

**DEREE COLLEGE SYLLABUS FOR:  
CL 3022 FROM MYTH TO-LIVED EXPERIENCE: THE POWER OF STORY-TELLING**

(Previously CL 3022 CLASSICAL GREEK LITERATURE AND CULTURE)  
(Updated Fall 2021 )

**US CREDITS: 3/0/3**

**PREREQUISITES:**

None

**CATALOG DESCRIPTION:**

Exploration of how story-telling can shape identities, challenge ideas, and even create radical new modes of thought and expression. Engagement with stories from Homer, Sappho, Euripides, Herodotus, Plato, and others, with emphasis on how myth relates to lived experience, becomes repurposed in new contexts, and still shapes narratives generated in contemporary media.

**RATIONALE:**

This course introduces students to the reading and critical assessment of a range of narratives central to ancient Greek thought and later Western culture. Texts range from poetry, history, and philosophy to theater and religious studies. Students learn to recognize and address issues that remain vital today, such as how stories shape and are shaped by cultural expectations, the role of historians' literary instincts in crafting 'objective' histories, and the way philosophical or religious messages are qualified, amplified, or undermined by the narrative that conveys them. In addition, students will learn to assess the political implications of texts.

**LEARNING OUTCOMES:**

As a result of taking this course, the student should be able to:

1. Discuss how narrative choices may promote or challenge ideas, values and worldviews.
2. Demonstrate a basic knowledge of ancient Greek culture and history, sufficient for analysis of the narratives studied.
3. Assess prevalent assumptions about the categories "history," "myth," "philosophy" and "literature" as the terms are used today.
4. Identify and analyze issues raised by contemporary narratives on the basis of understanding ancient narratives.

**METHOD OF TEACHING AND LEARNING:**

In congruence with the teaching and learning strategy of the college, the following tools are used:

Classes consist of both lectures and seminar-style discussions of assigned readings.

Use of student debates; in-person presentations.

Office hours: Students are encouraged to make full use of the office hours of their lecturer, where they can discuss the course material.

Use of Blackboard, where lecturers can post lecture notes assignment instructions, timely announcements, and additional resources.

Use of library facilities: Students are encouraged to make use of the library facilities for their assignments as well as for preparation for the final assessment

**ASSESSMENT:**

Summative:

First assessment: Coursework, quizzes and blog entries.	50%
---	-----

	<table border="1" data-bbox="667 138 1409 258"> <tr> <td data-bbox="667 138 1230 170">Final assessment: Research paper</td> <td data-bbox="1230 138 1409 170">50%</td> </tr> <tr> <td data-bbox="667 226 1230 258"></td> <td data-bbox="1230 226 1409 258"></td> </tr> </table> <p data-bbox="667 289 792 317"><b>Formative:</b></p> <table border="1" data-bbox="667 317 1409 405"> <tr> <td data-bbox="667 317 1230 373">Written analysis of primary sources (preparation for final paper).</td> <td data-bbox="1230 317 1409 373">0</td> </tr> <tr> <td data-bbox="667 373 1230 405"></td> <td data-bbox="1230 373 1409 405"></td> </tr> </table> <p data-bbox="667 436 1466 489">The formative assessment aims to prepare students for the summative assessments.</p> <p data-bbox="667 520 1466 573">The first assessment tests Learning Outcome 1, 2. The final assessment tests Learning Outcomes 1, 2, 3, 4.</p>	Final assessment: Research paper	50%			Written analysis of primary sources (preparation for final paper).	0		
Final assessment: Research paper	50%								
Written analysis of primary sources (preparation for final paper).	0								
<p data-bbox="228 636 500 663"><b>INDICATIVE READING:</b></p>	<p data-bbox="667 636 927 663"><b>REQUIRED READING:</b></p> <ul data-bbox="711 695 1455 1119" style="list-style-type: none"> <li>- (excerpts from) <i>The Iliad of Homer</i>; trans. by R. Lattimore, intro by R. Martin; Chicago, 2011; ISBN 978- 0226470498</li> <li>- <i>If Not, Winter: Fragments of Sappho</i>; trans. and intro. by A. Carson; Knopf, 2003; ISBN 978-0375724510</li> <li>- (excerpts from) <i>The Histories</i>; by Herodotus; trans. by R. Waterfield, intro. by C. Dewald; Oxford, 2008; ISBN 978-0199535668</li> <li>- <i>Bacchae</i>, by Euripides, trans. by P. Woodruff; Hackett, 1998; ISBN 978-0872203921</li> <li>- (excerpts from) <i>Thucydides: History of the Peloponnesian War</i> (trans by R. Warner; intro by M. I. Finley); Penguin, 1972; ISBN 978-0140440393</li> <li>- (excerpts from) <i>The Trials of Socrates: Six Classic Texts</i>; trans. by C. D. C. Reeve; Hackett Publishing, 2002; ISBN 978-0-87220-589-5</li> </ul> <p data-bbox="667 1182 997 1209"><b>RECOMMENDED READING:</b></p> <ul data-bbox="711 1241 1466 1549" style="list-style-type: none"> <li>- <i>A Companion to Greek Literature</i>, Hose and Schenker edd; Blackwell Wiley, 2016. ISBN 978-1444339420.</li> <li>- <i>A New Companion to Homer</i>; Morris and Powell edd; Brill, 1997; ISBN 978-904099891</li> <li>- <i>Lies and Fiction in the Ancient World</i>, Gill and Wiseman edd; Liverpool, 1993; ISBN 978-0859893817.</li> <li>- 'The Impiety of Socrates', M. F. Burnyeat, in <i>Ancient Philosophy</i> 17: 1-12, 1997.</li> <li>- <i>Ritual Irony: Poetry and Sacrifice in Euripides</i>; H. Foley; Cornell 1985. ISBN 978-1501740626. Available at <a href="https://cornellopen.org/9781501740626/ritual-irony/">https://cornellopen.org/9781501740626/ritual-irony/</a></li> </ul>								
<p data-bbox="228 1610 591 1692"><b>INDICATIVE MATERIAL:</b> (e.g. audiovisual, digital material, etc.)</p>	<p data-bbox="667 1610 943 1638"><b>REQUIRED MATERIAL:</b></p> <p data-bbox="667 1724 1008 1751"><b>RECOMMENDED MATERIAL:</b></p>								
<p data-bbox="228 1812 444 1869"><b>COMMUNICATION REQUIREMENTS:</b></p>	<p data-bbox="667 1812 1466 1869">Class discussions in academic / professional English and debating speech skills.</p>								
<p data-bbox="228 1900 440 1957"><b>SOFTWARE REQUIREMENTS:</b></p>	<p data-bbox="667 1900 834 1927">Microsoft Word</p>								

<p><b>WWW RESOURCES:</b></p>	<p><a href="https://classicalstudies.org/">https://classicalstudies.org/</a>  <a href="http://www.annee-philologique.com/aph/">http://www.annee-philologique.com/aph/</a>  <a href="http://www.perseus.tufts.edu/">http://www.perseus.tufts.edu/</a>  <a href="https://pharos.vassarspaces.net/">https://pharos.vassarspaces.net/</a>  <a href="https://wccaucus.org/">https://wccaucus.org/</a>  <a href="https://diotima-doctafemina.org/">https://diotima-doctafemina.org/</a></p>
	<ol style="list-style-type: none"> <li>1. Developing questions to apply to narrative texts: <ul style="list-style-type: none"> <li>- How is the narrative structured?</li> <li>- What worldview underpins it? What does it assume?</li> <li>- What types of subject matter are valorized?</li> <li>- What audience(s) does it address?</li> <li>- What ethical questions does it raise?</li> <li>- What constitutes a coherent narrative? (model of causation)</li> <li>- How does this narrative want its audience to respond?</li> <li>- What other questions can we usefully apply?</li> </ul> </li> <li>2. Role of narratives within their cultural contexts: <ul style="list-style-type: none"> <li>- Narratives as reflections of and interventions in culture.</li> <li>- Specifics of Ancient Greek performance culture.</li> <li>- Ancient Greek historical developments as both drivers and results of new types of narrative.</li> </ul> </li> <li>3. Interrogation of label and genres: <ul style="list-style-type: none"> <li>- Continuity as well as rupture in narratives from <ul style="list-style-type: none"> <li>- myth and historiography</li> <li>- religious ritual and tragedy</li> <li>- poetic and philosophical worldviews</li> </ul> </li> <li>- Comparison of recurring narrative patterns in apparently distinct genres: e.g. Pentheus and Xerxes; Jesus and Socrates</li> </ul> </li> <li>4. Application to 21<sup>st</sup>-century narratives selected by students. Where do ancient patterns, assumptions and ideas continue to shape narratives produced today? Have any vanished entirely?</li> </ol>