



(FALL SEMESTER 2018-19)

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**HCL 302 Classical Mythology and Religion**

**Tues & Thurs: 10:30– 11:50 a.m**

**Instructor: Prof. Beatrice Fabbri**

**Office Hours: Tuesday & Thursday: 12:00 -1:00 p.m. and by appointment.**

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*“The love of wisdom begins in wonder”(Socrates)*

**Course description:**

This course is designed to provide the students with a basic introduction to classical mythology. In this course, the students will read and study the main issues related to Gods/Goddesses, Heroes, Sagas in the Greek world. References to Etruscan, Roman, Middle-East Mythologies will be included as points of references. Enriched with the knowledge gleaned from the readings, students will be able to recognize and appreciate the many allusions and echoes from these myths in modern literature, painting, sculpture, music, dance and cinema. Some basic references to the historical background of Greek will enrich the comprehension and assimilation of the meaning of mythology in Western culture. The etymology itself of mythology recalls the exposition of "legendary lore, a telling of mythic legends; a legend, story, (from *mythos* "myth" + *-logy* "study"). Actually the Greek word *mythos* "speech, thought, story, myth, anything delivered by word of mouth," is of unknown origin. Greek Myths are stories about divine beings, generally arranged in a coherent system; they are revered as true and sacred. The etymology of religion in the ancient world, refers to the latin root *religio* to be understood as an individual virtue of worship, never as doctrine, practice, or actual source of knowledge. All these issues were dealt with monotheism (Judeo-Christian vision) opposed to polytheism (eastern, Graeco-Roman visions). A thorough understanding of Greek and Roman mythology will enhance our appreciation and deepen our grasp of the world around us. The influence of Greek mythology on western art, music and literature can hardly be exaggerated. Many of the greatest works of painting and sculpture have taken myths as their subject especially during Humanism and Renaissance. The impact on literature has been incalculably great. The English Elizabethans translated Greek and Latin texts with enthusiasm, so that stories of mythology became easily available to poets. Chaucer and John Milton were those among those influenced; nearly all the major English poets from Shakespeare, Keats, Byron, Shelley to T.S.Eliot and J. Joyce turned for inspiration to Greek Mythology. Also American authors such as Nathaniel

Hawthorne believed that myths should provide pleasure and held that the study of the classical myths was essential to the understanding of literary inspiration. The discourse on gender will play an important role during the course because it's inside classical mythology we find the authentic definition of female and male stereotypes still alive in contemporary society.

CSU GE category: C4 or C elective

### **Learning objectives:**

Students will learn to:

1. To read and interpret myths and some of the ways they function in societies and cultures.
2. To read and interpret mythic metaphors symbols and analogies.
3. To compare and contrast significant characters, events, symbols, and actions (called motifs) in one story with similar events in another story;
4. To improve analytical, conceptual, connective writing skills;

### **Learning outcomes:**

At the end of the semester students will be able to:

1. Grasp the significance of the main and most important features of Classical Mythology with an emphasis to Greek and Mediterranean Mythology.
2. Acquire competences know how to make connections, compare and contrast among apparently disparate forms of knowledge related to Classical Myths and basics of Greek Philosophy & Religion (see Rites and Rituals).

### **Course requirements:**

1. **Two research or critical papers, 7-10 pages max.** They will be based either on the analysis of texts, authors, genres, forms, themes or the period of the texts we will read and discuss in class (Format paper: Chicago format style).
2. **Periodical written reviews, reading questions** based on texts read and discussed in class.
3. **Mandatory reading of one of three Greek tragedies by Sophocles (Theban cycle) and submit oral presentation in class** (more than one will increase your final grade). **Schedule of oral presentations will be arranged in the second part of the semester (each oral presentation will last no more than 10 minutes)**
4. **Mandatory reading of Campbell's book, *The Hero with thousand faces*** and ready to participate to the debate in class with comments, reflections.

**Of course, you will be expected to do the readings on time, attend classes, and participate with vigor and intellectual curiosity to class discussion.**

I am willing to offer help and submit supplementary suggestions if needed to students majoring in Classics, Literature, Humanities, Social Science, Art Studio, Architecture to develop specific issues related to their field of study in their written papers. The interdisciplinary approach to the discipline will surely enrich and enlarge knowledge and awareness of the classical heritage in your own studies.

\* Point 1: Students are asked to choose their topic or to discuss it with the Instructor in advance to due date in order to arrange and discuss the framework of it to enlarge the perspective with further readings and/or bibliography suggested by the Instructor.

**The due dates of these papers are marked on the calendar syllabus with a →.**

Grades will be based on the written work and oral presentations, with positive or negative considerations for attendance and participation in the class discussion. In the correction of papers, I will give also particular emphasis to underline whether you reveal your personal involvement and contribution to analysis and criticism of the texts.

**NOTE:** I will be not able to give a passing grade to any student who does not complete both of the writing assignments regardless of the percentage value of that assignment.

**If there is evidence that you have been involved in plagiarism, you will receive an “F” grade for the course. Any ideas that are not your own require acknowledgement.** Even if you paraphrasing someone else’s views you must always indicate the source with a footnote or internal reference keyed to a bibliography. If you ever have any doubts, cite the source in a footnote.

**You must complete ALL requirements for this course.**

**Grading scale with percentages:**

Oral presentation, home assignments, class participation: 15%

Midterm exam: 25%

Midterm Essay- Final Essay: 25%

Final Exam: 30%

Other activities (fieldtrip projects, movie nights, etc.): 5%

**A** = 100 - 93%,    **A-** = 92 - 90%,    **B+** = 89 - 87%,    **B** = 86 - 83%,    **B-** = 82 - 80%,  
**C+** = 79 - 77%,    **C** = 76 - 73%,    **C-** = 72 - 70%,    **D** = 69 - 60%,    **F** = 59 - 0%

**Home assignments:**

Readings marked on syllabus time will constitute the main home assignments, but the instructor will constantly feedback students’ progresses on the discipline through the assignment of periodical quizzes and/or maps to be done at home. This will help to memorize and to deepen the main issues and/or concepts dealt in class. Also, short researches on specific topics introduced in class will be given once a month to develop a critical perspective.

**Paper topics/ writing:**

Along the semester, each of you will surely develop specific interests upon Classical mythology and will choose a topic for his/her paper. For those of you who needs further mentoring, suggestions and/or clarifications, meet me after class or arrange an appointment so we could discuss and focus and I could be able to give you additional bibliography if needed. Plagiarism is not a crime *per se* but is a “wrongful appropriation” of another author’s ideas. With the accessibility of new technology sources, easily students can plagiarize by copying and pasting information from other sources. As instructor, I can easily detect when this process goes on. At the beginning of the semester, I will provide you with some written brief tips about how retrieving and using primary and secondary sources for your papers and to avoid “immoral” even if, in some ways, “unconscious” practice that only prevents you from the authentic creativity of submitting your ideas on the white sheets. **Format Paper: Chicago Format style Length: 7-10 pag.max.**

### **Oral presentation:**

Oral presentation will be based on the mandatory reading of **one Sophocles's Theban Plays**. If you read more than one play this will constitute an **extra credit**. Oral presentation will take place in the second part of the semester (last weeks of January): details to be announced.

### **Class Code of Conduct**

Activities unrelated to the course (including private conversations, emailing, text messaging, reading, web surfing, etc.) are not permitted during class time. Please turn off or put all electronic devices on silent mode prior to the beginning of the class.

### **Academic dishonesty will not be tolerated.**

Any form of plagiarism or cheating may result in a failing final grade in the course and might be reported to IP and your campus. You are better off spending your time studying for the class. If you have questions about what constitutes academic dishonesty, please refer to the student handbook and catalog of your campus and also ask me and/or the Resident Director for more information.

### **Important: Exams**

You must attend all exams and quizzes as scheduled. Make-up exams are given only for valid reasons. Please check your academic calendar **BEFORE** you book trips, flights and hotels.

### **Copyright and Privacy Laws**

No portion of the texts, films, videos, and other material used in this course can be reproduced in any format including scanning, electronic downloading or sharing of files.

**In addition, no portion of class lectures, discussions, and activities can be reproduced and used in any format, including electronic, without the written consent of the instructor and/or guest speakers.**

### **Changes- Important**

Information contained in this syllabus, including the class calendar, other than that mandated by the University, may be subject to change with advance notice, as deemed appropriate by the instructor.

### **Attendance CSU policy**

You are responsible for the weekly readings, the information given to you in class, on handouts and **via email**. Part of your grade will be determined by regular attendance, participation in class discussion and active engagement in all activities of this course. **Make sure to check via email on a regular basis for updates and additional information**

**Two unexcused absences are allowed during the semester but more than two unexcused absences will lower your grade (excused absences will be accepted for serious medical reasons or emergencies) as follows: 3 unexcused absences, lowers one letter grade; 4 unexcused absences, lowers two letter grades; 5 unexcused absences, lowers 3 letter grades. More than five unexcused absences will result in failure of the course.**

**In order not to disrupt the class, punctuality is required. Students are expected to be in class at the beginning of the class hour; any delay exceeding ten minutes will be considered an absence.**

**Dates of mid-term and final exams can not be changed for individual travel plans or personal needs. Students should take note of the dates and hours of the midterm and final exams and plan their trips after the last exam. It is important to inform friends and relatives about these exam dates so that no tickets are purchased for you that will interfere with these exam dates. Missing the midterm or the final exam will mean failure of the course.**

During the academic year photocopies and other material will be limited and eventually be distributed in class by the instructors. Students who were not in class are responsible for getting the material from their classmates and making their own photocopies. The instructor will send, when necessary or useful, material to students-email and they will provide themselves to print their own copy.

Since I have structured course around lecture and discussion, your attendance and your participation are vital!! You cannot “make up” the discoveries and the intellectual give-and-take created by a classroom full of individual personalities. You also deprive the class of the unique perspective that only you can bring. If you have questions about the readings, please raise these concerns in class. If you feel hesitant to participate in class, please come to visit me during office hours and talk with me about it.

A bit of friendly advice: my experience has shown that students who come to class regularly and well-prepared tend to do better on exams and papers. Absence may make the heart grow fonder, but it definitely makes the grade go lower. Ignore this simple fact at your peril.

#### **REQUIRED TEXTS/FEES :**

**Morford-Lenardon, Classical Mythology, Oxford, University Press, 2006; \*\*\* mandatory**

**Hesiod, Theogony & Works and Days, (West, M.L , transl.), London, Oxford World's Classics (Paperback) \*\*hardly suggested**

**Ovid, Metamorphoses (Raeburnm D., transl., Feeney, D., ed.), London, Penguin Classics.**

**Sophocles, The Three Theban Plays (Fagles, R. transl., Konx, R. ed.), London, Penguin Classics (Paperback) \*\*\*mandatory**

**Campbell, J., The hero with thousand faces, Pantheon Books (Bollingen Series-paperback), 1983. \*\*\*mandatory**

**FEES: 60-70 around € for mandatory texts. You could buy texts on line, even second-hand copies at the on-line bookshop: [www. amazon.it](http://www.amazon.it) . Or you could book texts at the following bookshops:**

**Feltrinelli International, via Cavour, Florence**

#### **Bibliography :**

##### **Primary Sources (on reserve at CSU library):**

MacKendrick (ed.), *Classics in translation*, vol. I, Wisconsin University Press, 1980.

Hesiod, *Theogony, Works and Days* (West, M.L. transl.) London, (Oxford World's Classics), 2000.

Greene, D., Lattimore, R.(ed.), *Greek tragedies*, Chicago, Chicago University Press, 1990.

Oates, J.-O'Neill, jr.(ed.), *The complete Greek Drama*, N.Y, Random House, 1938 (Aeschylus, Sophocles, Euripides)

Homer, *Iliad*, (Rieu, E., ed.Homer, *Odyssey* (Knox, B., ed., Fagles, R., Transl.), London, Penguin Classics, 1990

**Secondary sources (on reserve at CSU library):**

- Boardman, J. *Greek Art*, N.Y, New York University press, 1981.  
Bulfinch, T., *The age of fable or beauties of Mythology*, N.Y, Mentor, 1962.  
Glover, T.R., *The Ancient world: a Beginning*, London, Penguin Books, 1961 (chapt.I,II,III,IV).  
Grant, M., *Myths of the Greek and Romans*, N.Y, Mentor, 1969.  
Graves, R., *Greek Myths*, London, Penguin Books, 1992.  
Grimal, P., *Dictionary of Classical Mythology*, London, Penguin Books, 1990.  
Hadas, M., *Greek Drama*, Bantam Classics, 2006.  
Hall, J., *Dictionary of subjects and symbols in Art*, London, Fletcher & Son Ltd, 1986  
Hamilton, E., *Timeless tales of Gods and Heroes*, N.Y, Mentor, 1969.  
Kirk, G.S., *The nature of Greek Gods*, London, Penguin Books, 1990.  
Lefkowitz, M., *Greek Gods, human lives, what we can learn from human lives*, New Haven & London, Yale University Press, 2003.  
Morford, M., Lenardon, R., *Classical Mythology* N.Y, Oxford University Press, 2007.  
Richter, G., *Greek Art*, N.Y, New York University, 1959.

**Additional readings and web resources and a detailed bibliography may be given during the semester.**

**Class Calendar- Scheduled readings:**

**Week 1: 06/11/2018; 08/11/2018**

Definition of Myth; Greek History and the Gods; Myths in our lives? Hesiod poet or philosopher. The sacred marriage between the sky and the earth: religious and historical views.  
Readings: Morford-Lenardon, chapt. 3.

Zeus' rise to power: Zeus defeats his father Cronus, the giants; The creation of mortals; The five ages; the myth of Prometheus and Pandora  
Readings: Morford-Lenardon, chapt.4;

**Week 2: 13/11; 15/11**

The Twelve Olympians: Male/Female archetypes. The Zeus and Hera and their children (particular emphasis to Hephaestus and Ares); other children of Zeus: the Muses and the Fates; Athena

**Readings:** Morford Lenardon, chapt.5; Homeric Hymns (to Ares, to the Muses and Apollo); Homeric Hymn to Hera; Morford-Lenardon, chapt.8; Ovid, *Metamorphoses*, book 6, lines 5-145);

**Week 3: 20/11**

The nature of Greek Gods: anthropomorphism; Zeus and monotheism; Poseidon. Gods and symbols.

**Readings:** Morford Lenardon, **chapt. 6 and chapt.7**; Hesiod, *Works & days*(lines 3-7). Plato, the myth of Er : representation of heaven and hell.

**22/11/2018: NO CLASS - CSU CLOSED- THANKSGIVING BREAK from 22/11/18-25/11/18**

**Week 4: 27/11; 29/11:**

Aphrodite and Eros: her nature and appearance; Pygmalion; Aphrodite and Adonis. “The search for alchemic truth” ; Artemis: the myth of independent woman, female wilderness, sorority.

**Readings:** Morford Lenardon: **chapt.9**; Homeric Hymn to Aphrodite; Ovid, Metamorphoses, Book 10 ; Morford Lenardon, **chapt. 10**; Ovid, Book 3, 138-255: Actaeon the ardent hunter;

**30/11-02/12: CSU Field Trip: Milano/Torino**

**Week 5: 04/12; 06/12:**

Apollo: the birth of oracle; Apollo and the Pythia of Delphi; the Cumaean Sybil; Apollo and Daphne. Apollo’s musical and medical context

Hermes and his nature: the divine messenger. His confrontation and reconciliation with Apollo.

Hermes’ affair with Aphrodite: the birth of Hermaphroditus

**Readings: Apollo:** Morford, chapt. 11; Ovid, Metamorphoses, Book 1, 452-567; the musical context, Book 11, 146-193; the medical context with Asclepius, Book 2, 600- 634); **Hermes:** Morford Lenardon: **chapt.12**; Homeric Hymn to Hermes; Ovid, Metamorphosis, book 4, 285-388.

**08/12/2018 NATIONAL HOLIDAY: Immaculate Conception**

**Week 6: 11/12; 13/12**

Dionysus:the god of ecstasy whose cult promised individual salvation. Echo and Narcissus.

Demeter: Demeter: The myth of fertility and the archetype of motherhood. Demeter and Persephone. Eleusinian mysteries Part 1: the birth of religious initiation. Rituals, sacrifices, prayer, cleansing by water: death and rebirth in the town of Eleusi. Part I

**Readings: Dionysus:** Morford Lenardon, chapt.13; Homeric hymn to Dionysus; Passages from Euripides, Bacchae (opening, 1-63; Tiresias welcomes the new god, 170-313); Ovid, Metamorphoses, book 3, 342-510); **Demeter:** Morford-Lenardon : chapt. 14

**Week 7: 18/12; 20/12**

The realm of Hades, Orpheus and Orphism between Greek and Roman mythology.

**Readings:** Morford Lenardon, chapt.15 and chapt 16; Homer, Odyssey, Book 11; 7-8; Ovid, Metamorphosis, book 10, 1 Vergil, Aeneid, book 6.

**20/12/2018: MID-TERM EXAM →Mid-Term paper due at this time**

**WINTER BREAK Dec.21-Jan 6, 2017: CSU CLOSED**

**Week 8: 08/01/2019; 10/01/2018**

Greek Heroes: Perseus and the Medusa;

Greek Heroes: Heracles and the twelve labours

Readings: Perseus: Morford-Lenardon, chapt.21; **Heracles:** Morford Lenardon, chapt.22;

**Week 9: 15/01; 17/01:**

Greek Heroes: Theseus and the six labours, the Minotaur ; the Jason’s quest, Jason leader of the Argonauts; Jason and Medea.

Theban Saga, Sophocles dramas (Oedipus the King, Oedipus at Colonus, Antigone).

Readings: Jason : Morford Lenardon chapt, 23; Ovid, Metamorphoses, book 8, 174-181. Morford Lenardon, chapt. 24; Ovid, Metamorphoses, book 7, 100-158); **Theban Saga**: Morford-Lenardon, chapt.15;

**Week 10: 22/01; 24/01**

The Trojan Saga: Iliad Part I: an overview on characters, events and historical/archeological issues.

**Readings:** Morford-Lenardon, chapt. 19; Homer, Iliad (The wrath of Achilles: opening lines, Book 1, 1-7; 43-52)

**24/01/2019 THURSDAY: MOVIE NIGHT details to be announced.**

**Week 11: 29/01; 31/02:**

The Trojan Saga Part II (see readings, above)

The Returns: Odysseus and the birth of the modern wanderer. Part I

Readings: Morford Lenardon: chapt.20; Homer, Odissey, book 1, 1-21; meeting the Cyclopes, book 9, 530-535; Odysseus and Tyresias' prophecy (book 11)

**01/02/2019-03/02/2010: CSU Field trip Rome**

**Week 12: 05/02; 07/02:**

The Returns: Odysseus and the birth of the modern wanderer Part II (readings. See above)

ORAL PRESENTATION: ON THEBAN PLAYS by Sophocles (10 minutes max.each)

**13 Week: 11-14/02:**

**FINAL EXAM - EXACT DAY AND TIME TO BE ANNOUNCED**

**→ Final paper to be due at this date**

**EXTRA-CURRICULAR ACTIVITIES:**

The purpose of extra-curricular activities is designed to enlarge and to summarize the framework of theoretical reflections upon the role of Classical Mythology in Western History and to envision how recurrent and popular is the reference to its archetypes in each form of culture. Extra-curricular activities include Movie Night, active participation to fieldtrips and cultural activities held by CSU IP Italy program. This will affect positively your final grade as well (see grading scale above).

**Movie Night: 24/01/2019 details TBA**