8

**Tues.** 3/9/10 Group Presentation #3: *The Talented Mr. Ripley*

**Group Presentation #4: Howl’s Moving Castle*

**Thurs.** 3/11/10 Group Presentation #5: *Altered States* (with William Hurt)

**Group Presentation #6: TransAmerica* (with Felicity Huffman)

  - **Outside Critique #2 Due**

### Spring Break

**3/15/10-3/19/10** SPRING BREAK — No Class
Week 9  Tues 3/23/10  Gender Bending (Ovid) –  
M: Tiresias, 89-90; Salmacis & Hermaphroditus, 120-4;  
Iphis & Ianth, 316-21; Caenis/Caenus, 403-5  
Thurs. 3/25/10  Gender Bending (Contemporary) –  
ER: “Fatso,” Etgar Keret; “What Does It Cost to Tell the Truth?,” Riki Anne Wilchins;  
Selections from She's Not There: A Life in Two Genders, Jennifer Finney Boylan;  
“Transmogrification: (Un)Becoming Other(s),” Nikki Sullivan  

Week 10  Tues 3/30/10  Trangression –  
M: Io & Jove, 25-33; Tereus, Procne, Philomela, 193-204;  
Byblis & Caunus, 317-16; Myrrha & Cinryas, 338-46  
ER: “Myrrha,” Mary Zimmerman  

Thurs. 4/1/10  Analytical Paper #2 Due  
Man Made God –  
M: Glaucus & Scylla, 467-70  

Week 11  Tues 4/6/10  Stepping Backward –  
M: Actaeon, 81-6; Latone & the Lycian Peasants, 189-20;  
Hecuba, Polydorous, Polymester, 451-3; The Cercopes, 476-7  
ER: “The Rememberer,” Aimee Bender; “Dog Days,” Judy Budnitz  

Thurs. 4/8/10  Becoming Human –  
M: Deucalion & Pyrrha, 15-19; Cadmus, 77-81; Pygmalion, 335-8  
AO: “Deucalion & Pyrrha,” Christopher Reid, 27; “Cadmus,” Craig Reine, 118;  
“Ivory & Water,” Michael Longley, 240  
Outside Critique #3 Due  

Week 12  Tues 4/13/10  Made Into Machines –  
ER: Chapters from I, Cyborg, Kevin Warwick;  
“Us and Them,” Flesh and Machines, Rodney Brooks  

Thurs. 4/15/10  Cyborg Theory –  
ER: “A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century,” Donna Haraway;  
Selections from Incubation: A Space for Monsters, Bhanu Kapil  

Week 13  Tues 4/20/10  Changing Faces I –  
ER: Introduction and Chapters 1, 3, and 5 of Someone Else’s Face in the Mirror, Carla Bluhm  
Creative Project due  
Thurs. 4/22/10  Changing Faces II –  

Week 14  Tues 4/27/10  Metamorphosis in Art –  
ER: Ana Mendieta  
Thurs. 4/29/10  Metamorphosis in Art –  
ER: Nikki Lee  
Outside Critique #4 Due  

Week 15  Tues 5/4/10  Discussion and Sharing of Creative Projects  
Thurs. 5/6/10  Wrap-up discussion  
Final Portfolio Due  
Fri. 5/7/10  12:00 midnight, deadline for blog postings to count toward grade