

Kolbe Academy Home School

GRADE NINE ANCIENT GREEK LITERATURE

“Man must suffer to be wise.”
“Cry, sorrow, sorrow, yet let good prevail!”
Aeschylus

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COURSE TITLE: Ancient Greek Literature

COURSE DESCRIPTION:

This course is a companion to the Greek history course. It introduces the student to the foundational works of Greek literature and Western culture, as well as to the study of genres and literary forms.

COURSE OBJECTIVES:

This course will enable the student to:

- ❖ Identify and examine the inter-relationship between the four primary genres of all imitative forms of literature: the epic, the lyric, the tragedy, and the comedy.
- ❖ Identify and use literary devices and figures of speech such as: similes, metaphors, allegories, fables, parables, and the like.
- ❖ Imitate these genres and literary devices in his writing, in order to understand more deeply the nature and power of these forms.
- ❖ Become familiar with the greatest examples of Greek literature, and their impact upon Western literature and modes of thought throughout subsequent history.
- ❖ Compare and contrast Greek ideals of heroism and virtue with the Christian understanding of these ideals, and identify what ways Greek thought served as preparation for the Gospel.

WEEKLY COURSE WORK:

1. Readings: approximately 50 pages per week
2. Accompanying study guide questions and quizzes
3. Weekly papers; topics are listed in the Course Plan. These papers should be 1- 2 pages type-written, 12 point font, double-spaced or neatly handwriting in cursive. Each paper should be comprised of strong introduction, body, and conclusion. See the *Weekly Paper Topics Answer Guide* for grading guidelines.
4. Audio lectures, from Kolbe Academy Classics conference
5. ➡ **Key Points** sections highlight the most important concepts that the student should know and consider
6. Three-Part Exams: given in order to assess the student's understanding and retention of material and concepts. These tests along with the test answer keys are provided in the Course Plan packet.
7. Students seeking Honors for this course must complete the course of readings, weekly papers, assignments, and exams as laid out in the course plan.

SKILLS TO BE DEVELOPED:

- Knowledge of Ancient Greek Literature and its influence in the history of culture, thought, and belief
- Ability to formulate and effectively communicate a clear, logical argument both in writing and speaking
- Ability to think for self

DIPLOMA REQUIREMENTS:

Summa Cum Laude students must complete the entire Kolbe Academy proposed curriculum as written. Summa students must fulfill the requirements for the Kolbe Core (K) or Kolbe Honors (H) course as outlined in this Literature course plan. In 9th grade, **Summa** students must pursue the (H) designation in at least one of the following courses: Theology, Literature, or History. In 10th grade, **Summa** students must pursue the (H) designation in at least two of the following courses: Theology, English, Literature, or History. In 11th grade, **Summa** students must pursue the (H) designation in at least three of the following courses: Theology, English, Literature, or History. In 12th grade, **Summa** students must pursue the (H) designation in all of the following courses: Theology, English, Literature, and History. **Magna Cum Laude** and **Standard** diploma candidates may choose to pursue the (H) or (K) designation, but are not required to do so. If not pursuing either of those designations the parent has the option of altering the course plan as desired. **Magna Cum Laude** students must include a combination of 5 years of English and Literature courses in high school, two of which must be Literature. **Standard** diploma students must include a combination of 3 years of English and Literature in high school.

KOLBE CORE (K) AND HONORS (H) COURSES:

- ❖ Students pursuing the **Kolbe Core (K)** designation must do all of the readings. **Kolbe Core students need to complete 4 of the 14 weekly papers each semester**; they should have discussions or write informal essays in response to the rest of the weekly paper topics as these are major themes and will appear in some way on the final exam.
- ❖ Students pursuing the **Kolbe Honors (H)** designations must do all of the readings. **Honors students need to complete 8 of the 14 weekly papers each semester**; they should have discussions or write informal essays in response to the rest of the weekly paper topics as these are major themes and will appear in some way on the final exam.
- ❖ For students who are not seeking either the Kolbe Core (K) or Honors (H) designation for this course, parents may alter the course as they so desire.

SEMESTER REPORTING REQUIREMENTS:

Designation *		K	H
Course Title	Ancient Greek Literature	Ancient Greek Literature	Ancient Greek Literature
Semester 1	Any TWO samples of written and graded work from Semester 1.	1. <i>Complete</i> Midterm 1 Exam 2. <i>Complete</i> Semester 2 Exam	1. <i>Complete</i> Midterm 1 Exam 2. <i>Complete</i> Semester 1 Exam 3. EIGHT Paper Topic Essays
Semester 2	Any TWO samples of written and graded work from Semester 2.	1. <i>Complete</i> Midterm 2 Exam 2. <i>Complete</i> Semester 2 Exam	1. <i>Complete</i> Midterm 2 Exam 2. <i>Complete</i> Semester 2 Exam 3. EIGHT Paper Topic Essays

*Designation refers to designation type on transcript. K designates a Kolbe Academy Core course. H designates a Kolbe Academy Honors course.

The Kolbe academic advisor will verify that the required work was completed successfully and award the Kolbe Core (K) or Honors (H) designation. The Kolbe academic advisor has the final decision in awarding the designation for the course. **If no designation on the transcript is desired, parents may alter the lesson plan in any way they choose and any written sample work is acceptable to receive credit for the course each semester.** If you have any questions regarding what is required for the (K) or (H)

designations or diploma type status, please contact the academic advisory department at 707-255-6499 ext. 5 or by email at advisors@kolbe.org.

SCOPE AND SEQUENCE:

SEMESTER 1: WEEKS 1-9

I. Homer, *The Iliad*.

1. Epic Tragedy
2. This is the defining story of Greece, involving most of the characters that appear in subsequent Greek literature.
3. The primary moral textbook for ancient Greeks, it contains numerous valuable insights into the Greek concept of virtue, providing the student rich content to compare and contrast with our Christian understanding of virtue.

SEMESTER 1: WEEKS 10-18

II. Homer, *The Odyssey*.

1. Epic Comedy
2. The differences with *The Iliad* can be used to begin to define the differences between Greek comedy and tragedy.
3. The divergences between the two epics can also give rise to the questions concerning the traditional commonality of authorship that can be used to stimulate critical thinking.

SEMESTER 2: WEEKS 1-9

III. Aeschylus, *The Oresteian Trilogy*.

1. Dramatic Tragedy
2. The Oresteia are drawn from the same oral sources as the Odyssey
3. These plays deal with the themes of justice and revenge

IV. Aristotle. "*On the Art of Poetry: Poetics*" found in *Classical Literary Criticism*. Penguin.

1. Literary Theory
2. This extraordinary little work can be fruitfully used to criticize modern artistic productions, even television programs.

V. Sophocles, *The Theban Tragedies*.

1. **The subject matter of these plays is repugnant; the treatment, however, is not prurient.**
2. Dramatic Tragedy
3. Sophocles, considered the greatest Greek playwright, wrestles with fate and freewill, responsibility and determinism, and a host of others issues in these plays.

SEMESTER 2: WEEKS 10-18

VI. Plato. "*Ion*" from *Great Dialogues of Plato*. Mentor.

1. This Socratic dialogue gives a brief introduction to Socrates' manner of thinking.
2. It also serves as a good introduction to Greek literary theory.

VI. Plato. "*Meno*" from *Great Dialogues of Plato*. Mentor.

1. This dialogue gives an introduction to Socrates' philosophy on virtue. It serves as an introduction to both discussions on virtue and education.

2. In it we find a demonstration of how learning is remembering, an important concept in Platonic philosophy.

VII. Plato. "Apology", "Crito" and "Phaedo" from *Great Dialogues of Plato*. Mentor.

1. These three dialogues concern the last days and death of Socrates.
2. Consider the philosopher's intellectual and spiritual nobility.

SUPPLEMENTAL MATERIALS:

- ***Christ the King, Lord of History***, By Anne W. Carroll. A general overview of European history, including Ancient Greece and Rome.
- **Aristotle, (Selection of Plato could be dropped and Aristotle read in their place)**
 - *Nicomachean Ethics*: Compare with Plato's *Republic*, *Criton*, etc.
 - *Politics*: Compare with Plato's *Republic*
 - *Virtues*: Compare with Plato's *Menon*
 - *Metaphysics*: Compare to Plato's Ideas
 - *Physics*: Compare to Plato's Ideas
- **St. Thomas Aquinas**
 - *Summa Contra Gentiles*: First three books: dealing with causes, etc.
 - *Summa Theologica*: various subjects
- **H.D.F. Kitto, *The Greeks***. Penguin.
 - A readable, comprehensive treatment.
- **Edith Hamilton, *The Greek Way***.
- **Chester Starr, *History of the Ancient World***. Oxford University Press.
 - Excellent for historical background.
- **Fustel De Coulanges, *The Ancient City***. Doubleday.
 - This book is useful to understand the pagan mind.
- **Hesiod**
 - *Theogony* For more Greek mythology, The birth of the gods
 - *Works and Days* Fatalism and Greek life.
- **Sappho. Lyrics**
 - **Some of Sappho's lyrics, while ambiguous, convey a *possible* impression of homosexual attraction. These can easily be avoided**, as there is an abundance of others from which to choose, and any few will suffice to illustrate the form.
 - The lyric poem can be usefully compared as a genre with the characteristics of Homer's epics.
- **Aristophanes, *Dramatic Comedies***.
 - **Avoid "*Lysistrata*."**
 - "*The Clouds*," lampoons Socrates and the emerging Greek philosophical schools.
 - "*The Frogs*," sets Aeschylus against Euripides in the only comedy about literary criticism ever written, showing the high level of Athenian civilization.

COURSE TEXTS:

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| ILIAD | ❖ Homer, <i>The Iliad of Homer</i> . Trans. Richmond Lattimore. The University of Chicago Press: Chicago, 2011. |
| ODYSSEY | ❖ Homer, <i>The Odyssey of Homer</i> . Trans. Richmond Lattimore. Harper Perennial: New York, 2007. |
| ORESTEIAN | ❖ Aeschylus, <i>The Oresteian Trilogy</i> . Trans. Philip Vellacott. Penguin Books: London, 1959. |
| THEBAN | ❖ Sophocles, <i>The Theban Tragedies</i> . Trans. E. F. Watling. Penguin Books: London, 1974. |
| POETICS | ❖ Dorsch, T.S. Trans. <i>Classical Literary Criticism</i> . "Poetics" of Aristotle. Penguin Books: London, 2004. |
| PLATO | ❖ Plato, <i>Great Dialogues of Plato</i> . Trans. W.H.D. Rouse. Signet Classic: New York, 2008. |
| CLASSICS | ❖ King, Abigail. <i>Classics Conference: The Greek Era</i> . Kolbe Academy Press: Napa, 2002.
(This flash drive contains the Greek audio files assigned in the course plan. Optional, unless earning the Honors designation for the course or the Summa diploma. For students planning on taking both Greek and Roman history, a flash drive with a combined set of the Greek and Roman audio files may be purchased in the bookstore.) |
| Greek | ❖ <i>Greek Literature Weekly Quiz Book and Study Guide</i> . Kolbe Academy Press: Napa, 2014. |
| Iliad | ❖ <i>Kolbe Academy Study Guide to The Iliad</i> . Kolbe Academy Press: Napa, 2014. |
| Odyssey | ❖ <i>Kolbe Academy Study Guide to The Odyssey</i> . Kolbe Academy Press: Napa, 2005. |
| Theban | ❖ <i>Kolbe Academy Study Guide to The Three Theban Plays</i> . Kolbe Academy Press: Napa, 2005. |
| Oresteian | ❖ <i>Kolbe Academy Study Guide to The Oresteian Trilogy</i> . Kolbe Academy Press: Napa, 2005. |
| Plato | ❖ <i>Kolbe Academy Study Guide to Great Dialogues of Plato</i> . Kolbe Academy Press: Napa, 2014. |
| Poetics | ❖ <i>Kolbe Academy Study Guide to the Art of Poetry</i> . Kolbe Academy Press: Napa, 2005. |
| MLA | ❖ <i>MLA Handbook Eighth Edition</i> . Modern Language Association of America, 2016. |

COURSE PLAN METHODOLOGY:

- In working through the assignments each week, we recommend first reading through the course plan with your high school student in order to introduce the material. Secondly, ask your high school student to read the assigned study guide questions and then begin his reading assignments. He should keep a notebook where he answer the study guide questions and takes notes as he reads. After the student has completed the reading, discuss the paper topic in depth and allow him to work on the topic. At that time it would be helpful to give the weekly quiz. Giving the quizzes will help the student prepare for the mid-term and semester exams and act as a measure of his comprehension.
- **PLEASE NOTE** that 9th grade Literature and History begin a week earlier than the semester allowing a general introduction to studying the Classics as well as give the student a more gradual introduction to the high school workload.
- Family discussions on the materials and lessons are highly effective means to foster deeper considerations of the materials. Use the Key Points from the course plan, the paper topics and study guide questions as a basis to start these discussions at home with your students.

- Be sure to reference the introductory portions and glossaries of your textbooks. They are full of valuable information and helps for understanding the texts.
- Classics Conference CD 9 Lecture 1 is on the principles of Ignatius Education; Week One has listening assignments for both student and teacher.
- **Books on CD/tape.** Many students especially those new to Kolbe Academy and/or to the classics may find it difficult to follow some of the epic stories at first. A great way to help a student get started is to listen to the beginning of the book on tape or CD from the library. This can help the student pick up on the storyline and style a bit more easily. **Use the books on tape to help get started, *not in lieu of reading*.** Make sure your student follows along with the book while making use of books on CD/tape, **the translation may differ significantly from the school text, which will make tests and quizzes very confusing if the student has not cross-referenced it with course texts.**

◆ ◆ ◆ FIRST SEMESTER ◆ ◆ ◆

KOLBE ACADEMY FRESHMAN WELCOME WEEK		
CLASSICS	CD 1	Introduction to the Classic (for Student & Parents)
	CD 2	Introduction to the Greeks (for Student & Parents)
	CD 7	Introduction to Greek Characters (TRACK 2, 30:00)
	CD 9 LECTURE 2	Teaching Classics & Assignments (for Parents)
ILIAD	p. 7 - 55	Ⓜ Introduction
Study Guide	ILIAD GREEK	Introduction Alternate Spellings, Greek and Roman Names

🔑 **Key Points** The Classics Conference CDs provide an excellent introduction to the study of the classics. Important concepts to understand laid out therein are the Greek ideas of:

⊕ Heroism	⊕ East vs. West
⊕ Humility	⊕ Disunity of Greece geographically & culturally
⊕ Hubris or hybris (pride)	⊕ Wit
⊕ Man vs. God	⊕ Fate
⊕ Suffering yields Wisdom	⊕ The Delphic Oracle

DACTYLIC HEXAMETER

⊕ Homer wrote his epic poems *The Iliad* and *The Odyssey* in a special verse form known as dactylic hexameter. If you take apart one of the lines from either epic, you will find that there will usually be 18 beats (syllables), and that the natural inflection of stressed and unstressed syllables will follow this pattern: (stressed, unstressed, unstressed, stressed, unstressed, unstressed, stressed, unstressed, unstressed, stressed, unstressed, unstressed, stressed, unstressed, unstressed, stressed, unstressed, unstressed.) An example of this in English is the sentence, “Sing to me Muse of the war between Troy and the Greeks of the Parthenon.” If one stresses the underlined segments, no word is stressed unnaturally and the pattern is upheld. (Not all the English translations follow the poetic form of the Greek.)

⊕ Know these: What were Homer’s two greatest works? What is the theme of *The Iliad*? When is it generally believed that Homer was writing? When and where does the story of *The Iliad* take place? Why is the book called *The Iliad*? What is poetry? What is a rhapsode? What is a Homeric epithet? What is Homeric simile? What is the form and meter of the poem? What are Comedy vs. Tragedy (*The Odyssey* vs. *The Iliad*)? What does it mean to be a tragic hero? [See the introduction of the book, *The Iliad* Lattimore translation]

⊕ This is a wonderful article that clearly lays out the framework of *The Iliad*, and supplies important background information on the Trojan War (which is not given in *The Iliad*). The article also contains many helpful teacher’s tips and study questions:
<http://www.yale.edu/ynhti/curriculum/units/1984/2/84.02.09.x.html>. Definitely read it!

⊕ Know the story of the Golden Apple and how it relates to the Trojan War.

WEEK 1		
ILIAD	BOOK I BOOK II	⌚ The quarrel between Agamemnon and Achilles ⌚ Zeus deceives Agamemnon with an evil dream/ The Greeks hold an assembly/ Catalogue of ships
CLASSICS	CD 6	⌚ Overview of Greek Literature (TRACK 1, 00:01-39:35) ⌚ Background to <i>The Iliad</i> (TRACK 1, 39:36-44:49)
Study Guides	ILIAD GREEK	Books 1 & 2 Week One Quiz (optional)
Paper Topic	According to book one, what is the theme of <i>The Iliad</i> ?	
🔑 Key Points <ul style="list-style-type: none">⌚ Study maps of ancient Greece and Troy. If you have internet access follow this link: http://www.gect.ru/country/europe/greece/maps/. If you do not have access to internet the maps at the beginning of Herodotus' <i>The Histories</i> and the map in the Kolbe Academy study guide for <i>The Iliad</i> are also helpful.⌚ Throughout the texts persons will be made reference to by the use of the fathers' names (patronymic) and the names of the lands they come from. You will notice that the Greeks and Trojans are called by many different names. These names are derived from their place of origin (i.e. Achaians, Argives, or men of Phthia all refer to men of Greece) just as an US soldier may refer to other soldiers by their particular land, area, or city (i.e. Californians, Phoenicians, Southerner and Yankees.) In order to avoid confusion study the maps very carefully so you understand the references.		
BOOK ONE <ul style="list-style-type: none">⌚ Know these characters: Achilles, Agamemnon, Nestor, Chryses, Chryseis, Briseis, Kalchas, Athene and Zeus.⌚ Throughout the story consider the role of the gods. Notice how the Greek gods deified human life, emotions, virtues and vices. Compare their understanding of gods to our Judeo-Christian understanding of God.⌚ Notice how the book begins with an invocation of the Muse. This is characteristic of Homer's narratives as poetry was seen as a gift inspired by the Muses.⌚ <i>Book One</i> opens in the midst of the Trojan War; discuss the Trojan War and why the Greeks came to Troy. If you are unfamiliar with the background stories of how the war began read the article listed in the <i>Key Points</i> of the previous week.⌚ How did Agamemnon and Achilles (both Greek) become estranged from one another by a quarrel over Chryseis and Briseis? Discuss Agamemnon's arrogance and Achilles' anger when Agamemnon said he would take his concubine Briseis. Why did Achilles withdraw from the war? Why did Achilles' mother, the sea-goddess Thetis, beg Zeus to favor the Trojans?		
BOOK TWO <ul style="list-style-type: none">⌚ Why did Zeus send Agamemnon an evil dream to deceive him into to thinking that he had the favor of the gods and would be victorious over the Trojans? Why did Agamemnon try to trick his men by offering his troops the choice to cease fighting and return home?		

- ⊕ How did Odysseus stir the men to stay and fight? How did they interpret the prophecy of the snakes and sparrows given by Kalchas? [Greece shall over take Troy in the tenth year.]
- ⊕ Notice how the book ends with a catalogue of ships and men; this is another characteristic of a Homeric epic.

Notes

WEEK 2		
ILIAD	BOOK III BOOK IV BOOK V	☹ Menelaos and Paris duel ☹ The gods stir up war again ☹ The heroism of Diomedes
Study Guides	ILIAD GREEK	Books 3 – 5 Week Two Quiz (optional)
Paper Topic	Find and explain the meaning of three Homeric similes.	
<div>🔑 Key Points</div> <div>⊕ What is the role of the Greek gods? How do the Greek gods differ from the one true God? Are the Greek gods good? Who demonstrate more virtue in the story, the gods or men?</div> <div>⊕ Homeric Similes: (See also the section on Similes in the introduction of the Lattimore translation of <i>The Iliad</i>.) Instead of using long lists of adjectives, Homer uses simile to create his wonderful descriptions: <i>Like the swarms of clustering bees that issue forever in fresh bursts from the hollow in the stone, and hang like bunched grapes as they hover beneath the flowers in springtime fluttering in swarms together this way and that way, so the many nations of men from the ships and the shelters along the front of the deep sea beach marched in order by companies to the assembly...</i> Thus, Homer likens the first image of the bees, to the troops he is describing in order to transmit to his hearer/reader the scene in a most vivid manner. This is a characteristic of Homer’s style that you will notice throughout both <i>The Iliad</i> and <i>The Odyssey</i>.</div> <div>BOOK III</div> <div>⊕ Two sides cease fighting. How do they decide to resolve the whole matter between Menelaos and Paris?</div> <div>⊕ In the midst of the fighting, why did Aphrodite steal Paris away?</div> <div>BOOK IV</div> <div>⊕ Who stirs up the war again? Why?</div> <div>⊕ How is the truce broken? What things in the behavior of the gods do you notice that are “ungodly” according to the Christian understanding of God?</div> <div>BOOK V</div> <div>⊕ Discuss the heroism of Diomedes and the violence of the god Ares.</div> <div>⊕ Notice how many of the Greek gods personify and divinize human life and passions (the good and evil). Why and how is this different from the Catholic understanding of God?</div>		
<div>Notes</div>		

WEEK 3		
ILIAD	BOOK VI BOOK VII BOOK VIII	⌚ Fight, fight! Meeting of Hector and Andromache ⌚ Aias fights Hektor; the truce ⌚ Zeus foretells the fall of Patroklos and commands all of the immortals to quit helping the mortals
Study Guides	ILIAD GREEK	Books 6 – 8 Week Three Quiz (optional)
Paper Topic	Write your own epic, using as many Homeric epic characteristics as possible.	
<div>🔑 Key Points</div> <div>HOMERIC EPIC has the following characteristics:</div> <div><div>⊕ Is a Long, narrative poem</div><div>⊕ Elevated style (i.e. employs the use of Homeric epithets and similes)</div><div>⊕ Imposing hero</div><div>⊕ Vast setting</div><div>⊕ Full of Action and deeds of courage</div><div>⊕ Makes use of supernatural forces</div><div>⊕ Invocation of the Muses (i.e. “tell me Muse...” and “Sing goddess...”)</div><div>⊕ A long catalogue of ships</div><div>⊕ Begins “In Medias Res” (In the middle of the story)</div></div> <div>BOOK VI</div> <div><div>⊕ p. 154 (line 55) Agamemnon tells Menelaos not to have mercy on a certain Trojan, Adrestos, who begs him for mercy in trade for a great ransom. Agamemnon alludes to the poor treatment that Menelaos received from the Trojans when they were in his own house. To what incident is Agamemnon referring?</div><div>⊕ How is Diomedes tied to Glaukos? What is the result of their discovering this bond between them?</div><div>⊕ Discuss the meeting between Hector, his wife Andromache and their son Astyanax.</div><div>⊕ Discuss the various characters’ virtues and vices. Compare Andromache to Helen and even to the Greek goddesses. Compare Hektor, Priam and Odysseus to Paris, Achilles and Agamemnon.</div><div>⊕ Do the gods of the Greeks appear to have much regard for virtue? How do they judge the value of a man? Later this semester you will study the prophets of Ancient Israel and their recurrent message to God’s Chosen People, ‘I do not desire sacrifice, but contrite hearts,’ and, “<i>what does the Lord require of you but to do justice, and to love kindness, and to walk humbly with your God?</i>” (Micah 6:8). What do you think an ancient Greek would think of these prophecies?</div></div> <div>BOOK VII</div> <div><div>⊕ The battle continues. Aias and Hektor fight, yet neither one wins as night descends. What do Aias and Hektor decide to do then? Why do they make a truce to stop the fighting temporarily?</div></div> <div>BOOK VIII</div> <div><div>⊕ Zeus foretells the fall of Patroklos, and commands all of the immortals to quit helping the mortals. Zeus turns the tides against the Achaians and the Trojans are able to reach the Achaian wall.</div></div>		
<div>Notes</div>		
WEEK 4		