

UMBC UGC Instructions for New Course Request Form (revised 4/2016)

Course number & title: Enter the number and title of the course at the top of the page. Contact the Registrar's Office to confirm that the desired course number is available.

Date submitted: The date that the form will be submitted to the UGC.

Effective date: The semester the new course is in effect, if approved.

Contact information: Provide the contact information of the Chair or UPD of the department or program housing the course. If the course is not housed in a department or program, then provide the same information for the head of the appropriate academic unit. (See UGC Procedures) If another faculty member should also be contacted for questions about the request and be notified about UGC actions on the request, include that person's contact information on the second line.

Course number: For cross-listed courses, provide all the numbers for the new course.

Transcript title: Limited to 30 characters, including spaces.

Recommended Course Preparation: *Please note that all 300 and 400 level courses should have either recommended course preparation(s) or prerequisite(s) and that 100 or 200 level courses may have them.*

Here fill in what previous course(s) a student should have taken to succeed in the course. These recommendations will NOT be enforced by the registration system. Please explain your choices in the "rationale" (discussed below).

Prerequisite: *Please note that all 300 and 400 level courses should have either recommended course preparation(s) or prerequisite(s)* Here fill in course(s) students need to have taken before they enroll in this course. These prerequisites will be enforced through the registration system. Please explain your choices in the "rationale" (discussed below).

NOTE: Please use the words "AND" and "OR", along with parentheses as appropriate, in the lists of prerequisites and recommended preparation so that the requirements specified will be interpreted unambiguously.

NOTE: Unless otherwise indicated, a prerequisite is assumed to be passed with a "D" or better.

of credits: To determine the appropriate number of credits to assign to a course please refer to the [UMBC Credit Hour Policy](#) which articulates the standards for assignment and application of credit hours to all courses and programs of study at UMBC regardless of degree level, teaching and learning formats, and mode of instruction.

Maximum total credits: This should be equal to the number of credits for courses that cannot be repeated for credit. For courses that may be repeated for credit, enter the maximum total number of credits a student can receive from this course. E.g., enter 6 credits for a 3 credit course that may be taken a second time for credit, but not for a third time. Please note that this does NOT refer to how many times a class may be retaken for a higher grade.

Grading method(s): Please review the [grading methods document](#) (this link can be found on the UGC forms page) before selecting a grading option. Please do not select all three grading options by default.

Proposed catalog description: Provide the exact wording of the course description as it will appear in the next undergraduate catalog. Course proposals should be a) no longer than 75 words, b) stated in declarative sentences in language accessible to students, and c) avoid reference to specific details that may not always pertain (e.g., dates, events, etc.). Course descriptions should not repeat information about prerequisites (which are always listed alongside the course description)."

Rationale: Please explain the following:

- Why is there a need for this course at this time?
- How often is the course likely to be taught?
- How does this course fit into your department's curriculum?
- What primary student population will the course serve?
- Why is the course offered at the level (ie. 100, 200, 300, or 400 level) chosen?
- Explain the appropriateness of the recommended course preparation(s) and prerequisite(s).
- Explain the reasoning behind the P/F or regular grading method.
- Provide a justification for the repeatability of the course.

Cross-listed courses: Requests to create cross-listed courses must be accompanied by letters of support via email from all involved department chairs. Proposals for new courses or the addition of a cross-listing to an existing course must include as a part of the rationale the specific reason why cross-listing is appropriate. Email from all involved department chairs is also required when cross-listing is removed and when a cross-listed course is discontinued. Please note that Special Topics courses cannot be cross-listed.

Course Outline: Provide a syllabus with main topics and a weekly assignment schedule which includes complete citations for readings with page numbers as appropriate. Explain how students' knowledge and skills will be assessed.

Note: the UGC form is a Microsoft Word form. You should be able to enter most of the information by tabbing through the fields. The document is protected. In the rare case that you need to unprotect the document, use the password 'ugcform'. Beware that you will lose all the data entered in the form's fields if you unlock and lock the document.

UMBC UGC New Course Request: ANCS 365

Date Submitted: 8/30/2019

Proposed Effective Date: 12/30/2019

	Name	Email	Phone	Dept
Dept Chair or UPD	David Rosenbloom	dsrose@umbc.edu	410-455-2723	ANCS
Other Contact	Molly Jones-Lewis	mjl@umbc.edu	410-455-2970	ANCS

COURSE INFORMATION:

Course Number(s)	365
Formal Title	Magic and Witchcraft in the Ancient Mediterranean
Transcript Title (≤30c)	Magic in the Ancient World
Recommended Course Preparation	ANCS 201 or ANCS 202
Prerequisite NOTE: Unless otherwise indicated, a prerequisite is assumed to be passed with a "D" or better.	ENG 100 or ENG 100H
# of Credits Must adhere to the UMBC Credit Hour Policy	3.00
Repeatable for additional credit?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Max. Total Credits	3.00 This should be equal to the number of credits for courses that cannot be repeated for credit. For courses that may be repeated for credit, enter the maximum total number of credits a student can receive from this course. E.g., enter 6 credits for a 3 credit course that may be taken a second time for credit, but not for a third time. Please note that this does NOT refer to how many times a class may be retaken for a higher grade.
Grading Method(s)	X Reg (A-F) <input checked="" type="checkbox"/> X Audit <input type="checkbox"/> Pass-Fail

PROPOSED CATALOG DESCRIPTION (Approximately 75 words in length. Please use full sentences.):

Modern legends of the supernatural and paranormal have ancient roots going back far into human history. This course will explore the contribution of Greece and Rome to the Western tradition of magic and magical thinking. We'll be exploring the use of daily practical magic and curses as well as the specialized use of astrology, dream-interpretation, and fortune telling in medicine and philosophy. Students will read ancient stories of demons, ghosts, vampires, and werewolves, and the various ways the inhabitants of the Ancient Mediterranean protected themselves from supernatural attack. The course includes an introduction to the study and interpretation of magical texts and items in academic contexts.

RATIONALE FOR NEW COURSE:

This course has been running successfully for some time under the ANCS 350: Topics course. It fills a need in our curriculum for a religion and ritual course and introduces students to a subfield in Ancient Studies that has become increasingly integral to the study of Ancient Mediterranean history and society. This course will be offered annually. We plan to petition for GEC AH&C credit, thus serving students needing to complete general education requirements. It also addresses issues of gender, culture, diversity, and religious tolerance, making it an attractive choice for students interested in social justice and, in particular, the ways in which Ancient Near Eastern and African cultures interacted with and influenced the religions of Greece and Rome. It is also geared to compliment other courses in our sequence, thus broadening majors' mastery of Ancient Studies as a field and introducing them to the use of important magic-specific resources (e.g. *Magika Hiera*).

Since this course requires extensive reading, technical discussions, and careful engagement with both material and written sources, the 300 level best reflects the level at which material is taught and assignments are evaluated. However, the topic is one that students with college experience may study profitably; the materials and methods are similar to other 300-level courses in anthropology and history, and many students become familiar with ancient

pantheons and develop a introductory information about Greece, Rome, and Egypt's importance in history in a wide variety of courses. As such, regular grading with an audit option appropriately reflects the sorts of students who may take the course (most are there for a grade, but we get a couple who want exposure to the materials without the burden of completing assignments, and the class format supports both populations). The cultures studied in this course do not vary from semester to semester; therefore, the course should not be repeatable for credit.

The reading load is a combination of academic articles, discussions of ancient objects, and ancient written sources (papyri, literature, inscriptions) in translation. The Ogden textbook is sourcebook. It pairs excerpts of ancient texts with brief discussions of date, place, and context. Each chapter contains 30-50 source texts; a great deal of material is covered quite quickly. Class meetings consist of background lecture, targeted discussion of specific source texts, and practical exercises that replicate ancient magic-related activity and create opportunities to apply modern interpretation strategies (e.g. Emic vs. etic interpretation of dream interpretation – see the final page of this proposal). During the 3-week winter term we read 90% of Ogden, all of Cunningham (a short but very dense book about the history of the anthropology of magic), and 50% of *Magika Hiera*. My colleague who teaches a semester-long version of this course at Eckerd college in Florida covers a similar set of readings.

ATTACH COURSE SYLLABUS (mandatory):

ANCS 365: Magic and Witchcraft in the Ancient Mediterranean (**Hybrid 3-week winter course**)

WF 1pm – 4:15 PM

Instructor: Dr. Molly Jones-Lewis (**Call me Dr. Jones-Lewis, she/her pronouns**)

E-Mail: mjl@umbc.edu

Office Phone: 410-455-2326

Office: Fine Arts 445

Office Hours: Immediately after class. Other in-person meeting times available by appointment.

FAQ Thread on Blackboard:

Please use this as your first stop for questions and course information. It's on the Discussions page at the top.

Purpose:

1. To learn why magic and ritual become part of a culture, and how magic functioned in the ancient Mediterranean.
2. To develop skills in interpreting ancient texts and objects
3. To participate in discussions and written projects arguing from close readings of texts.

Textbooks

Ogden, Daniel. 2009. *Magic, Witchcraft, and Ghosts in the Greek and Roman Worlds: A Sourcebook*. 2nd ed. Oxford: Oxford University Press.

Faraone, Christopher A, and Dirk Obbink. 1991. *Magika Hiera: Ancient Greek Magic and Religion*. New York: Oxford University Press.

Graf, Fritz. 1997. *Magic in the Ancient World*. *Revealing Antiquity*, 10. Cambridge, Mass.: Harvard University Press.

Ground Rules (especially for online interaction):

- Respect your classmates. Mocking, bullying, trolling, and the like will not be tolerated. I will give you a warning, and then any subsequent offensive posts will be automatically failed. If you wouldn't say it to their face, don't say it online. If you're not sure if it's offensive, don't post it.
- Keep your communications about the class on the boards. No private messaging and emailing should be necessary. This policy is to allow me to enforce the courtesy policy.

- Keep it clean. We will be discussing mature themes in clinical language; avoid profanity, overtly crude humor, and off-topic grossness. Mildly mature humor is ok. Use your best judgment.
- Stay on topic. If I think you're getting off topic, I'll post.

Course Structure

Grading Distribution:

Attendance & Participation: You must present orally at least once, contribute to group discussions, and complete all activities. 10%

Online Discussion: See above,* 20%

3 Thesis papers – 600+ words weeks 1 & 2, 1000+ words final paper – 40%

Terminology and Historical Context tests – 2 total – 10%

Final Exam – 20%

Calculated on UMBC's 10 point grading scale, A-F.

***Online discussion component:**

Initial Discussion Posts - 10 points per week. 30 total points

Response Posts - 9 points per week. 27 total points

Artifact practicum write-ups – 5 points each, 10 total

Total online points: 67

Details for Online Assignments:

Assignments:

You must do the reading. I expect you to read closely enough that you can engage in discussion, and I give you a few days to get it done.

Note: Due time. Because Blackboard can be buggy, please allow yourself extra time to have your post posted by 11:59 pm. I suggest that you aim for 11:30pm. On my end, I will forgive posts late by 15 minutes or so to correct for connection issues and blackboard problems. After that, I take off one point for every day late. If Blackboard goes down the night of a due date (I will check for this), I will extend that assignment (but not following assignments) by a day.

After that, there are three stages to each week's assignments:

#1 – Initial posts – Due Every Monday 11:59 pm \pm 15 minutes - 10 points (5 points each):

On the discussion boards there will be a forum dedicated to that week's readings. On that forum you must post a response to **two** of the questions. Your response must fit the following criteria to be given full credit:

- Original phrasing, even if you engage with and agree with an earlier poster. You must add new and additional points.
- 200-300 words (About 1-3 paragraphs). Not too short, not too long. The word limits are firm, though you may go over by a few words.
- At least three specific references to the week's reading (see citation rules)
- Proper written English. Emoticons are ok. Colloquial usage is ok. Avoid text-spellings (u r, c u l8er, etc.), misspellings, and profanity.
- Type your response in word (or open office or whatever) to avoid getting timed out of blackboard.

#2 - Response posts – Due Friday 11:59 pm - 9 points (3 per week, 3 points each):

The second phase of the discussion portion of the class involves responding to other people's points. The due date is such that you can incorporate live in-class activities and discussions. If you agree, say why. If you disagree, say why. **You must post at least four of these. You may post more than one response to a single question.** You may respond to a single classmate, or a group sharing the opinion you wish to address. Use the text to back up your points. The rules are the same as for initial posts with these exceptions:

- There is no lower word limit, so long as you include at least **one citation**.
- **There must be one citation from the week's reading**
- Address the opinion, and do not attack the poster(s) personally. Disagree (or agree) with ideas, not people.
- Make at least **one original observation**.

Example Response posts:

Good

I agree with Fozzy that Oedipus is basically a good king because in the first speech (Sophocles *Oedipus the King* 1-16) he sounds really concerned about his people and encourages them to speak their mind. He also offers to help them, which indicates that his heart's in the right place.

The post engages with what someone else said, mentions a specific part of the play with a citation, then explains why the citation backs up the point.

Bad

Fozzy is right. I agree with everything he said. Oedipus is a good king.

It's saying the same thing as the good response, but it doesn't add anything new. I barely took the poster any time at all to put this up, and s/he doesn't even say why s/he agrees. There is no citation either. Basically, this kind of response shows no effort.

From an instructor's point of view, there's no way to tell if this student even read the play, and so it provides nothing to grade (no effort, no originality, no detailed knowledge of the reading, minimal engagement with classmates).

Really bad.

Fozzy U suk. UR an idiot if U think Oedipus was a good king. I bet u like ur mom just like Oedipus LOL.

This poster not only fails to support his/ her point, but s/he uses poor English, mis-spells 'suck', and attacks Fozzy personally instead of confining his/her argument to Fozzy's idea. It also violates the "keep it clean" portion of course policy. This post would automatically fail because it shows clear and egregious disrespect for a classmate.

3 – Terminology and Context tests – 2 tests total

These will cover terms and cultural material from the reading and lecture; blank terminology lists will be provided so you know what terms and content to study. This will include multiple choice and short answer questions.

4 – Thesis + Defense Papers – 2 shorter papers and 1 longer final paper.

This is the final phase of a week's worth of reading and in-class activities. Make an observation about an aspect of that week's material (thesis), then use examples (with citations) from the reading to support that observation (defense). You may use the week's discussion prompts as inspiration for your assignment.

- 600 - 700+ words (**Final paper** 1000 – 1200+)

- Formal written English
- At least 8 citations, 6 of which must be from the week's assigned primary and secondary reading (see citation rules. Primary = ancient authors, Secondary = modern articles or Classmates' posts. *This is the only assignment in which classmates' posts count toward the citation total.*)
- Coherence – there is a clear thesis (you may bold that text if you like), and you explain why your supporting examples prove that thesis. The examples must be accurate, properly cited, and relevant.
- Factual accuracy – you are responsible for information covered in the course. Names should be spelled correctly, dates should be correct, and historical information true to our best knowledge. However, you are only responsible for information in this course; points will not be lost if you make a mistake about something we haven't covered directly.

5- Final Exam – Due the last day of winter term -

- Course cumulative (see study guide for terms, subjects, objects to ID, and potential essay topics)
- Via Blackboard
- Matching, multiple choice, short answer, and essay format.

Citation Rules:

- **Use parenthesis**
- **Author, work, (where applicable) book #, line #, or section #** (5.34 = Book 5 line 34)
 - (Ogden #233) – passage #, not page #
 - (Scarborough 233) – Chapters from *Magica Hiera* are written by different authors. Use author name + page #
 - (Graf 23) – cite single authors with author + page #
 - (Artemidorus 5) – For ancient primary sources outside of Ogden, Author + page #
- **Thesis papers only** – if you cite a classmate, give the name and thread. (John Smith, Week 1, Question 1) OR Jane Doe (Week 2 Journal).
- **Avoid quotations.** You should quote directly *only* if the *exact words* are needed to prove your point, and then you should put your quote *before* your discussion, telling us why this quote adds to your point. **Never end an argument with a quotation, Always explain WHY the quote proves your point.**
- **Support all your points.** Your duty to your sources doesn't end when you reach the end of your citation limit. Every fact or example needs to come with a source citation.
- **Feel free to add links to outside sources** in online discussions. Always link and give credit.

If you post more than the required 2 initial and 3 response posts, and if those posts are of high quality, extra credit will be distributed at the professor's discretion.

Shorter schedule of online assignments

- Monday at about midnight (± 15 minutes) your first two initial posts are due.
- Friday at about midnight, your four response posts are due
- Sunday at midnight your paper and terminology test is due.

Schedule of Readings and Activities:

Week 1, Meeting 1: Magicians (Ogden, chapters 2,3,5,6) [89 pages]

Wednesday Meeting: Introduction; Begin practitioners

- Come having read Ogden 2&3 and...
- [Cunningham](#) ♡ Graham Cunningham. *Religion and Magic: Approaches and Theories*. Washington Square: New York University Press, 1999. [126 pages]

Friday Meeting: **Gender and Magic**

- Ogden 5 & 6
- Read Dickie *The Formation and Nature of the Greek Concept of Magic* [30 pages]
- Read Fritz Graf *Magic in the Ancient World*, “Introduction, Naming the Magician” [60 pages]

Weekend: **Complete paper 1** and **Terminology test 1** by the end of Tuesday.

Week 2: The Supernatural (Ogden 7- 9, 14) [120 pages],

Wednesday Meeting: Divination Practicum

- Read Ogden 7-9
- Read Fritz Graf’s *Magic in the Ancient World*, “Words and Acts.” [28 pages]
- For class, keep a dream journal. One dream will do.
- [Artemidorus](#) ♡ *The Dream Interpreter’s Handbook* [ca. 200 pages, students end up reading 20 – 30ish pages from this]

Friday Meeting: Roman-style Witchcraft trial practicum

- Ogden 14
- Graf *Magic in the Ancient World*, “Literary Representation of Magic” [29 pages]
- Phillips *Nullum crimen sine lege: Socioreligious sanctions in magic* in *Magika Hiera* [16 pages]

Weekend:

- Scarborough *The Pharmacology of Sacred Plants and Roots* in “Magika Hiera” [31 pages]
- **Complete paper 2** and **Terminology Test 2** by Tuesday, end of the day.

Week 3: Practice and Defense (Ogden 10-13) [65 pages]

Wednesday: Amulet and Magical Item practicum

- Read Ogden 10
- Read Kotansky *Incantations and Prayers for Salvation on Inscribed Greek Amulets* [47 pages]
- Read Faraone *The Agonistic Context of Early Greek Binding Spells* [30 pages]
- Read Graf *Magic in the Ancient World*, “Portrait of a Magician, How to become a Magician” [57 pages]

Friday: *Defixiones* discussion and practicum

- Read Ogden 11-13
- Read Strubbe *Cursed be he who moves my bones* in “Magika Hiera” [28 pages]
- Read Winkler *The Constraints of Eros* [26 pages]
- Read Graf *Magic in the Ancient World*, “Curse Tablets and Voodoo dolls,” [57 pages]

Weekend: Betz, *Magic and Mystery*, in “Magika Hiera” [30 pages]

- Don’t forget your final essay and test

Dream Interpretation

Exercise 1: First, read the first part where Artemidorus explains how dreams work. Consider the following:

1. In what ways is it “Magic”? In what ways is it “Science”?
2. Do you think Artemidorus wants to be seen as a magician or a scientist? Why?

Exercise 2: Etic (comparing across cultures) Approach: Using your own dreams and the index file, consult Artemidorus and attempt to interpret your dreams. As you do, discuss:

1. How have dreams changed since antiquity? What surprises you? What interests you?
2. You come from a very different culture than Artemidorus. How much does Artemidorus’ culture matter to the way he interprets the symbolic language of dreams? Where can you see his own cultural biases popping up?
3. Why would someone seek out a dream interpreter? What would this process do for someone? What harm might it do?

Exercise 3: Emic (interpretation from inside the culture) approach: You are a dream interpreter. Here are some clients.

1. Timon the blacksmith shows up a few days before his wedding. He and his buddies have been partying hard before he’s tied down with a family, and he’s been having some really weird dreams under the influence of drugged wine and opium smoke. His dreams all happen at his work, and he’s forging sheets of metal that he subsequently applies to statues. Then he realizes that he, too, is a statue made of iron. His buddies get together and pay for a dream-interpreter as a wedding present. He’s wealthy and could possibly make your career if you play this right. What do you tell him?
2. You are part of a wealthy Roman's entourage, and he keeps you employed, of course, but you could lose your meal ticket if this man (we'll call him Festus) gets tired of you. Festus has a recurring dream about his teeth falling out and it has him freaked out. What do you tell him? What sorts of questions do you ask him?
3. Publius Clodius Pulcher has had a dream about having sex with his mother, and he's pretty freaked out. Although he likes her just fine, he has no intention of sleeping with her, not now, not ever. In a panic he comes to you, an interpreter of dreams. What comfort can you offer him? Does it depend on the details of the dream? How do you go about questioning him, seeing that he’s got a lot of rich friends?
4. Your friend, a slave to the same man who owns you, has been having a lot of vivid dreams recently in which he and Zeus go out partying together. In some of the dreams, your friend is draping Zeus and his latest girlfriend with garlands of flowers, then gives them both foot rubs. In others, he’s putting flowers in Zeus’ temple while Hecate watches him and eats grapes. These dreams always end when the gods move off into the rising sun, leaving the dreamer alone before he wakes up in a cold sweat. Your friend has never been caught disobeying his master, but everyone knows he’s not a fan of the long hours or frequent beatings. Are these dreams auspicious or inauspicious? What do you tell your friend to do about them?