

CLAS 1110 *Classical Civilizations*  
 TuTh: [33039] TR3 3:40-4:55PM 3127 IH

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

For the FIRST FIVE classes, assigned readings available in Blackboard along with commentary.

For FURTHER classes, books must be aquired (see list at end of syllabus).

Before each class, read assignments & make notes.

In class you compare notes with members of your TEAM: the a basic way to benefit most from the course:  
 all members will be assigned to teams so you must be sure to link up with your team.

Getting to know & share with others in your team will help create community advantages even in a large course.

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

[B] identify the author of the story & answer the five questions: ntitle, where & when composed, what kind of story.

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

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

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

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

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

<i>Dates</i>	<i>Topics &amp; Themes</i>	<i>Assigned Reading</i> [from book-list below]	<i>Queries &amp; Concepts</i>
<b>Unit I</b>			
<b>Unit I</b>		<b>Defining Culture:</b>	<b>Greek &amp; Roman Models</b>
J 30 TU	Each of these readings has a story behind it: can you figure it out & retell it in your own words: paraphrase?	<u>Sappho &amp; Catullus: power point &amp; texts with notes on-line</u>	What does each poet emphasize? Anything familiar? Anything strange? How does each use analogy?
F 01 TH	A story about craft: what does it tell about their culture & ours?	Homer, <u><i>Iliad</i> 18(th book=scroll, volume, chapter).(lines=verses) 478-607.</u>	Cf. (=compare with, make analogies with) previous reading: look for similarities? remark differences?
F 06Tu	<b>Telling about meeting 'Others': what do these stories tell about Greek identity?</b>	Homer, <u><i>Odyssey</i> 9.1-148.</u>	How does Homer define cultural normality here? What criteria does he use? Remark similarity & difference with respect to previous readings.
F 08 Th	Myth as Mirror of Conflict: power vs craft WHAT Prometheus did for humans HOW do P's gifts relate to the model of culture already seen?	Drama of Prometheus (a Titan) who helped Zeus take power but defied him to iNent culture for men: Aeschylus, Prometheus Bound lines 198- 536 [in Blackboard]	What cultural features do you recognize as familiar? What features are different & new by compariosn with previous readings? Time of action? Who are the Actors? Their reasons for acting as they are said to? Human motives in gods?

F 13 TU	Matching Cultures: similarity / difference Start to plan 1st.ESSAY, consult with group: 7-10 well formed paragraphs: see hints at <a href="http://academic.brooklyn.cuny.edu/classics/jvsickle/cs-write.htm">http://academic.brooklyn.cuny.edu/classics/jvsickle/cs-write.htm</a>	Herodotus, - <i>Histories</i> Book 2 sections 1-98 [pp. 86-119]: the writer's AUTOPSY, i.e. what he saw for himself . Note carefully themes that he chooses to discuss: which reveal his cultural values & interests, his prejudices if you will.	For your draft essay, continue to think in terms of the FIVE W's & H to compare & contrast any two or three of the assigned readings: focus on likeness & unlikeness between the authors & the texts.
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	<b>Unit II: Stories Told at Athens):</b>	<b>Tragic Heroism</b>	<b>Panathenaic festival, rhapsode, continuity vs innovation</b>
F 15 TH F 20 Tu no class	Models frame Choices (honor, fame)	Homer, <i>Iliad</i> 1 [first book=scroll = chapter]. Five W's in this story? Where, When, Who, What, Why (values & motives)	[concept: epic, tragic plot] heroism, excess, honor, rage. Troy=Ilion.
F 22 TH	Before & After the plot Begin to plan 1st essay	Homer, <i>Iliad</i> 3, 6.	Outside & Inside Ilion, New characters, new places, but same values?
F 27 Tu	Reason <i>v</i> [ersu]s Rage	Homer, <i>Iliad</i> 9, 16.	Inside Achilles & Patrocles: What? Why? Where? Note: vs posits similarity & difference
M 01 TH	Self Against Community--Rage	Homer, <i>Iliad</i> 18, 22	What cultural norms (unwritten <i>nomoi</i> ) get broken?
M 06 TU	Beyond Fury & Pride-- norm enforced	Homer, <i>Iliad</i> 24 [analogy: cf. Bks 1, 9, 18]	What cultural norm gets enforced & how does H. image the process?
M08 TH	Values Shape Lives (comic themes: desire, cra+B33ft, home) <b>First essay: 5 well conceived paragraphs involving 5 W's in stories read</b>	Homer, <i>Odyssey</i> 1 & 6	How does the symposium vary here? How do gender roles vary? <b>First essay due: [hints for writing on protocol]</b> <a href="http://academic.brooklyn.cuny.edu/classics/jvsickle/cs-write.htm">http://academic.brooklyn.cuny.edu/classics/jvsickle/cs-write.htm</a>
M 13 Tu	Revisiting the <i>Iliad</i> : Parallels & Revisions	Homer, <i>Odyssey</i> 9, 11 Review Protocol for Reading	How does Homer revise (confirm or contradict) viewpoints & values expressed by characters in the <i>Iliad</i> ?

	<b>Unit III: the FIFTH century BCE</b>	<b>Culture in Athens: FIFTH Century BCE</b>	<b>Tragic Intransigence</b>
M 15 Th Ides of March	Extremes Destroy a City two laws conflict: old religion / new state [click for guide to reading]	Sophocles, <i>Antigone</i> , trans 1-908 [1-801]: culture model 388-423 [332-72] produced 442-441 BCE Athens action imagined ca 1150 BCE Thebes	New concept: <b>GENRE</b> , what form does this work take, how presented to its audience? Note theater, drama, tragedy, tragic intransigence. Again story (myth) of origin. How do culture & law relate in this myth?
M 20 Tu	Extremes Destroy a City new state law vs old religious rule	<i>Antigone</i> , trans 910-1495 [802-1352]	NEW CONCEPT: <b>GENder</b> (M vs F); <i>NOMOS</i> 'law/custom'. What kinds of law come into conflict here? How do family, religion, & gender relate to the city?
M 22 Th	Cultures Conflict: Extreme vs Norm: 431-404 BCE war: Athens vs Sparta	<u>Thcydides. History of the Peloponnesian War. pp. 35-49, 72-82.[click]</u>	History, what makes a story worth telling? Values still shared in our culture? What makes a good story?
M 27 Tu	Contrast in City Cultures	Thcydides, <i>HistPelWar</i> , pp. 143-56	What criteria do Th. & his speakers use to define democracy & oligarchy?
M 29 Th	Crisis & Collapse:	Thcydides, <i>HistPelWar</i> , pp. 212-23, 400-08, 524-37.	How does Th. view human nature ( <i>PHYSIS</i> )? What kinds of law ( <i>NOMOS</i> ) does he refer to ? How do they differ from one another?
A 10 Tu	Comic vision counters tragic arrogance	Aristophanes <i>Lysistrata</i> [click for further guidance]	[concept:comedy]. How might A.'s vision have surprised Athenians? What major metaphors used? Actual results?[hints for writing on protocol]

	<b>Unit IV</b>	<b>Critique of Athens:</b>	<b>Alternative models (utopias)</b>
A 17 Tu	<b>Diagnosing Illness in Culture metaphor from medicine for city</b>	Plato, <i>Apology of Socrates</i> [=section numbers] 17a-42a	What ills of culture does Plato diagnose in Athens? How does Socrates relate to models of tragic heroism?
A 19 Th	<b>Plotting a Cure</b>	Plato, <i>Republic</i> 367-403 [pp. 53-94]	How does Plato's new cultural model relate to previous models & experiences of Greek culture?
A 24 Tu	<b>The Cure for Politics</b>	<i>Republic</i> 412-421, 445-469 (pp 102-111, 144-172)	What part in his model society does Plato assign to poets, rock stars, cooks, soldiers, women?
A 26 Th	<b>Knowing Metaphors &amp; Telling Myth</b>	<i>Republic</i> 509-521, 613-end (pp 221-235, 348-end)	consider Plato's attitudes toward & uses of metaphor, myth, imagery, imagination

	<b>Unit V</b>	<b>Rome Remodels Culture</b>	<b>Troy myth recycled</b>
M 01 Tu	<b>Heroism Revised: How does V. relate epic to Rome?</b>	Virgil <i>Aeneid</i> 1, 2	[new concepts & norms: destiny, duty] How does V. supplement Homer? Tragic/comic plot? How do destiny &
M 03 Th	<b>AMOR : ROMA :: &lt;M&gt; : {F} :: East : West</b> <b>SECOND ESSAY DUE</b>	Virgil, <i>Aeneid</i> 4, 6	How does V. absorb tragedy & history into epic? How does V. adapt Homer?
M 08 Tu	<b>Heroism &amp; Shields as Clues to Culture</b>	<i>Aeneid</i> 8 (cf. <i>Il.</i> 18), 12 (cf. <i>Aen.</i> 6 & <i>Il.</i> 24)	How & why does V. alter Homer? New Roman values & norms?
M 10 Th	Aroma of Peace (new or similar basic story & values?)	Petronius, <i>Satyricon</i> pp. 18-39	What cultural norms get broken? How does P. relate his characters & situation to Homer, Plato, Virgil? [ fame & memory, pride, honor???
M 15 Tu	<b>SECOND ESSAY DUE: "Hitting on Homer" (essay may related Homer to any author including the Romans)</b>	Petronius, <i>Satyricon</i> pp. 39-60	

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

Aeschylus [524-456, Athens], ***Prometheus Bound***: tragedy  
[in *Greek Tragedies Book 1*, ed's Griffiths, Most, Lattimore: Chicago  
ISBN-13: 978-0226035284

Aristophanes [ca 445-380s, Athens], *Lysistrata*: comedy, staged in 411 BCE  
[Tr. J. Henderson (FOCUS Classical Press)] ISBN-13: 978-0941051026

Herodotus [ca 484-ca 429, Halicarnassus, Asia], **Histories** (Persian Wars, 490, 480 BCE)  
[tr., Marincola (Penguin 1996). ISBN-13: 978-0140449082

Homer, **Iliad & Odyssey**. Translated by Richmond Lattimore,  
introduction by Richard Martin.  
Epics for all [ca 750 BCE]; recited yearly at Athens [ca 550-ca 320]; edited in library at Alexandria [ca 300-100]  
Iliad ISBN-13: 978-0226470498 / Odyssey ISBN-13: 978-0061244186

Petronius [flourished) ca 60 CE, Rome], Satyricon: [tr. Sarah Ruden (Hackett:)]  
ISBN-13: 978-0872205109

Plato [428-348 BCE, Athens], *Apology* (trial, 399 BCE: written ca 390 BCE ???),  
in *Trial & Death of Socrates* (Hackett) ISBN-13: 978-0872205543

Plato [428-348 BCE, Athens], *Republic* (conversation imagined ca. 440 BCE; written ca 378 BCE???)  
Christopher Rowe (Editor, Translator, Introduction) ISBN-13: 9780141442433

Sophocles [ca 495-406 Athens], *Antigone*: tragedy staged in 442/1 BCE.  
In *Greek Tragedies Book 1* [ed's Griffith, Lattimore, Most]

Thucydides, *History of the Peloponnesian War*, Penguin (Rex Warner,  
translator)  
Virgil [70-19 BCE, Rome], **Aeneid**: epic, recited & read. [translation by Howard Felperin  
ISBN 13 (eBook): 9781491880364].

**Grades:** taking part in class by regular & punctual attendance, getting to know classmates, answering/asking questions  
in ways that show your understanding of the reading & of the discussion as it develops in class: 20/40 %  
remainder of grade apportioned among two examinations & two essays.

Writing for this class must draw only on the original texts that are assigned to read.  
No secondary interpretations are assigned or allowed.

You are expected to interpret the readings with help from our conversations in class not from other books, articles or essays. When in doubt, ask a  
classmate & the teacher.

When citing evidence from assigned texts, mark the passages quoted with quotation marks:

For help in writing & reading, consult the course site, <http://academic.brooklyn.cuny.edu/classics/jvsickle/cs-write.htm>.

The deadlines & regulations are set by the college & listed on-line..

[[http://www.brooklyn.cuny.edu/web/off\\_registrar/spring2013\\_calendar.pdf](http://www.brooklyn.cuny.edu/web/off_registrar/spring2013_calendar.pdf)]

The faculty & administration of Brooklyn College support an environment free from cheating & plagiarism. Each student is responsible for being aware  
of what constitutes cheating & plagiarism & for avoiding both. The complete text of the CUNY Academic Integrity Policy & the Brooklyn College  
procedure for implementing that policy can be found at this site: <http://www.brooklyn.cuny.edu/bc/policies>. If a faculty member suspects a violation of  
academic integrity and, upon investigation, confirms that violation, or if the student admits the violation, the faculty member MUST report the violation.  
In order to receive disability-related academic accommodations students must first be registered with the Center for Student Disability Services.  
Students who have a documented disability or suspect they may have a disability are invited to set up an appointment with the Director of the Center  
for Student Disability Services, Ms. Valerie Stewart-Lovell at 718-951-5538. If you have already registered with the Center for Student Disability  
Services please provide your professor with the course accommodation form & discuss your specific accommodation with him/her.  
For state law regarding non-attendance because of religious beliefs see p. 49 in the Bulletin;

### Core Curriculum goals addressed by this course

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

### Course objectives

to use accurately & precisely basic terms of literary analysis relevant to the texts read in class,  
and to describe differences among the literary genres represented by the class readings.

to read literary texts critically.

describe how they help shape the texts produced within those cultures.

to write interpretive prose which is clear & cogent.

to make articulate contributions to classroom discussion of texts.