

CL102
Classical Mythology
Humanities Hall 201 MW 2:00 - 3:15 pm

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CL102 (Classical Mythology) surveys some of most famous literary products of Classical Antiquity and the ways in which they were read and used over the centuries, from Plato and Aristotle to twenty-first century critical theorists. Special attention will be paid to the ways in which the following topics develop in western literature: imitation in art, the definition and social function of heroes, the political use of myth, and gender roles.

SCHEDULE

Week 1: Introduction to Myth and Heroes
8/27

Week 2: Myth and Oral Poetics
9/3
Reading: Homer, *Iliad*

Week 3: Heroes as Symbols and Role Models
9/8 – 9/10
Reading: Homer, *Iliad*
Homeric Hymns to Apollo

Week 4: Story-Telling and Structuralism
9/15 – 9/17
Reading: Homer, *Odyssey*
Erich Auerbach, “Odysseus’ Scar”
Selections from Hesiod, *Works and Days*
Wednesday, September 17: PAPER 1 DUE

Week 5: Imitation and Reality
9/22 – 9/24
Reading: Homer, *Odyssey*
Selections from Plato, *Republic* and *Ion*
Homeric Hymns to Athena

Week 6: Greek Religion: Collective and Individual
9/29 – 10/1
Reading: Homer, *Odyssey*
Homeric Hymns to Aphrodite
Selections from Hesiod, *Theogony*
Selections from Greek lyric poetry

Week 7: Tragedy and Justice

10/6 – 10/08

Aeschylus, *The Oresteia*

Wednesday, October 8: EXAM

Week 8: Horror in the Polis: The Role of Tragedy

10/15

Reading: Sophocles, *Oedipus the King*

Selections from Sigmund Freud, *The Interpretation of Dreams*

Week 9: Thesis and Antithesis

10/20 – 10/22

Reading: Sophocles, *Antigone*

Selections from Aristotle, *Poetics*

Selections from Herodotus, *History*

A. C. Bradley, “Hegel’s Theory of Tragedy”

Week 10: Using Madness: The Irrational Hero

10/27 – 10/29

Reading: Euripides, *Bacchae*

Selections from Friedrich Nietzsche, *The Birth of Tragedy*

Wednesday, October 29: PAPER 2 DUE

Week 11: Mirrors of Men’s and Women’s Experiences

11/3 – 11/5

Reading: Euripides, *Hippolytus* and *Medea*

J. J. Winkler, “The Ephebe’s Song: Tragôidia and Polis”

Week 12: Imitation and Originality: Roman Appropriation of Greek Myth

11/10 – 11/12

Reading: Selections from Sappho, Archilochus, Catullus, Horace, and Propertius

Week 13: The Nature of Change

11/17 – 11/19

Reading: Selections from Ovid, *Metamorphoses*

Week 14: Art and Resistance

11/24

Reading: Selections from Ovid, *Metamorphoses*

Patricia Klindienst, “The Voice of the Shuttle is Ours”

Week 15: Naming the Canon

12/1 – 12/3

Reading: T. S. Eliot “What is a Classic?”

Italo Calvino “Why Read the Classics?”

Wednesday, December 3: PAPER 3 DUE

Week 16: Consolidation

Your Tasks

1. Reading all text assignments before class. By “reading” I mean not only reading all of the words on the pages but also underlining important passages, making marginal notes in the texts themselves, and/or taking notes on index cards or in a notebook. Think of this as “active reading.” By reviewing your notes before class you can more effectively participate in class discussion.
2. Participating actively in class discussions (you can do this only if you have read actively beforehand).
3. Preparing a short oral presentation, based either on the weekly readings or a supplemental article.
4. Writing two short papers (5 pages) and one longer paper (7 pages).
5. Taking two exams. These exams will involve identifying names and passages from your reading and answering essay questions.

Attendance policy

I expect you to attend every class. More than three unexcused absences will lower your final grade by one percentage point for every class you miss.

Grading Policy

Participation in Class Discussions	20%
Papers	40%
Midterm Exams	40%

Required Text:

Ovid, *Metamorphoses*, trans. R. Humphries