\textbf{CLAS 1110 Classical Civilizations}

\textbf{TuTh: [59898] TR9 9:30-10:45PM 3150 Boylan Hall}

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Course Site: program with essay topics: http://academic.brooklyn.cuny.edu/classics/jvsickle/cslinks.htm
Hints for writing: http://academic.brooklyn.cuny.edu/classics/jvsickle/cs-write.htm

For the FIRST FIVE classes, assigned readings available in Blackboard along with commentary.
For FURTHER classes, books must be acquired (see list at end of syllabus).
Before each class, read assignments & make notes.
In class you compare notes with members of your TEAM: the a basic way to benefit most from the course:
all members will be assigned to teams so you must be sure to link up with your team.
Getting to know & share with others in your team will help create community advantages even in a large course.

For each new reading, use basic questions—WHO, WHEN, WHERE, WHAT, WHY & HOW—to make TWO sets of notes: [A] describe the content of the story & answer the five questions for the characters, places, time & place, actions & motives.
[B] identify the author of the story & answer the five questions: ntile, where & when composed, what kind of story.

In accordance with the policy of the Classics Department, all written essays for this class must be uploaded to SafeAssign via BlackBoard. You will find information on how to use BB & SafeAssign here: http://ait.brooklyn.cuny.edu/blackboard/bb-student-faq.pdf In person individual help is available in the library media center & the library cafe. Your paper will not be given a final grade until a SafeAssign report is generated.

I have enabled a draft submission option for each paper. I will not read these drafts, but instead it allows you to preview your own SafeAssign report & make any changes before making your final submission. Even if you are satisfied with your report & choose to make no changes, you will still need to submit the paper again as your final version.

Your paper will not be given a final grade until a SafeAssign report is generated.

Papers must be in DOC format & titled so: "Your surname Es1", e.g. "Van Sickle Es1"

Blackboard may also be used for sharing information, suggesting supplementary materials, on-line discussion, & other communications.

<table>
<thead>
<tr>
<th>Dates</th>
<th>Topics &amp; Themes</th>
<th>Assigned Reading</th>
<th>Queries &amp; Concepts</th>
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<tbody>
<tr>
<td></td>
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<td>[from book-list below]</td>
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\textbf{Unit I}

\textbf{Defining Culture:} 

\textbf{Greek & Roman Models}

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<th>Dates</th>
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<tbody>
<tr>
<td>J 29 TU</td>
<td>Each of these readings has a story behind it: can you figure it out &amp; retell it in your own words: paraphrase?</td>
<td>Sappho &amp; Catullus: power point &amp; texts with notes on-line</td>
<td>What does each poet emphasize? Anything familiar? Anything strange? How does each use analogy?</td>
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<td>F 05</td>
<td>Teling about meeting ‘Others’: what do these stories tell about Greek identity?</td>
<td>Homer, \textit{Odyssey} 9.1-148</td>
<td>How does Homer define cultural normality here? What criteria does he use? Remark similarity &amp; difference with respect to previous readings.</td>
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<td>F 07 Th</td>
<td>Myth as Mirror of Conflict: power vs craft</td>
<td>Drama of Prometheus (a Titan) who helped Zeus take power but defied him to invent culture for men: Aeschylus, Prometheus Bound lines 198- 536 [in Blackboard]</td>
<td>What cultural features do you recognize as familiar? What features are different &amp; new by comparison with previous readings? Time of action? Who are the Actors? Their reasons for acting as they are said to? Human motives in gods?</td>
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### Unit II: Stories Told at Athens:

#### Tragic Heroism

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<tr>
<th>Date</th>
<th>Topic</th>
<th>Readings</th>
<th>Notes</th>
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<tbody>
<tr>
<td>F 21 Th</td>
<td>Before &amp; After the plot</td>
<td>Homer, <em>Iliad</em> 3, 6.</td>
<td>Outside &amp; Inside Ilion, New characters, new places, but same values?</td>
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<tr>
<td>F 28 Th</td>
<td>Self Against Community--Rage</td>
<td>Homer, <em>Iliad</em> 18, 22</td>
<td>What cultural norms (unwritten nomoi) get broken?</td>
</tr>
<tr>
<td>M 05 Tu</td>
<td>Beyond Fury &amp; Pride-- norm enforced</td>
<td>Homer, <em>Iliad</em> 24 [analogy: cf. Bks 1, 9, 18]</td>
<td>How does the symposium vary here?</td>
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<tr>
<td>M 07 Th</td>
<td>Values Shape Lives (comic themes: desire, Homer, <em>Odyssey</em> 1 &amp; 6; community)</td>
<td>First essay: 5 well conceived paragraphs involving 5 W's in stories read</td>
<td>How do family, religion, &amp; gender relate to the city?</td>
</tr>
<tr>
<td>M 12 Tu</td>
<td>Revisiting the <em>Iliad</em>: Parallels &amp; Revisions</td>
<td>Homer, <em>Odyssey</em> 9, 11</td>
<td>Review Protocol for Reading</td>
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### Unit III: the FIFTH century BCE

#### Culture in Athens: FIFTH Century BCE

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<thead>
<tr>
<th>Date</th>
<th>Topic</th>
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<th>Notes</th>
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<tbody>
<tr>
<td>M 14 Th</td>
<td>Extremes Destroy a City</td>
<td>Sophocles, <em>Antigone</em>, trans 1-908 [1-801]: culture model 388-423 [332-72] produced 442-441 BCE Athens action imagined ca 1150 BCE Thebes</td>
<td>New concept: GENRE, what form does this work take, how presented to its audience?</td>
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<tr>
<td>M 19 Tu</td>
<td>Extremes Destroy a City</td>
<td>Antigone, trans 910-1495 [802-1352]</td>
<td>NEW CONCEPT: GENdER (M vs F): NOMOS 'law/custom'. What kinds of law come into conflict here? How do family, religion, &amp; gender relate to the city?</td>
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<td>M 26 Tu</td>
<td>Contrast in City Cultures</td>
<td>Thucydides, HistPelWar, pp. 143-56</td>
<td>What criteria do Th. &amp; his speakers use to define democracy &amp; oligarchy?</td>
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<tr>
<td>M 28 Th</td>
<td>Crisis &amp; Collapse:</td>
<td>Thucydides, HistPelWar, pp. 212-23, 400-08, 524-37.</td>
<td>How does Th. view human nature (PHYSIS)? What kinds of law (NOMOS) does he refer to? How do they differ from one another?</td>
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<tr>
<td>A 02 Tu</td>
<td>Comic vision counters tragic arrogance</td>
<td>Aristophanes Lysistrata [click for further guidance]</td>
<td>[concept: comedy]. How might A.’s vision have surprised Athenians? What major metaphors used? Actual results?[hints for writing on protocol]</td>
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<tr>
<td>A 04 Th</td>
<td>Mid term exam</td>
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A 09 Tu  Diagnosing Illness in Culture
metaphor from medicine for city
Plato, Apology of Socrates  [=section numbers] 17a-42a
What ills of culture does Plato diagnose in Athens? How
does Socrates relate to models of tragic heroism?

A 11 Th  Plotting a Cure
Plato, Republic  367-403 [pp. 53-94]
How does Plato’s new cultural model relate to previous
models & experiences of Greek culture?

A 16 Tu  The Cure for Politics
Republic  412-421, 445-469 (pp 102-111, 144-172)
What part in his model society does Plato assign to
poets, rock stars, cooks, soldiers, women?

A 18 Th  Knowing Metaphors & Telling Myth
Republic  509-521, 613-end (pp 221-235, 348-end)
consider Plato’s attitudes toward & uses of metaphor,
myth, imagery, imagination

Unit V  Rome Remodels Culture
Troy myth recycled

A 30 Tu  Heroism Revised: How does V. relate
eric to Rome?
Virgil Aeneid  1, 2
[new concepts & norms: destiny, duty] How does V.
supplement Homer? Tragic/comic plot? How do destiny
M 02 Th  AMOR : ROMA :: <M> :: {F} :: East :
West
Virgil, Aeneid  4, 6
How does V. absorb tragedy & history into epic? How
does V. adapt Homer?
M 07 Tu  Heroism & Shields as Clues to Culture
Aeneid  8 (cf. Il. 18), 12 (cf. Aen. 6 & ll. 24)
How & why does V. alter Homer? New Roman values &
norms?
M 09 Th  Aroma of Peace
Petronius, Satyricon pp. 18-39
What cultural norms get broken? How does P. relate his
characters & situation to Homer, Plato, Virgil? [fame &
memory, pride, honor??]

M 14 Tu  SECOND ESSAY DUE: “Hitting on
Homer” (essay may related Homer to
any author including the Romans)
Petronius, Satyricon pp. 39-60

BOOKS that must be read to spark & fuel discussion [available at College Library or on-line].

Aeschylus [524-456, Athens],  Prometheus Bound:  tragedy
[in Greek Tragedies Book I, ed’s Griffiths, Most, Lattimore:  Chicago

Aristophanes [ca 445-380s, Athens], Lysistrata: comedy, staged in 411 BCE
When citing evidence from assigned texts, mark the passages quoted with quotation marks:

Core Curriculum goals addressed by this course

• To understand arts, histories & cultures of the past as a foundation for today’s.
• To be capable of integrating knowledge from different sources.

Course objectives

to use accurately & precisely basic terms of literary analysis relevant to the texts read in class,
and to describe differences among the literary genres represented by the class readings.
to read literary texts critically.
describe how they help shape the texts produced within those cultures.
to write interpretive prose which is clear & cogent.
to make articulate contributions to classroom discussion of texts.