

**GENERAL STUDIES COURSE PROPOSAL COVER FORM**

**Course information:**

Copy and paste **current** course information from [Class Search/Course Catalog](#).

College/School	College of Liberal Arts and Sciences	Department/School	School of International Letters and Cultures
Prefix: <u>SLC</u>	Number: <u>344</u>	Title: <u>Classics and Comics</u>	Units: <u>3</u>

Course description:

Is this a cross-listed course?	Yes	If yes, please identify course(s):	<u>LAT/GRK 344</u>
Is this a shared course?	No	If so, list all academic units offering this course:	

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of **each** department that offers the course is required for **each** designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a permanent-numbered course with topics?	No	Chair/Director Initials
If yes, all topics under this permanent-numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.		<u>        </u> (Required)

**Requested designation:** Humanities, Arts and Design–HU      **Mandatory Review:** (Choose one)

*Note- a **separate** proposal is required for each designation.*

**Eligibility:** Permanent numbered courses **must** have completed the university’s review and approval process. For the rules governing approval of omnibus courses, contact [Phyllis.Lucie@asu.edu](mailto:Phyllis.Lucie@asu.edu).

**Submission deadlines dates are as follow:**

For Fall 2018 Effective Date: October 1, 2017      For Spring 2019 Effective Date: March 10, 2018

**Area(s) proposed course will serve:**

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

- Checklists for general studies designations:**
- Complete and attach the appropriate checklist
- [Literacy and Critical Inquiry core courses \(L\)](#)
  - [Mathematics core courses \(MA\)](#)
  - [Computer/statistics/quantitative applications core courses \(CS\)](#)
  - [Humanities, Arts and Design core courses \(HU\)](#)
  - [Social-Behavioral Sciences core courses \(SB\)](#)
  - [Natural Sciences core courses \(SQ/SG\)](#)
  - [Cultural Diversity in the United States courses \(C\)](#)
  - [Global Awareness courses \(G\)](#)
  - [Historical Awareness courses \(H\)](#)

- A complete proposal should include:**
- Signed course proposal cover form
  - [Criteria checklist](#) for General Studies designation being requested
  - Course catalog description
  - Sample syllabus for the course
  - Copy of table of contents from the textbook and list of required readings/books

**It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.**

**Contact information:**

Name	<u>Paul Arena</u>	E-mail	<u>paul.arena@asu.edu</u>	Phone	<u>602 421-5077</u>
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**Department Chair/Director approval: (Required)**

Chair/Director name (Typed):	<u>Nina Berman</u>	Date:	<u>8/8/19</u>
Chair/Director (Signature):			

Arizona State University Criteria Checklist for

**HUMANITIES, ARTS AND DESIGN [HU]**

**Rationale and Objectives**

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014



Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU - [HU] CRITERIA</b>			
<b>HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.</b>			
YES	NO		Identify Documentation Submitted
<input type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	Syllabus and attached document "Sample Reading Response Questions"
<input type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	Syllabus
<input type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	Syllabus
		<b>THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:</b>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to developing skill in the use of a language.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to the acquisition of quantitative or experimental methods.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to teaching skills.</li> </ul>	



Course Prefix	Number	Title	General Studies Designation
SLC/LAT/GR K	344	Classics and Comics	HU

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
2. Concerns the comprehension and interpretation of written, aural, or visual texts, and/or the historical development of textual traditions.	<p>This course provides an introduction and survey of a large collection of American comic books and graphic novels, in order to understand the characteristics, history, mythology, and development over time of the American superhero tradition as a literary and visual genre. Thus students will come to understand a "literary" history and tradition for American comics.</p> <p>But this course also provides a basic introduction to the Greco-Roman literary tradition. From Homer to Ovid, students will be given samples and background on the Classical literary tradition.</p>	<p>On the schedule of assignments of the syllabus you will note the primary readings in comics color coded in blue and the primary readings in Classics color coded in purple. The primary classical authors are compiled in the Trzaskoma anthology and the Ovid text. These readings form the foundation of the Classical material for the course. Throughout the course we cover a variety of topics, but one of the primary threads in the course concerns the creation and development of the mythology concerning the three most iconic figures in American comics: Superman, Batman and Wonder Woman. Students are required to trace the development of these three figures from their earliest iterations in the 1930s and 1940s through their most modern revisions and retellings. But as with other topics in this course, students are also required to not only interpret and analyse these comics, but to make critical comparisons to selections of Classical literature.</p> <p>*Please see the attached samples of Reading Response Questions for more specific examples of these critical threads. (Reading Responses are short essays all students are required to post online as per the syllabus.)</p>
4b. Concerns aesthetic systems and values, literary and visual arts.	<p>Discussions of the literary and visual aesthetics of the comic book tradition are a large part of the class, with particular emphasis on the unique combination of "text and image" that is native to the medium of comics. These discussions often focus on the comparative mythologies of modern graphic novels (comics) and that of the classical Greeks and Romans, with particular emphasis on literary and visual themes.</p>	<p>Very fruitful discussions of topics such as the similarities between Hercules and Superman are accompanied by powerpoint presentations that highlight the remarkably similar visual iconography between the two traditions. Discussion of the differences between Odysseus and Batman are used to illustrate the somber, shaded realism in the art of recent graphic novel presentations of the latter. The ancient Greek tradition of the Amazons with regard to Wonder Woman allow for discussion and comparison of the portrayal of heroic females in ancient and modern contexts both literary and visual. Student responses both in class and in more</p>

		<p>formal online responses to discussion questions are required. Finally, while comic books and graphic novels are the primary focus as the "canon" of superhero mythology, some attention is also paid in lectures to film and television adaptations of these stories, and students are allowed to use these adaptations as sources for the final project.</p>
<p>4d. Deepen awareness of the analysis of literature and the development of literary traditions.</p>	<p>In order to foster comprehension and deepen student awareness of comic books and graphic novels as literature, selected literary and mythological traditions of the ancient Greeks and Romans are used as a model, and the course promotes a great deal of comparative analysis of the two traditions.</p>	<p>As a second major theme of the class, students are required to become familiar with select ancient Greek and Roman literary traditions, including the wide variety of literature focused on Hercules and the Trojan War, as well as more focused topics such as the Homeric Hymns and the mythology of the Amazons. Finally, the classical tradition of Ancient Greek and Roman stories retold in a graphic novel format is explored through titles such as Frank Miller's 300 and Shanower's Age of Bronze. Students are required to analyze Superhero stories in comparison to ancient Greek and Roman literary traditions through a variety of assignments, including weekly "reading responses," two papers, a final exam and a significant final group project.</p>



## **Classics and Comics SLC/LAT/GRK 344 Spring 2020**

Paul M. Arena

LL 13 TTH 12:00-1:15pm

Office: LL164G Office Hours: MWF 12:00-12:50pm

outside of office hours, email me for an appointment

phone: 602-421-5077

email: [pmarena@asu.edu](mailto:pmarena@asu.edu)

### **Course Objectives:**

This course provides an introduction and survey of a large collection of American comic books. Modern comics contain an enormous and diverse range of content — much of our focus in this course will be on the American “superhero” tradition. Indeed, this American “superhero” tradition has its own history and mythology that lends itself to a very direct comparison to the cultural and mythological traditions of Greece and Rome. In addition to the comics, we shall also be looking closely at the texts of Classical authors to compare the two traditions. Finally, we shall also look at several comics that are direct modern retellings of Classical subjects. All of this will provide a very rich experience, exploring the connections between Classics and Comics.

### **Expected Learning Outcomes:**

Upon successful completion of this course, students will be able to:

- Recognize the basic facts about the history of American Superhero Comics, and the general evolution of the genre; how these comics have changed with American culture, and how Classical themes have been a large part of this development.
- Comprehend and interpret comics as literature, placing them within the framework of their cultural history, as well as other traditions.
- Compare and contrast the literary tradition of American comics to Classical literature.
- Appraise how Greco-Roman history and myths are retold in popular culture, and how this reception is an essential part of the Classical Tradition.
- Think critically about the reception of comics and how they affect their audience, taking into account factors ranging from artistic techniques, production, and the intended audience.

### **Grading:**

I grade on a straight percent scale, not on a curve. All grades are final and non-negotiable (although I am very willing to correct any mistakes in blackboard and/or explain my criteria if you should have questions). Grades will be assigned using the plus/minus system implemented in Fall 2004.

A+: 100

A: 93-99

A-: 90-92

B+: 87-89

B: 83-86

B-: 80-82

C+: 77-79

C: 70-76

D: 60-69

E: below 60

Graded material for the semester shall include: **two short papers** (Oct 12, Nov 28; 20%), **2 quizzes** (20%), **a group presentation** (20%) and the **final exam** (Finals Week; 25%). For my expectations regarding papers and the exam, I shall provide an explanation along with essay topics in separate documents available on Canvas. In addition, students are required to post “responses” to the weekly reading assignments. Most weeks I shall provide a few study questions for our frequent close readings of assigned comics and texts. You will respond to these on Canvas via the “response” forum (More on this below.) **Your participation in these discussions will reflect greatly upon your response/attendance/participation grade (15% of final grade.)**

If you have any questions about class or wider academic interests please do not hesitate to email or come and see me in my office hours or at some arranged time.

#### **Attendance Policy**

Attendance is expected. Quizzes cannot be made-up unless there is a documented emergency.

**Book List** Available at the ASU Bookstore (aka “Sun Devil Campus Store”):

Scott McCloud, Understanding Comics

Trzaskoma, Anthology of Classical Myth

Ovid, Metamorphoses

**Comics List** Available at ASU Bookstore\*:

Frank Miller *Batman Year One*

Grant Morrison *All-Star Superman*

Brian Azzarello *Wonder Woman Vol. 3 (New 52) “Iron”*

Geoff Johns *Batman: Earth One*

Brad Meltzer *Justice League of America “Tornado’s Path”*

Geoff Johns *Justice League Vol.1 (New 52) “Origin”*

Greg Rucka *Wonder Woman Vol. 2: Year One (Rebirth)*

Mark Waid *Kingdom Come*



Frank Miller 300

Eric Shanower *Age of Bronze* Vol. 1 "A Thousand Ships"

\*There will be extra HARD copies for reading in Hayden Reserve, IN ADDITION, most of these comic books are readily available in digital formats

n.b. The above list refers to the titles of the books and comics I ordered for the class. The ASU bookstore should stock most of these. The bookstore may not be able to get trades in sufficient copies for all the books. HOWEVER, as noted above, you will have access to ALL the comics for this course at Hayden Library Reserve:

<http://lib.asu.edu/access/reserves> Also, digital options for comics will also be discussed for those of you who are so inclined.

**Readings and Expectations for Assessment:** In all forms of assessment for this class, whether on papers, projects, the final exam or the weekly responses, students are expected to properly prepare readings from the above list. It is necessary to engage with both the Classical material and the comics in this course to be able to explore the many critical threads we shall cover: are Batman and Odysseus similar heroes? Are modern representations of the Amazons true to the ancient source material? Are reboots and re-fashioning a modern invention or can we find examples of this in ancient literature? **To have proper responses to these kinds of questions it is essential for students to not only keep up with all the readings but to be prepared for critical and comparative analysis.** The weekly schedule is attached at the end of the syllabus. More detailed grading rubrics for papers, the project and final will be provided in their separate guides. The grading rubric for the weekly response questions is provided below.

**Groups:** I shall divide the students of the course up into 6-8 groups (or "teams") of 3-4 students. The classmates in your group will be your reading response partners, and more importantly, will form your team for a critical presentation for the semester. The details on "teams" (and the choices you have for names!) will be discussed in the first two classes of the semester.

**Responses:** on Canvas under "Questions and Responses," I will post a couple of questions before each class. Member(s) from each of the groups will be responsible for a "reader response" to the questions posted. The response must be a minimum of 200 words. Your responses will be graded according to the rubric below. In addition, these responses will serve as a springboard for the class discussion the following day -- thus it will be important to get the response posted by the evening before class.

**READING RESPONSE QUESTIONS GRADING RUBRIC:**

10: Answers the question(s) asked thoroughly and thoughtfully. Cites sources where necessary.

8-9: Answers the question well but not in enough detail. Some errors. (9s are usually given for entries that would otherwise be 10s but lack citations.)



6-7: Begins to answer the question but speaks only in vague generalizations, instead of making an argument. Some errors.

1-5: Submitted the assignment but does little to answer the question. Major errors.

0: Did not submit the assignment.

**Group presentation:** in addition to the weekly “responses,” your groups will also be responsible for one “comics presentation” during the semester. I will start to schedule these 2 weeks into the course. Any comic author and character is eligible, EXCEPT for the characters widely covered in this course. The exact parameters of the group project will be posted on Canvas in a separate document.

### **Caveat Lector**

It is very important that students remember that the purpose of this course is to study literature and culture. Greece and Rome are the forefathers of Western culture and many aspects of Greek and Roman society may seem familiar to us today; however, many aspects of their culture are also alien and might even be considered offensive in today’s society. In addition, while many of the American Superhero Comics we shall study will be at most “PG” level material, some comics may feature more graphic violence and nudity than you are accustomed to. If you find some of the course content offensive, please feel free to discuss it with me, my colleagues in Classics, or the director of SILC. All of us may be contacted in person or by email.

### **Scholastic dishonesty**

Scholastic dishonesty on any assignment will result in a failing grade (E) for that assignment which may not be dropped. Scholastic dishonesty includes any kind of cheating. For the university policy, which this class follows, see:

<http://www.asu.edu/aad/manuals/acd/studentacint.html>.

### **Accommodations**

If you require accommodations on assignments for a disability, university-sanctioned event, or religious holiday, you must let me know in advance. See the links below for the accommodations the university provides and that this class follows:

Religious accommodations:

<http://www.asu.edu/aad/manuals/acd/acd304-04.html>

University-sanctioned activities:

<http://www.asu.edu/aad/manuals/acd/acd304-02.html>

Disability resources:

<http://www.asu.edu/aad/manuals/ssm/index.html#700>. NB: Students requesting accommodation for reasons of a disability must be registered with the Disability Resource Center and submit the appropriate documentation from the DRC.

### **Policy on behavior in the classroom**

During lectures and discussion sessions, I assume that you will listen and respond both to me and to one another. In order to accomplish this, you must refrain from using computers, cellphones, PDAs, music players, etc. etc., etc. Use of these items—however unobtrusive you may think you're being—will result in the loss of participation points. Recording devices may be permitted at the discretion of the instructor (see me).

Disruptive behavior of any sort by anyone will not be tolerated. See the university policy: <http://www.asu.edu/aad/manuals/ssm/ssm104-02.html>.

### **Schedule of Readings and Assignments**

**Week 1** Jan 14: Syllabus; “Intro to Comics and Classics” Jan 16: “Comics as Literature”

**Week 2** Jan 21: *McCloud Understanding Comics 1-5* Jan 23: *McCloud Understanding Comics 1-5*

**Week 3** Jan 28: *McCloud Understanding Comics 6-9* Jan 30: “Batman”; *Miller Batman: Year One*

**Week 4** Feb 4: *Miller Batman: Year One*; “Classical Culture” Feb 6: “Classical Culture”; “Hercules Papyrus”; *AOCM*, Apollodorus K1-K22 (33-45); Ovid (199-209); “Superman”

**Week 5** Feb 11: *Morrison All-Star Superman* Feb 13: *All-Star Superman*; *AOCM*. Virgil 6a-6j (421-430); Ovid (225-228)

**Week 6** Feb 18: “Wonder Woman” **QUIZ #1** Feb 20: *Azzarello Wonder Woman “Iron”*

**Week 7** Feb 25: *Wonder Woman “Iron”*; Ovid (243-248); *AOCM*, Sappho 1 Feb 27: *AoCM*, Apollodorus K11, N7; Diodorus 2.45-2.46; Palaephatus 4, 32; “Wonder Woman and the Amazons”; Intro to Pindar and Ovid’s *Heroides*

**Week 8** Mar 3: *AoCM*, Hyg 82-88, Hell 157; *Pin Olympian 1*; Ovid *Heroides* 1, 3; Ovid (133) Mar 5: *Johns Batman Earth One*

Mar 8-15: *Spring Break*

**Week 9** Mar 17: *Johns Batman Earth One* Intro to Hesiod Mar 19: *AoCM*, Hesiod *Works and Days* 111-234; Ovid (3-8); “The Justice League”; **PAPER #1**

**Week 10** Mar 24: “The Justice League”; *AoCM*, Apollodorus F, G1-G4; Ovid (179-188); *Meltzer Justice League: Tornado’s Path* Mar 26: *Meltzer Justice League: Tornado’s Path*

**Week 11** Mar 31: *Johns Justice League: Origin* Apr 2: *Rucka Wonder Woman: Year One*;



**Week 12** Apr 7: **QUIZ #2**; “Retelling Antiquity in Comics – Hannibal Crosses the Alps”; McGinley “Hannibal goes to Rome” Apr 9: [Herodotus \(online\)](#); “The Peloponnesian War and Thermopylae”

**Week 13** Apr 14: [Miller 300](#) Apr 16: [Miller 300](#)

**Week 14** Apr 21: [Shanower Age of Bronze](#) Apr 23: [Shanower Age of Bronze](#); *AoCM*, Statius

**Week 15** Apr 28: [Waid Kingdom Come](#) PAPER #2 Apr 30: [Waid Kingdom Come](#)

**Final Exam:** **TBA**

## Classics and Comics SLC/LAT/GRK 344 Spring 2020

### Sample "Reading Response" Questions

As seen in the syllabus, one of the primary exercises for students in this course are weekly written responses to the reading material. These are essentially "mini-essays" that are posted online. I am providing a few examples of the sort of questions students are required to engage with.

#### An example of questions regarding Classical material:

The *Theogony* is technically an ancient epic poem, but it is a very different poem from "heroic epics" like the *Iliad* and the *Odyssey*. It is really about the divine genealogy of the major and minor gods of the Greeks. Read the introduction to the poem written by the editors of the AoCM – it is excellent. Read the poem, but do not get bogged down in the long catalogues of minor gods in the first half of the poem. Pay special attention beginning with the "Birth of the Olympians" at line 456 to the end of the poem.

1. Lines 621 to 725, "The Titanomachy," is probably the most "heroized" portion of the poem. Why do you think Hesiod is not more specific in the battle narrative about which Titans Zeus is fighting? Does Zeus come off as a hero here? Why do you think he managed to defeat challenges to his power, unlike his father?
2. Lines 886-934 describe the sequence of Zeus' wives. Why does Zeus take six wives prior to Hera? Why does Zeus swallow up Metis? Any parallels to this in accounts earlier in the poem? This sequence ends with two really odd "birthing scenes" – what do you make of these?
3. What is your general reaction to the form and style of the poem? Did you find it accessible? Interesting? Boring? Don't be afraid to take risks describing a few general reflections on the text (positive and/or negative.)

#### An example of questions focused on a close reading of a comic:

1. Batman: Year One -- In pages 20-22, writer Frank Miller and artist David Mazzucchelli capture the essence of Batman's origin. Closely examine the panels on these three pages and describe how the art and writing convey this important narrative sequence. Pay attention to details like panel layout, transitions, color, and dialogue. The mythos of why/how Wayne becomes Batman was probably well-known to most of you before reading this -- are "retellings" like this an essential part of modern art or is this just a "reboot" aimed at sales and revenue?
2. James Gordon: Year One -- Throughout Batman: Year One, the character James Gordon may feature more prominently than Bruce Wayne/Batman. Why has Miller devoted so much of the plot to Gordon? Compare his character to Wayne. Note the obstacles/conflicts each character has to deal with in the course of the book. Also describe each character's relationship to Gotham City.
3. Pick a panel or sequence that you find really important from Miller's book, and explain why. Feel free to explore anything here: an early vigilante scene from Bruce Wayne, the side plot featuring the intriguing character of Selina Kyle, or perhaps you were captivated (captured?) by a GIANT flock of bats?

#### An example of questions where students are required to engage with the material by paying attention to multiple factors – refashioning of source material, artistic technique, etc.:

1. *Wonder Woman "The Princess and the Power"* – The first chapter of *Gods and Mortals* is rich in Greek mythical allusion. Greg Potter and George Perez wrote this section of the story. You have read through much of the "Amazon" source material in the AoCM – comment on how Perez and Potter have utilized this source material for the Origin of Wonder Woman and The Amazons. Are they close to the Greek source material? Have they taken any liberties that you like or dislike? Focus on specific things like the Heracles myth and the city-state Themyscira, etc.
2. *Julia Kapatelis* – like we have seen in other retellings, Perez has added a character of his own creation to the Wonder Woman mythos, Julia Kapatelis. Describe her as a character. What role does Professor Kapatelis have in *Gods and Mortals* and why do you think Perez created her?



3. At this point you have read multiple comics by multiple artists and writers. What is your impression of the Perez Wonder Woman? You can comment on the overall plot, but also note the style and presentation of the comic. How do you rate the pencils and color? The use of dialogue and text boxes? Feel free to compare this comic to other comics we have studied. Try to use a few specific examples in your answer.

OXFORD WORLD'S CLASSICS



OVID

*Metamorphoses*



*Translated by*

A. D. MELVILLE

*With an Introduction and Notes by*

E. J. KENNEY

OXFORD  
UNIVERSITY PRESS



## CONTENTS

<u>Historical Sketch</u>	<u>ix</u>
<u>Introduction</u>	<u>xiii</u>
<u>Translator's Note</u>	<u>xxx</u>
<u>Select Bibliography</u>	<u>xxxix</u>

## METAMORPHOSES

<u>BOOK I</u>	<u>1</u>
The Creation—The Ages of Mankind—The Flood—Deucalion and Pyrrha—Apollo and Daphne—Io—Phaethon	
<u>BOOK II</u>	<u>25</u>
Phaethon (cont.)—Callisto—The Raven and the Crow—Ocyrhoe—Mercury and Battus—The Envy of Aglauros—Jupiter and Europa	
<u>BOOK III</u>	<u>51</u>
Cadmus—Diana and Actaeon—Semele and the Birth of Bacchus—Tiresias—Narcissus and Echo—Pentheus and Bacchus	
<u>BOOK IV</u>	<u>74</u>
The Daughters of Minyas—Pyramus and Thisbe—The Sun in Love—Salmacis and Hermaphroditus—The Daughters of Minyas Transformed—Athamas and Ino—The Transformation of Cadmus—Perseus and Andromeda	
<u>BOOK V</u>	<u>99</u>
Perseus' Fight in the Palace of Cepheus—Minerva Meets the Muses on Helicon—The Rape of Proserpine—Arethusa—Triptolemus	
<u>BOOK VI</u>	<u>121</u>
Arachne—Niobe—The Lycian Peasants—Marsyas—Pelops—Tereus, Procne, and Philomela—Boreas and Orithyia	
<u>BOOK VII</u>	<u>144</u>
Medea and Jason—Medea and Aeson—Medea and Pelias: her Flight—Theseus—Minos, Aeacus, the Plague at Aegina, the Myrmidons—Cephalus and Procris	
<u>BOOK VIII</u>	<u>171</u>
Scylla and Minos—The Minotaur—Daedalus and Icarus—Perdix—Meleager and the Calydonian Boar—Althaea and Meleager—Achelous and the Nymphs—Philemon and Baucis—Erysichthon and his Daughter	

<b>BOOK IX</b>	<b>199</b>
Achelus and Hercules—Hercules, Nessus, and Deianira—The Death and Apotheosis of Hercules—The Birth of Hercules—Dryope—Iolaus and the Sons of Callirhoe—Byblis—Iphis and Ianthe	
<b>BOOK X</b>	<b>225</b>
Orpheus and Eurydice—Cyparissus—Ganymede—Hyacinth—Pygmalion—Myrrha—Venus and Adonis—Atalanta	
<b>BOOK XI</b>	<b>249</b>
The Death of Orpheus—Midas—First Foundation and Destruction of Troy—Peleus and Thetis—Daedalion—The Cattle of Peleus—Ceyx and Alcyone—Aesacus	
<b>BOOK XII</b>	<b>274</b>
The Expedition against Troy—Achilles and Cycnus—Caenis—The Battle of the Lapiths and Centaurs—Nestor and Hercules—The Death of Achilles	
<b>BOOK XIII</b>	<b>294</b>
Ajax and Ulysses and the Arms of Achilles—The Fall of Troy—Hecuba, Polyxena, and Polydorus—Memnon—The Pilgrimage of Aeneas—Acis and Galatea—Scylla and Glaucus	
<b>BOOK XIV</b>	<b>325</b>
Scylla and Glaucus ( <i>cont.</i> )—The Pilgrimage of Aeneas ( <i>cont.</i> )—The Island of Circe—Picus and Canens—The Triumph and Apotheosis of Aeneas—Pomona and Vertumnus—Legends of Early Rome; The Apotheosis of Romulus	
<b>BOOK XV</b>	<b>352</b>
Numa and the Foundation of Crotona—The Doctrines of Pythagoras—The Death of Numa—Hippolytus—Cipus—Aesculapius—The Apotheosis of Julius Caesar—Epilogue	
<b>Explanatory Notes</b>	<b>381</b>
<b>Glossary and Index of Names</b>	<b>467</b>



# ANTHOLOGY OF CLASSICAL MYTH

PRIMARY SOURCES IN TRANSLATION

SECOND EDITION



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*with an Appendix on Linear B Sources by*  
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# CONTENTS

Preface	xiii
<u>Acknowledgments</u>	xv
<u>A Note to Students</u>	xxi
<u>What's in This Book?</u>	xxi
<u>Sources and Problems</u>	xix
<u>Final Advice</u>	xx
<u>Organization and Layout</u>	xxi
<u>Symbols Found in Texts</u>	xxii
<u>A Note to Instructors</u>	xxiv
<u>Material for Background and Comparison</u>	xxv
<u>Ancient Approaches to Myth</u>	xxvii
<u>Myth and History</u>	xxvii
<u>Philosophical, Rationalizing, and Allegorical Approaches to Myth</u>	xxvii
<u>Religion and Myth</u>	xxviii
<u>Gender and Sexuality</u>	xxix
<u>Myth as a Source of Inspiration</u>	xxx
<u>Material for Modern Interpretation and Classification of Myth</u>	xxx
<u>Practical Considerations</u>	xxxii
Final Remarks	xxxii
Maps	xxxiii
<u>Genealogical Charts</u>	xlii
Timelines	liv

## SELECTIONS

Acusilaus, fragments	1
23 Phoroneus, the First Mortal	1
39 Aphrodite and the Trojan War	1
Aelian, <i>Historical Miscellany</i> , excerpts	2
<u>3.22 Aeneias and the Fall of Troy</u>	2
<u>5.21 Medeia's Children</u>	2
<u>8.3 Sacrifices at Athens</u>	2
<u>13.1 Atalante</u>	3



Aeschylus, fragments	5
70 <i>Daughters of Helios</i> . Zeus Is Everything	5
99 <i>The Carians (or Europa)</i> . Europa Tells Her Story	5
161 <i>Niobe</i> . Thanatos	6
193 <i>Prometheus Freed</i> . Prometheus Describes His Punishment	6
Andron, fragment	8
10 Origins of the Custom of Cremation	8
Antoninus Liberalis, <i>Collection of Metamorphoses</i> , selections	9
1 Ctesylla	9
2 The Meleagrides	10
4 Cragaleus	10
6 Periphas	11
10 The Minvades	12
17 Leucippos	12
26 Hylas	13
27 Iphigeneia	13
28 Typhon	13
34 Smyrna	14
36 Pandareos	14
41 The Fox	15
Apollodorus, <i>Library</i> , excerpts	17
A The Early Gods, the Rise of Zeus, and the Titanomachy (1.1.1–1.2.6)	17
B The Children of Zeus, Other Genealogies and Tales (1.3.1–1.4.5)	19
C The Rape of Persephone (1.5.1–1.5.3)	20
D The Gigantomachy and Typhon (1.6.1–1.6.3)	21
E Prometheus and Humanity (1.7.1–1.7.3)	23
F Oineus, Meleagros, and the Calydonian Boar Hunt (1.8.1–1.8.3)	23
G Jason and the Argonauts; Medeia (1.9.16–1.9.28)	25
H Io (2.1.3)	30
I Bellerophon (2.3.1–2.3.2)	30
J Acrisios, Danae, and Perseus (2.4.1–2.4.5)	31
K Heracles (2.4.8–2.7.7)	33
L Europa and Her Cretan Children (3.1.1–3.1.4)	45
M Cadmos and Thebes (3.4.1–3.7.7)	46
N Theseus (3.15.6–E.1.19)	54
Archilochus, fragments (trans. by A. Miller)	58
122 Zeus and the Eclipse	58
130 All Things Are Easy for the Gods	58
177 Zeus and Justice	58
Arrian, <i>Anabasis</i> , excerpt	59
4.10.5–4.11.8 Worship of Alexander the Great	59
Babrius, <i>Fables</i> , selections	61
20 The Gods Help Those Who Help Themselves	61

68	The Preeminence of Zeus	61
70	The Marriage of Polemos and Hubris	61
117	We Are Ants to the Gods	62
Bacchylides, selections (trans. by A. Miller)		63
	Ode 5 Meleagros and Heracles	63
	Dithyramb 17 Theseus and Minos	69
<u>Bion, <i>Lament for Adonis</i></u>		<u>73</u>
Callimachus, <i>Hymns</i> , selections		76
<u>5 <i>Hymn to Athena</i></u>		<u>76</u>
<u>6 <i>Hymn to Demeter</i></u>		<u>80</u>
Cleanthes, <i>Hymn to Zeus</i>		84
Conon, <i>Stories</i> , selections		86
<u>24 Narcissos</u>		<u>86</u>
<u>27 Deucalion</u>		<u>86</u>
<u>34 Diomedean Necessity</u>		<u>87</u>
<u>37 Cadmos</u>		<u>87</u>
<u>40 Andromeda</u>		<u>88</u>
Cornutus, <i>Compendium of the Traditions of Greek Theology</i> , excerpts		89
<u>2–3 The Real Natures of Zeus and Hera</u>		<u>89</u>
<u>20 Athena</u>		<u>90</u>
<u>30 Dionysos</u>		<u>90</u>
Critias, <i>Sisyphos</i> , fragment		92
Diodorus of Sicily, <i>Historical Library</i> , excerpts		94
<u>2.45–2.46 The Amazons</u>		<u>94</u>
<u>3.56 Ouranos</u>		<u>95</u>
<u>4.25 Orpheus</u>		<u>96</u>
<u>5.66–5.73 A Euhemerizing Account of the Origin of the Gods</u>		<u>96</u>
Eratosthenes, <i>Constellation Myths</i> , selections		102
7 Scorpions (Scorpio)		102
9 Parthenos (Virgo)		102
10 Didymoi (Gemini)		103
<u>11 Carcinus (Cancer)</u>		<u>103</u>
12 Leon (Leo)		104
14 Tauros (Taurus)		104
<u>19 Crios (Aries)</u>		<u>105</u>
<u>21 Ichthyes (Pisces)</u>		<u>105</u>
26 Hydrochoos (Aquarius)		105
27 Aigoceros (Capricorn)		106
28 Toxotes (Sagittarius)		106
Euripides, fragments		107
286 <i>Bellerophon</i> . Bellerophon on the Gods		107



473	<i>The Cretans</i> . Pasiphae Defends Herself	108
660	<i>The Captive Melanippe</i> . Melanippe in Defense of Women	109
Fulgentius, <i>Myths</i> , selections		111
2.11	The Story of Vulcan and Minerva	111
2.12	The Story of Dionysus	112
Hellanicus, fragments		114
88	The Three Kinds of Cyclopes	114
125	Melanthos and Codros	114
145	The Story of Patroclus	115
157	The Murder of Chrysippos Son of Pelops	115
Heraclitus, <i>Homeric Problems</i> , excerpts		116
5	The Nature of Allegory	116
54	Arhena versus Ares	118
56	Poseidon versus Apollo	118
69	The Love of Ares and Aphrodite	118
70	Odysseus' Adventures	119
Herodorus, <i>On Heracles</i> , fragments		121
13	A Reinterpretation of Heracles' Holding Up the Sky	121
14	The Myth of Heracles as Philosophical Allegory	121
30	A Rationalized Account of the Punishment of Prometheus	122
34	The Six Altars at Olympia	122
Herodotus, <i>Histories</i> , excerpts		123
1.1–1.5	An Historical Interpretation of the Conflict Between Asia and Greece (trans. by S. Shirley)	123
1.23–1.24	Arion and the Dolphin (trans. by S. Shirley)	125
2.113–2.120	The Egyptians on Whether Helen Ever Went to Troy	125
Hesiod, excerpts (trans. by S. Lombardo)		129
<i>Theogony</i> , complete		129
<i>Works and Days</i> 1–234 [1–201]		160
<i>Homeric Hymns</i> (trans. by A. Lang, updated and modified)		168
The long <i>Hymns</i> :		168
1	To Dionysos	168
2	To Demeter	169
3	To Apollo	178
4	To Hermes	187
5	To Aphrodite	197
The short <i>Hymns</i> :		202
6 To Aphrodite; 7 To Dionysos; 8 To Ares; 9 To Artemis; 10 To Aphrodite; 11 To Athena; 12 To Hera; 13 To Demeter; 14 To the Mother of the Gods; 15 To Heracles the Lion-Hearted; 16 To Asclepios; 17 To the Dioscourai; 18 To Hermes; 19 To Pan; 20 To Hephaistos; 21 To Apollo; 22 To Poseidon; 23 To Highest		

Zeus; 24 To Hestia; 25 To the Muses and Apollo; 26 To Dionysos; 27 To Artemis; 28 To Athena; 29 To Hestia; 30 To Gaia, the Mother of All; 31 To Helios; 32 To Selene; 33 To the Dioscuroi	
Horace, <i>Odes</i> , selections	211
1.10 Mercury	211
2.19 Bacchus	212
3.11 The Danaids	213
Hyginus, <i>Stories</i> , selections	216
2, 3, 9, 25, 28, 30, 31, 47, 52, 54, 57, 66, 67, 68, 69, 72, 75, 77, 78, 79, 82, 83, 84, 88, 89, 91, 92, 93, 94, 95, 96, 98, 102, 103, 104, 105, 106, 107, 108, 110, 111, 116, 117, 118, 119, 120, 130, 135, 136, 153, 164	
Longus, <i>Daphnis and Chloe</i> , excerpts	236
<u>2.34 Pan and Syrinx</u>	236
<u>3.23 Pan and Echo</u>	236
Lucian, selections	238
<u>Dialogues of the Dead</u>	238
<u>23 Agamemnon and Ajax in the Underworld</u>	238
<u>Dialogues of the Gods</u>	239
<u>5 Prometheus and Zeus</u>	239
<u>9 Zeus and Hera Discuss Ixion</u>	240
<u>16 Hermes and Apollo Discuss Hyacinthos</u>	242
<u>Dialogues of the Sea Gods</u>	243
<u>2 Polyphemos and Poseidon</u>	243
<u>7 The Wedding of Peleus and Thetis</u>	244
<u>9 Delos</u>	244
<u>11 Io</u>	245
<u>12 Danae and Perseus in the Chest</u>	246
<u>Judgment of the Goddesses</u>	247
<u>On Sacrifices</u>	252
Lucretius, <i>On the Workings of the Universe</i> , excerpts	257
<u>1.1–1.101 Lucretius Invokes Venus</u>	257
<u>2.589–2.660 The False Myth of Mother Earth</u>	260
<u>5.1161–5.1240 The Origins of Religion</u>	262
Ovid, <i>Heroides</i> , selections	265
<u>1 Penelope to Ulysses</u>	265
<u>3 Briseis to Achilles</u>	268
<u>4 Phaedra to Hippolytus</u>	273
<u>10 Ariadne to Theseus</u>	277
<u>12 Medea to Jason</u>	281
Palacphatus, <i>On Unbelievable Things</i> , selections	288
Prologue	288
1 The Centaurs	289



289	2 Paspiphae
290	4 The Cadmeian Sphinx
291	6 Actaeon
292	15 Europa
292	21 Daedalus
292	24 Gerones
293	28 Bellephontes
293	30 Phrixos and Helle
294	32 The Amazons
294	33 Orpheus
295	34 Pandora
295	38 The Hydra
296	39 Cerberus
296	40 Alceus
297	41 Zethos and Amphion
297	42 Io
297	43 Medea
298	45 The Horn of Amalthea
299	Parthenius, <i>Sentimental Love Stories</i> , selections
299	Introductory Letter
299	2 Polymele
300	3 Euippe
300	4 Onone
301	12 Calchos
301	13 Harpalycce
301	15 Daphne
302	20 Leto
302	29 Daphnis
303	Pausanias, <i>Description of Greece</i> , excerpts (trans. by J. G. Frazer, adapted)
303	A The Sanctuary of Theseus in Athens (1.17.2-1.17.3)
303	B Sanctuary of Dionysos in Athens (1.20.3)
304	C The Tomb of Medeia's Children in Corinth (2.3.6-2.3.9)
305	D The Temple of Hera near Mycenae (2.17.1-2.17.4)
305	E The Grave of Thyestes Between Mycenae and Argos (2.18.1-2.18.2)
306	F Three-eyed Zeus in Larisa near Argos (2.24.3-2.24.4)
306	G Epidaurus and Asclepius (2.26.3-2.27.4)
308	H Poseidon and Horses (7.21.7-7.21.8)
309	I The Oracle of Hermes (7.22.2-7.22.4)
309	L Lycanthropy in Arcadia (8.2.3-8.2.7)
310	K Black Demeter near Phigalia in Arcadia (8.42.1-8.42.4)
310	L Actaeon's Bed near Plataea in Boeotia (9.2.3-9.2.4)
311	M The Reconciliation of Zeus and Hera in Plataea (9.2.7-9.3.1)
311	N Did Odipous Have Children By His Mother? (9.5.10-9.5.11)
312	O The Sphinx (9.26.2-9.26.4)

Pherecydes, <i>The Histories</i> , fragments	313
10 The Story of Danae	313
11 The Story of Perseus	313
12 The Death of Acrisios	314
Pindar, <i>Olympians</i> , selection (trans. by A. Miller)	315
1 Pelops	315
Plato, excerpts	320
<u>Protagoras</u>	320
320c–322d The Origin of Justice Among Mankind	320
<u>Republic</u>	322
2.376d–2.380c The Role of Poets and Myth in an Ideal State (trans. by G. M. A. Grube, rev. by C. D. C. Reeve)	322
10.614a–10.621d The Myth of Er (trans. by G. M. A. Grube, rev. by C. D. C. Reeve)	326
<u>Symposium</u>	332
189d–193b A Myth About the Origin of the Sexes (trans. by A. Nehamas and P. Woodruff)	332
Plutarch, <i>Life of Theseus</i> , excerpt	335
24.1–25.2 The <i>Synoikismos</i> of Attica	335
Proclus, Summaries of the Cyclic Epics	337
<u>A The Cypria</u>	337
<u>B The Aithiopsis</u>	339
C The <i>Little Iliad</i>	339
D The <i>Sack of Ilion</i>	340
E The <i>Returns</i>	340
<u>F The Telegony</u>	341
Sallustius, <i>On the Gods and the Cosmos</i> , excerpt	342
<u>3–4 The Purpose and Types of Myth</u>	342
Sappho, fragment (trans. by A. Miller)	344
1 Prayer to Aphrodite	344
Semonides, fragment (trans. by A. Miller)	346
7 The Different Kinds of Women	346
Simonides (trans. by A. Miller)	350
543 Perseus in the Chest	350
Sophocles, fragments	351
<u>432 Nauplios. Nauplios on the Achievements of His Son, Palamedes</u>	351
583 <i>Tereus</i> . Procne Laments the Life of Women	351
941 [ <i>Unknown tragedy</i> ] The Power of Aphrodite	352
1130 [ <i>Unknown satyr play</i> ] Satyrs as Suitors	353
Statius, <i>Achilleid</i> , excerpts (trans. by N. Zeiner)	354
<u>1.242–1.282 Theris Takes Achilles to Scyros</u>	354



1.819–1.885 Achilles' True Identity Is Uncovered by Ulysses and Diomedes	355
Theocritus, <i>Idylls</i>	358
11 Polyphemos' Love for Galatea	358
Theophrastus, <i>Characters</i>	361
16 The Superstitious Man	361
Thucydides, <i>History of the Peloponnesian War</i> , excerpt (trans. by P. Woodruff)	363
1.1–1.12 Thucydides Reassesses Greek Prehistory	363
Vergil, excerpts	369
<i>Aeneid</i>	369
2.1–2.558 Aeneas Escapes from Troy	369
6.237–6.755 Aeneas Goes to the Underworld	380
<i>Georgics</i>	389
4.453–4.527 Orpheus in the Underworld	389
Xenophanes, fragments (trans. by A. Miller)	392
11 Homer and Hesiod on the Gods	392
14 What Humans Believe About the Gods	392
15 If Animals Worshiped Gods	392
16 Foreign Gods	392
18 The Gods Withhold Things from Men	393
23 God Is Unlike Man	393
24 God Perceives Everything	393
25 God Sets Everything in Motion	393
26 God Is Motionless	393
Xenophon, <i>Memorabilia</i> , excerpt	394
2.1.21–2.1.34 The Choice of Heracles	394
Appendix One: Linear B Sources	397
Appendix Two: Inscriptions	413
Appendix Three: Papyri	427
Appendix Four: Near Eastern Myth	437
Note on the Texts and Translation	508
Names and Transliteration	513
Index/Glossary	516



# UNDERSTANDING

# COMICS

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# CONTENTS



## INTRODUCTION

1

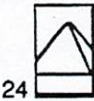
SETTING  
THE RECORD  
STRAIGHT



2

2

THE  
VOCABULARY  
OF COMICS



24

3

BLOOD  
IN THE  
GUTTER



60

4

TIME  
FRAMES



94

5

LIVING  
IN  
LINE



118

6

SHOW  
AND  
TELL



138

7

THE  
SIX  
STEPS



162

8

A WORD  
ABOUT  
COLOR



185

9

PUTTING  
IT ALL  
TOGETHER



193