

ARTH 102: Stories and Symbols in Greek Myth

Professor Christopher Gregg

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Office Hours: 3-4pm Tuesdays or by appointment

Course Description:

This course examines the iconography and major narratives of ancient Greek mythology using both primary texts in translation and ancient representations of these myths. By examining the literary tradition and the extant visual material, we will explore the function of myth in ancient Greek society, the types of sources available to modern students of mythography, and the continued presence of mythological themes in Western culture. Students will learn stories of the gods and heroes, and we will analyze these stories using a variety of methods at our disposal: in addition to considering the ancient context, we will bring in modern critical approaches, literary theories, and art historical or anthropological methodologies to expand our understanding and interpretation of the myths. Students will also learn how to visually analyze works of art, both for their style and content. This course fulfills the University's Fine Arts requirement.

Objectives:

- To learn the major deities and mythic narratives of the ancient Greek and Roman civilizations
- To recognize the visual iconography associated with Classical myth
- To interpret visual narratives with a mythic theme
- To become familiar with basic principles of art historical analysis
- To perform individual visual analysis on a work of art, both for its iconographic content and for its broader art historical significance

Texts: My expectation is that students will do the assigned readings for the class in the following textbooks. You may want to bring Carpenter to class every day. If you choose not to buy the texts, one copy of each textbook is on available on reserve in the Gateway Library at the Johnson Center for two-hour loans.

1. Thomas H. Carpenter. *Art and Myth in Ancient Greece*. London and New York: Thames and Hudson, 1991.

2. Mark P.O. Morford, Robert J. Lenardon, and Michael Sham. *Classical Mythology*. Tenth Edition. Oxford, 2014.

Note: you are free to use earlier editions of this text, but the course readings and images in the syllabus are keyed to the most recent edition. If you choose to use any other edition, you are still responsible for keeping up with the readings and all the information in the most recent edition. www.classicalmythology.org is the website associated with this textbook and is worth exploring for potential exam review assistance (flashcards, practice questions, etc.)

3. Susan Woodford. *The Trojan War in Ancient Art*. Cornell University Press, 1993.

Grade Percentages:

Exam 1	Wednesday, Feb. 17 th	25%
Exam 2	Monday, April 4 th	30%
Exam 3	Monday, May 2 nd	30%
Iconography Assignment	Monday, March 21 st	15%

Grading Scale:

A+ (100-97) A (96-93) A- (92-90) B+ (89-87) B (86-83) B- (82-80) C+ (79-77)
C (76-73) C- (72-70) D (69-60) F (59 and below)

Exams:

Exams will include visual analysis material. This means that slides viewed in class and images from the textbooks will comprise a significant portion of each test. When preparing for class and studying for exams, treat the visual components of each assignment with the necessary attention. The format of the exams will include identifying subjects, styles, and techniques. A review guide will be uploaded to Blackboard one week prior to each exam. Neither notes nor textbooks will be allowed for the exams themselves.

Note-taking:

Although the readings in your textbooks are critical for the course, class lectures will bring the material together, and it is from the class lecture that substantial portions of each exam will be drawn. You must take thorough notes in order to be prepared for the exams. If there are terms on a slide, include the term, its definition and application in your notes. This is a class based on close reading of images and that means attention to details: most people are not able to retain all of the specific details without studying copious notes taken during lecture. Do not assume that showing up to class and simply "listening" will be sufficient to prepare you for exams.

Schedule for the Semester: Assignments should be read for the date indicated, *carefully* and *completely before class*. My lectures will assume that you are familiar with the assigned material and will often cover additional topics: on exams, you will be responsible for information from the texts as well as lecture. Note that Carpenter functions as a visual counterpart to the literature. Pay equal attention to the images; study them; be able to recognize important elements such as attributes or iconography. Images will appear on exams. Finally, keep up with the reading: most of the assignments are relatively short, but not all, and they will accumulate quickly. Remember that most of this material will be unfamiliar--plan to read the assignments at least twice in order to reach the necessary level of understanding. If it becomes necessary to change our schedule due to weather or other factors, I will upload a revised syllabus to Blackboard. There will always be a current syllabus on Blackboard and it is your responsibility to keep up with the latest version.

Iconography Assignment

Each student in the course will be required to produce an annotated image using the online platform ThingLink (<https://www.thinglink.com/>). ThingLink is fairly intuitive to use if you explore the site, and tutorials are available online if you need assistance on the basics: <http://www.thinglink.com/tutorial/Tutorials> or <https://www.youtube.com/watch?v=STDjifkmTVU>

Specific instructions for the assignment will be provided in a separate document. There will be two parts to the assignment: one due in class, the other due digitally. The due date for both portions of the assignment is **Monday, March 21st**. The assignment will be graded on a 15 point scale, each point corresponding to 1% of your final course grade. For each day that the assignment is late, 5% will be deducted from your grade.

Important Notes

- Attendance at exams is **MANDATORY**: no make-up exams will be offered without a doctor's excuse or other official documentation. If you miss an exam, you must contact me within 24 hours to schedule the re-take with valid documentation. Make up exams must be taken within ten academic days unless cleared with me in advance.
- I encourage questions and open discussion in class. Please, however, refrain from "quiet" talking to one another during lectures. It is distracting both to your classmates and to myself. If you persist in this during lectures, I will ask you to leave the classroom.
- Please turn off cell phones when class begins. Texting during class will be treated the same as talking during lectures.
- Use of electronic devices (including cell phones) during exams will be treated as an honor code violation. At the very least, you will receive a "0" on the exam.
- Arrive on time for class. Coming in late is disruptive for everyone. If you have a class prior to ours which causes a problem with arriving on time, please discuss it with me.
- Discuss any special academic needs with me at the start of the term. Do not wait until after the first exam or later!
- Since the material in this course is based on the art and literature of other cultures, some topics of violence, gender, and sexuality may be contrary to individual beliefs, but we will deal with them in an academic and intellectual manner.
- All reading assignments should be completed before class each day. The lengths of these assignments vary so keep pace with the syllabus.
- No extra credit assignments are offered in the course.
- The schedule and pace of the course may be adjusted as needed. If the need arises, a revised syllabus will be uploaded to Blackboard. It is your responsibility to keep up with the most recent version of the syllabus

Finally, all GMU policies on academic honesty will be applicable in this class. If you are unfamiliar with these policies, please visit <http://universitypolicy.gmu.edu/> and acquaint yourself with them.

Abbreviations on the Syllabus

MLS: Morford, Lenardon and Sham textbook page numbers

C: Carpenter textbook (**image numbers**, not page numbers)

W: Woodford textbook page numbers

(Note: readings for a particular date should be read before class on that date)

January

Week 1

Wednesday 20 **Introduction: Stories, Symbols and Greek Myth**

MLS 3-7; 19-30

Week 2

Monday 25 **Greek Art: Painting and Architecture**

Blackboard pdf: from *The Art of Greece and Rome*, excerpts pp. 23-37; 43-49; 95-96

Note: the scan of the text includes some scrambled word-forms. Most of these are understandable through context. Any term that you would be held responsible for will be covered in lecture.

W 27 **Greek Sculpture and Greek Religion**

Blackboard reading from *The Art of Greece and Rome*, excerpts, pp. 4-11; 18-22; 55-65
MLS 155-164

February

Week 3

M 1 **Understanding Iconography and the Creation Myths**

MLS:	C: 116, 117, 118	Blackboard pdf:
Oedipus, 420-423	95a/b, 262-264	Woodford "Images of Myth"
Titanomachy, 84-86		
Prometheus, 93-94		

W 3 **Pandora and the Gigantomachy**

MLS 86-88; 90-91;	C 96, 97, 99,	Blackboard pdf:
93-97	113-115, 119	Henle: "The Giants are Coming!"

Week 4

M 8 **Zeus and his paramours**

MLS 117-124	C 54-60, 69, 233
Ganymede 125-126	
Muses 134	
Cadmus and Thebes 414-416	

W 10 **Hera and her children**

MLS 125-134	C 1, 2, 12, 13, 14, 100, 132, 234
	Read in Carpenter pp. 13-17

Week 5

M 15 **Athena and Poseidon**

MLS 170-174 (Poseidon); 179-190 (Athena)	C 61-63, 88, 98, 100, 101, 81-85
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W 17 **Exam 1**

Week 6

M 22 **Apollo**

MLS 251-274	C 70-73, 102, 104
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W24 **Artemis and Aphrodite**

MLS 227-235; 193-197;	C 136-138, 71, 75, 130, 133, 67, 68, 90, 93
189-191	
Eros 211	
Pan, Echo and Narcissus 328-334	
Hermaphroditus 298-302	

Week 7

M 29 **Dionysus and Hermes**

MLS 304-325; 285-298	C 6, 7, 9, 48, 49, 50-53, 77-80, 106-109, 134
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March

W 2 **Demeter, Persephone and Hades**
MLS 339-349; 359-365 C 41-44, 129, 121, 131

Week 8, March 7-11: Spring Break, no classes

Week 9

M 14 **The Greek Hero: Perseus**
MLS 549-555 C 144, 146, 148-162

W 16 **To Be Announced**

Week 10

M 21 **Bellerophon and Classical Monsters**
MLS C 163-166, 345, 132, 254-257
Bellerophon 557-559
Ixion 379
Scylla and Charybdis 802

Iconography Assignment due; the hard copy portion must be turned in (typed and printed out) in class. The digital portion must be uploaded on this date as well. Late penalties will apply.

W 23 **A boar, women with spears, and a Golden Fleece**
MLS C 284-285, 196-198, 125, 271-273, 276-283
Calydonian Boar Hunt 516-519
Jason and the Argonauts 615-620

Week 11

M 28 **Herakles**
MLS 562-574; 576-583 C 167-192, 193-199, 200-218, 224-229, 234

W 30 **Class Canceled**

April

Week 12

M 4 **Exam 2**

W 6 **Theseus**
MLS 596-604; 606-609 (Daedalus and Icarus) C 235, 237-239, 244-252, 258-259, 125

Week 13

M 11 **Troy, part 1**
W 7-28 (through Achilles and Chiron) For Woodford readings, all images

W 13 **Troy, part 2**
W 28-64

Week 14

M 18 **Troy, part 3**

W 65-87

W 20 **Troy, part 4**
W 88-108 (through the Trojan Horse)

Week 15

M 25 **Troy, part 5 and Nostoi (the Returns)**
W 108-119
MLS 525-527; 449-455

C 350-356

W 7 **Nostoi, part 2**
MLS 527-543 (Odysseus)

C 339-349

May

2 **Exam 3**