

VICTORIA UNIVERSITY OF WELLINGTON
Te Whare Wānanga o te Ūpoko o te Ika a Māui



SCHOOL OF ART HISTORY, CLASSICS & RELIGIOUS STUDIES
Te Tari Ahuatanga Onamata
CLASSICS

CLAS 211/311
(CRN 6652/6653)

MYTH AND STORYTELLING - 2006

Course Aims and Objectives

This course aims

- to examine a range of Greek, Roman, and more recent approaches to myth and storytelling, through the study of a variety of literary sources from the ancient world and more recent times;
- to stimulate interest in, and understanding of, selected topics of Greco-Roman Mythology;
- to encourage an awareness of continuities and disjunctions between ancient and modern attitudes to myth, storytelling and related phenomena.

By the end of the course, students should have increased their knowledge of the surviving literary sources from the ancient world involving myth and storytelling, and should be better equipped to offer critical evaluation of this material. The student should also be able to identify and discuss the significance of survivals from ancient myth in more recent literary works.

Where, When, Who:

Lecture Hours: M/T/Th 1:00 (**NB:** There will be no Thursday lecture in weeks with tutorial sessions)

Place: Cotton Lecture Theatre 122 (CO LT 122)

Lecturers: John Davidson (OK 509, 463-5969; e-mail: john.davidson@vuw.ac.nz) and Mark Masterson (OK 511, 463-6909; e-mail: mark.masterson@vuw.ac.nz). Neither lecturer will be keeping office hours as both are in most days all day. Appointments are possible and encouraged.

Tutorials: Tutorial groups will meet six times during the course at times to be arranged. Sign-up sheets will be posted on the Classics Notice Board during the first week of term, and finalised lists will be posted by the beginning of Week 2. The notice board is situated on the wall opposite Old Kirk 505 and will also be used to publicise other important information concerning the course (as will Blackboard).

Tutors: Hannah August, Jenny Lackey, Mark Masterson, Clare Whatmough

Set Texts (to be purchased):*Aeschylus I* (ed. Grene/Lattimore, Chicago)*Sophocles II* (ed. Grene/Lattimore, Chicago)Seneca, *Four Tragedies and Octavia* (trans. Watling, Penguin)O'Neill, *Three Plays: Desire under the Elms, Strange Interlude, Mourning Becomes Electra* (Vintage)

Course Materials Booklet - available from the Notes Shop

Recommended Background Reading:

If you have little or no background in the history and society of the Greeks and Romans or in their myths, the following books are a good place to start. They are all available on **3-Day Issue**:

Arnott, P.D.	Introduction to the Greek World
Cartledge, P.	The Greeks: a Portrait of Self and Others
Christ, K.	The Romans
Easterling, P.E. and Muir, J.V.	Greek Religion and Society
Grant, Michael	Myths of the Greeks and Romans
Grimal, P.	The Dictionary of Classical Mythology (Reference Room)
Joint Assoc. of Classical Teachers	The World of Athens
Tripp, E.	Meridian Handbook of Classical Mythology
Vernant, J.-P.	The Origins of Greek Thought

COURSE REQUIREMENTS

1. Time Commitment:

In order to complete the course successfully, an 'average' student should expect to spend an *average* of about 12-16 hours per week on it, i.e., 3 class hours (3 lectures or 2 lectures and 1 tutorial), with the other hours being devoted to reading, tutorial preparation and essay writing. **Please note that this is a rough guideline only.** Some students may have to put in more time, others less. The time commitment will be greatest in the weeks immediately prior to essay hand-in dates.

2. Assessment Summary:

CLAS 211

(a)	Tutorial assignments	10% (5 x 2%)
(b)	Midterm Test	20%
(c)	One essay	30%
(d)	2 hour Registry Final Examination	40%

CLAS 311

(a)	Tutorial assignments	10% (5 x 2%)
(b)	Two essays	50% (2 x 25%)
(c)	3 hour Registry Final Examination	40%

NB: (i) This grading schema supersedes the one that was printed in the prospectus.

(ii) The essays will be given a grade only, not a percentage mark.

(iii) Students in CLAS 311 will be required to display, in general, both in the essays and final exam, a wider range and more intensive level of knowledge than students in CLAS 211. They should also be able to demonstrate a higher level of evaluative ability.

(iv) The University has a policy of reasonable accommodation of the needs of students with disabilities in examinations and other assessment procedures. For further information, see Mark Masterson or John Davidson.

(v) The Classics Programme has produced a short booklet, entitled *Classics Study Guide*, which will aid you in preparing written assignments. This is available from the Notes Shop. It won't cost you much and it's well worth having.

Relationship of assessment and course objectives: The goal of the assessment is to establish the extent to which students can demonstrate their understanding of Greco-Roman and more recent attitudes toward myth, and their ability to evaluate literary sources, through critical response both to individual topics as researched and written up over a period of time (the essays) and to a range of topics covered in the course as a whole as written on a specific occasion within a fixed time limit (the final exam).

3. Mandatory Course Requirements and Passing the Course:

For Clas 211, it is **mandatory** for a student to complete the midterm test, the essay, and the final examination. For Class 311, it is **mandatory** for a student to complete the two essays and the final examination.

In order to pass this course, a student must obtain an overall mark of at least 50% from the combination of assessed work, *provided that* the mandatory requirements have been fulfilled. Students receiving less than an overall 50% for the course, irrespective of whether they have fulfilled the mandatory requirements or not, will receive a fail D or E grade, as appropriate. Students who achieve at least 50% but who fail to fulfill all the mandatory requirements will receive a fail K grade.

For more on the K grade, see 2006 Calendar, section 4.3 (pg. 83).

The final grade in this course will be expressed via a letter (A, B, C, etc.) and not in a percentage.

4. Tutorial assignments

There are brief exercises associated with each tutorial that will be graded on a pass+/pass/fail basis (i.e., 2 pts., 1pt., or zero pts.). Choose any one of the questions that are set for discussion in each tutorial and write a one-paragraph response (150-250 words). Each exercise is worth 2% of your final mark, and you will be marked on the best five out of six. These assignments are to be passed in at the beginning of the tutorial. You must turn them in at the tutorial and attend the tutorial. If you cannot attend the tutorial, you will not be able to turn in the assignment. Exceptions may be made in the case of late assignments which are accompanied by a medical certificate or other document demonstrating that you were unfit to attend class on the specific date in question. Keep in mind that if you cannot do an assignment or have to miss a tutorial, you do have a “freebie”, as it were.

4. Essays:

- a) For CLAS 211 there is **one** essay, 1500-2000 words (**30%**)
1st due date: Monday 2 October
2nd due date: Monday 9 October
For an explanation of this double due date arrangement, see below under the heading 'Essays' (pg. 8 after the Lecture and Tutorial schedules)
- b) For CLAS 311 there are **two** essays, 1500-2000 words each
 Essay 1 (**25%**)
Due Date: Monday 7 August
- Essay 2 (**25%**)
1st due date: Monday 2 October
2nd due date: Monday 9 October
For an explanation of this double due date arrangement, see below under the heading 'Essays' (pg. 8 after the Lecture and tutorial schedules)

For Essay Topics and Reading Lists, see separate sections below.

5. Midterm Test (CLAS 211 only): Thursday 10 August

The CLAS 211 midterm test on Thursday 10 August will consist of the following:

- a number of multiple-choice questions based on lectures offered in the course up to that point
- some short answer questions, such as: "Give a short account—four or five sentences—of the uses made of myth by a specified author." or "Briefly discuss—in four or five sentences—three versions of one of the case-study stories."

6. Final Examination:

CLAS 211 (2 hours: 40%)

There will be **THREE** sections; you should devote about forty minutes to each.

In **section A** you will have to **identify and explain the significance** of several terms or names from the course readings and lectures in a brief paragraph (three to five sentences). Examples of the sorts of names or terms you might be called upon to identify are: **paradigm, paraclausithyron, Porphyry, Parthenius, Pasiphae** and so on.

In **section B** there will be specific questions on the use of myth/approach to myth in the genres or case studies covered in weeks 1-5 and 12. The questions may focus on one or more of the relevant authors or texts.

In **section C** there will be specific questions on the use of myth/approach to myth in the categories or case studies covered in weeks 6-11. The questions may focus on one or more of the relevant authors or texts.

In **Sections B and C** you will have to answer **ONE** question from five options.

Students who have not been attending lectures may be certain that they will be at a distinct disadvantage when it comes time for them to sit the examination.

CLAS 311 (3 hours: 40%)

There will be **FOUR** sections.

Sections A, B and C will have the same format as Sections A, B and C for CLAS 211. Please note that a higher standard of answer will be required than for CLAS 211, even in cases where the questions are the same or similar. In some cases, the CLAS 311 questions themselves may be more complicated and may involve a larger comparative component than is the case with CLAS 211 questions.

Section D will contain a choice of up to five questions of a more general nature which may cut across genre/category boundaries, e.g., the range of approaches taken in ancient literature and more recent literature to a particular story, story-type or mythical figure, or the range of approaches taken to mythical material in general. You will have to answer **one** of these questions.

Students who have not been attending lectures may be certain that they will be at a distinct disadvantage when it comes time for them to sit the examination.

LECTURE PROGRAMME

1. Lectures are on Monday, Tuesday, and Thursday at 1:00 P.M. Lectures followed by (MM) will be delivered by Mark Masterson and those followed by (JD) will be delivered by John Davidson.

NB: Please note that there are no Thursday lectures during tutorial weeks. Dates are subject to change. Please check Blackboard for changes.

2. Read assigned reading **before** the corresponding lectures. Note that Grimal's *Dictionary of Classical Mythology* (available in the reference room) is in encyclopedia format by name. No specific assignments from it have been given, but you will always find it useful to consult on characters, places and terms mentioned in the lectures or your assigned reading.

3. It is our reasonable expectation that you will attend lectures. If for some reason you have to miss a lecture, do check blackboard; any crucial announcement made in class will show up there too (as it will on the notice board situated on the wall opposite Old Kirk 505). Also note that test/examination questions will be crafted on the assumption that a student will have been attending lectures.

4. Abbreviations used in the lecture programme:

CB = Course Materials Booklet - available from the Notes Shop

Aesch = *Aeschylus I* (ed. Grene/Lattimore, Chicago)

Soph = *Sophocles II* (ed. Grene/Lattimore, Chicago)

Sen = *Seneca, Four Tragedies and Octavia* (trans. Watling, Penguin)

O'Neill = O'Neill, *Three Plays: Desire under the Elms, Strange Interlude, Mourning Becomes Electra* (Vintage)

5. For the lectures given on *Oedipus* by Seneca, knowledge of Sophocles' *Oedipus* will be assumed. If you have read it, you should revise it before these lectures. If you have not read it, you should do so in advance of those lectures or at the very least read a synopsis somewhere.

Date	Lecture	Reading
<u>WEEK 1</u>		
M July 10	Introduction to the Course (MM) Myth and Literary Media (JD)	
T July 11	Myth and Religion (JD)	CB 15-29
TH July 13	Did the Greeks Believe in their Myths? (JD)	CB 31-48
<u>WEEK 2</u>		
M July 17	Myth in Epic (JD)	CB 49-59

T July 18 Myth in Epic (JD) **CB 60-79**

Tutorial I: Did the Greeks Believe in their Myths?

WEEK 3

M July 24 Myth in Epic (JD) **CB 80-100**

T July 25 Case Study: Odysseus/Helen of Troy (JD) **CB 156-158**

TH July 27 Case Study: Pelops (JD) **CB 148-155**

WEEK 4

M July 31 Case Study: Prokris (JD) **CB 139-147**

T August 1 Myth in Lyric (JD) **CB 111-119**

Tutorial II: Case Study: Prokris

WEEK 5

M August 7 Myth in Lyric (JD) **CB 101-110**
******FIRST 311 ESSAY DUE ******

T August 8 Myth in Lyric (JD) **CB 120-138**

TH August 10 **Midterm Test for 211**

WEEK 6

M August 14 Aeschylus, *Oresteia* (MM) **Aesch 33-90**

T August 15 Aeschylus, *Oresteia* (MM) **Aesch 91-171**

Tutorial III: Case Study: Bellerophon

MID-TRIMESTER BREAK

WEEK 7

M September 4 Aeschylus *Oresteia* + Sophocles' *Electra* (MM) **Soph 125-187**
 (revise **Aesch** too)

T September 5 Livy and Mythologisation of History (MM) **CB 170-186**

Tutorial IV: Case Study: Croesus

WEEK 8

M September 11 Livy, Statius, and Silius Italicus (MM) **CB 187-211**

T	September 12	<i>Seneca</i> (MM)	Sen 41-83
---	--------------	--------------------	------------------

Tutorial V: Roman Mythologisation of History

WEEK 9

M	September 18	<i>Seneca</i> (MM)	Sen 84-93; 205-228 (knowledge of Sophocles' <i>Oedipus</i> will be assumed)
---	--------------	--------------------	---

T	September 19	<i>Seneca</i> (MM)	Sen 229-251
---	--------------	--------------------	--------------------

Th	September 21	Myth and Philosophy (MM)	CB 212-218
----	--------------	--------------------------	-------------------

WEEK 10

M	September 25	Myth and Philosophy (MM)	CB 219-231, 246-248
---	--------------	--------------------------	----------------------------

T	September 26	Myth and Philosophy (MM)	CB 232-245, 248-255
---	--------------	--------------------------	----------------------------

Tutorial VI: Plato and Myth

WEEK 11

M	October 2	O'Neill, <i>Mourning Become Electra</i> (MM)	O'Neill 257-317 & CB 256-266
---	-----------	--	---

*****FIRST DUE DATE FOR SECOND 311 ESSAY AND 211 ESSAY*****

T	October 3	O'Neill, <i>Mourning Become Electra</i> (MM)	O'Neill 319-373
---	-----------	--	------------------------

Th	October 5	O'Neill, <i>Mourning Become Electra</i> (MM)	O'Neill 375-424
----	-----------	--	------------------------

WEEK 12

M	October 9	"Reworking of myths" (JD)	CB 267-290
---	-----------	---------------------------	-------------------

*****SECOND DUE DATE FOR SECOND 311 ESSAY AND 211 ESSAY*****

W	October 10	"Reworking of myths" (JD)	CB 267-290
---	------------	---------------------------	-------------------

Th	October 12	"Reworking of myths" (JD)	CB 267-290
----	------------	---------------------------	-------------------

TUTORIAL PROGRAMME

Week 2	Did the Greeks believe in their myths?
Week 4	Case Study: Prokris
Week 6	Case Study: Bellerophon
Week 7	Case Study: Croesus

Week 8
Week 10

Roman Mythologisation of History
Plato and Myth

ESSAYS

Important Information on Websites

Please be extremely careful about using websites as a resource. Many websites contain material that is elementary, useless, or often simply wrong. Note that the same rules governing plagiarism apply to websites as much as to material in print. When referencing or quoting from a website, always give the author, the date on which you accessed the material, and the *complete* URL (address).

Here are some web-sites which we unreservedly recommend. Be careful about others!

- VUW Library electronic resources for Classics (www.vuw.ac.nz/library/liaison/classics) – links to academic journals available in electronic form and encyclopedias.
- *The Perseus Project* (www.perseus.tufts.edu, perseus.uchicago.edu, and perseus.mpiwg-berlin.mpg.de) – ancient texts, dictionaries, and encyclopedias.
- *Stoa* (www.stoa.org) – materials on a wide range of Classical topics; note especially *Diotima* (www.stoa.org/diotima), on women in the ancient world.

A note about *Wikipedia*: There is a wealth of good information there, but—and this is decisive—there are also inaccuracies and the information is by design not overseen by authorities. Hence, while we think *Wikipedia* is an amusing, intriguing, and convenient resource, it will not do as a cited source in an academic paper.

NOTES

(i) Double Due Dates: note that if you hand in your essay by the first due date, you will receive written comments on it. There is then a second due date. You will not receive a grade penalty if you hand in the assignment by this later date, but you will receive minimal or no written comments. Grade penalties will be incurred if an assignment is handed in after the second due date (see details below under “(iii) Extensions”).

(ii) The first paper for 311 has but one due date. We want to make sure all the 311 students get feedback which they can apply to their second paper.

(iii) Extensions (on genuine medical grounds supported by a doctor's certificate, or for some other necessary and demonstrable reason) must be applied for from one of the lecturers or your tutor **in advance of** either the first or second due date. Depending on the circumstances, if you are granted an extension **beyond the first due date**, you will be eligible for written comments. Late essays, for which an extension has not been granted **beyond the second due date**, will be accepted but they may be penalized 5% per day late, and no comments will be written on them. It is absolutely essential that, if you have not completed your essay by one of the due dates and have not already been granted an extension, you contact a lecturer immediately, by telephone or email if necessary.

(iv) Essays must be personally handed to your lecturer or tutor, or placed in the locked assignment box located beside the Classics Office (OK 508). No responsibility will be taken for essays placed in open staff pigeon holes, pushed under doors, etc. You should never throw out notes or rough drafts of an essay until you receive back your marked essay. And you should also keep a copy of the essay, in the unlikely event it gets lost by a lecturer or tutor.

(v) It is Classics policy that all written work **received by the due date** will be returned wherever possible within two weeks. Clearly, there may well be circumstances (e.g., sickness or heavy work

load of markers) when this aim cannot be achieved, but it is our objective to provide you with the earliest possible feedback on your work.

(vi) On plagiarism, see the important note on pg. 16 of this document.

(vii) Criteria used in marking and information on format:

- evidence of clear and careful thought about the topic
- a clear statement of what the paper is aiming to show
- logical development of ideas and a sensible conclusion
- adequate knowledge of the myths discussed
- relevant (but brief) examples from the ancient and modern authors to support points made¹
- adequate reference given, so that the source(s) of all your material can be identified (for a book, you need to give author, title and page number)
- alternative viewpoints discussed (where applicable)
- clear and effective style of writing (mistakes of grammar and spelling will not usually be penalised but in excess they will be; in any case, the rhetorical damage that such carelessness causes cannot but harm the grade)

Advice on planning and writing essays is to be found in the *Classics Study Guide* (available from Student Notes). This booklet sets the standard for written work required by the Classics Programme. Please note in particular:

- essays should normally be typed (double spacing). A handwritten essay is only acceptable if it is readily legible
- plenty of room must be left for comments to be written in marking (the best way is probably to leave a left-hand margin of at least 5 cm)
- the pages must be numbered
- a bibliography must be included

¹ A paper need not be littered with quotations from ancient and modern authors. But none at all will not do either. It takes practice to learn to know when and how to quote. As you read the modern authors, i.e., the secondary sources (the ancient authors are the “primary” sources), see how they handle quotations. Note when they quote and when they don’t. Note how they engage with the material they do quote. If you want to write better, observe what other authors do (and write often, of course).

CLAS 311 ESSAY ONE (25%)
due date: Monday August 7

Length: between 1500 and 2000 words. Work beyond 2000 words is unlikely to be marked. Please include a word count. For suggested reading, see below the topics.

Topics:

1. Compare and contrast the different ways in which the ancient Greeks and the people of another culture can be said to "believe" in their myths. Give specific examples of attitudes to myth which are displayed. In what contexts are such attitudes demonstrated? Feel free to use contemporary New Zealand as your culture of comparison.

You will probably want to read Paul Veyne's short (but occasionally difficult) book *Did the Greeks Believe in their Myths?* all the way through. A copy has been placed on CR. Other works that merit consultation include Richard Buxton's *Imaginary Greece: The Contexts of Mythology* (esp. pp. 169-81), Ken Dowden's *The Uses of Greek Mythology*, both of which are also on CR, and J. Stern, *Palaephatus: on Unbelievable Tales*. You might also wish to look at Richard Buxton's edited volume *From Myth to Reason?: Studies in the Development of Greek Thought*, although be aware that the essays may be difficult.

2. "Myth is the Soul of Epic Poetry". Discuss this statement, with reference to at least one Greek and one Roman epic poem.

You may well want to refer to more than just two poems. Note that, for the purposes of this essay, you can count Ovid's *Metamorphoses* as an epic poem. You must be careful, however, to make it clear how this poem differs from the poems of Homer, Apollonius and Virgil. Lucan's poem is NOT suitable for this topic except for purposes of brief comparison. One place to start in connection with the Greek material might be Fritz Graf's *Greek Mythology*.

3. Choose TWO of the following three figures: Prokris, Alkmene, Helen of Troy. Focus on what, in your opinion, are the essential features of the figures you have chosen. This does not mean that you should summarize the tales in which they appear, but rather that you should elicit the motifs that seem to you to be of greatest significance. Then compare and contrast the two figures as they are presented in different versions of the stories in which they appear. To what extent, in your opinion, do the portrayals of your chosen figures throw light on Greek and Roman thinking about the female in general and about female roles in society?

Suggested reading for question 3:

You should start with primary sources. In the case of Prokris and Alkmene, there is a useful compilation of primary sources in the Course Materials. There is a more limited selection in the Course Materials on Helen of Troy, but some suggestions are made there about other sources. After that, you should consult Timothy Gantz, *Early Greek Myth* (1993), which is on Closed Reserve. Use the index to find references to an extensive range of primary sources and discussion of the variations in different versions of the stories.

If you are working on Prokris, you should also consult Joseph Fontenrose, *Orion: The Myth of the Hunter and the Huntress* (1981). This is also on CR. Discussions of the hunting/marriage/sexuality motif (not directly related to Prokris, however) can be found in J. -P. Vernant, *Myth and Society in Ancient Greece* (1980) - see chapters 3 and 7. This book is on 3-Day issue. For a look at the role of females in myth, including Alkmene, the following book on CR (other copies on 3D) may be helpful: Mary R. Lefkowitz, *Women in Greek Myth* (1986). Prof Davidson has also published an article on Prokris entitled "Antoninus Liberalis and the Story of Prokris," *Mnemosyne* 50 (1997) 165-184, which is available on PCR.

There is no convenient monographs dealing with the story of Alkmene but Gantz (see above) has some useful material.

For Helen of Troy, the following books may be useful:

Austin, N. *Helen of Troy and her Shameless Phantom* (1994) CR
 Clader, L.L. *Helen: the Evolution from divine to heroic in Greek Epic Tradition*,
Mnemosyne Supplement 42 (1976) - Periodical

Gumpert, M. *Grafting Helen: The Abduction of the Classical Past* (2001) 3D (complex, difficult)

Lefkowitz, M. *Women in Greek Myth* (1986) CR

Meagher, R. *Helen: Myth, Legend, and the Culture of Misogyny* (1995) CR

Suzuki, M. *Metamorphoses of Helen: Authority, Difference and the Epic* (1989) CR

Apollodorus is always an interesting source. You may also find it useful to see what other ancient authors such as Ovid (in the *Metamorphoses*) and Pausanias have to say on any given story or mythological character, although they do not deal with every subject. There are copies of translations of these authors (by A.D. Melville and P. Levi respectively) on CR.

4. Discuss the treatment of either Helen of Troy or Odysseus as he/she is presented in three different classical texts from at least two different genres. How do you account for these differences? What explanation can you give for the variations, bearing in mind the different contexts in which the variations occur?

You would be wise to consult Tripp's *Meridian Handbook of Classical Mythology* (on CR) and the sources that he cites in his entries on Helen and Odysseus in order to get started. See above under question number three for more reading on Helen. For Odysseus the following works may be helpful:

Stanford, W.B. *The Ulysses Theme* (1963) CR

Stanford, W.B. & Luce, J.V. *The Quest for Ulysses* (1974) CR

Finkelberg, M. "Odysseus and the Genus Hero," in *Greece and Rome* 42 (1995): 1-14. PCR

CLAS 211: ESSAY (30%)**First due date: Monday October 2****Second due date: Monday October 9**

Length: between 1500 and 2000 words. Work beyond 2000 words is unlikely to be marked. Please include a word count. For suggested reading, see the pages following this one (you may find sources mentioned in the 311 essay #1 of some use too).

Topics:

1. Take Livy and **either** Thucydides **or** Herodotus and compare and contrast their attitudes toward the (semi-)mythical past. How do you account for similarities and differences in their treatments? Also, how do these similarities and differences reflect the goals these authors have for their histories?
2. Choose one of the genres discussed in the course (epic, lyric, tragedy, historiography, philosophy) and evaluate the uses to which myth is put within this genre. How do you account for similarities and differences in the treatments? You will want to concentrate most closely on the texts available in the Course Reader and the set-texts, but for suggested secondary reading on the genre you choose, see the reading lists at the end of the course handout.
3. A common and persuasive approach to Seneca's tragedies is to read them as allegories of current Roman society. Choose one of the tragedies we have read in class and discuss the representation of some aspect(s) of contemporaneous Roman society you see Seneca making in it.
4. Choose a Roman and Greek author and compare and contrast their use of myth (and/or mythologised history) in one work by each. You may also choose two Roman authors if you prefer.

CLAS 311: ESSAY TWO (25%; Length and marking criteria as for Essay 1.)**First due date: Monday October 2****Second due date: Monday October 9**

Length: between 1500 and 2000 words. Work beyond 2000 words is unlikely to be marked. Please include a word count. For suggested reading, see the pages following this one (you may find sources mentioned in the 311 essay #1 of some use too).

Topics:

1. Take Livy, Thucydides **and** Herodotus and compare and contrast their attitudes toward the (semi-)mythical past. How do you account for similarities and differences in their treatments? Also, how do these similarities and differences reflect the goals these authors have for their histories?
2. Compare and contrast some aspect(s) of Aeschylus' and Seneca's use of myth. Focus on the differences. Should these differences between them be explained primarily in terms of their individual attempts to interpret a myth and find meaning in it? Or should we rather be thinking in terms of each author's historical context and his exploitation of the myth for maximum political impact? Or are all these factors inseparably interwoven?
3. "Ancient Philosophy seeks to offer an interpretation of human experience which is diametrically opposed to that offered by Myth, but it is quite prepared to exploit mythic modes of thought to achieve its purposes". Discuss this statement. In your answer, you may **either** focus particularly on Plato **or** focus more generally on selected authors across the range of philosophical writing in classical antiquity.
4. Choose any **two** of the genres discussed in the course (epic, lyric, tragedy, historiography, philosophy) and compare the uses to which myth is put within these genres. How do you account for similarities and differences in the treatments? You will want to concentrate most closely on the texts available in the Course Reader and the set-texts, but for suggested secondary reading on the genres you choose, see the reading lists at the end of the course handout.

READING LISTS

---Note that all materials listed here are either **3-Day** or **CR** (unless they are reference and do not, therefore, circulate).
 ---Also note that these books and articles constitute but an opening to an author or genre. You will be able to find more through searching the library catalogue/shelves or by reading some of these sources.

Reference:

- Antoninus Liberalis, *The Metamorphoses of Antoninus Liberalis*, 1992. (translation with commentary by Francis Celoria).
 Apollodorus., *Gods and Heroes of the Greeks: the Library of Apollodorus*, 1970. (Michael Simpson).
 Apollodorus, *The Library*, 1963-67. (Sir James Frazer).
 Apollodorus, *The Library of Greek Mythology*, 1975. (Keith Aldrich).
 Grant, M. and Hazel, J. *Who's Who in Classical Mythology*, 1973.
 Ovid, *The Metamorphoses* (various translations).
Oxford Classical Dictionary, 2003 (**third edition**: DE5 O98 C 3ed).
 Pausanias, *Guide to Greece* (translated by P. Levi).

Works on Classical Myth:

- Anderson, G. *Fairytale in the Ancient World*, 2000.
 Austin, N. *Meaning and Being in Myth*, 1990.
 Bremmer, J. (ed.) *Interpretations of Greek Mythology*, 1986.
 Burkert, W. *Structure and History in Greek Mythology and Ritual*, 1979.
 Burkert, W. *Greek Religion*, 1985.
 Buxton, R. *Imaginary Greece: the Contexts of Mythology*, 1994.
 Buxton, R., (ed.) *From Myth to Reason?: Studies in the Development of Greek Thought*, 1999.
 Cahill, J. *Her Kind: Stories of Women from Greek Mythology*, 1995.
 Dowden, K. *The Uses of Greek Mythology*, 1992.
 Edmunds, L. *Approaches to Greek Myth*, 1990.
 Forbes Irving, P.M.C. *Metamorphosis in Greek Myths*, 1990.
 Fowler, R. L. *Early Greek Mythography*, 2000. (the texts)
 Gantz, T. *Early Greek Myths*, 1993.
 Gordon, R.L. (ed.) *Myth, Religion and Society*, 1981.
 Graf, F. *Greek Mythology*, 1994.
 Griffin, J. *The Mirror of Myth. Classical Themes and Variations*, 1986.
 Hartog, F. *Memories of Odysseus: Frontier Tales from Ancient Greece*, 2001.
 Kirk, G.S. *Myth: Its Meaning and Function in Ancient and other Cultures*, 1970.
 Ogilvie, R.M., *The Romans and their Gods*, 1979
 Reinhold, M. *Past and Present: the Continuity of Classical Myths*, 1972
 Sergent, B. *Homosexuality in Greek Myth*, 1986.
 Stern, J. *Palaephatus: On Unbelievable Tales*, 1996.
 Tyrrell, W.B. & Brown, Frieda S. *Athenian Myths and Institutions*, 1991.
 Vernant, J.-P. *Mortals and Immortals*, 1991.
 Vernant, J.-P. *Myth and Society in Ancient Greece*, 1980.
 Vernant, J.-P. *Myth and Thought among the Greeks*, 1983.
 Vernant, J.-P. & Vidal-Naquet, P. *Myth and Tragedy in Ancient Greece*, 1988.
 Vernant, J.P. *The Origins of Greek Thought*, 1982.
 Veyne, P. *Did the Greeks Believe in their Myths?* 1988.

Myth and Epic:

Homer

- Carpenter, R. *Folk Tale, Fiction and Saga in the Homeric Epics*, 1946.
 Clarke, H.W. *The Art of the Odyssey*, 1967.
 Edmunds, L. "Myth in Homer," in *A New Companion to Homer* ed. Ian Morris and Barry Powell, *Mnemosyne* Supplement 163 (1997): 415-41. (an essential article)
 Edwards, M.W. *Homer: Poet of the Iliad*, 1987 (see pp. 61-70)
 Nagy, G. *Homeric Questions*, 1996. (see pp. 113-46)
 Vivante, P. *The Iliad*, 1990. (see pp. 89-103)
 Willcock, M.M. "Mythological Paradeigma in the *Iliad*," *Classical Quarterly* 14 (1964): 141-54.

Statius and Silius Italicus

- Dominik, W. J. 1994. *The Mythic Voice of Statius: Power and Politics in the Thebaid*. Leiden: E. J. Brill.
 Heinrich, Alan. 1999. "Longa Retro Series: Sacrifice and Repetition in Statius' Menoeceus Episode." *Arethusa* 32.2: 165-195.
 McGuire, Donald T. 1997. *Acts of Silence: Civil Way, Tyranny, and Suicide in the Flavian Epics*. New York: Olms-Weidman.

Myth and Lyric:

- Burnett, A.P. *The Art of Bacchylides*, 1985.
 Grant, M. A., *Folktale and Hero-Tale Motifs in the Odes of Pindar*, 1967.
 Mann, R. "Pindar's Homer and Pindar's Myths," *Greek, Roman and Byzantine Studies* 35.4 (1994): 313ff.

Myth and Drama:

Aeschylus

- Goldhill, Simon. *Reading Greek Tragedy*, 1986.
 Goldhill, Simon. *Aeschylus: The Oresteia*, 1992.
 Knox, B. *Word and Action*, 1979. (pp. 3-24 'Myth and Attic Tragedy')
 March, J.R. *The Creative Poet*. Institute of Classical Studies Bulletin Supplement 49 (1987).
 March, J.R. *Sophocles' Electra*, 2001. (See, especially, pp. 1-11 for comparison to Aeschylus.)
 Nancy Rabinowitz. "From Force to Persuasion: Aeschylus' *Oresteia* as Cosmogonic Myth," *Ramus* 10 (1981): 159-91.
 Zeitlin, F. "The Dynamics of Misogyny: Myth and Mythmaking in the *Oresteia*." *Arethusa* 11 (1978) 463-508.

Seneca

- Boyle, A. J. 2005. *Roman Tragedy*. London: Routledge. [not in the library in June; supposed to be coming soon]
 Boyle, A. J. 1997. *Tragic Seneca*. London: Routledge.
 Boyle, A. J. 1988. "Senecan Tragedy: Twelve Propositions." *The Imperial Muse: To Juvenal through Ovid*. Berwick, Victoria, Australia: Aureal. 78-101.
 Davis, Peter. 1993. *Shifting Song: The Chorus in Seneca's Tragedies*. New York: Olms-Weidman.
 Littlewood, Cedric A. J. 2004. *Self-Representation and Illusion in Senecan Tragedy*. Oxford: Oxford University Press.
 Motto, Anna Lydia. 2001. *Further Essays on Seneca*. Frankfurt am Main: Peter Lang.
 Rosenmeyer, Thomas G. 1989. *Senecan Drama and Stoic Cosmology*. Berkeley: University of California Press.
 Schiesaro, Alessandro. 2003. *The Passions in Play: Thyestes and the Dynamics of Senecan Drama*. Cambridge: Cambridge University Press.
 Scullard, H. H. 1988. *From the Gracchi to Nero: A History of Rome from 133 B.C. to A.D. 68*. New York: Routledge.

Historiography:

C. Fornara, *The Nature of History in Ancient Greece and Rome*, 1983.

Thucydides and Herodotus

J. Gould, *Herodotus*, 1989.

V. Hunter, *Thucydides, the Artful Reporter*, 1973.

V. Hunter, *Past and Process in Herodotus and Thucydides*, 1982.

H.R. Immerwahr, *Form and Thought in Herodotus*, 1966.

H.R. Immerwahr, "Ergon: History as Monument in Herodotus and Thucydides", *American Journal of Philology* 81 (1960) 261-290.

Luce, T.J. *The Greek Historians*, 1997.

PCR J.M. Neville, "Herodotus on the Trojan War," *Greece and Rome* 24 (1977) 3-11.

R. Sealey "Thucydides, Herodotus, and the Causes of the War," *Classical Quarterly* n.s. 7 (1957) 1-12.

E. Vandiver, *Heroes in Herodotus: the interaction of myth and history*, 1991.

A.E. Wardman, "Herodotus on the Cause of the Greco-Persian Wars (Herodotus 1.5)", *American Journal of Philology* 82 (1961) 133-150.

A.E. Wardman, "Myth in Greek Historiography", *Historia* 9 (1960) 403-13

A.J. Woodman, *Rhetoric in Classical Historiography*, 1988.

Livy

Cornell, Tim. *The Beginnings of Rome: Italy and Rome from the Bronze Age to the Punic Wars (c. 1000-264 BC)*, 1995. (see pp. 1-30 for the background and sources for Livy)

Fox, Matthew. 1996. *Roman Historical Myths: The Regal Period in Augustan Literature*. Oxford: Oxford University Press.

Gowing, Alain M. 2005. *Empire and Memory: The Representation of the Roman Republic in Imperial Culture*. Cambridge: Cambridge University Press.

Joshel, Sandra R. 1992. "The Body Female and the Body Politic: Livy's Lucretia and Verginia." *Pornography and Representation in Greece and Rome*. Amy Richlin, ed. Oxford: Oxford University Press. 112-130.

Kraus, C. S. and A. J. Woodman. "Latin Historians." *Greece & Rome* 27, 1997.

Scullard, H. H. 1988. *From the Gracchi to Nero: A History of Rome from 133 B.C. to A.D. 68*. New York: Routledge.

Philosophy:

A.W.H. Adkins, "Myth, Philosophy, and Religion in Ancient Greece", in *Myth and Philosophy*, eds. Frank E. Reynolds and David Tracy, 1990.

Brisson, Luc. *Plato the Mythmaker*, 1998.

Brisson, Luc. *How the Philosophers Saved Myths*, 2004.

Elias, J., *Plato's Defense of Poetry*, 1984.

Gill C., "Plato on Falsehood - not Fiction", in *Lies and Fiction in the Ancient World*. eds C. Gill and T.P. Wiseman, 1993.

Gotshalk, R., *Homer and Hesiod: myth and philosophy*, 2000.

Kirk, G.S. and Raven, J.E. *The Presocratic Philosophers*, 1960.

Morgan, K. A. *Myth and Philosophy from the Pre-Socratics to Plato*, 2000.

Stewart, J.A./Levy, G.R., *The Myths of Plato*, 1960.

Tarrant, H. 'Myth as a tool of persuasion in Plato', *Antichthon* 24 (1990) [copy available from John Davidson]

Vernant, J.P. *The Origins of Greek Thought*, 1982.

*

*

*

*

*

*

General University policies and statutes

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the Victoria University Calendar available in hard copy or under 'About Victoria' on the VUW home page at www.vuw.ac.nz.

Student and staff conduct

The Statute on Student Conduct together with the Policy on Staff Conduct ensure that members of the University community are able to work, learn, study and participate in the academic and social aspects of the University's life in an atmosphere of safety and respect. The Statute on Student Conduct contains information on what conduct is prohibited and what steps are to be taken if there is a complaint. For information about complaint procedures under the Statute on Student Conduct, contact the Facilitator and Disputes Advisor or refer to the statute on the VUW policy website at:

www.vuw.ac.nz/policy/studentconduct

The Policy on Staff Conduct can be found on the VUW website at:

www.vuw.ac.nz/policy/staffconduct

Academic grievances

If you have any academic problems with your course you should talk to the tutor or lecturer concerned; class representatives may be able to help you in this. If you are not satisfied with the result of that meeting, see the Head of School or the relevant Associate Dean; VUWSA Education Coordinators are available to assist in this process. If, after trying the above channels, you are still unsatisfied, formal grievance procedures can be invoked. These are set out in the Academic Grievance Policy which is published on the VUW website at:

www.vuw.ac.nz/policy/academicgrievances

Academic integrity and plagiarism

Academic integrity is about honesty – put simply it means *no cheating*. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times.

Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.

It is still plagiarism even if you re-structure the material or present it in your own style or words.

Note: It is however, perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.

Plagiarism is prohibited at Victoria and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning
- cancellation of your mark for an assessment or a fail grade for the course
- suspension from the course or the University.

Find out more about plagiarism, and how to avoid it, on the University's website:

www.vuw.ac.nz/home/studying/plagiarism.html

Students with Impairments (see Appendix 3 of the Assessment Handbook)

The University has a policy of reasonable accommodation of the needs of students with disabilities. The policy aims to give students with disabilities the same opportunity as other students to demonstrate their abilities. If you have a disability, impairment or chronic medical condition (temporary, permanent or recurring) that may impact on your ability to participate, learn and/or achieve in lectures and tutorials or in meeting the course requirements, please contact the course coordinator as early in the course as possible. Alternatively, you may wish to approach a Student Adviser from Disability Support Services (DSS) to discuss your individual needs

and the available options and support on a confidential basis. DSS are located on Level 1, Robert Stout Building:

telephone: 463-6070

email: disability@vuw.ac.nz

The name of your School's Disability Liaison Person is in the relevant prospectus or can be obtained from the School Office or DSS.

Student Support

Staff at Victoria want students to have positive learning experiences at the University. Each faculty has a designated staff member who can either help you directly if your academic progress is causing you concern, or quickly put you in contact with someone who can. In the Faculty of Humanities and Social Sciences the support contact is **Dr Allison Kirkman, Murphy Building, room 407**. Assistance for specific groups is also available from the Kaiwawao Maori, Manaaki Pihipihinga or Victoria International.

In addition, the Student Services Group (email: student-services@vuw.ac.nz) is available to provide a variety of support and services. Find out more at:

www.vuw.ac.nz/st_services/

VUWSA employs Education Coordinators who deal with academic problems and provide support, advice and advocacy services, as well as organising class representatives and faculty delegates. The Education Office (tel. 463-6983 or 463-6984, email at education@vuwsa.org.nz) is located on the ground floor, Student Union Building.