

HUM 155.003 “CLASSICAL MYTHOLOGY” SPRING 2012

Time: M: 6:00p-8:50p
Instructor: Mr. Bernard Norcott-Mahany
Office Hours: M: 5:00p-5:50p (in classroom) E-mail: bnorcott@jccc.edu; bdtnm@yahoo.com
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Welcome to Classical Mythology at JCCC. Reading stories, telling stories, discussing ideas, looking at art, listening to music, having fun – it’s not a bad way to spend a semester. I’m hoping that you’ll enjoy your time in this class, and that, in your enjoyment, you’ll learn a lot.

I must emphasize that the extent to which you learn in this class will depend a lot on how much energy and effort you expend. Each person’s connection to the ideas presented in this class will be peculiar to him/her. The extent to which the information sticks depends on you. I understand just how busy you all are – me too – and I appreciate all you can do to learn the material. Give what you can, and the more you give, the more you’ll get.

Course Description: This course serves as a general introduction to the major deities and heroes of the ancient Greeks and Romans. Students will be expected to read the myths based on the works of Greek and Roman tragedians, poets and philosophers, as presented in Harris and Platzner’s *Classical Mythology* (6th edition)¹ and to discuss their findings and impressions in class or online in Angel.

The instructor will provide additional material on the myths, which will include information about the myths of other cultures, and discussions of the Nachleben of the myths in later literature, music and the arts.

Through individual study, lecture and group discussion, the students should come to an understanding of the ancient myths and their relevance to the contemporary world.

Course Requirements: I expect students to do all readings before class and turn in all assignments on time. Student efforts will result in a greater understanding of the material and an enjoyment of the course.

Exams: There will be 4 exams, not cumulative, in this course. Each test will consist of 50 multiple choice questions and will be worth 50 pts. In addition, there will be an essay question for Test # 1 and # 2, worth 60 pts. The total number of points possible in the exams is 320 pts. You can find the dates for the tests in the **Schedule of Topics and Due Dates**, and in the **Milestones** in Angel. You can also find the Exams, the Essays and the Essay Questions in the **Exams folder** in the **Lessons Tab**.

Orientation Quiz: There will be a quiz for you to take following the first class. The answers to this quiz will all be found in the **Syllabus**, or **Open Me First** documents. This quiz is an officially sanctioned “open book” quiz and you are encouraged to take it

¹ Students may use the 5th or 4th edition. Though the material covered is largely the same, there are some differences, not least of which is pagination. If you are using an edition other than the 5th edition, be sure you are reading the correct material.

more than once if you don't get all 20 points on the first go round. You must complete this by the end of the first week of class. This is the only quiz in the class, and the only assessment you may retake. It is worth 20 points. You can find the quiz in the **Milestones** in Angel, and in the **Open Me First** folder in the **Lessons Tab**. This will be due by 11:55p on January 30.

Class Introductions: Rather than use up class time on this, you are encouraged to introduce yourself to the class on this bulletin board. You are encouraged to revisit these to find out more about your classmates. Your posting here (give at least three substantive bits of information about yourself and why you're in the class) is worth 15 points. You should also post at least one response to another student's posting. Your response should be at least 2 sentences long and say something of substance. This is worth another 5 points. This exercise, which must be completed by the January 31, is worth 20 pts. in total. You can find this activity in the **Milestones** in Angel, and in the **Open Me First** folder in the **Lessons Tab**. This will be due by 11:55p on January 30.

Class Participation. As one learns quite a bit in class and from one's fellow students, 10 points will be awarded each class for student participation and attendance. Your attendance will be worth 5 points, with the other 5 points coming from your participation in small group discussions. I will count the top 11 scores for the term. The total number of points possible is 110 points, so again, it is possible for a student to miss a few classes and still attain the 110 points.

Imponderables Discussions: Each week I will post a discussion question. Each post you make, provided the post has some substance and is worthwhile ("Ditto" "Yeah" will not suffice), will earn you 5 points towards a total of 110 points possible. These discussions may be focused on something covered in class, or spring from some other area. You may reply directly to my question, or in response to what a fellow classmate has to say. You may earn no more than 10 points in any one week. I will count the top 11 Imponderable scores. You may find the current Imponderable in the **Milestones** in Angel, and in the **Imponderables folder** in the **Lessons Tab**. NOTE: any posting deemed insufficient will be deleted and not counted to your score for the week. The due date for each Imponderable will be 11:55 of the Monday following when the Imponderable is made available (in other words you have one week).

Myth in Art/Mythic Nachleben: Each week, starting with the second week, students will submit a discussion of up to 2 art works dealing with mythological themes; the art works will parallel the material covered in the the chapters under discussion that week. Each week, I'll indicate the work or works that might be used for discussion. You can find the works recommended for discussion as a file in the **Art Discussion** folder in the **Lessons Tab**. The discussion of each work is worth 10 points, and the top 10 scores will be added into an aggregate. The total points possible are, then, 100 points. Read the discussion on this topic included later, and the example provided. These discussions should be done in MS-Word or just type your response in the space provided in each drop box, and submitted in Angel. You'll find a drop box for every art work listed in the **Art Discussion** folder in the **Lessons Tab**. These discussions will be listed weekly under the Milestones on the left panel of Angel. Please do only material from the appropriate chapters. Art works other than those suggested by me **must be** cleared by me for submission. The Art Works Discussion will be due at 11:55p on the Monday following the listing of the assignment. (You have one week, in other words.)

Let's Play: All students are expected to read one Greek tragedy in translation. There are five complete translations contained in your textbook: Aeschylus' Agamemnon, Sophocles' Oedipus Rex and Antigone, Euripides' Bacchae and Medea. You may do any other tragedy if you like, but you must find the translation, and must get it to me for approval. Following your reading, you will write a five page paper discussing the play. The due date for the "Let's Play" paper is listed in the **Schedule of Topics and Due Dates** and can be found in the **Play** folder in the **Lessons Tab**. The paper will be submitted using Turn-it-in. Further details about the play paper and the grading of it will be available for you to review by the beginning of February. This assignment is worth 100 points.

Vote for (Your God Here): As we have primary elections (and later a general election) coming up, I think it is important to pay attention to the political ads that candidates use in selling themselves (or in trashing their opponents). To that end, each student will submit a political ad for the Greek god of your choice. The ad may be a script for an ad, may be a PowerPoint with script or voice-over, may be a Video (for the bold), may be a radio spot, or could be a series of images with some script attached to each for a poster campaign. The ad can be a positive spot extolling the virtues of your god, or can be a negative spot tearing someone else down. Any ad must have information that fits what we know about the god. Wow me (and possibly your fellow students) in selling your god(dess). The due date for the "Race for Olympus" campaign spot can be found in the **Schedule of Topics and Due Dates** and in the **Milestones**. Further information on this will be available for you to review by the beginning of February and will be found in the **Race for Olympus folder** in the **Lessons Tab**. This assignment is worth 70 points.

Thank God I'm a Rhapsode: Homer and Hesiod were not meant to be read silently, but to be performed aloud. Homer and Hesiod, in their lifetimes, did not write anything, but performed their works live before an audience. Later Greek societies, most notably the Athenians, had professional reciters, called rhapsodes who memorized Homer and performed the Iliad and Odyssey aloud at public festivals. To get a sense of the power of the spoken word, I invite every student who is willing to read aloud from Hesiod, Homer, Virgil or Ovid. This will involve preparing 50 lines or so of text from the book to read aloud. I will be available for coaching and a read-through with you. This exercise will be an extra credit assignment and will be worth up to 20 points of extra credit. I have a recording of all of the authors in question in a folder under the **Lessons Tab**.

Where Are You, Mr. Norcott-Mahany? Your best way to get in touch with me is through Angel. You can send me a message there, and submissions on Angel should also register on your side that they've been received. Next best is to email me at either (or both) of the two addresses give at the head of this syllabus. Next would be to call me at home and leave a message. Worst of all is to call the college number and leave a message – I check it only rarely.

Additional Resources: Feel free to check out the excellent web resources at the Harris and Platzner site (<http://www.mhhe.com/harrismyth5> or http://highered.mcgraw-hill.com/sites/0072818492/information_center_view0/). I also have a website you may want to check out at <http://staff.jccc.edu/bnorcott>.

Course Grades & Grading Policy

Tests:	320 points
Participation:	110 points
Class Introductions:	20 points
Orientation Quiz:	20 points
Imponderables Discussions:	110 points
Myth in Art submissions	100 points
Let's Play:	100 points
Race for Olympus	70 points

Total	850 points

My grading scale is: A (89.5% and better), B (79.5-89.4%), C (69.5-79.4%), D (59.5-69.4%), and F (below 59.5%).

Policies:

1. No exam may be repeated. As all tests consist of a multiple choice section done online, there is no excuse for you missing a test (you'll have a week's window in which to take the test, though only 30 or 60 minutes to complete the multiple choice part). If there is any reason why you cannot meet this condition, you must contact me at least a day ahead of the due date to make some arrangements.
2. All papers will be submitted in Angel. The Essays and the Play and a Ballet papers must be submitted using Turnitin, which will check the paper for originality. All material should be turned in during the window of opportunity to submit an assignment (usually a week). Otherwise, the material will be marked down a full grade for each week the material is late (and late submissions must be specially arranged with me). Items late a day or two may receive a lesser penalty.
3. Please see me during the office hour listed, or briefly after class. Any other time must be scheduled with me. Best to see me after class to arrange such a time, but contact through Angel or e-mail will also work.
4. An "I" (Incomplete) will be given only if special circumstances prevent a student from completing the class. Arrangements must be made before the final exam and a contract signed outlining the timetable for completion of the work.
5. If you need to withdraw from the course, please do so by completing a drop form in the Admissions and Records office. If you fail to fill out the paperwork, you will receive an "F" for the course. Consult the catalog regarding procedures for withdrawing from a course. **The deadline for withdrawing for courses this term with a full refund is January 24, for withdrawing without a W on your transcript is February 13, and for withdrawing with a W on your transcript is April 16.**
6. Cheating will not be tolerated. Each of you is capable of learning the material for this course and of doing your own work. You only learn if you do the work. A student who violates the College Honor Code will receive an "F" for the course.

Required Text: Harris, Stephen L., and Gloria Platzner. *Classical Mythology: Images and Insights*. 6th ed. Boston: McGraw-Hill, 2012. Referred to in the Schedule of Topics and Due Dates as

H & P. You may use the 5th or 4th edition, but the pagination (even chapter numbers) may be different.

Schedule of Topics and Due Dates

23 January: Course Introduction: What is myth? Overview of Greek history. Ways of interpreting myth.

[Reading – H & P, chs. 1 and 2]

30 January: Hesiod's Creation Story

[Reading – H & P, ch. 3]

6 February: Alienation of the Human and Divine: Prometheus and Pandora

[Reading – H & P, ch. 4]

Test # 1, covering chs. 1-4 will be available for you to take online beginning 7 February through 15 February. There will be a multiple choice section to take on Angel, and an essay for you to submit using the Turnitin drop box. You can find both in the Exam folder in the Lessons Tab.

13 February: The Divine Woman in Greek Myth; the Olympian Gods.

[Reading – H & P, chs. 5 and 6 (not including the readings at the end of ch. 6)]

20 February: Apollo's Oracle at Delphi

[Reading – H & P, readings following ch. 6, and ch. 7]

27 February: Dionysus; the Gloomy Kingdom of Hades

[Reading – H & P, chs. 8 and 9]

Test # 2, covering chs. 5-9 will be available for you to take online beginning 27 February through 7 March. There will be a multiple choice section to take on Angel, and an essay for you to submit using the Turnitin drop box. You can find both in the Exam folder in the Lessons Tab.

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5 March: Heroes of Myth; Heroines of Myth

[Reading – H & P, chs. 10 and 11]

****** Week of 12 March – SPRING BREAK! Be sane and safe! ******

19 March: Heroes at War: the Trojan Saga

[Reading: H & P, ch. 12]

26 March: A Different Kind of Hero: Odysseus

[Reading: H & P, ch. 13]

2 April: Myth and Tragedy; Aeschylus' Oresteia

[Reading: H & P, chs. 14 and 15 – only read the Agamemnon of the readings in ch. 15]

Test # 3, covering chs. 10-15 will be available for you to take online beginning 3 April through 11 April. For this test, there will only be a multiple choice section to take on Angel. You can find the test in the Exam folder in the Lessons Tab.

9 April: Sophocles' Oedipus Cycle

[Reading: H & P, ch. 16 – only read the Oedipus Rex of the readings in ch. 16]

****** 16 APRIL IS THE LAST DAY TO DROP THE CLASS WITH A "W." ******

16 April: Euripides' Medea

[Reading: H & P, ch. 17 – only material on the Medea]

23 April: The Roman Vision

[Reading: H & P, ch. 18]

Let's Play paper is due on 23 April by 11:55p.

30 April: Virgil's Aeneid

[Reading: H & P, ch. 19]

Race for Olympus ad is due.

7 May: Ovid's Metamorphoses

[Reading: H & P, ch. 20]

Art Work: Plate 16: Dali's Metamorphosis of Narcissus

14 May: Final Exam Exercise

The final exam will cover chs. 16, 17, 18, 19 and 20

Students will have two options on the objective section of the final exam – either to take a multiple choice test online (this will need to be completed by the end of the day on 13 May) or participate in an exam game, which will be a group activity. More details on this will be discussed in class.

Myth in Art/Mythic Nachleben Assignment:

Twice a week during the term, you should submit a description and discussion of two art works depicted in the chapters under discussion, or one of the color plates, if appropriate. For each work, you need to give the following information:

- The page or plate number (indicate your edition of H & P)
- The artist's name
- The title of the work (should be underlined or italic)
- The date of the work
- The medium of the work
- A description of the art work – what do you see (do not draw conclusions here – describe what you see!)
- A discussion of the art work in connection to the myth as presented in the book and discussed in class.

Each submission is worth 10 points. The points will be assigned as follows:

1 point each for the artist's name, title (underlined or *italicized*), date, medium.

3 points for a description (aim at 3 to 5 sentences) – 3 excellent, 2 good, 1 poor.

3 points for a discussion of the art work (again about 3 to 5 sentences) – 3 excellent, 2 good, 1 poor.

In addition, failure to put the page # (and edition #) will result in the loss of one point.

No credit will be assigned any submission missing a description or discussion.

Your top 10 scores will be added together for an aggregate score.

Ideally, I'd like you to focus on modern art (any art post medieval, 1200 A.D. or later).

If there are sufficient art works in given chapters that are modern, please focus on them. When there are insufficient modern pieces, ancient pieces may be used. If there are sufficient modern pieces and you use ancient pieces, I may choose not to grade a particular item. **No more than 2** discussions may be submitted on any given week.

Example of an Art Discussion:

Color Plate 5 (in the 6th edition)²

Artist: Peter Paul Rubens

Title: The Judgment of Paris

Date: 1633-35

Medium: Oil on canvas

Description: In a clearing in a wooded area, three naked women on the left side of the picture stand facing two men, both clad, on the right. On the far right is a winged cherub figure crouching on the ground and looking at the viewer. In the field behind the two men there are sheep grazing. The leftmost woman stands fully forward and faces the viewer. Behind her hangs a red garment of some sort, and on the ground there is a shining shield with an horrific face as an emblem upon it. The woman (a blonde) to her right stands in profile, and looks towards the young man seated on a rock underneath a tree. She appears to be in the act of disrobing. The third woman in the exact center of the painting, her back towards us, is also facing the young man. She is taking some brownish colored cloak off. At her feet is a peacock which appears to be hissing at a dog sitting at the feet of the seated young man. The seated young man is beardless, has long hair, and is wearing a white tunic hanging from one shoulder, and a darker outer garment about his lap. He holds a curved stick in his hand. Behind the tree, standing, is another beardless youth, fairer in color, wearing a red cape and wearing a winged hat. Finally, in the skies above there appears to be a storm cloud with an angry female figure looking down on the scene.

[NOTE: I AVOIDED NAMES IN THE DESCRIPTION – I SIMPLY DESCRIBED WHAT I SAW AS IF I DIDN'T KNOW THE TITLE OF THE WORK]

Discussion: In the account told by the satirist, Lucian, three goddesses, Athena, Hera and Aphrodite, are sent by Zeus to a Trojan prince, Paris, now working as a shepherd, to be judged on their beauty. The winner will be given a golden apple, inscribed “To the Fairest.” Each of the goddesses bribes Paris – Hera with a great kingship, Athena with great military smarts, and Aphrodite with Helen, the most beautiful woman in the world. Paris chooses Aphrodite. The artist here has chosen to depict the beginning of the beauty contest – the prize has not yet been awarded. The figure on the left with the shield behind her is clearly Athena, though the Gorgon’s head is usually on her aegis (a cloak) than on her shield. The blonde in the middle is Aphrodite, who holds Paris’ gaze – she will be the winner. The other female in the contest is Hera, as her peacock indicates. The young man seated is Paris, who looks appropriately like a shepherd, while the figure behind him, identified by the winged hat is Hermes, who brought the goddesses for judgment. The angry female in the clouds may be Eris (who started the whole mess, or some Fury like Allecto, indicating the carnage to follow). The cherub figure is clearly Eros (or Cupid).

[NOTE: HERE I DO THE FOLLOWING: 1) I BRIEFLY TELL THE STORY WHICH IS BEING DEPICTED; 2) I INDICATE WHAT MOMENT IN THAT STORY THE ARTIST DEPICTS (JUST BEFORE THE JUDGMENT IS MADE); 3) I NOTE THINGS THAT DON'T SEEM PART OF THE STORY – THE ANGRY FIGURE IN THE CLOUDS; HAD THE ARTIST CHOSEN TO DEPICT THE FIGURES IN MODERN DRESS OR SOME SUCH THING I WOULD ALSO HAVE MENTIONED THAT]

² If you don't have the 6th edition, you can see this piece on the following website:

<http://www.nationalgallery.org.uk/paintings/peter-paul-rubens-the-judgement-of-paris/26781>

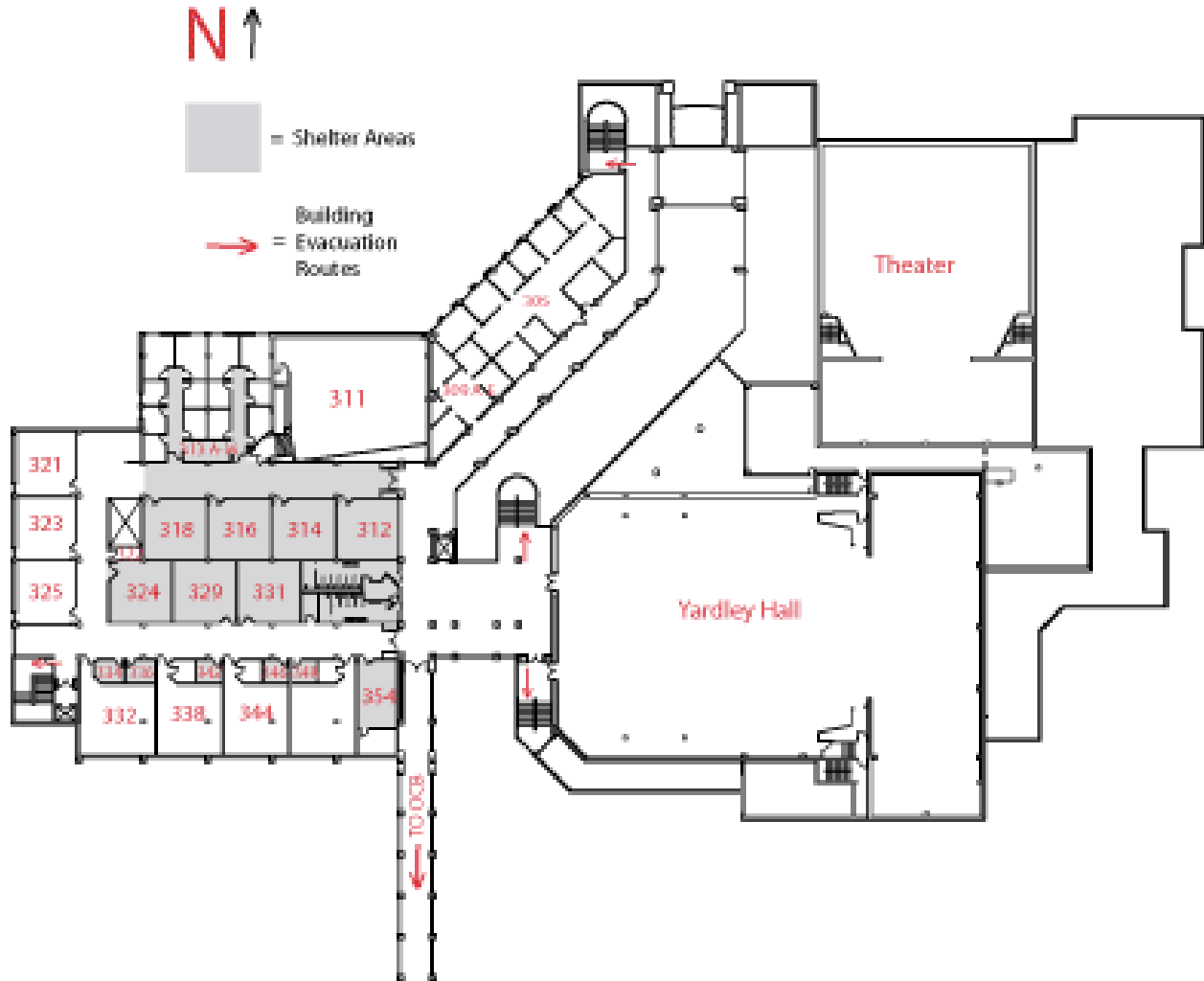
A few more things ...

Students with Disabilities. If you are a student with a disability or handicapping condition, and if you will be requesting accommodations, it is your responsibility to contact Access Services. Access Services will recommend any appropriate accommodations to your professor and his Academic Director. The instructor and director will identify for you which accommodations will be arranged.

JCCC provides a range of services to allow persons with disabilities or handicapping conditions to participate in educational programs and activities. If you desire support services, contact Access Services, 253 Student Center by visiting them, or by phone at 913-469-8500, ext. 3521 or 913-369-3885 TDD.

What if JCCC closes? If the college closes down because of weather or other emergency and class is cancelled on a day when a test would be given, please assume that the test will take place on the next class day following the cancellation. If the college closes on any other day, please assume responsibility for all reading as set forth in the syllabus. The instructor will make an attempt to combine classes to cover the material in abbreviated form.

In Case of Emergency Maps. Please familiarize yourself with the proper location to which we would move in the case of an emergency. This map is located on the page following.



CC 305 AND 309 GO TO HALLWAY ADJACENT TO CC 312-316
 CC 313 OFFICES GO TO CC 313 HALLWAYS OR OFFICES WITHOUT WINDOWS
 CC 321, 323, 325 GO TO HALLWAY ADJACENT TO CC 312-316
 CC 332, 338, 344, 352 GO TO HALLWAY ADJACENT TO CC 312-316
 CC 312, 314, 316, 318, 324, 329, 331 STAY PUT
 CC 334, 336, 342, 346, 348, 354 STAY PUT
 CC 131 GO TO CC 115
 CC THEATER OFFICES/WORK AREAS GO TO DESIGNATED BACKSTAGE HALLWAYS
 CC THEATERS (YARDLEY HALL, 400-SEAT THEATER, BLACK BOX) SEE SPECIAL PLANS