<table>
<thead>
<tr>
<th>Date</th>
<th>Assignment</th>
<th>Notes</th>
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<tr>
<td>J 26 T</td>
<td>Work in class, Brainstorm: myth? religion? reason? What do we think we are studying? Free write in class &amp; sharing of written thoughts to spark conversation.</td>
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<td>J 30 M</td>
<td>To Muses – authorization of Hesiod, poetry's audience (kings) &amp; themes – gods’ order – divide wealth &amp; power – how gods &amp; earth first… (Read out loud &amp; compare your assigned sketches prepared at home.)</td>
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<td>F 02 T</td>
<td>First of all Chaos…Gaia…Tartaros…Eros [procreation]…terrible children their father hated…hide…[Gaia’s plot – Kronos…Aphrodite…Desire’ Again read prepared sketches. Remark differences in emphasis. Rethink &amp; rewrite to produce a version that reflects what you learned from others.</td>
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<td>F 06 M</td>
<td>‘Logic of Cosmogony’ – basic themes of cosmogonic myth described by Burkert: identify as they appear in Hesiod: e.g. ‘all’, ‘every’, ‘ever’, ‘first’, ‘last’, ‘began’</td>
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<td>F 09 T</td>
<td>Titans…Perseus (280)…Herakles (289, 315, 332)…Zeus called all… (386) [combat plot – ideology: power &amp; honor shared, 385-452, cf. 79-91] Identify in Hesiod themes described by Burkert: techno/biomorphic? combat?</td>
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<td>F 16 T</td>
<td>Rhea lay with Kronos…[who] learned…but Zeus… Rhea… Gaia… Ouranos… thunder, lighting… Trace recurrence of Burkert’s themes.</td>
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<td>F 21 Tu</td>
<td>Iapetos (507)… [his problematic children –] Epimeetheus…Prometheus… Herakles (526, 530) Mecone… [woman] Do your sketches have to change here more than in previous sessions? If so, why &amp; how? Trace recurrence of Burkert’s themes.</td>
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<td>F 23 T</td>
<td>[battle… Zeus exhorts troops… (644)… fiery climax… Tartaros (721 ff)… Styx (775-805)… Typhoeus (820-80)… finished… divided honors] Compare not only your reports of CONTENT but also your developing sense of PRACTICE, how different types of plot intertwine, how beginning, middle, end, get redistributed, not necessarily put last or first.</td>
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<tr>
<td>F 27 M</td>
<td>Compare &amp; contrast: remark SIMilarity &amp; DIFFerence between this &amp; previous origin of story of woman</td>
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<tr>
<td>M 02 T</td>
<td>Remark SIMilarity &amp; DIFFerence between this &amp; previous treatments of origin of woman. Place this story in relation to genealogical structure (divine family) as described by Hesiod): pick out types of plot &amp; development.</td>
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<tr>
<td>M 06 M</td>
<td>Remark SIMilarity &amp; DIFFerence between this &amp; previous treatments of origin of religious rites commonly practiced in Greek society: remember how myths are supposed to issue from &amp; reflect actual practices &amp; conflicts: what social or political agendas can you detect here? Cf. kings in Hesiod.</td>
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<tr>
<td>M 09 T</td>
<td>Remark SIMilarity &amp; DIFFerence between this &amp; previous treatments of origin: what types of plot predominate here &amp; to what effect? Do any paradoxes or contradictions emerge (e.g. how does the issue of gender emerge?)</td>
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<tr>
<td>M 13 M</td>
<td>Remark SIMilarity &amp; DIFFerence between this &amp; previous treatments of origin: remember how myths are supposed to issue from &amp; reflect actual practices &amp; conflicts: what social or political agendas can you detect here?</td>
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M 16 T Remark Similarity & Difference between this & previous treatments of origin:
remember how myths are supposed to issue from & reflect actual practices & conflicts: what social or political agendas can you detect here?

M 20 M Remark Similarity & Difference between this & previous treatments of origin: remember how myths are supposed to issue from & reflect actual practices & conflicts: what social or political agendas can you detect here?

M 23 T Bring first draft of essay – a coherent discussion some of your daily reports & reading notes, featuring also reports of any signs of your own development you may note (3 to five paragraphs, two pages maximum length).

M 27 M Hand in assigned essay, Discuss process of rewriting.

M 30 T Write a paragraph or two on each of the assigned sections (Part I & Part III) in the introductory essays by Esposito:
Assuming that mythology reflects ideologies & conflicts in a society, how do the patterns found in Hesiod & Homeric hymns differ from what you find here in Athenian drama? In particular, how does Esposito’s concept of “safety net” in monotheistic systems of belief as opposed to polytheism fit our concept of social modeling of myth?
How do the analytical categories (plot types, themes) introduced by Burkert come into play here?
Situate tragic conflict in context of Athenian democracy, e.g. Antigone.
Compare & contrast female roles in polytheistic versus monotheistic belief systems
Note how chorus serves to pick out & underline crucial themes.

A 03 M Rescue plot: write & exchange, comment on a paragraph or two sketching conflict (themes at issue, e.g. Greek vs barbarian, male vs female). How does play handle the force of Eros? Aphrodite? (remember him, & her back in Hesiod).

A 06 T Revenge plot: write & exchange comment on a paragraph or two, sketching tragic dilemma dramatized.

A 10 M Revenge plot & rescue plot: write & exchange comment on a paragraph or two with respect to following questions.
How does dramatic irony build?
What part does force of Eros play in deforming character? Political implications for Athens.

A 16 T Remark Similarity & Difference between this & previous treatments of origin: remember how myths are supposed to issue from & reflect actual practices & conflicts: what social or political agendas can you detect here? Do they differ in ways that reflect different historical situation & circumstances?

A 19 T How do the patterns & themes found in your prior readings resemble those found here? Do they differ in ways that reflect different historical situation & circumstances?

A 24 M Hand in essays, exchange, read & discuss how prior class discussion of drafts affected your rewriting & the version you are handing in.

M 21 T Again, assuming that mythology reflects ideologies & conflicts in a society, how do the patterns found in Hesiod & Homeric hymns differ from those found here & how do they suit their function as a LAST WORK?

M 01 M Continue & complete analytical discussion. How

M 04 T How do the plots & themes found in your prior readings resemble those found here? Do they differ in ways that reflect different historical situation & circumstances?

M 08 M How do the plots & themes found in your prior readings resemble those found here? Do they differ in ways that reflect different historical situation & circumstances?

M 11 T Reports, describing the sequence chosen & explaining: (1) how it relates to prior readings & illustrates theoretical concepts we have used; (2) how it seems to fit into any general plan of the whole work, e.g. can you discern a progression from beginning, through middle, to end?

M 15 M Choose another sequence & explain: (1) how it relates to prior readings & illustrates theoretical concepts we have used; (2) how it seems to fit into any general plan of the whole work, e.g. can you discern a progression from beginning, through middle, to end?

Hh to Hermes 1-280. Make careful reading notes on patterns of plot & theme, what you recognize & what may surprise.

Hh to Hermes 281-580. Final set of reading notes to utilize in preparing first essay

Exchange essay with a fellow group member & comment. Then you will take home to revise & hand in the following class.

Read Euripides, Introduction by S. Esposito with critical eye—

**PART I (pp. 2-5) POLYTHEISTIC WORLD VIEW VS MONOHEISTIC VIEW**
BUT check & evaluate evidence for polytheistic views in early Jewish tradition before monotheistic (male-dominant, patriarchal) ideology imposed;
http://www.matrifocus.com/LAM04/spotlight.htm
http://www.theology.bham.ac.uk/guest/Ancient%20Israel/asherah.htm

**PART III (pp 7-9) WHAT IS GREEK TRAGEDY?**
also tragedy & tragic theater in Athens.

**PART IV MEDEA** (Introductory pp 9-17)
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**MEDEA lines 1-445** (pp 35-53)
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**PART IV MEDEA** (Introductory pp 9-17)

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Euripides, *Medea* lines 446-975 (pp 53-74)

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Euripides, *Medea* lines 976-1419 (pp 74-92)

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Choose one main, or two related threads from drafts & discussions of these last four sessions (M 30, A 03, 06, 10) & write five to seven paragraphs, three pages maximum length, to hand in after vacation (on A 24).

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**Part IV. Euripides’ Bacchae** (pp 18-27)

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Euripides, *Bacchae* lines 1-575

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Euripides, *Bacchae* lines 576-1392

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Ovid, Metamorphoses book 1.
[as you read & compare, gather notes for a final essay, no longer than five to seven paragraphs, three pages, on the questions posed in the left column]

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Ovid, Metamorphoses, book 3

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Scan the table of contents (pp i-iv) & choose a story or set of stories that catches your interest & that you can relate to what you have read in the course thus far.

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Scan the table of contents (pp i-iv) & choose a story or set of stories that catches your interest & that you can relate to what you have read in the course thus far.

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BOOKS & Guides to Reading & Writing  You may want to check out guides to assigned works on my web site for Core Studies 1 –
http://academic.brooklyn.cuny.edu/classics/jvsickle/cslinks.htm

Books available for purchase at Shakespeare & Co., Hillel Place.

Hesiod's Theogony  editor: Richard Caldwell, Focus 1987 0-941051-00-5 paperback 137pp
The Homeric Hymns editors: Susan C. Shelmerdine, Focus • Revised 2000 • 1-58510-019-6 • Paper • 180pp • 5½ x 8½ • $10.95
Euripides: Four Plays: Medea, Bacchae, Heracles, Hippolytus 1-58510-049-X • Paper • 2002 • 304 pages • 6 x 9 • $18.95
Ovid Metamorphoses Z. Philip Ambrose, 2004 • Paperback • 464 pages • 6 x 9 • 1-58510-103-6 • $14.95
Homer, Odyssey, translated by Richmond Lattimore

Book available on reserve at Brooklyn College Library, also through NetLibrary On-line:
Chapter 4, "The Logic of Cosmogony" (pp. 87-106) by Walter Burkert, in book. From Myth to Reason? by R. G. A. Buxton.

We will analyze & absorb & apply this reading throughout our work in this course.

Writing Intensive Course – in practice what does this mean?
The General Education Outcomes Assessment Task Force has identified the goals and objectives below as appropriate for writing-intensive courses. For our course, given the goal & the materials we read, all of the learning objectives listed might apply to our work.

Goal: effective writing.

Learning objectives: Enhance ability to express ideas clearly in writing, which includes:

1. use writing to reflect on one’s learning and to understand difficult material
2. move from low stakes [ungraded] writing to more formal pieces
3. draft and revise written material
4. the ability to organize according to a pattern that is appropriate to the discipline
5. the ability to develop ideas by using supportive evidence appropriate to the discipline
6. the ability to edit one’s work so that grammar and syntax are correct
7. the ability to write a research paper that uses quotations, paraphrases, and appropriate documentation
8. the ability to write for a variety of purposes and audiences.

ASSESSMENT: Specify which assessment tools (e.g., assignments, exercises, lab reports, portfolios, and essay questions on exams) will be used to meet your objectives.

Our present course: in one semester, we may reasonably expect to work towards the first three objectives, which really to me look like one inseparable & seamless process. We shall begin by learning from each other what we now suppose myth to be & how we think it works. We shall explore this through conversation in the first instance & through so-called low stakes writing.

Gradually we shall acquire analytical tools by reading & discussing, writing about the categories of mythic thought described by Burkert. We shall refine these categories as we seek to apply them to the analysis of diverse traditional tales from Greek & Roman tradition. By refining, I mean going back to rethink & rewrite our initial definitions & descriptions. This process of going back, otherwise known as recursive thinking, fulfills the third objective proposed.

We shall assess our achievement by looking back to compare our first versions with what we learn to produce. An appropriate test would be to look at a previously unseen example of a cosmogonic story & to be able to identify in it themes & topics that we have learned are typical of such tales. Learning to recognize underlying patterns or structures in narrative can be an extremely valuable cognitive tool.