CLASSICS 303G: READING GREEK PROSE
CLASSICS 599G: READING MORE GREEK PROSE

TEXTS

REQUIRED TEXTS
Barbour, Amy (2011). Selections from Herodotus (Oklahoma 9780806141701)

RECOMMENDED TEXTS
Marinone, N. (1961, reprint 1985) All the Greek Verbs. (Duckworth 9780715617724)
Liddell & Scott (1945) Intermediate Greek English Lexicon (7th Ed.. (OUP, erstwhile, Clarendon Press 9780199102068)

COURSE DESCRIPTION
Reading classical prose authors such as Xenophon or Plato in original Greek. Attention to vocabulary, syntax, style, and historical-cultural context.

REQUIREMENTS
Classics 202G; and completion of the General Education requirement in Foundations of Learning II.C., Humanities required for nonmajors.
COURSE OBJECTIVES

Third semester Greek is about learning to read prose with general facility and confidence while getting acquainted with the specific prose style of your first, real Greek prose author. You’ll want your first author to be someone generally representative of what’s involved in reading connected prose, someone of central canonical importance whom you’ll be able to compare and contrast to your second and third Greek authors, someone with a distinctive, unsubtle prose style which you’ll be able to recognize a mile away, and someone with something important to say.

That someone is.... Herodotus of Halicarnassus.

Our core text this semester will be Selections. I want to acquaint you with Herodotus’ running style as we survey some very famous passages of The Histories as well as some lesser known, but highly entertaining bits.

It’s time you get your own dictionary, and Liddell & Scott Intermediate ("The Middle Liddel") is a good first dictionary to own. At the same time, you should be aware of the great resources on the web that will greatly aid your struggles in acquiring a larger vocabulary and, eventually, freeing yourself of having to look up every other word in the text. I’ve provided you with links to the best sites from Blackboard. I’ll show you how to use them in class. Buy Marinone. You can thank me the rest of your life.
Your grade in the course is partially based on my observations of your daily recitation. You will discover that to impress upon me that you have well prepared your assignment will require you to read through the assignment multiple times: you will want to write down and memorize unfamiliar vocabulary words, take note of unusual declensions and verb forms, analyze grammatical structure and identify clause types, and then reread the passage until you can do it with minimal help from your notes. I shall ask you myriad questions about the sentences we translate and you will soon gain a good sense of what kind of answers to have ready for me. Our goal as fledgling readers is to look to the Greek text (and not our notes or, still worse, our written-out-long-hand translations) and generate meaning from it. However or whenever that happens, **in class I want you to work from a clean Greek text.** You will doubtless want to jot notes to yourself and scribble marginalia as you find it helpful. But this is different from the laborious and ultimately unhelpful writing down of the translation as we do it.

When all else fails: 100% Thursday to the rescue — pretty amazing for a course that meets Monday and Wednesday.

Your midterms and final will include parsing of forms and even some translation at sight: preparation for this kind of test is gained by reading Greek and not your transcriptions of “what we got” in class. Because what we got in class changes every time we’ve got it.

A brief stylistic analysis paper on a modest passage in Herodotus will be due at the end of the semester. I’ll supply you with writing instructions later in the semester. You’ll not complain.

So...

Students will be expected to demonstrate the ability to read connected Classical Greek by 1) preparing fluid translations of authentic unadapted Ionian prose both in oral recitation and in written examination, 2) parsing forms as asked in conversation in class and on exams, 3) composing an exegetical essay on a passage from Herodotus (not discussed in class), and 4) performing perfectly on 100% Thursday quizzes.
GRADING

Daily Recitation (Quizzes, Translations, Oral Work) 20%
Midterm 1 (Approximately Oct 1) 20%
Midterm 2 (Approximately Nov 5) 20%
Stylistic Analysis Paper 20%
Final 20%

Final Examination Schedule: Monday, December 15, 1:00 p.m.

A = 90%
B = 80%
C = 70%
D = 60%
F = below 60%
(I apply plusses and minuses to grades in the top and bottom 2% of each grade range.)

INTELLECTUAL PROPERTIES AND PROFESSORIAL OBLIGATIONS

I reserve all rights over the intellectual property of the course. You must ask me for permission to record the class. You must ask my permission to bring any guests to class.

I reserve the right to assess and reassess your progress in the course and to readjust assignments in the middle of the semester. Grades posted at Blackboard are not to be understood as reflecting on the reality of your grade; they do serve
to indicate to you that I have corrected an assignment and recorded it. My own grading software is the final arbiter of your weighted grade, based on the scores that I enter into it from Bb.

All regular course work will be handed back to you in class with your grade discreetly placed upon the top. I will return finals to you in the spring semester. Any unclaimed work will be discarded at the end of the academic year (with appropriate defixiones engraved on them).

**SDSU’s GE Pledge to You:**

“Courses that fulfill the 9-unit requirement for Explorations in General Education take the goals and skills of GE Foundations courses to a more advanced level. Your three upper division courses in Explorations will provide greater interdisciplinary, more complex and in-depth theory, deeper investigation of local problems, and wider awareness of global challenges. More extensive reading, written analysis involving complex comparisons, well-developed arguments, considerable bibliography, and use of technology are appropriate in many Explorations courses.

This is an Explorations course in the Humanities and Fine Arts. Completing this course will help you to do the following in greater depth: 1) analyze written, visual, or performed texts in the humanities and fine arts with sensitivity to their diverse cultural contexts and historical moments; 2) describe various aesthetic and other value systems and the ways they are communicated across time and cultures; 3) identify issues in the humanities that have personal and global relevance; 4) demonstrate the ability to approach complex problems and ask complex questions drawing upon knowledge of the humanities.”

**The New Student Disability Blurb**

If you are a student with a disability and believe you will need accommodations for this class, it is your responsibility to contact Student Disability Services at (619) 594-6473. To avoid any delay in the receipt of your accommodations, you should contact Student Disability Services as soon as
possible. Please note that accommodations are not retroactive, and that I cannot provide accommodations based upon disability until I have received an accommodation letter from Student Disability Services. Your cooperation is appreciated.