

## **CAS CC 101: ANCIENT WORLDS**

Fall 2021 // Lecture Section Syllabus // Credits: 4.0

WEBPAGE	<a href="http://www.bu.edu/core/cc101">www.bu.edu/core/cc101</a> (Kerberos password required)		
LECTURE SESSIONS	Tuesdays 9:30-10:45 AM, in the Tsai Performance Center		
COORDINATOR	Stephen Esposito, Classics, office 745 Comm. Ave. Room 410, <a href="mailto:espo@bu.edu">espo@bu.edu</a>		
SEMINARS	B1	TR 8-9:15 in CAS 114A	w/ Klancer, <a href="mailto:chudak@bu.edu">chudak@bu.edu</a>
	B2	TR 11-12:15 in CAS 114B	w/ Creighton, <a href="mailto:mcreight@bu.edu">mcreight@bu.edu</a>
	B3	TR 11-12:15 in CAS 114A	w/ Esposito, <a href="mailto:espo@bu.edu">espo@bu.edu</a>
	B4	TR 12:30-1:45 in CAS 114A	w/ Garcia de la Puente, <a href="mailto:inesgdlp@bu.edu">inesgdlp@bu.edu</a>
	B6	TR 2-3:15 in CAS 114B	w/ Prentice, <a href="mailto:prentice@bu.edu">prentice@bu.edu</a>
	B7	TR 2-3:15 in CAS 114A	w/ Gapotchenko, <a href="mailto:daisym@bu.edu">daisym@bu.edu</a>
	B8	TR 3:30-4:45 in CAS 114A	w/ Vahamikos, <a href="mailto:gtv@bu.edu">gtv@bu.edu</a>
	C1	MWF 8-8:50 in CAS 114A	w/ Klein, <a href="mailto:sophiek@bu.edu">sophiek@bu.edu</a>
	C2	MWF 9:05-9:55 in CAS 114A	w/ Brown, <a href="mailto:cbbrown@bu.edu">cbbrown@bu.edu</a>
	C3	MWF 10:10-11 in CAS 114B	w/ Klein, <a href="mailto:sophiek@bu.edu">sophiek@bu.edu</a>
	C4	MWF 11:15-12:05 in CAS 114A	w/ Walsh, <a href="mailto:bgwalsh@bu.edu">bgwalsh@bu.edu</a>
	C5	MWF 11:15-12:05 in CAS 114B	w/ Klein, <a href="mailto:sophiek@bu.edu">sophiek@bu.edu</a>
	C6	MWF 12:20-1:10 in CAS 114A	w/ Schwartz, <a href="mailto:pjs8@bu.edu">pjs8@bu.edu</a>
	C7	MWF 1:25-2:15 in CAS 114A	w/ Eckel, <a href="mailto:mdeckel@bu.edu">mdeckel@bu.edu</a>
	C8	MWF 1:25-2:15 in CAS 114B	w/ Green, <a href="mailto:ddgreen@bu.edu">ddgreen@bu.edu</a>
	C9	MWF 2:30-3:20 in CAS 114A	w/ Backman, <a href="mailto:cbackman@bu.edu">cbackman@bu.edu</a>
	D1	MWF 12:20-1:10 in IEC B03	w/ Lior, <a href="mailto:yairlior@bu.edu">yairlior@bu.edu</a>

**Course description.** The four semesters of Core Humanities explore some of the world's finest and most influential works of literature, philosophy, religion, and the arts. The semesters follow a historical sequence so that the great works can be studied as an evolving conversation about the enduring questions of human life. Our goal is to discover what the greatest works of the past have to say to us here, right now—to empower and deepen what the Chinese sage Confucius called human-heartedness. The fundamental questions we ask concern how very different global visions of what a community is interact with equally varied ideas of the nature of the individual, how these visions are explored by both cultures and individuals in the different modes of literature, philosophy, religion and the visual arts, and what it means to create something new out of the traditions we are all formed by and grounded in.

CC 101 explores two foundational components of the Western tradition: the culture of the ancient Greeks, and the world of the Hebrew Scriptures, as well as the origin of civilization in ancient Mesopotamia, to which both the Hebrews and Greeks were deeply indebted. As we compare these cultures' views we will consider questions such as heroism and power; friendship; death and grief; sexuality and love; the city, and the journey home. We will explore the very different views of Mesopotamia, ancient Israel and the Greeks on the experience of the divine; the impact of war; the differing roles of human reason and imagination; and the concept of beauty in the literary and visual arts, and also trace how views on these questions change among the Greeks between the archaic view of Homer and the classical view of Plato. As we do so we will develop skills in analyzing sources, in written and oral communication, and in identifying and developing the factors that promote creativity.

**COURSE OBJECTIVES:***Aesthetic Exploration:*

1. Students will demonstrate knowledge and appreciation of notable works in literature and the arts, including Genesis, Exodus, the epics of *Gilgamesh* and Homer's *Odyssey*, Greek tragedy, Plato's *Republic*, and the visual traditions of the Parthenon. Particular attention will be drawn to the cultural contexts in which those works were created, as students compare differing roles of the two epics as foundational for their respective cultures and the differing ways in which Greek tragedy and the Parthenon self-consciously assert the cultural values of fifth-century Athens. Students will also use this focalization to consider the many layers involved in Greek tragedy's critique of its society as well as how tragedy engages with adaptations of Homeric characters and myth. Finally, students will consider the ongoing significance and relevance of these works not only to the cultures that created them but to following cultures that both used and appropriated them and, most importantly, to ourselves. This consideration will take place not only in CC 101, but, for students who continue on in Core, through the entire Core Humanities sequence, as students follow the conversation begun in Mesopotamia through the Western tradition into the 20th and 21st centuries.
2. Students will acquire and demonstrate the reasoning skills, concepts and vocabulary necessary to interpret a work of art as narrative, practicing these both in classroom discussion and assignments and, particularly in the case of the visual arts, by applying what has been learned in lecture and seminar to the study of materials in the collection of the Museum of Fine Arts, Boston. All CC 101 students will also complete one or more reflection papers based on their engagement with the MFA collections, although the form of that written assignment will differ according to seminar.
3. In addition to considering the intrinsic and cultural importance of works of literature, architecture, and visual art, students will engage in ongoing critique of the methods and values embedded in the art and literature studied in CC 101. Beginning with the explicit commandment in Exodus that forbids "graven images," students will interrogate the values of understanding and communicating aesthetic forms from a particular period and be able to understand how meaning is shaped for modern viewers/readers. In particular students will examine and evaluate critiques of art, poetry, and democracy made or implied by Thucydides in his *History of the Peloponnesian War* and by Plato in his *Republic*.
4. In conjunction with the Creativity/Innovation learning outcome which is part of CC 101, students will not only evaluate and analyze the literary and artistic works studied in seminar and in written assignments, but will also produce their own work of creative art incorporating lessons learned from this study. Students will be evaluated based on their mastery of characteristics such as genre, mode, style, and cultural history of the works examined in their written assignments, and on their ability to incorporate this understanding into their own creative work.

*Global Citizenship & Intercultural Literacy:*

**Note**—Although only one of the following outcomes is mandated, CC 101 addresses both:

1. By examining the Classical and Hebrew traditions and tracing changes in Greek civilization over time, students will learn to analyze and compare differences between the perspectives of cultures and between the different perspectives arising from different historical circumstances within a single culture. These differences will include such aspects of a culture and/or time-period as views of the divine, political systems, gender relations, views of creativity and aesthetic expression and the relation of cultural views to origin stories and cultural ideals.
2. Students will demonstrate detailed understanding of three distinct cultures (represented by the cities of Uruk, Jerusalem, and Athens) which differ from their own but which have also contributed to the modern worldview. They will also be able to articulate the challenges and benefits of viewing the

world from a radically different point of view and be able to analyze the roots of a modern view of the world.

*Creativity/Innovation:*

1. Students will explore the nature of creativity through a study of literary and visual art in exercises such as a study and reflection on works at the Museum of Fine Arts, Boston. Students will also conduct an in-depth examination of such very different views of art and creativity as those of Exodus, *The Odyssey* and *The Republic*. Students will reflect on what it means to produce something genuinely new, consider the risks and dangers of innovation, and evaluate the elements both in different individuals and in different societies that encourage or inhibit creativity.
2. Students will further develop their reflections on the nature of creativity by designing and executing at least one creative project either alone or as part of a team and explicitly reflecting on the relation of these creative projects to works and ideas studied in class. Examples of creative projects are given below under Writing/Creative Work. Specific assignments in regard to creative work will be made by the student's individual seminar leader.

**INSTRUCTIONAL FORMAT, COURSE PEDAGOGY, AND APPROACH TO LEARNING:**

Students are required to partake in all lectures and seminars. If a student is unavoidably absent from lecture, recordings of each lecture can be accessed via [www.bu.edu/core/cc101](http://www.bu.edu/core/cc101). Students should speak with their seminar leader to account for absences. Individual seminar leaders will note attendance in seminar. And, as our aim is to look and speak directly to each other, the use of electronic devices during in-person sessions of lecture or discussion may be restricted by your instructor. Questions and active participation are, on the other hand, strongly encouraged.

**Lectures/Plenary Sessions** will focus on the cultural context and main concepts of each of the works studied and will connect these works to the ongoing themes and questions of the course. As designated by individual seminar leaders, students will demonstrate their comprehension and critical evaluation of key ideas raised in lecture through discussion in seminar, oral responses to specific questions, or written responses either to specific questions or on subjects of the student's choice. As individual seminars will vary in the direction they take, but the body of lectures is common to all, the common final exam will focus on questions and topics specifically raised in lecture.

**Lecture sessions will be recorded** for the benefit of registered students who are unable to attend live sessions due to illness or other special circumstances. *With approval of your discussion instructor, you can listen to these lectures which will be available on the course page a few hours after the lecture, but you must make sure you are on a MWF schedule for the discussion classes. You may be asked to provide notes to demonstrate that you are keeping up with the lectures.* Recorded sessions will be made available to registered students via the password-protected coursepage at [www.bu.edu/core/cc101](http://www.bu.edu/core/cc101). Students may not share such sessions with anyone not registered in the course and may not repost them in a public platform.

**Seminars:** Seminar discussion will focus on the analysis and critical evaluation of works studied with particular attention to how the basic questions studied differ in the broad range of cultural and historical settings considered. Discussions of particular works will be supplemented with sessions dedicated to techniques used to examine these works through writing and other media, as well as to reflection on individual and group creative works that further explore these ideas.

The aim of seminar is that students learn to share, evaluate and collaborate on an understanding of some of the greatest works developed by the human mind and that students explicitly reflect on their own process of learning and understanding. Active participation is crucial to this end. Always come prepared, not only by having read, viewed or listened to the work under discussion, but with questions that you

wish to bring to the attention of your peers and with ideas about alternative approaches to the concepts being explored.

**Museum of Fine Arts:** All students will be asked to engage in study of works at the MFA which are associated with the cultures examined in the course, either virtually or through small group tours as conditions permit. If tours take place, they will be led by faculty members and may or may not be directed at a particular seminar. Students are expected to have examined the guide to the MFA works under consideration and to be prepared to discuss the works during tours or in seminar. Students also complete at least one reflective writing assignment considering the nature of creativity as expressed through the works seen in the museum.

**Writing/Reflection Assignments/Creative Work:** There will be a strong focus on both writing-to-learn and learning-to-write in CC 101, particularly in anticipation of work to be done in the spring-semester course CC 102, which will give credit for Foundational Writing (WR 120). We will particularly consider, develop and reflect upon various criteria offered for aesthetic expression, the critiques of aesthetic expression that we encounter, and what creativity entails and requires in regard to the works studied.

Although individual seminar leaders will vary in their particular assignments, at least one paper will consider the course's learning objectives through an argumentative, thesis-driven paper. Other related assignments will be ongoing throughout the semester and may include identification and explication of a focal question, outlining of critical arguments, peer evaluation, and presentations to the seminar. Students are encouraged to work regularly with the Writing Fellows.

As our aim in this course is to study other cultures in order finally to become more aware of ourselves as global citizens, several reflective assignments will be due throughout the semester. Topics of reflection papers will be discussed in seminar but any student should feel to alert their seminar leader ahead of time to particularly sensitive issues, and accommodations will be made.

Creativity in CC 101 is expressed in (a) interpretation, (b) posing questions, and (c) written and other forms of creative expression. Students experiment with creating written or other products in imaginative ways, explore how CC 101 works conceive of creativity/innovation as well as their opposites and perhaps their limitations, and reflect, in writing and in discussion, on the nature of creativity. As problem-solving, creativity is a means to an end. As a source of deep human satisfaction, it is an end in itself. We will put emphasis on the learnable nature of creativity but believe that students will also naturally experience creativity as a fundamental aspect of human nature.

Students will accordingly develop and execute at least one creative work and reflect on that work and on the creative process more generally, both in writing and in discussion. Creative work may take any one of a number of forms, such as composing a Homeric simile, producing a scene from a play studied, work in the art of rhetoric, or using the principles of Greek art as seen on the Parthenon and in the MFA to create visual art. Creative projects may be developed and executed individually or as part of peer work. Individual seminar leaders will work with students to decide upon and develop appropriate creative projects.

**Peer Work:** Students will explore views and cultural presuppositions of the various cultures studied and compare these to their own worldviews not only in seminar and in their individual writing assignments, but also by working directly with their peers. Peer work will take various forms as determined by individual seminar leaders, but may include such activities as group work on a creative project, group preparation for seminar presentations on particular works, peer evaluation of written work, or class debates. This work will be evaluated through oral and written feedback as assigned by individual seminar leaders.

**Textbooks.** The following texts are required and may be purchased at the BU Bookstore.

1. *Gilgamesh*, trans. Stephen Mitchell (9780743261692)

2. *The Five Books of Moses*, trans. Robert Alter (9780393333930)
3. Homer, *The Odyssey*, trans. Robert Fitzgerald (9780374525743)
4. Plato, *The Republic*, trans. C.D. Reeve (9780872207363)
5. *Odysseus at Troy: Ajax, Hecuba and Trojan Women*, ed. Stephen Esposito (9781585103966)

When purchasing your books, take careful note of the edition and translator so that you do not find yourself inadvertently using a different text. Students in need of a required book may email the Core office at [core@bu.edu](mailto:core@bu.edu) to ask about the availability of copies in the Core Book Bank to own or borrow. A Core writing handbook which students are encouraged to consult is online at [www.bu.edu/core/writing](http://www.bu.edu/core/writing).

**Courseware and communication.** Course communication will take place via announcements and handouts in lecture and seminar, and email messages sent from [core@bu.edu](mailto:core@bu.edu) and from the accounts of individual seminar instructors. Lecture media, handouts, and readings can be accessed via [www.bu.edu/core/cc101](http://www.bu.edu/core/cc101). Elsewhere on the Core website you will find reading lists, a calendar of academic and community events, Writing Fellow information and writing FAQs, and other resources.

Individual seminar leaders may make use of a course site specific to their section, for sharing assignment materials, readings, and other resources. Seminar sites can be accessed via [www.learn.bu.edu](http://www.learn.bu.edu).

### **ASSIGNMENTS AND GRADING CRITERIA:**

**At least one major paper and one creative work is required for this course.** In addition, ongoing written work will be assigned by particular seminar leaders, including writing leading to the completion of the major assignments, informal or low-stakes writing, reflections on the writing process, and reflections on creative work. There will be ample opportunity for feedback.

A **midterm** (composed by each individual section leader and administered separately in each section) and a comprehensive **common final exam** are required. The exams will be largely essay-driven, and will cover specific information and central ideas raised in lecture and seminar. Individual seminar leaders will track and evaluate lecture and seminar attendance and participation as well as assigned peer work. Specific evaluation criteria used for the assessing of grades can be found in the syllabus for each individual discussion seminar.

The relative weight of each assignment is as follows:

- seminar papers / reflective papers / creative projects: 50%
- attendance, participation, and engagement: 15%
- midterm exam: 10%
- final exam: 25%

### **RESOURCES AND SUPPORT:**

**The Core Writing Fellows** are available for help throughout the semester. Fellows are graduate students who have been trained in compositional skills, are familiar with the works read in Core, and who work closely with individual seminar leaders. To make an appointment with your Writing Fellow or with the ESL Writing Fellow, follow the instructions available at [www.bu.edu/core/writing](http://www.bu.edu/core/writing).

**Learning and testing accommodation.** Boston University complies with the ADA and Section 504 of the Rehabilitation Act. If you are a student who needs academic accommodations because of a documented disability, you should contact your seminar leader and present your letter of accommodation as soon as possible. If you have questions about documenting a disability or requesting academic accommodations, contact the Office of Disability Services. Letters of accommodation should be presented as soon as possible to ensure that student needs are addressed from the start of the course.

**The Office of Disability Services** is responsible for assisting students with disabilities. If you have a disability, you are strongly encouraged to register with this office. Lecture hall and seminar rooms used in Core are accessible and ADA-compliant. Contact ODS via 617-353-3658 or [www.bu.edu/disability](http://www.bu.edu/disability).

### **COMMUNITY OF LEARNING - CLASS AND UNIVERSITY POLICIES:**

All students share the responsibility for ensuring a positive learning environment in this course. Always ensure that you come to class prepared and ready to participate.

**Attendance and Absences:** Attendance at lectures and seminar discussions is a critical part of the course. Absences from lecture and seminar will be weighed seriously by your seminar leader, and will bring down your final grade. See the syllabus for your particular seminar section for specific policies on excused absences, etc.

**Assignment Completion and Late Work:** Individual seminar leaders will determine how papers and other work should be submitted, as well as the penalties assigned for late work. It is possible for you to take a make-up version of the final exam if you have a test scheduling conflict or three exams scheduled on the same day. Contact the Core office at [core@bu.edu](mailto:core@bu.edu), and your seminar leader, if this is the case.

**Academic Conduct:** All members of the University are expected to maintain the highest standards of academic honesty and integrity; we have the same expectations of each other in this course. Seminar leaders take the issue of plagiarism seriously and expect all the work you do in this course to be your own. If you have general questions about what plagiarism is and how it differs from the appropriate use of other people's work, consult the Academic Conduct Code at [www.bu.edu/academics/policies/academic-conduct-code](http://www.bu.edu/academics/policies/academic-conduct-code). For specific questions, having to do with, for example, collaboration and documentation, see your individual seminar syllabus and/or speak with your individual instructor.

Please note: **9/16** is the last day to add this course if there are available places. **10/7** is the last day to drop this course without a "W" grade. **11/5** is the last day to drop this course with a "W" grade.

### **FALL 2021 SCHEDULE OF LECTURES AND EVENTS:**

*Please note: All schedules and topics are subject to change; any such changes will be announced in lecture or communicated to you via email. Consult the syllabus provided by your individual seminar for the due dates of specific assignments. Please consult your individual seminar leader with any questions on the schedule, topics to be covered, or assignments due.*

#### Week 1: **Hebrew Bible** (Pt. 1)

Lecture 1, asynchronous: Rabbi Ariel Burger introduces the Bible and Midrash

Note: Students should view this asynchronous, Zoom-recorded lecture on their own time via [www.bu.edu/core/cc101](http://www.bu.edu/core/cc101) before their first seminar (discussion section) meeting of the semester.

#### Week 2: **Hebrew Bible** (Pt. 2)

Lecture 2, 9/7: Kathe Darr on Genesis and the story of Sarah and Hagar

#### Week 3: **Hebrew Bible** (Pt. 3)

Lecture 3, 9/14: Jonathan Klawans on the Book of Ex-odus, a 'going out'

#### Week 4: **Ancient Mesopotamia**

Lecture 4, 9/21: Brian Jorgensen on the epic of Gilgamesh

Sunday 9/26: **Core Community Picnic** for students, alumni, faculty and their families. Free tee-shirts, games, crafts, and food. 2-4 PM on the BU Beach, behind Marsh Chapel.

Week 5: **Homer's *Odyssey*** (Pt. 1)

Lecture 5, 9/28: Steve Scully on Greek culture and gods, and *Odyssey* Books 1-8

Week 6: ***The Odyssey*** (Pt. 2)

Lecture 6, 10/5: Steve Esposito on Penelope's wily female heroism

Week 7: No lecture; Tuesday 10/12 will follow a Monday schedule due to Indigenous Peoples' Day.

Week 8: **Historical Transition**

Lecture 7, 10/19: Andrea Berlin on the art and politics of Pericles' Acropolis

**Midterm exams** will take place this week in seminar. Each instructor composes and administers his or her own exam and gives the exam in their classroom. TR sections will take their exam on Thursday, 10/21; MWF sections will take theirs on Friday 10/22.

10/22-24: **BU Family & Friends Weekend**

Week 9: **The Peloponnesian War**

Lecture 8, 10/26: Jay Samons on the war between Athens and Sparta

Week 10: **Greek Tragedy** (Pt. 1)

Lecture 9, 11/2: Herbert Golder on Sophocles' *Ajax*

Week 11: **Greek Tragedy** (Pt. 2)

Lecture 10, 11/9: Kyna Hamill on witnessing Euripides' *Hecuba*

Week 12: **Plato's *Republic*** (Pt. 1)

Lecture 11, 11/16: David Roochnik introduces *The Republic* Book 1

Week 13: ***The Republic*** (Pt. 2)

Lecture 12, 11/23: Jill Frank on City and Soul in Books 2-5

Note: this lecture will be delivered via synchronous Zoom, streamed live into the Tsai Center

11/24-28: **Thanksgiving recess**

Week 14: ***The Republic*** (Pt. 3)

Lecture 13, 11/30: Allen Speight on Plato's metaphysics in Books 6-7

Week 15: ***The Republic*** (Pt. 4)

Lecture 14, 12/7: Zara Amdur on women in *The Republic* & Steve Esposito on Plato's critique of poetry

Last Day of Classes: Friday 12/10

Study Period: December 12/11-13

**Final exam for all sections: TBD**