ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.
Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.
(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 12-23-10

1. ACADEMIC UNIT: School of International Languages and Cultures (SLC)

2. COURSE PROPOSED: SLC 294 Greek and Roman Mythology 3.0
   (prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Sarah Bolmarcich Phone: 480-965-6281
   Mail Code: E-Mail: sbolmarc@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

Core Areas
- Literacy and Critical Inquiry—L [ ]
- Mathematical Studies—MA [ ] CS [ ]
- Humanities, Fine Arts and Design—HU [x]
- Social and Behavioral Sciences—SB [ ]
- Natural Sciences—SQ [ ] SG [ ]

Awareness Areas
- Global Awareness—G [ ]
- Historical Awareness—H [ ]
- Cultural Diversity in the United States—C [ ]

6. DOCUMENTATION REQUIRED.
   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

CROSS-LISTED COURSES: [ ] No [x] Yes; Please identify courses: GRK/LAT 294

Is this a multisection course?: [ ] No [x] Yes; Is it governed by a common syllabus? [ ] Yes

Julian Vitullo
Chair/Director (Print or Type)

Date: 1/29/2011

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
Proposer: Please complete the following section and attach appropriate documentation.

### ASU - [HU] CRITERIA

**HUMANITIES, FINE ARTS AND DESIGN [HU]** courses must meet *either 1, 2, or 3 and at least one of the criteria under 4* in such a way as to make the satisfaction of these criteria a **CENTRAL AND SUBSTANTIAL PORTION** of the course content.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tr>
<td>✅</td>
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<td>1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience. syllabus</td>
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<td>2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions. syllabus</td>
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<td>3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development. syllabus</td>
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<td>4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements: syllabus</td>
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<td>a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought. syllabus</td>
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<td>b. Concerns aesthetic systems and values, literary and visual arts. syllabus</td>
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<td>c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design. syllabus</td>
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<td>d. Deepen awareness of the analysis of literature and the development of literary traditions. syllabusSLC</td>
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**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses devoted **primarily** to developing a skill in the creative or performing arts, including courses that are **primarily** studio classes in the Herberger College of the Arts and in the College of Design.

- Courses devoted **primarily** to developing skill in the use of a language – **However, language courses that emphasize cultural study and the study of literature can be allowed.**

- Courses which emphasize the acquisition of quantitative or experimental methods.

- Courses devoted **primarily** to teaching skills.
<table>
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<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
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<tbody>
<tr>
<td>1. Emphasizes the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience. 4a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought. 4b. Concerns aesthetic systems and values, literary and visual arts.</td>
<td>Studies the values of Greek society via myth (i.e., the nature of heroism); studies Greek religion and its development (e.g., the fifth century BC interest in the afterlife and cults that sprang up to address this need). All lectures use slides of material objects to illustrate and develop points about myths.</td>
<td>Throughout course, but for religion, see especially Lectures 5, 14-15; for values, see especially Lectures 10, 21-24. With regard to 4b, all lectures use slides of material objects to illustrate and develop points about myths.</td>
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<tr>
<td>2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions. 4d. Deepen awareness of the analysis of literature and the development of literary traditions.</td>
<td>All lectures are devoted to deeper analysis of myths and the rationale behind them: why did they take this form? How and why did they change throughout their history? (For instance, how does Sophocles change the myth of Oedipus? How did Euripides change the myth of Medea?) Attention is given to the literary genres in which myths occur.</td>
<td>Throughout course; final writing project (syllabus p. 3) requires students to perform the same kind of analysis with respect to contemporary applications of myths. Textbook devotes a great deal of attention to later literary and artistic adoptions of classical mythology.</td>
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<td>3. Concerns the comprehension and interpretation/analysis of material objects, images, and spaces, and/or their historical development.</td>
<td>All lectures use slides of material objects to illustrate and develop points about myths. Consideration is given in the textbook to the artistic development of mythological subjects from classical antiquity to the present day.</td>
<td>Throughout course; lectures that pay extra attention to material culture are Lectures 2, 5, 11, 15, and 17.</td>
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SLC 294: Greek and Roman Mythology
Core Area: Humanities, Fine Arts, and Design

Catalog Description:

Covers topics of immediate or special interest to a faculty member and students.
The primary aim of this course is to familiarize the student with the characters and events of ancient Greek and Roman myths. We shall, however, move beyond mere narrative to consider the possible interpretations and functions of these myths. Myths were retold in many contexts: in song, in dramatic performance, in written literature, and in plastic arts such as sculpture and the painted decoration on pottery. Myths can be seen to reveal and explore the central concerns of ancient society, and as such they can give us a greater understanding of a society that was very different from ours but which has often been influential in the evolution of the West. Because of the similarities and differences between our culture and those of the ancient Mediterranean, the study of these cultures can give us further insights into the working of our own society. Later Western art and literature, for instance, have frequently reworked ancient myths in ways that can illuminate both ancient and contemporary culture.

Class meetings will be conducted as lectures with ample opportunity for questions and discussion.

Learning Objectives:

- Introduces students to Greco-Roman mythology and its uses in society from classical antiquity to today’s world;
- Takes a critical instead of a descriptive approach to the study of classical mythology, teaching the students the various ways in which myths can be read and encouraging them to develop their own methodology of reading myths;
- Studies two similar but disparate cultures, Greece and Rome, which, while important to the development of Western civilization, also pose significant differences from our culture today; and
- Offers some comparative mythological study with Near Eastern, Scandinavian, and Native American myth; and
- Examines traditions in literature, philosophy, art, and religion from Greco-Roman antiquity through today via myths.

1. SYLLABUS AND ASSIGNMENTS

We will follow the attached syllabus as closely as possible. PLEASE do the assigned reading BEFORE the lecture discussion of it. There is a substantial amount of reading for this course. I strongly encourage you not to fall behind the Syllabus. On the course Blackboard you will find a LECTURE OUTLINE and a STUDY GUIDE for each lecture. You are encouraged to learn how to spell and to be able to identify the terms on
the Lecture Outlines. Please bring with you to class the texts with that day's reading assignment.

2. BOOKS:

All books are REQUIRED.


There may be additional readings on Blackboard; see the schedule of readings.

3. COURSE Blackboard and Web Sites

There is a Blackboard site for the course. I will post there a copy of the Syllabus as well as the following pages:

- Study Guides for the majority of the class sessions
- Outlines for the class sessions
- study guides for the quizzes, midterms, and final examination
- additional readings
- links to useful websites

You should get in the habit of consulting Blackboard before you do the reading assignments and again the morning before class. You will want to print out and bring with you to class copies of Study Guides and Outlines.

There is also a Classical Mythology website for use in conjunction with Powell: www.prenhall.com/powell (linked on Blackboard). This website has chapter-by-chapter summaries of the myths, practice tests, images and maps, links to other useful sites, glossaries, and a bibliography. It will be very useful for you and I urge you all to familiarize yourselves with it.

4. TESTS

There will be four (4) TESTS. You must take three of the exams. In place of the fourth exam there will be a short writing assignment (see below); you will hand this in on the day of the exam you do not plan to take. You may take all four exams to have your lowest exam grade dropped.

Tests will consist of multiple-choice, true/false, short-answer, and extra-credit questions. Tests are not cumulative in terms of questions, but the questions on each subsequent test may presume knowledge of material previously covered.

Pass/No Credit: Students taking the course for Pass/Fail must earn a cumulative total of 60 points or above in order to pass.
5. MAKEUPS

There will be NO MAKEUPS on the tests. If you have a valid medical, religious, or some other reason for missing tests, please notify me as far in advance as possible.

6. CALCULATING FINAL GRADES

NB: I do not grade on a curve.

Tests (3 of 4) 60% (20% each)
Writing Assignment 20%
Attendance/Participation 20%

For tests, see section 4 above. Attendance/Participation: You are required to attend every class meeting. While I understand that we all need occasional “mental health days,” expect more than 3 unexcused absences over the course of the term to affect your final grade significantly (i.e., downwards). I am happy to grant excused absences for legitimate reasons if I am informed of them in advance.

Writing Assignment: In place of one of the tests (your choice), you will hand in one of the following assignments:

• a 3-page, double-spaced, 12-point review of Rick Riordan’s *The Lightning Thief* (first in the Percy Jackson series). You must read the book and then choose one aspect of it to analyze in light of what you have learned about mythology in this class. Is it a faithful interpretation? How does Riordan incorporate myth into his story? Etc. NB: This book has not been ordered for this course; you are responsible for providing a copy.

• a 3-page, 6-entry, “journal” in which you look at applications of or allusions to classical mythology in the modern world. These can be art, movies, ads, names of products, etc. A sample will be posted on Blackboard. Each entry should be ½ page, double-spaced, 12-point, and should NOT simply explain the relevance of the myth; instead, you should consider the application of the myth critically – does it really make sense? E.g., since Ajax the Greek hero was always second-best, does it really make sense to name a cleaning product after him?

7. SCHOLASTIC DISHONESTY

Scholastic dishonesty on any assignment (quiz or exam) will result in a failing grade (F) for that assignment which may not be dropped. Scholastic dishonesty includes any kind of cheating.

8. ACCOMMODATIONS

If you require accommodation for a disability or religious holiday, you must let me know in advance.
LECTURE TOPICS AND SCHEDULE OF READINGS

Introduction (8/19)

SECTION ONE: PREHISTORY AND CREATION

Lecture 1 (8/24)  What is Myth? Definition and Approaches to Interpretation
Reading: Powell chapter 1

Lecture 2 (8/26)  “Prehistory” of Greek Myth
Reading: Powell chapters 2-3

Lecture 3 (8/31)  Creation Myth: Greece and the Near East
Reading: Powell chapter 4; supplementary reading on Blackboard

Lecture 4 (9/2)  Hesiod the Myth-Maker: Pandora, Gift and Giver of All
Reading: Powell chapter 5

Lecture 5 (9/7)  Prometheus the Culture Hero and Creation from Sacrifice
Review: Powell chapter 5

TEST 1 (9/9)  On material covered in Section One

SECTION TWO: THE OLYMPIANS

Lecture 6 (9/14)  Zeus and Hera: Father of Gods and Men
Reading: Powell chapter 6

Lectures 7 (9/16)  Apollo: Prophecy, Pollution, and Purification I
Reading: Apollo section in Powell chapter 7

Lecture 8 (9/21)  Apollo: Prophecy, Pollution, and Purification II
Reading: Powell chapter 20

Lecture 9 (9/23)  Hermes: Magician and Trickster God
Reading: Hermes section in Powell chapter 7

Lecture 10 (9/28)  Aphrodite: Goddess of Love
Reading: see Blackboard, Homeric Hymn to Aphrodite

Lecture 11 (9/30)  Athena: Goddess of Cities
Reading: Athena section in Powell chapter 8

Lecture 12 (10/5)  Artemis: Goddess of Wilderness
Reading: Artemis section in Powell chapter 8
Lecture 13 (10/7) The Other Olympians
Reading: Powell chapter 7 on Ares, Hephaestus, and Poseidon; Powell chapter 8 on Hestia

Test 2 (10/12) On material covered in Section Two

SECTION THREE: THE CHTHONIANS

Lecture 14 (10/14) Hades and the Realm of the Dead
Reading: Hades section in Powell chapter 7; Powell chapter 11

Lecture 15 (10/19) Demeter: Myths of Descent
Reading: Powell chapter 9; Demeter section in Powell chapter 8

Lecture 16 (10/21) Dionysus: God of Ambiguity
Reading: Powell chapter 10

SECTION FOUR: HEROES AND HEROINES

Lecture 17 (10/26) Heracles I
Reading: Powell chapter 14

Lecture 18 (10/28) Heracles II: Nature vs. Culture and Greek Colonization
Extra Credit Opportunity: Mythological Costumes (see above)
Review Powell chapter 14

Lecture 19 (11/2) The Theban Cycle and the Politics of Myth
Reading: Sophocles; Powell chapter 17

Lecture 20 (11/4) Theseus and More Politics of Myth
Reading: Powell chapter 15

Test 3 (11/9) On the material covered in Sections Three and Four

SECTION FIVE: GREEK EPIC

No class 11/11 (Veterans’ Day)

Lecture 21 (11/16) The Legend of Troy
Reading: Powell chapter 19

Lecture 22 (11/18) Contrasting Models of the Epic Hero
Reading: Powell chapters 12, 18

Lecture 23 (11/23) Narrative Structures of the Odyssey
Reading: Powell chapter 21

Lecture 24 (11/30)  Structuring Experience: *Odyssey* 9-12
                    Review Powell chapter 21

Conclusions and Roman Myth (12/2)
    Reading: Powell chapters 22-23

Test 4 (12/7)       On the material covered in Section 5

**NB: This syllabus is subject to change as the instructor deems necessary.**
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