

DOCUMENT RESUME

ED 068 949

CS 200 188

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TITLE Classical Civilization, English, Social Studies:  
5114.67.  
INSTITUTION Dade County Public Schools, Miami, Fla.  
PUB DATE 71  
NOTE 35p.; An authorized course of instruction for the  
Quinmester Program

EDRS PRICE MF-\$0.65 HC-\$3.29  
DESCRIPTORS Ancient History; Classical Literature; \*Course  
Content; Curriculum; English Curriculum; \*Greek  
Civilization; Instructional Materials; \*Language  
Arts; Philosophy; Poetry; \*Social Studies; \*Teaching  
Guides; Tragedy

IDENTIFIERS \*Quinmester Program

ABSTRACT

This course will include the study of Greek mythology, philosophy, and drama and analyze their influence on modern man and his ideas. The course outline consists of: I. Performance Objectives; II. Range of Subject Matter; III. Course Content; IV. Teaching Strategies and Learning Activities; V. Student Resources -- a list of books relevant to Greek studies published between 1942 - 1967; VI. Teacher Resources -- includes an annotated list of seven books published between 1948 - 1970 and lists of films, filmstrips/tapes, records, and other visual aids. (Author/AL)

Course  
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5188.04  
5148.05

COURSE TITLE: CLASSICAL CIVILIZATION

COURSE DESCRIPTION: This course will include the study of Greek mythology, philosophy, and drama and analyze their effect on modern man and his ideas.

I. PERFORMANCE OBJECTIVES

- A. Given an opportunity for research and reading, the students will demonstrate by classroom presentations and discussion their understanding of the origins of Greek civilization and religious beliefs.
- B. Having read Homer's *Iliad*, the students will apply the conventions of epic poetry to this work, will analyze its structure and themes, and will appraise the significance of epic poetry in its own time and its place in the development of subsequent literature.
- C. Given selections from Greek lyric poetry, students will recognize its importance in the evolution of Greek literature and will contrast its techniques with lyric poetry of later Western literature.
- D. Given an opportunity for viewing and discussion and having read selections from Herodotus and Thucydides, the students will describe the cultural climate which fostered the explosion of artistic creativity in 5th century Greece and will point out the relationship of prose writers to their own times and to the development of Western literature.
- E. Having read Greek tragedies, the students will recognize their religious background, their dramatic elements, and their universal themes as essential components of Greek drama.
- F. Having examined philosophical ideas of the Greeks and read selections from Plato, the students will discuss their contemporary meaning and their relevance to subsequent thinking.
- G. Having read selections from Greek literature and viewed examples of Greek art; the student will summarize and evaluate the contributions of Greek humanistic expression to Western civilization.

### III. COURSE CONTENT

#### A. Rationale

Three areas in which the Greeks contributed tremendously to the development of Western literature and culture merit careful consideration.

1. Most of the basic forms of literary expression used by writers today were created by the Greeks, including epic and didactic poetry and such types of lyrics as odes, satires, epigrams and pastoral poetry. Both the tragic and comic drama were developed to such perfection that the Greek models have been often imitated but rarely equaled. The grace and lucidity of Plato's dialogues insure them universal recognition as literary creations as well as evidence of profound thinking. In Herodotus we find an example of the discursive, informal style of history-writing, and with Thucydides the first terse eyewitness accounts of the clear-headed political analyst. It is true that we have evolved some different genre, most importantly the short story and the novel, but even here traces can be found of the influence of ancient poetic fiction, legend, romance and fable.
2. Not only have the Greek writings served as models and prototypes, but the original works themselves still afford pleasure and stimulation with the timeless appeal of excellent literature. The heroic adventures of the Iliad and the Odyssey, the profoundly moving human problems posed by the great dramatic tragedies, the thought-provoking passages from Plato or the historians, all stimulate the intellect and touch the emotions of today's reader. Furthermore, the world of myth and legend invented by the Greeks has provided endless material for adaptation and allusion by writers of all ages from the Roman poet Ovid to the 20th century novelist James Joyce.
3. Perhaps more vital to Western culture than material contributions is the spirit of the Greeks which has permeated and inspired our civilization despite changing times and views. It is more than a dream or a vision; it was a cool and realistic attempt to strike a delicate balance so that physical and intellectual and spiritual values might dwell in harmony and moderation within each individual. To achieve this goal, man must indeed be acknowledged as a being endowed with intellect, integrity and dignity.

The urge to develop this potential to its utmost extent is a statement of the doctrine of humanism. It is nowhere better expressed than in a Greek definition of happiness, "The exercise of vital powers along lines of excellence in a life affording them scope."

#### IV. TEACHING STRATEGIES AND LEARNING ACTIVITIES

##### Teaching strategies:

- A. Given an opportunity for research and reading, the students will demonstrate by classroom presentations and discussion their understanding of the origins of Greek civilization and religious beliefs.
  1. Indicate that the purpose of the course will be for students to discover the significance of the Greeks in the development of Western literature and culture and to enjoy reading and discussing in depth certain selections. Enlarge upon the three points suggested in the Rationale on Page 3.
  2. Draw on the board a time line extending from 2000 B.C. to 2000 A.D.; ask students to place on it the most significant dates they know; then show the extent of the rise and decline of classical civilizations of Greece and Rome.
  3. Review briefly the historical background of the Mediterranean world and the geographical positions of Greece, Crete and Troy, eliciting by questions the knowledge in this area which students are bringing to the course.
  4. Distinguish between myths as charming stories and as demonstrating the need of people in early stages of civilization to explain the tensions and conflicts of their times or the natural phenomena, in terms which represent truth and reality to them.
  5. Lecture briefly on Hesiod's ideas of creation, of the evolution of man, and of the genealogy of the gods.
  6. Show filmstrip and listen to accompanying tapes (Series Myths and Legends, Eye Gate House, 14601 Archer Avenue, Jamaica, New York) on Pandora, Phaethon, Daedalus, Theseus.

5. Show Britannica films on Odyssey and/or play summary record (Rees) to review Homer's second epic.
6. Use filmstrip-tape of "The Trojan War" (Eycgate) for further illustration; also "Damon and Pythias" to compare with "Achilles and Patrocles."

Student activities:

1. Review story of Judgment of Paris as background for Trojan War and speculate as to actual causes of conflict.
2. Read complete Iliad at home (suggest Rouse Mentor prose translation as inexpensive and lively version).
3. Secure from library copies of Iliad translated by such authors as Chapman, Pope, Rees, Fitzgerald, Lattimore, etc. Compare specific passages to Rouse to point up differences in prose and poetic translations and to reflect poetic styles of author and the time in which he wrote.
4. Demonstrate understanding of classical conventions by finding specific passages to illustrate the following:

Invocation to the Muse  
 Statement of themes  
 Beginning in media res  
 Repetition of epithets, phrases, incidents  
 Long monologues  
 Extended similes  
 Stock epithets  
 Catalogues of names  
 Intervention of supernatural forces

5. Prepare panel reports or classroom debates after researching evidence either from the library or from study of the epic on such topics as:

Debate "the Homeric question" concerning authorship of epic, presenting case for different views.

Establish the reasons for Achilles' wrath designating which are rational and those which are emotional.

What characters are used as foils for Achilles and how does each function in this respect?

How do Greek anthropomorphic gods differ from divinities of Egypt, Assyria, Babylonia? How do Greek gods differ from the Judeo-Christian concept of God?

Report on discoveries made by Heinrich Schliemann as related to Troy.

Contrast the characters of Achilles and Hector, including an estimate of their qualities of valor and responsibility, their attitudes toward life and death, toward others, toward themselves.

Considering the qualities of Heroic Age arete and Achilles' choice of a short and glorious life, how much of his action can be justified?

Debate the theory that interventions of the gods as used by Homer are symbols or projections which explain the conduct of human beings.

Explicate Keats' poem "On First Looking into Chapman's Homer."

Illustrate from the epic those episodes which show that the character of Achilles changes from alienation to reconciliation and from inner-directed selfishness to outer-directed compassion.

6. Write a theme on one or more of the following topics:

Three societies are represented - the camp, the town and the mountaintop. Contrast the values demonstrated by each of these worlds. What scenes vividly point up the differences?

Discuss the structure of the Iliad, considering such questions as the following:

- a. Does the author begin in medias res?
- b. How were specific episodes chosen for inclusion in the Iliad?
- c. Why include the meeting with Priam?
- d. Why not include the death of Achilles and the fall of Troy?

- e. How does the theme interweave with plot and character development?

Considering the heroic qualities of Aeneas, is there a need to create a hero image for our own times? Can you name a 20th century hero comparable to Achilles? If not, why not?

Using specific examples, what seems to be the attitude in Greek society of this time toward religion, toward marriage, toward the common people, toward hospitality, toward death?

Since Homer does not appear to make value judgments on the actions of the characters, how do you form an estimate of their worth? Give examples, referring to Achilles, Hector, Agamemnon, Helen, Priam.

Complete the following statement and expand and justify your choice of word or words:

It has been said that the theme of the Odyssey is "Life is a journey or quest"; then the theme of the Iliad might be stated as "Life is a \_\_\_\_\_."  
(e.g., struggle involving internal and external conflicts.)

- Given selections from Greek lyric poetry, students will recognize its importance in the evolution of Greek literature and will contrast its techniques with lyric poetry of later Western literature.

Teaching strategies:

1. Show Britannica film Greek Lyric Poetry.
2. Lecture briefly on changing nature of Greek society from tribal organization to rise of city-states (polis).
3. Review with students such terms as lyric, ode, elegy, epitaph, satire, pastoral, epigram, lamb, as known in modern poetry and contrast with Greek usage.

Student activities:

1. Read and discuss Chapters IV and V from Hamilton's The Greek Way.

Chapter IV - "The Greek Way of Writing"

Chapter V - "Pindar, The Last Greek Aristocrat"

2. Suggest reasons for the growing importance of poetry dealing with personal emotion and thought rather than tales of legendary heroes.
3. Contrast epic and lyric poetry as forms of expression.

Epic

to be recited  
long  
objective narrative  
  
dactylic hexameter  
  
formulaic and dignified  
tone  
extended similes  
looks back to past

Lyric

to be sung  
short  
personal and introspective  
variety of meters -  
(iambic trimeter most popular)  
conversational simplicity  
little adornment  
emphasis on present

4. Read selections from Greek lyric poetry aloud in class including those from Pindar, Sappho, Theocritus, noting differences in expression between Greek poetry and later poetry.
5. Select a poem from later Western literature dealing with the same subject or theme as a Greek lyric and analyze the differences in presentation.
6. Investigate through research reasons for fragmentary nature of Greek lyric poetry and difficulties of reconstructing Greek lyrics, suggesting reasons for more complete preservation of the earlier epics.
7. Compare various translations of one Greek poem to show how the versions reflect the individual artistry of the later translators and the poetic conventions of the times in which they were written.



8. Using a classical dictionary and Byron's "Island of Greece" from Don Juan, demonstrate how an appreciation of the poem is enhanced by an understanding of the classical allusions contained therein.

9. Contrast the interpretation of original material and the purpose of authors in the following poems:

Tennyson's "Ulysses"  
Graves' "Ulysses"  
Saba's "Ulysses"  
Cavafy's "Ithaka"

10. Divide into groups of three or four, each selecting a poem to present to class through reading, overhead projector, mimeographed copies; explicate through class discussion and determine the poem's debt to Greek literature in form, content, theme, etc.

Keats' "Ode on a Grecian Urn"  
Auden's "Shield of Achilles"  
Eliot's "Mr. Appolinax"  
Seferis' "Argonautica"  
Fitts' "Priam"

D. Given an opportunity for viewing and discussion and having read selections from Herodotus and Thucydides, the students will describe the cultural climate which fostered the explosion of artistic creativity in 5th century Greece and will point out the relationship of prose writers to their own times and to the development of Western literature.

Teaching strategies:

1. Show the following films:

Classical Greece: Athens, the Golden Age

Classical Greece: Greek Sculpture

Ancient Greece

2. Provide pictorial examples of Greek art for students to appraise in light of information presented by movies.

Importance of Olympic games in Greek culture

Content and purposes of Athenian education

Everyday life in 5th century Athens, including views of women, slaves, artisans and foreigners

19. Using notes, write a theme in class on one of the following:

Thucydides says, concerning the brutalizing effects of war, "The cause of all these evils was the desire for power which greed and ambition inspire." From your knowledge of the history of Greece and subsequent history, discuss the validity of his statement.

Define the terms and then interpret with specific examples the comment that Herodotus' handling of material has been called humanistic rather than pietistic.

- E. Having read Greek tragedies, the students will recognize their religious background, their dramatic elements, and their universal themes as essential components of Greek drama.

Teaching strategies:

1. Lecture briefly on religious origins of Greek drama and 6th century developments.
2. Acquaint students with layout of Greek theater and the function of the drama festivals.
3. Explain such terms as dithyramb, tragoedia, protagonist, orquestra, hypokrites, skene, proskenion, choragos, theatron.
4. Summarize important ideas from Aristotle's Poetics such as six elements of drama, mimesis, tragic flaw theory (hamartia) catharsis, and recognition and reversal.
5. Show four films on Oedipus Rex:

Oedipus Rex: The Age of Sophocles

Oedipus Rex: The Character of Oedipus

- d. What recurrent images can be identified?
  - e. Analyze the character of Clytemnestra -- is she justified in her anger? How does she display femininity, duplicity, dignity, strength.
  - f. Does Aeschylus seem most concerned with man's relationship with himself, with society, with the gods, with nature? Justify choice.
  - g. Which lines in the play give evidence to suggest that 5th century thinking is tending toward a belief in one Supreme Being?
5. View four Oedipus films and discuss in class, re-reading the play at home during those four days.

Define "dramatic irony" and point out Sophocles' use of it in specific instances throughout the play.

Diagram the movement of the plot, showing what events occur which arouse Oedipus' fears of his guilt and what counter-events serve to temporarily allay his suspicions.

Exchange in class opinions and discoveries regarding the following points:

- a. How much, if any, free will does Oedipus exercise?
- b. What does Oedipus learn in his "moment of truth?"
- c. What point of view regarding gods is expressed by Jocasta?
- d. What is function of the Delphic oracle in Greek belief?
- e. What position regarding the gods does Sophocles' assert in his play?
- f. Discover the place of Tiresias in mythology.
- g. How does the attitude of the chorus change toward Sophocles as the events unfold?
- h. What would be Sophocles' reaction to the statement of the Sophist Protagoras that "Man is the measure of all things"?

- i. What evidence can be found in the play to sustain the view that Oedipus is punished for insolent pride? How does this conflict with the view of the film commentator?
6. Review the background story of Antigone and find its chronological position in the three Sophoclean plays concerning the House of Thebes.
  7. Read Antigone aloud in class and discuss the following:
    - a. Identify at least four different areas of conflict in the play, both internal and external.
    - b. Contrast the characters of Antigone and Ismene as representing two views of women.
    - c. How does knowledge of burial rites described in Iliad help in understanding Antigone's position?
    - d. Contrast the choral ode on the wonders of man with ideas expressed in Psalm 8.
    - e. Locate scenes of recognition and reversal in Antigone.
    - f. Who is the protagonist of the drama - Creon or Antigone - consider which is the dominant character, which is dramatically appealing, which undergoes character change?
    - g. If Creon is guilty of pride of power, is Antigone guilty of pride of piety?
    - h. How does the character of Creon in Antigone differ from the character of Creon in Oedipus Rex?
    - i. Defend the position taken by Antigone; defend the position taken by Creon. Is this a conflict between right and wrong?
    - j. What does Haimon find most distressing about Creon's political philosophy?

8. Discuss the meaning of the classical unities of time, place and action. Do they apply in Antigone, in Agamemnon? in Oedipus Rex? Why were they desirable in the Greek theater? What are their limitations?
9. Recount the background story of Jason and the Golden Fleece and/or view filmstrip and tape.
10. Listen to Robinson Jeffers' version of Medea with Judith Anderson on record and discuss these questions:
  - a. What is the central conflict of the play? Is it external or internal?
  - b. How is this interpretation modernized?
  - c. How is animal imagery used and why?
  - d. What emotional impact does the reporting of violence by messenger convey as compared with the witnessing of such events in plays or movies?
  - e. What is Euripides saying concerning uncontrolled emotions of anger and jealousy?
  - f. How does the portrayal of Jason differ from the hero of the Golden Fleece expedition?
  - g. What seem to be Euripides' feelings toward the position of women in Greek society?
  - h. Discuss the comment that Euripides is more interested in psychological than religious drama.
11. Attempt to reconcile the strong characters of Clytemnestra, Antigone, and Medea with the position of women in 5th century Athens.
12. Write themes on one or more of the following subjects:
  - a. With references to tragedies studied, explain Edith Hamilton's quotation, "When the spirit of poetry met the spirit of inquiry, tragedy was born."

- b. Antigone's character has been explained as a proud girl stubbornly seeking martyrdom; others claim that her act was one of supreme self-sacrifice to the dictates of her conscience. Defend one or the other of these views, using specific lines from the play to support your position.
- c. The statement has been made that the tragic hero of classical drama cannot exist on the twentieth century stage. Aristotle defines the tragic hero as one "who is highly renowned and prosperous but not preeminently virtuous and just, whose misfortunes, however, are brought upon him not by vice and depravity, but by some error of judgment or frailty." Considering this definition in light of contemporary plays or movies, discuss the validity of this contention.
- d. Discuss the difference between external and internal conflict and demonstrate the specific use of both in the tragedies studied.
- e. In view of the prophecy of the oracle, discuss whether or not Oedipus displayed free will and whether he should have accepted responsibility and punishment for his actions.
- f. On one level Oedipus Rex is a detective story; on another, a psychological drama; on a third, a penetrating life-view. Explain each.
- g. From the following list, select three dominant themes expressed in the tragedies studied and show how each was developed.
- (1) Wisdom is learned through suffering.
  - (2) Arrogance, pride lead to disaster; retribution is inevitable.
  - (3) Evil breeds evil and the innocent suffer with the guilty.
  - (4) Brute force and vengeance must be reconciled with mercy.
  - (5) Prosperity leads to the sin of hybris.
  - (6) There is personal responsibility for actions.
  - (7) Man has limitations and must subordinate himself to authority.

- F. Having examined philosophical ideas of the Greeks and read selections from Plato, the students will discuss their contemporary meaning and their relevance to subsequent thinking.

Teaching strategies:

1. Introduce students to beginnings of world philosophy in 6th century Greece and schools of philosophy; clarify fundamental differences between materialists and idealists.

2. Show the following films:

Classical Greece: Plato's Apology, the Life and Teaching of Socrates

Classical Greece: Aristotle's Ethics: The Theory of Happiness

3. Summarize some of the ideas in Plato's Republic which will provide provocative class discussion when related to contemporary thinking. (Reading the Republic in whole or part is difficult for high school students.)
  - a. Ask students "What is justice" and then present Plato's answer for discussion.
  - b. Present Plato's idea of divisions of society in an ideal state.
  - c. Relate Plato's views on education and place of women, marriage, etc.
  - d. Show how Plato uses the just society to relate to the just man.
  - e. Discuss Plato's views on communal living, warfare, philosopher-kings.
  - f. Suggest Plato's ideas on poetry and art.
  - g. Define degenerate societies, their relation to each other and particularly discuss Plato's fears of democracy.

(This material can be prepared by the teacher from the summary of the Republic found in Barron's Classics Greek and Roman, starting on page 190.)

### Student activities:

1. Research and report on contributions to the world of such men as Thales, Anaximander, Heraclitus, Empedocles, Democritus, Pythagoras, Anaxagoras, Parmenides, Zeno, Anaxagoras.
2. Discuss ideas presented in Britannica titles and relate to contemporary attitudes and thinking.
3. Find out what is meant by the "Socratic process."
4. Discover how trials were conducted in 5th century Athens and the reasons for bringing Socrates to trial.
5. Read Socrates' final speech to the jury and discuss the following points:
  - a. What two views of death does Socrates present?
  - b. What is his attitude toward his jurors?
  - c. What statements may be considered to be ironic in tone?
  - d. How is Socrates' statement "the unexamined life is not worth living" exemplified in his speech?
6. Compare Socrates' speech with Pericles' Funeral Oration as regards purpose, structure, style, and tone.
7. Read excerpts from Phaedo on the death of Socrates and discuss the following:
  - a. What are Socrates' views on the immortality of the soul?
  - b. What can be learned about Socrates' character from his statements? from the reaction of his followers? from the attitude of the jailers?
  - c. What characteristics of Plato's style make this an emotionally effective piece of writing?
  - d. What is his attitude toward death? Quote lines to support answers.



8. Contrast the kind of heroism Socrates showed in the face of death with the heroism of the soldiers at Thermopylae.
  9. What does Socrates' refusal to evade death by paying a fine, by going into exile, by escaping prison show regarding his belief in his own ideas, his acceptance of responsibility, his regard for established law?
  10. Look up the circumstances of their death and compare with Socrates other individuals who have died for their beliefs, e.g., Jesus, Joan of Arc, Sir Thomas More, etc.
  11. What changes mark the attitudes towards the gods, toward afterlife, toward ethical concepts from the time of the Iliad to the time of the Greek tragedians and philosophers?
- G. Having read selections from Greek literature and viewed examples of Greek art, the students will summarize and evaluate the contributions of Greek humanistic expression to Western civilization.

Teaching strategies:

1. Secure books listed in bibliography for classroom use, and set aside periods for browsing, reading, and studying art reproductions so that students may review, reinforce, or enlarge their knowledge of Greek cultures.

Student activities:

1. Define "humanism" as a life view and apply to Greek art, literature, and thinking.
2. Read and discuss the following chapters from Hamilton's The Greek Way:  
  
Chapter XVI - "The Way of the Greeks"  
Chapter XVII - "The Way of the Modern World"
3. Use the following topics as suggestions for synthesizing, crystallizing and summarizing, either by group or class discussion or by writing themes or both:

- a. Explain and illustrate the following statement: The search of Achilles for honor and glory, the search of the tragic hero for wisdom has culminated in the quest of the philosopher for truth.
- b. By what stages does the Greek concept of arete as qualities of the ideal man evolve from the time of Homer through the writings of the tragedians to the thinking of Plato and Aristotle?
- c. Achilles says to Odysseus (in the Odyssey) that he would rather be a live peasant than a dead hero. Socrates says that no evil can happen to a good man either in this world or after death. What is the difference in philosophy expressed by these two statements and how do they reflect the changing concepts of religion?
- d. "Our love of what is beautiful does not lead to extravagance; our love of things of the mind does not make us soft." Justify this statement from Pericles' Funeral Oration, with specific reference to art reproductions examined and to literature studied.
- e. Consider the statement of Aristotle in his Poetics that poetry (drama) is more philosophical and serious than history because it deals in universals whereas history deals in particulars. Apply this idea to the plays and history read in this course. What might this mean in terms of "truth?"
- f. "Justice and freedom; discussion and criticism; intelligence and character - these are the indispensable ingredients of the democratic state. We can be rich and powerful without them - but not for long." In the light of this quotation, analyze the democratic experiment in Athens - its development and decline - and comment on its possible applicability to contemporary society.
- g. How did the expression "Know Thyself" reflect the Greek attitude during the Golden Age in the development of philosophy, and what part did it play in the ideas expressed in Greek tragedy?

- h. Contrast the dramatic styles of Aeschylus, Sophocles, and Euripides, mentioning their contributions to the evolution of the drama.
- i. Contrast the subject matter, style and approach to historical reporting of Herodotus and Thucydides.
- j. Summarize the place in Greek poetry of Homer, Hesiod, Pindar, Sappho, Theocritus, and explain the difference between Greek and English poetic styles.
- k. Prometheus and Antigone both defy lawful authority. The conflict between law as necessary for order in society and individual conscience has been a very real problem through the centuries. Cite areas where this clash has occurred in literature, in history, or in current events.
- l. Discuss the quotation that happiness consists in "the exercise of vital powers along lines of excellence in a life affording them scope." How should this be interpreted in the framework of Greek culture? Does it apply in 20th century civilization? If not, suggest a better definition of happiness and defend the definition chosen.

## V. STUDENT RESOURCES

### A. State-adopted textbooks

Western Literature: Themes and Writers. Carlson, Walter, et al.  
etc. New York: McGraw Hill, 1967. (Antigone)

Adventures in World Literature. Inglis, Stewart, et al.  
Harcourt, Brace and World, Inc, 1958. (Antigone, Pan,  
Anacreon, Theocritus, Thucydides, Plato)

### B. Supplementary materials

Adventures in World Literature. Applegate, Browne, Parkins.  
Classic Edition. New York: Harcourt, Brace and World,  
Inc., 1970. (Antigone, wide variety of Greek lyric poetry,  
Herodotus, Thucydides, Plato and considerable range of  
background material)

Iliad. Homer. Translated by W. H. D. Rouse, Mentor. Paper  
back.

The Greek Way. Edith Hamilton. Norton Library Edition.  
New York: W. W. Norton Co., 1964. Paperback. (class  
set suggested)

Seven Famous Greek Plays. Modern Library College Edition.  
New York: Random House, 1950. (Prometheus Bound,  
Agamemnon, Oedipus Rex, Antigone, Medea) Paperback.  
(class set suggested)

### C. Reference materials

#### 1. Art books

The Aganthus History of Sculpture: Classical Greece.  
Greenwich, Connecticut: New York Graphic Society,  
1960.

Masterpieces of Greek Art. Raymond Schrode, S. H.  
Greenwich, Connecticut: New York Graphic Society,  
1965.

Picture History of Painting. H. W. Hanson. New York:  
Harry N. Abrams, Inc., 1957.

Art and Mankind: Larousse Encyclopedia of Pictures and  
Antiquities. London: Rene Huyghe, Paul Hamlyn,  
Pub. 1962.

History of Art. H. W. Janson. New York: Norton Co.,  
Abrams, Inc., 1969.

The Praeger Picture Encyclopedia of Art.  
New York: Frederick A. Praeger, Pub., 1958.

The Encyclopedia of Art. New York: Golden Press, 1961.

Great Art and Artists of the Western World: Origins of  
Art. New York: Franklin Watts, Inc., 1965.

## 2. General References

New Century Classical Handbook. Jonathan Johnson.  
New York: Appleton, Century, Crofts, Inc., 1962.

Oxford Classical Dictionary. London: Clarendon Press,  
1961.

Harpers Dictionary of Classical Literature and Antiquities.  
Harry T. Peck. New York: Cooper Square Pub., 1963.

Crowell's Handbook of Classical Literature. Lillian Fader.  
New York: Thomas Y. Crowell Co., 1960.

The Birth of Western Civilization. New York: McGraw-  
Hill, 1964.

A History of Greek Literature. Hadas, Moses. New York:  
Columbia University Press, 1962.

A Literary History of Greece. Robert Flaceliere.  
Chicago: Aldine Publishing Co., 1962.

Landmarks in Greek Literature. C. M. Bowra. Cleveland:  
World Publishing Co., 1966.

Form and Meaning in Drama. H. D. F. Kitto. New York:  
Barnes and Noble, 1960.

Story Patterns in Greek Tragedy. Richard Lattimore.  
Ann Arbor, Michigan: University of Michigan Press,  
1965.

A Handbook of Classical Drama. Philip W. Harsh. Stanford,  
California: Stanford University Press, 1963.

Classical Civilization: Greece. H. N. Couch. Englewood  
Cliffs, New Jersey: Prentice-Hall, Inc., 1961.

The Iliad and the Odyssey, translated and read by Emma Lyon,  
Spoken Arts 832.

E. Other materials

Class sets of Life Reprints for colorful, lively readings:

Greece: Myths, Gods and Heroes

Greece: Pride and Fall

Greece: The Golden Age