

**General Education Course Information Sheet**  
*Please submit this sheet for each proposed course*

Department & Course Number Classics 60  
 Course Title The Fantastic Journey: Antiquity and Beyond  
 Indicate if Seminar and/or Writing II course \_\_\_\_\_

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

**Foundations of the Arts and Humanities**

- Literary and Cultural Analysis Yes \_\_\_\_\_
- Philosophic and Linguistic Analysis \_\_\_\_\_
- Visual and Performance Arts Analysis and Practice \_\_\_\_\_

**Foundations of Society and Culture**

- Historical Analysis \_\_\_\_\_
- Social Analysis Yes \_\_\_\_\_

**Foundations of Scientific Inquiry**

- Physical Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)*
- Life Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)*

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

We will be examining texts that are literary, historical, and theoretical and our engagement with notions of travel to other cultures will bring an important social component to the class. In addition to considering ancient notions of geography and ethnography (how did different cultures conceptualize their world, how did they represent their interactions with other peoples?), we will use travel literature and cultural theory to ask questions about ancient history (what did it mean to live in a world with only rudimentary maps, without satellites?), historiography (what is the relationship between epistemology, theory, and storytelling? How does the practice of history-writing span those three categories?) and society (to what extent did a nation's interaction with another culture lead to exchange and self-reflections about one's own society, including its politics, governance, and ideologies?).

3. "List faculty member(s) who will serve as instructor (give academic rank):

Alex Purves, Associate Professor

Do you intend to use graduate student instructors (TAs) in this course? Yes Yes No \_\_\_\_\_

If yes, please indicate the number of TAs 3

4. Indicate when do you anticipate teaching this course over the next three years:

2010-2011	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2011-2012	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2012-2013	Fall	_____	Winter	_____	Spring	X
	Enrollment	_____	Enrollment	_____	Enrollment	150

5. GE Course Units

Is this an *existing* course that has been modified for inclusion in the new GE? Yes \_\_\_ No X

If yes, provide a brief explanation of what has changed. \_\_\_\_\_

\_\_\_\_\_

Present Number of Units: \_\_\_\_\_

Proposed Number of Units: 5

6. Please present concise arguments for the GE principles applicable to this course.

- |   |  |
|---|--|
| <input type="checkbox"/> General Knowledge              | The course will teach a broad span of geography, history, and literature across the humanities and social sciences, and will also introduce students to a broad range of critical methodologies.   |
| <input type="checkbox"/> Integrative Learning           | We will apply different disciplinary perspectives, from anthropology to historiography to colonial and subaltern studies. Students will be asked to find ways to compare modern approaches to Science Fiction with contemporary approaches to the ancient world.   |
| <input type="checkbox"/> Ethical Implications           | What is the role of self in relation to other and what are one's responsibilities in encountering and representing other cultures?   |
| <input type="checkbox"/> Cultural Diversity             | Much of the class will deal with texts with an implicit or explicit imperialist bent. We will critique this and discuss ways in which diversity of cultures needs to be understood not in terms of the fantastic and otherworldly but in terms of broad cultural diversity according to non hierarchical models. Race and gender will be of obvious importance in these discussions. |
| <input type="checkbox"/> Critical Thinking              | Students will be asked to critique, analyze, and interpret at every stage of this course, from discussion of readings to responses on exams to writing papers.   |
| <input type="checkbox"/> Rhetorical Effectiveness       | Students will be assessing the rhetorical ploys of various travel writers, but more importantly they will be expected to present ideas in class and in written form.   |
| <input type="checkbox"/> Problem-solving                |  |
| <input type="checkbox"/> Library & Information Literacy | Students will be using the web and YRL / College Libraries to investigate several little known travel writers as well as prepare for their papers and discussion postings.   |

**(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)**

1. Lecture:	<u>2.5</u>	(hours)
2. Discussion Section:	<u>50 mins</u>	(hours)
3. Labs:	<u>0</u>	(hours)
4. Experiential (service learning, internships, other):	<u>0</u>	(hours)
5. Field Trips:	<u>0</u>	(hours)

**(A) TOTAL Student Contact Per Week** **3.5** **(HOURS)**

**(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)**

1. General Review & Preparation:	<u>3</u>	(hours)
2. Reading	<u>5</u>	(hours)
3. Group Projects:	<u>0</u>	(hours)
4. Preparation for Quizzes & Exams:	<u>2</u>	(hours)
5. Information Literacy Exercises:	<u>0</u>	(hours)
6. Written Assignments:	<u>2</u>	(hours)
7. Research Activity:	<u>          </u>	(hours)

**(B) TOTAL Out-of-class time per week** **12** **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week

15.5

(HOURS)

## Classics 60: The Fantastic Journey: Antiquity and Beyond

Spring Quarter 2013  
 Professor Alex Purves  
 Dodd 247M  
[purves@humnet.ucla.edu](mailto:purves@humnet.ucla.edu)  
 825-1101  
 Office hours:

Lecture: T, Th 11-12.15, Dodd 221  
 Sections: F (50 mins).

### Description and Goals

This class investigates the phenomenon of the fantastic or imaginary journey, from Homer's *Odyssey* to Stanley Kubrick's *2001: A Space Odyssey*. We will examine the ways in which travel to strange or 'new' worlds is presented through a number of texts (and occasionally films) across different cultures and periods, focusing primarily on antiquity but also looking at how important motifs from Ancient Greek and Roman travel narratives endured through the Medieval period and beyond, into the letters of Christopher Columbus and the exploratory writing of early science fiction practitioners such as Edgar Allan Poe and (later still) Philip K. Dick. Some issues that will concern us will be cultural relativism, what makes a space either familiar or alien, the rebuilding of home in fantastic territories, methods of travel (both fantastic and mundane), methods of measuring time and distance across space, the modern classifications of 'Fantasy' and 'Science Fiction,' and to what extent these terms are applicable to the ancient world. In addition, we will look at various methodologies for analysing the topos of the fantastic journey, from alterity studies and critiques of imperialist/colonialist discourse to discussions of tourism, travel, and historiography.

The goal of this class is to have students together build a definition of what the genre of the fantastic journey is and what the key elements are that constitute it. In addition to the major themes listed above, students will also be asked to find connections between texts (why do dogheaded men recur in so many disparate texts? How is Asia fashioned differently to Africa? What continuities and differences are there across writers of varied periods or travellers on different modes of transport? How does travel to the unknown engage with concepts of futurism and modernity? How is one's sense of religion and culture affected by travel to faraway peoples? What is the status of truth-telling in travel writing?). Students will come away from the class not only with a broader general knowledge about the key figures in this field but also with a set of methodological tools with which to unpack the complicated related questions: "why travel?" and "why write about it?" (enhanced by readings of, inter alia, Todorov, Wigley, Greenblatt, and Lévi-Strauss).

Finally, students should come away from this course with a good understanding of how to approach reading ancient texts and what the major methodologies that Classicists apply to these texts are, whether from a literary, historiographical, or comparatist perspective.

## Outline of Weekly Topics

Please note:

1. All readings for the course will be accompanied by the short conversations between Kubla Khan and Marco Polo that are interspersed throughout Italo Calvino's *Invisible Cities*. We will read these in sequence for every class, as outlined on the detailed version of the syllabus.
2. Each week a different Key Concept will be introduced in lecture alongside the weekly assignments, and these may also provide a theme for discussion sections. Students will be asked to apply these concepts to readings throughout the course and they will provide an organizational structure for paper topics, exam questions, and course themes.
3. Readings will vary week by week, comprising an average of 80-100 pp. per week.

**Week One:** Introduction.

KEY CONCEPT 1: HOME

Viewing of Stanley Kubrick's *2001 A Space Odyssey* and start reading Homer's *Odyssey* books 9-12.

Discussion Section: Towards a definition of the 'fantastic journey'. What do Kubrick and Homer have in common? How does 'home' apply to travel literature? What do we mean by home? Read Wigley, "Lost in Space" article. Discussion of *Invisible Cities* (pp. 5-6).

**Week Two:** Continue with *Odyssey* bks 9-13, also read the 'lying tales' in later books.

KEY CONCEPT 2: TRUTH VS. FICTION

Discussion Section: The *Odyssey* in detail. Under what circumstances are we expected to believe what we read? Does history mean truth and fiction mean falsehood? Is a first person narrator more or less reliable? Discussion of Todorov on the genre of Fantastic Literature.

**Week Three:** Ancient myths of the first ship; *Epic of Gilgamesh*; "The Tale of the Shipwrecked Sailor," Edgar Allan Poe, "The Balloon-Hoax."

KEY CONCEPT 3: MODES OF TRANSPORT

Traveling out of necessity vs. exploration; different genres that travel falls under; notion of 'first' travel.

Discussion Section: What do the myths of a time before ships tell us about the way that the Greek and Romans viewed travel? What did ships offer the ancients in terms of expanding their horizons? Are they viewed positively or negatively? Are we right to call the *Epic of Gilgamesh* a fantastic journey? How is his journey like or different to Odysseus'? Which modes of transport particularly do or do not lend themselves to fantastic voyaging?

**Week Four:** Early exploration and travel writing: Herodotus, Pytheas, Hanno, Antonius Diogenes, Theopompus of Chios; (for tourism vs. anthropology) Lévi-Strauss

**KEY CONCEPT 4: TOURISM**

Discussion Section: Lévi-Strauss and review for midterm

**Week Five:** Midterm and Pliny Book 7; Ptolemy *Geography* 7.2; Pausanias 1.23.6; Ctesias' *Indica* (excerpt); Nonnus' *Dionysiaca* (excerpt); Iambulus' *Islands of the Sun* (epitome);

**KEY CONCEPT 5: NONHUMAN**

Discussion Section: dog-men and gorilla-men (excerpts from D. G. White, *Myths of the Dog-Men* and Alberto Manguel, *The City of Words*; cf. J. M. Bigwood, "Ctesias' Parrot" (CQ 43, 1993, 321-7).)

**Week Six:** Outer Space: Lucian, *True Histories* books 1 & 2; Edgar Alan Poe, 'Hans Pfaal', Meliès, *Journey to the Moon*.

**KEY CONCEPT 6: TIME**

Discussion Section: What does outer space represent for modern and ancient notions of the self vs. other? How does it intersect with concepts of temporality? Discussion of article "Per Ardua ad Astra".

**Week Seven:** The Travels of Alexander the Great (excerpts from letters and the Alexander Romance; Arrian; ps. - Callisthenes).

**KEY CONCEPT 7: LOCUS AMOENUS**

Discussion Section: Notions of the East; Orientalism; Parker, *The Making of Roman India* (excerpt).

**Week Eight:** John Mandeville (chs. 21-22), *The Travels of Marco Polo*, Christopher Columbus (Letter to the King and Queen of Spain).

**KEY CONCEPT 8: LANGUAGE**

Discussion Section: Selection of texts on language and difference

**Week Nine:** *Gulliver's Travels* (selection), frame narrative of *Frankenstein*, H. Rider Haggard's *Allan Quatermain* ch. 13 on lost Zu Vendi tribe

**KEY CONCEPT 9: IDENTITY.**

Discussion Section: What points of contact are there between *Gulliver's Travels* and earlier ancient narratives of fantastic journeys? What is the relationship between early science fiction and antiquity? What is the effect of the framing narratives of both *Gulliver's Travels* and Mary Shelley's *Frankenstein*?

**Week Ten:** *Rime of the Ancient Mariner*, Adam Thorpe "In the Author's Footsteps," examples of maps and travels made by the Situationists International; Philip K. Dick, "I Hope we will Arrive Soon"; excerpt from 'Apocalypse Now'; excerpt from 'Battlestar Galactica (new series); Margarat Atwood, *In Other Worlds* (selection). Conclusion.

**KEY CONCEPT 10: GOING NATIVE.**

Discussion Section: Travel and Loss, travel without return, travel and motionlessness. Review for Final exam.

Assessment and Grading

Participation (Discussion Section): 10%

All TAs will be issued with guidelines on grading participation based on three criteria: short quizzes; postings to the discussion board set up for each section; engagement in class discussion.

Paper 1: 15 % (3-4 pp.)

This paper will be due in week 3 and will ask the students to take one reading from the course so far and apply a Key Concept to it. They must clear their paper title with their TA before writing. All papers must be turned in via Turnitin.

Paper 2: 25% (4-5 pp.)

This paper will be comparative (between two or more texts) and will draw, although less explicitly, on key concepts and themes in the course. Specific paper titles will be issued for this assignment, such as

Isolate one specific type of “Other” that the traveler meets on his/her fantastic journey (such as the gorilla-men, wise or peaceful man; or various type of savages), and trace the development of that type through a number of texts. Be sure to present an argument as to what purpose this stereotype serves in establishing the traveler’s sense of narrative, world, and self.

Midterm: 15% (1 hour)

Short IDs from lecture; 1 passage ID & analysis; 1 discussion of a Key Theme

Final: 35% (3 hours)

Short IDs from lecture; 2 passage ID & analysis; 2 discussion of Key Themes; essay.

Reading Material

*From the UCLA Bookstore:*

Homer, *Odyssey* translated by Stanley Lombardo.

Italo Calvino, *Invisible Cities*.

*The Epic of Gilgamesh*

Jonathon Swift, *Gulliver’s Travels*

*Course Reader or Course Website (in the order of appearance; NB most of these readings are very short).*

Mark Wigley, “Lost in Space,”

Tzvetan Todorov, *Literature and the Fantastic* (excerpt)

Catullus 64

Euripides, *Medea*, lines 1-15

Vergil, *Eclogue* 4, lines 31-45

Ennius, *Medea*, lines 253-61

‘The Tale of the Shipwrecked Sailor’

Edgar Allan Poe, “The Balloon-Hoax” 1844

Dickson, “The Jewelled Trees: Alterity in Gilgamesh.”

Claude Lévi-Strauss, *Tristes Tropiques*, chs. 1&2



Herodotus' *Histories*, excerpts from books 2 & 4.  
 Antonius Diogenes, *Wonders Beyond Thule*, (Photius' summary)  
 Theopompus of Chios, *Philippica* (fragments on fictional island of Meropis)  
 Elder Pliny, *Natural History*, Book 7 ch. 3 (on satyr creatures in India)  
 Ptolemy, *Geography* 7.2 (islands of Satyrs off India)  
 Pausanias 1.23.6  
 Ctesias, *Indica* (Photius' excerpt)  
 Nonnus, *Dionysiaca* (excerpt)  
 Iambulus, *Islands of the Sun* (excerpts by Diodours Siculus)  
 Joan M. Bigwood, "Ctesias' Parrot", *CQ* 43 (1993), 321-7.  
 D. G. White, *Myths of the Dog-Man* (excerpt)  
 Alberto Manguel, *The City of Words* (excerpt on dog-men)  
 Robert Parker, *The Making of Roman India* (excerpt)  
 Stoneman, *The Alexander Romance* (excerpt)  
 James Romm, *The Landmark Arrian* (excerpt)  
 John Mandeville, chs. 21 & 22 (on pigmies and gorilla-men)  
 Sandra Ferdman, "Conquering Marvels"  
 S. Greenblatt, *Marvelous Possessions* (selection)  
 M. B. Campbell, *The Witness and the Other World* (excerpt)  
 De Certeau on Léry  
 Christopher Columbus, "Letter to King and Queen of Spain"  
 Mary Shelley, *Frankenstein, or the Modern Prometheus*, pp. xxx-xxx; xxx-xxx.  
 Coleridge, 'The Rime of the Ancient Mariner'  
 H. Rider Haggard, *Allan Quatermain*, ch. 13 on the Zu-Vendi people  
 Philip K. Dick, "I Hope I Shall Arrive Soon."  
 Adam Thorpe, "In the Author's Footsteps"  
 Edgar Alan Poe, "Hans Pfaall."  
 Margarat Atwood, *In Other Worlds* (selection).



## New Course Proposal

	Classics 60 Fantastic Journey: Antiquity and Beyond
<a href="#">Course Number</a>	Classics 60
<a href="#">Title</a>	Fantastic Journey: Antiquity and Beyond
<a href="#">Short Title</a>	ANTIQUITY & BEYOND
<a href="#">Units</a>	Fixed: 5
<a href="#">Grading Basis</a>	Letter grade or Passed/Not Passed
<a href="#">Instructional Format</a>	Lecture - 2.5 hours per week Discussion - 1 hours per week
<a href="#">TIE Code</a>	LECS - Lecture (Plus Supplementary Activity) [T]
<a href="#">GE Requirement</a>	Yes
<a href="#">Major or Minor Requirement</a>	Yes
<a href="#">Requisites</a>	none
<a href="#">Course Description</a>	Lecture, two and one-half hours; discussion, one hour. Investigation of phenomenon of fantastic or imaginary journey, from Homer's "Odyssey" to Stanley Kubrick's "2001: A Space Odyssey." Examination of ways in which travel to strange or new worlds is presented through number of texts (and occasionally films) across different cultures and periods, with focus primarily on antiquity but also looking at how important motifs from ancient Greek and Roman travel narratives have endured to present day. Issues include cultural relativism, what makes space either familiar or alien, rebuilding of home in fantastic territories, methods of travel (both fantastic and mundane), methods of measuring time and distance across space, modern classifications of fantasy and science fiction, and to what extent these terms are applicable to ancient world. P/NP or letter grading.
<a href="#">Justification</a>	This course will provide a good introduction to the ancient world as well as offering suggestions as to how to approach Greek and Roman material from a number of different perspectives. The course will be an optional prerequisite for both the major and minor in Classical Civilization and is expected to complement the other very popular (and often oversubscribed) lower level GE courses offered by our department.
<a href="#">Syllabus</a>	File <a href="#">CL 60 Syllabus.doc</a> was previously uploaded. You may view the file by clicking on the file name.
<a href="#">Supplemental Information</a>	
<a href="#">Grading Structure</a>	Participation (Discussion Section): 10% All TAs will be issued with guidelines on grading participation based on three criteria: short quizzes; postings to the discussion board set up for each section; engagement in class discussion.  Paper 1: 15 % (3-4 pp.) This paper will is due in week 3 and will ask the students to take one reading from the course so far and apply a Key Concept to it. They must clear their paper title with

their TA before writing. All papers must be turned in via Turnitin.

Paper 2: 25% (4-5 pp.)

This paper will be comparative (between two or more texts) and will draw, although less explicitly, on key concepts and themes in the course. Specific paper titles will be issued for this assignment.

Midterm: 15% (1 hour)

Short IDs from lecture; 1 passage ID & analysis; 1 discussion of a Key Theme

Final: 35% (3 hours)

Short IDs from lecture; 2 passage ID & analysis; 2 discussion of Key Themes; essay.

[Effective Date](#) Winter 2013

[Instructor](#)

Name	Title
Alex Purves	Associate Professor

[Quarters Taught](#)

Fall  Winter  Spring  Summer

[Department](#)

Classics

[Contact](#)

Name	E-mail
ALEX PURVES	purves@humnet.ucla.edu

[Routing Help](#)

#### ROUTING STATUS

Role: Registrar's Office

Status: Processing Completed

Role: Registrar's Publications Office - Hennig, Leann Jean (lhennig@registrar.ucla.edu) - 56704

Status: Added to SRS on 11/7/2012 1:17:38 PM

Changes: Title, Description

Comments: Edited course description into official version; corrected title.

Role: Registrar's Scheduling Office - Thomson, Douglas N (dthomson@registrar.ucla.edu) - 51441

Status: Added to SRS on 10/24/2012 2:33:23 PM

Changes: Short Title

Comments: No Comments

Role: FEC School Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040

Status: Returned for Additional Info on 10/22/2012 12:29:35 PM

Changes: No Changes Made

Comments: Routing to Doug Thomson in the Registrar's Office

Role: FEC Chair or Designee - Meranze, Michael (meranze@history.ucla.edu) - 52671

Status: Approved on 10/21/2012 10:40:14 AM

Changes: No Changes Made

Comments: No Comments

Role:	L&S FEC Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040
Status:	Returned for Additional Info on 10/19/2012 3:28:19 PM
Changes:	No Changes Made
Comments:	Routing to Michael Meranze for FEC approval

Role:	Dean College/School or Designee - Schaberg, David C (dschaberg@college.ucla.edu) - 54856, 50259
Status:	Approved on 10/18/2012 7:38:07 PM
Changes:	No Changes Made
Comments:	No Comments

Role:	FEC School Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040
Status:	Returned for Additional Info on 10/3/2012 9:00:54 AM
Changes:	No Changes Made
Comments:	Routing to Dean Schaberg for Humanities approval

Role:	Department/School Coordinator - Johnson, Mary J (maryjo@humnet.ucla.edu) - 61590
Status:	Approved on 9/24/2012 10:34:44 AM
Changes:	No Changes Made
Comments:	Approving on behalf of Chair, David Blank

Role:	Department/School Coordinator - Johnson, Mary J (maryjo@humnet.ucla.edu) - 61590
Status:	Approved on 9/24/2012 10:32:54 AM
Changes:	No Changes Made
Comments:	No Comments

Role:	Initiator/Submitter - Purves, Alex C. (purves@humnet.ucla.edu) - 51101
Status:	Submitted on 9/21/2012 1:53:05 PM
Comments:	Initiated a New Course Proposal

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Comments or questions? Contact the Registrar's Office at  
[cims@registrar.ucla.edu](mailto:cims@registrar.ucla.edu) or (310) 206-7045