



## COURSE GOALS

To develop your “mythological vocabulary” by exploring the major characters and features of Greek and Roman mythology.

### BY THE COMPLETION OF THE COURSE, YOU SHOULD BE ABLE TO:

Recognize ancient Greek and Roman gods and heroes, their attributes, their deeds, and their rituals.

Appreciate how later art and culture in the Western tradition were influenced by classical myths and recognize visual depictions of major mythological figures and events.

Explain the possible functions of myth in society, especially how it differs from other modes of explanation, with reference to significant ancient and modern theoretical approaches.

Discuss the contexts in which Greek and Romans retold their myths, and how this contributed to the distinctive multiform nature of Classical mythology.

Identify significant locations and structures related to Classical Mythology in the ancient Mediterranean.

## Course Description

The myths of the Greeks and Romans are interesting and enjoyable in their own right. Knowledge of Classical Mythology is also an invaluable resource for understanding the art and thought of the

Western tradition, providing a vast set of stories and symbols for ancient and modern writers, artists, and thinkers. Moreover, the myths themselves provide an excellent starting point for the study of Greek and Roman culture. This course will provide an introduction to the major myths of Greece and Rome—including the creation of the cosmos, Olympians and other deities, and human heroes and their exploits—both as they appear in Greek and Roman literature and art and as they are represented in modern art, music, and film.

We will explore Classical Mythology primarily through the stories told by the Greeks and Romans. As you cultivate your “mythological vocabulary”, that is your ability to recognize and appreciate the lore of Classical mythology as it pervades the Western artistic and intellectual tradition, we will also ponder and discuss the social role of myth relative to other forms of narrative. Myth is also more than just a set of stories or symbols, employed as an intellectual or artistic shorthand, it can also be thought of as a complex and nuanced system of representation, a discourse or language with its own particular stance on truth, reality, and universality. And so we will also learn several theories about the purpose and function of myth. And ultimately it is to the use and *process* of mythology that we will turn.

**Requirements:** Enthusiastic and well-prepared participation in class discussions; short (1-2-page) response papers; occasional in-class activities; a group project, and a midterm and final exam. There will also be two evening film showings: Camus’ *Orfeu Negro* (1959) and Kurosawa’s *Seven Samurai* (1954).

## COURSE INFORMATION

**Prerequisites:** None.  
**Location:** Sharpless Auditorium  
**Time:** T/Th 11:30 A.M.–1:00 P.M.  
**Professor:** Bret Mulligan  
**Office:** Hall Building 109  
**E-Mail:** bmulliga@haverford.edu  
**Phone:** x1052  
**Office Hours:** M 1–3 & By Appointment

## TABLE OF CONTENTS

Website & Books.....	2
Office Hours & Feedback.....	2
Academic Integrity.....	3
Course Format .....	3
Activities & Evaluation.....	3
Participation.....	3
Assignments, Quizzes & Exams.....	4
Response Papers.....	4
Collaborative Project.....	4
Absences, Late Work & Extensions.....	5

## Course Information

### Course Website

The course website will host updated assignments, copies of handouts and supplementary materials, and links to internet resources related to the authors, texts, and subjects we are investigating. Additional readings will be available on Electronic Reserve.

The website can be accessed directly at: <http://www.haverford.edu/classics/courses/2008S/csts209/>

### Required Texts

**Anthology.** 2004. *Anthology Of Classical Myth: Primary Sources in Translation*, Edited by T. G. Palaima, S. Trzaskoma, R. S. Smith, and S. Brunet. Hackett Publishing. ISBN: 0872207218; \$16.95.

**Buxton,** Richard. 2004. *The Complete World of Greek Mythology*. Thames & Hudson. ISBN-10: 0500251215; \$39.95.

**Euripides.** 2002. *Four Plays: Medea, Hippolytus, Heracles, Bacchae*. Focus Publishing. ISBN-10: 158510048X; \$18.95.

**Ovid.** 2005. *Metamorphoses*, Translated by Charles Martin. W. W. Norton & Company. ISBN: 039332642X; \$17.95.

**Sophocles.** 2000. *Oedipus Tyrannus*, Translated, with Introduction and Notes, by Peter Meineck and Paul Woodruff. Hackett Publishing. ISBN: 0-87220-492-8; \$5.95.

### Optional Text

**Meridian.** Tripp, Edward. 1974. *The Meridian Handbook of Classical Mythology* by Edward Tripp Plume Publishing. ISBN: 0452009278; \$18.95.

### Office Hours & Contacting Me

Having difficulties? Interested in learning more about a topic? Perplexed about anything at all? My door is always open and I am happy to discuss any topic or concern during my office hours — whether particular to the course, Classics, or the human condition. If you need assistance “after hours” please email me. Chances are, I’ll be at my computer (such is the life of a teacher-scholar in the 21<sup>st</sup> century!) and will respond in short order.

### A Note on Feedback

I am dedicated to making this class as successful and enjoyable for you as possible. Throughout the semester, I will be soliciting feedback and will do everything in my power to make sure that you are comfortable in the class, but please remember that I cannot respond to requests and comments that I have not heard. If you have any comments or suggestions for me, or if anything at all is hindering your success in the course (or anything else), please let me know. If you would like to submit anonymous comments, feel free to leave notes in my mailbox in the main office of Hall Building.

### Accommodation of Learning Disabilities

Students who think they may need accommodations in this course because of the impact of a disability are encouraged to meet with me privately early in the semester. Students should also contact Rick Webb, Coordinator, Office of Disabilities Services ([rwebb@haverford.edu](mailto:rwebb@haverford.edu), 610-896-1290) to verify their eligibility for reasonable accommodations as soon as possible. Early contact will help to avoid unnecessary inconvenience and delays.

## Course Format & Summary of Readings

A typical class session will consist of a mixture of discussion and lecture. Depending on the size of the class, we may occasionally divide into discussion groups. Twice during the semester, we will screen a movie related to the study of Classical Mythology. There will be occasional written assignments (see below), a midterm and final, and a collaborative project.

*“Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse but to weigh and consider”*—Francis Bacon

**SYLLABUS OF ASSIGNMENTS:** Detailed assignments with links to additional resources are provided on the course website. Have a question about the assignment? Contact me at [bmulliga@haverford.edu](mailto:bmulliga@haverford.edu).

Week	Topic	Primary Readings & Activities
<b>Section Alpha: Myth &amp; Creation</b>		
1	The What and Why of Myth Theories of Myth	On the sources and theories of myth; Xenophanes
2	From Chaos to Cosmos Zeus, Prometheus, Mortals and the Divine	Hesiod, <i>Theogony</i> and <i>Works and Days</i> Aeschylus, <i>Prometheus Bound</i> <b>RESPONSE:</b> Havermyth & Mawrtology
<b>Section Beta: The Olympians and Other Major Divinities</b>		
3	The First Family: Zeus and his Loves Poseidon, Sea Deities, and Monsters	Ovid, <i>Metamorphoses</i> ; Homer <i>Iliad</i> <i>Homeric Hymn to Poseidon</i>
4	Apollo & Hermes Aphrodite & Artemis I	Ovid, <i>Metamorphoses</i> ; <i>Homeric Hymns</i> Sappho
5	Aphrodite & Artemis II Athena; Ares, Hephaestus	Euripides, <i>Hippolytus</i> Ovid, <i>Metamorphoses</i>
6	Demeter & Persephone & Eleusinian Mysteries Hades, Orpheus, & Other Infernal Visitors	Ovid, <i>Metamorphoses</i> ; <i>Homeric Hymns</i> Callimachus, <i>Hymns</i> ; Homer, <i>Iliad</i> & <i>Odyssey</i> <b>SCREENING:</b> Camus' <i>Orfeu Negro</i>
7	Dionysius	Euripides, <i>Bacchae</i> <b>MIDTERM</b>
<b>Section Gamma: Heroes &amp; Fraught Families</b>		
8	Perseus and the Legends of Argos; Heroic Models The Greatest Hero: Heracles I	Pindar; Ovid, <i>Metamorphoses</i> Bacchylides
9	The Greatest Hero: Heracles II House of Atreus	Euripides, <i>Heracles Furens</i> Seneca, <i>Thyestes</i>
10	Theseus and the Myths of Athens and Crete Oedipus and the Myths of Thebes I	Ovid, <i>Metamorphoses</i> <b>SCREENING:</b> Kurosawa's <i>Seven Samurai</i>
11	Oedipus and the Myths of Thebes II Jason, Medea, and the Argonauts	Sophocles, <i>Oedipus Rex</i> Apollonius, <i>Argonautica</i> ; Ovid, <i>Metamorphoses</i>
<b>Section Delta: Heroic Wars/Journeys</b>		
12	Jason, Medea, and the Argonauts The Trojan War	Euripides, <i>Medea</i> Ovid, <i>Metamorphoses</i>
13	The Trojan War	Homer, <i>Odyssey</i> Sophocles, <i>Electra</i>
14	Myths of Rome End and Immortality of Myth	Ovid, <i>Metamorphoses</i> Vergil, <i>Aeneid</i> <b>FINAL</b>

## Activities & Evaluation

### Evaluation

Your evaluation for this course will be based on exams, short response activities, class participation, and a collaborative project in the following ratio:

Midterm	20%	Class Participation	15%
Final	25%	Collaborative Project	20%
Response Papers	20%	Attendance	+/-

People learn at different rates, have different proficiencies, and bring to a course varied knowledge of the material—this is part of the joys of learning in a college setting, as you benefit from the strengths of others and in turn share your own expertise with your peers. In this course, you will never be evaluated against other members of the class. Only your own abilities and efforts will be taken into account when evaluating your work. That is to say, there will be no curve.

### Quizzes & Exams

Midterm and final exams will provide opportunities to review and synthesize the topics and materials we have examined and discussed. These exams will consist of a combination of short answer and essay. Occasional, brief, announced quizzes on focused topics may also be given.

### Response Papers

At numerous points throughout the semester, you will be asked to respond to our readings and discussions in short response papers. Some of these may be on specific topics, while others will give you the opportunity to formalize a personal question or a thought on a work or works. Some of these will be in class; others will be more formal (but still brief, one-to-two pages).

### Class Participation

Active participation is very important to the general success of the course. Evaluation of your participation is **neither** a measure of simple attendance **nor** that you answer every question in class correctly—many of the issues we will confront in this course have been vexing the human intellect for millennia and while solutions would be welcomed, they are hardly expected. Moreover, learning is an experimental process and oftentimes the experiments of even the most dedicated and intellectually curious students go awry. This evaluation will reflect, however, **regular, thorough preparation of assigned material** and the **consistent, enthusiastic, and appropriate attempt to share your interpretations with your classmates and engage in their interpretations**. A complete rubric is available on the course website.

### Collaborative Project on Myth in the Classical Tradition

Part of the significance of Classical myth is its presence in the Classical Tradition. Together with two or more classmates, you will become the college's leading authority on the *Nachleben* (or afterlife) of a particular myth, researching and discussing its use (and abuse) in modern art, literature, and popular culture. Assuming that Athena and Hephaestus smile on our venture, your findings will be placed in a course *wiki* for all to see. A detailed description of the project will be distributed.

### Absences & Tardiness

I strive to my utmost to make every class session a valuable learning experience, and ideally you should attend every session. But *TUXH* (fate) is a cruel mistress, and should you miss a rare class, it will probably not severely impact your progress towards the goals of this course (and so your course grade)—provided you complete all scheduled assignments and activities. Students, however, who **miss more than three classes** or are frequently unprepared may be required to **withdraw from the course**.

Our meeting times are brief; and our syllabus ambitious. **Be on time**; both for your own benefit and especially that of the other students in the class. If you are late, talk to me after class.

Repeated tardiness will be considered as an absence.

**Late Assignments**      **Assignments turned in after the stipulated deadline will be penalized one point on a four point scale for each day or part of a day the assignment is overdue.** An assignment will immediately be considered late if it is submitted at any point after the stipulated deadline. Therefore, if an assignment is due at the start of class and you miss or are late to that class, the assignment will be considered one day late and the specified sanction will be applied. Once an assignment is three days late, only half-credit can be earned for an assignment. All assignments must be completed to receive credit for this course.

---

**Extensions & Waivers**      Extensions and waivers may be for cause at my sole discretion, and will be eligible to receive a maximum of a 3.5 (on a four point scale). *Pace* Admiral Grace Hopper (who said, "It is easier to ask for forgiveness than it is to get permission."), these must be secured before the assignment is due. If factors external to this course give rise to the request, I may require written confirmation from the appropriate school official. This policy will be altered only in cases of severe personal crisis, serious medical incapacitation, or other unforeseen and unavoidable circumstances—and then at my sole discretion following the receipt of a written notice from the appropriate school official.

---

**Academic Integrity**      Having attended an Honor Code institution myself, I treat issues of academic integrity with the utmost seriousness. **Collaborative work on assignments is allowed and encouraged provided that all work you submit under your name represents your own knowledge, not that of your partner(s).** Good faith mistakes can and do happen; but willful violators of academic honesty, either by cheating on exams or plagiarizing written work will be referred to the Honor Council for further action. A good rule of thumb: when in doubt, ask, and if you cannot ask, cite—and then ask.

---

**A Note on Policies**      All course policies are designed to promote consistent progress towards our goals and fairness to all students. All policies are subordinate to one overriding interest: your effective progress towards successfully fulfilling the goals of the course. If you have been working on an exercise and need an extra day to solidify your understanding of the material, extensions and support will be forthcoming; if you hit a rough patch and need further exposure to a particular idea, help will be gladly given. Provided you act out of a commitment to the class and your goals for it, all requests will be generously received.

---