

**Classics 8****Mr. Dale Martelli****Website:** <https://martellisocialsciences.weebly.com/>**Flex Humanities****Email:** [dmartelli@vsb.bc.ca](mailto:dmartelli@vsb.bc.ca)**Program Organization**

Classics 8 will take you on a trip exploring the ideas of Philosophy and Literature in the ancient world to the early modern world.

**Tentative Term Assessment:**

*Assessment in this classroom is holistic, looking for:*

- 1) *deep critical/analytical thinking, meaning the ability to break apart text and meaning and then to interpret, critique, and expand on the ideas.*
- 2) *evidence of empathetic engagement, in the sense that you can demonstrate personal understanding of text.*
- 3) *evidence of imaginative reordering or reconstruction of meaning and application to the present.*
- 4) *Coherent, concise, and original writing or in whatever format you choose to demonstrate your understanding and knowledge of your topic.*
- 5) *Evidence of sufficient research, cited in your writing or, again, in whatever format you choose.*

*All these components should be embedded in your essay/projects, exams, and in-class assignments.*

*Required Course Work:*

- 1 Research-based Inquiry Project (IP Capstone)*
- 5 Document Based Inquiry (DBI) Examinations*
- 5 Translation/Critique (TCs) In-class Assignments*
- Core Competency Portfolio (Year One)*

**Research-based Inquiry Project (IP Capstone):**

- i. One essay/project will be assigned per term. There are alternative options to structure (secondary text-book inquiry, primary document series exploration, etc.)
- ii. You will decide on topics contained or related in the term's scope and sequence.
- iii. The format is open to all possible imaginative constructs! (Consider graphic novella format, paintings, PPTs, poetry, cartooning, etc. All graphic based work (including anything artistic like poetry) must be accompanied by a critical explanation.
- iv. The assessment is formative, structured in the following stages:
  - a. Thesis Abstract

- b. Research Package with proper sourcing citation
  - c. Draft Submission
  - d. Final Submission
- v. IP timelines will be discussed in the first week of classes.
- I suggest the following site for how to cite sources:  
[https://owl.purdue.edu/owl/purdue\\_owl.html](https://owl.purdue.edu/owl/purdue_owl.html)
  - You must use at least 4-5 sources, **two** of which must be primary sources.

There are lots of resources in the classroom (textbooks etc) and on my website.

***Detailed Specifications:***

The final IP should be 4-6 pages with TNR12 Font, 1.5 spacing, formal title page, in-text citations, and bibliography/works cited, or references (depending on the citation style you choose).

You will decide on topics contained or related in the term's scope and sequence, the format for each (it is open to all possible imaginative constructs!), and the due dates. A term end-date will be provided. The assessment is formative, meaning that I want to have you do as many iterations/revisions as is possible. This process will give you the opportunity to achieve the best mark you can. All assignments can be revised until they meet both yours and my expectations; it is advised not to set due dates too late in the term.

To emphasize, when I say, "open format", this applies to structure. Your project need not be a single, seamless paper. You could divide it up into parts, with separate topics. You might use the T/C format. You might consider text-based responses, i.e., choosing chapter questions to structure responses. Doing an art, graphic media, animation, story are all very imaginative and wonderful ways to explore ideas; you will just need to balance "art" with critical analysis.

I suggest the following site for how to cite sources:

[https://owl.purdue.edu/owl/purdue\\_owl.html](https://owl.purdue.edu/owl/purdue_owl.html)

You must use at least 4-5 sources, two of which must be primary sources.

A good place to start with is the "Internet History Sourcebooks Project"

<https://sourcebooks.fordham.edu/>

***Document Based Inquiry (DBI) Examinations:*** At the end of each month, there will be a Document Based Inquiry (DBI) exam.

**Translation-Critique (TCs) In-class Assignments:**

See:

[https://martellisocialsciences.weebly.com/uploads/1/1/5/2/11524604/translate\\_and\\_critique.pdf](https://martellisocialsciences.weebly.com/uploads/1/1/5/2/11524604/translate_and_critique.pdf)

**Interviews & Portfolios:** Near the relative end of each term, we will sit down and chat about your experience. I will want to see your portfolio which will be either an online or electronic presentation (Site123, Weebly, PPT, etc.), structured by the core competencies (this will be provided) supported by your own description and evidence. Each year of the program, you will work on 2 of the core competencies. I will also assess your binder or whatever means you use to organize notes, research, class activities, etc. Please also include both a self and course evaluation.

## **Classics 8 Syllabus**

### **Introduction**

#### ***Week One 6<sup>th</sup> to 11<sup>th</sup> September***

- 1) Philosophical Reasoning, Logic, and the Inquiry Writing Process

#### ***Week Two 12<sup>th</sup> to 15<sup>th</sup> September***

- 2) Introduction to Logic, Syllogism, and Elementary Propositional Logic
  - Logic: What is Rational Argument?
  - Fallacies
  - Socratic Dialogue
  - Syllogisms
  - Propositional Logic
  - Induction & Deduction
  - Criticizing and Closing Arguments
  - *advocatus diaboli* (when done right, playing devil's advocate can not only help advance your own ideas, but it can also build trust and strengthen your relationship with colleagues and help you all reach a better solution to the problem at hand—all without actually being evil!)

### **Ancient World Philosophy**

#### ***Week Three 18<sup>th</sup> to 22<sup>nd</sup> September***

Hellenic Philosophy of the Pre-Socratics

***Week Four 25<sup>th</sup> to 28<sup>th</sup> September***

Zhongguo Philosophy – Analects of Confucius & Daoism

***Week Five 2<sup>nd</sup> to 6<sup>th</sup> October***

Hellenic Philosophy of Socrates & Plato  
-Apology and other Dialogues

***Week Six 9<sup>th</sup> to 13<sup>th</sup> October***

Hellenic Philosophy of Aristotle

***Week Seven 16<sup>th</sup> to 20<sup>th</sup> October***

Hellenic Philosophy of Stoicism, Cynics, Sceptics, & Epicureanism

***Week Eight 23<sup>rd</sup> to 27<sup>th</sup> October***

Sappho and Hypatia

**Ancient World Literature*****Week Nine 30<sup>th</sup> October to 3<sup>rd</sup> November***

Homer: The Iliad & the Odyssey

***Week Ten 6<sup>th</sup> to 10<sup>th</sup> November***

Sun Tzu's Art of War and Book of Songs

***Week Eleven 13<sup>th</sup> to 17<sup>th</sup> November***

The Bhagavad Gita, The Mahabharata, and The Ramayana

***Week Twelve 20<sup>th</sup> to 24<sup>th</sup> November***

Roman Literature: Aeneid, Roman Poetry, and Satire

**Mediaeval Philosophy & Literature*****Week Thirteen 27<sup>th</sup> November to 1<sup>st</sup> December***

Islamic Philosophy

***Week Fourteen 4<sup>th</sup> to 8<sup>th</sup> December***

Scholasticism

***Week Fifteen 11<sup>th</sup> to 15<sup>th</sup> December***

Beowulf, Tale of Genji, & The Romance of the Three Kingdoms

***Week Sixteen 18<sup>th</sup> to 22<sup>nd</sup> December***

Canterbury Tales

***Week Seventeen 8<sup>th</sup> to 12<sup>th</sup> January***

One Thousand and One Nights, Golestān, or Gulistān (Persian: گلستان, lit. 'The Flower Garden'; & Rumi's Maṭnawīye Ma'nawī (Spiritual Couplets; مثنوی معنوی)

***Week Eighteen 15<sup>th</sup> to 19<sup>th</sup> January***

Aztec codices (Nahuatl languages: Mēxihcatl āmoxtli Nahuatl pronunciation: [me:'jĩ?katl a:'moʃtli], sing. codex) & Tukaram's Selected Poems

***Week Nineteen 22<sup>nd</sup> to 26<sup>th</sup> January***

Dante and the Divine Comedy

***Week Twenty 29<sup>th</sup> January to 2<sup>nd</sup> February***

Review and assessment

**Ideas List****Metaphysics and Greco-Roman Literature**

Anaxagoras	Anaximander	Anaximenes
Democritus	Empedocles	Heraclitus
Zeno	Parmenides	Socrates
Plato	Aristotle	Confucius
Lao Tse	Hypatia	
Marcus Aurelius	Neo-Platonism	
Homer	Aeschylus	Sophocles
Euripides	Aristophanes	Sappho

**Epistemology and Greco-Roman Literature**

Heraclitus	Zeno	Parmenides
Socrates	Plato	Aristotle
Confucius	Lao Tse	Skeptics
Julius Caesar	Livy	Josephus
Plutarch	Cicero	Virgil
Suetonius		

**Self and Mediaeval Literature**

Socrates	Plato	Aristotle
Cynics	Epicureans	Stoics
St. Augustine	Boethius	Averroes
Avicenna	Maimonides	Abelard
John Duns Scotus	William of Ockham	Thomas Aquinas

Arabic & Islamic Literature:

One Thousand and One Nights	Ali Baba
Layla and Majnun	Aladdin
Ibn Battuta	Omar Khayyam

European Literature:

Beowulf	Geoffrey Chaucer
Troubadour Songs	Chrétien de Troyes's Lancelot,

(I might be able to also look at some aspects of the following: The Mediaeval Jewish Experience, Islamic Culture and Learning, Monastic Life, & Poverty, Crime, and Madness in Society)

Freedom and Mediaeval Literature

Plato	Aristotle	
Cynics	Epicureans	Stoics
Neo-Platonism		
Letters of Abelard and Heloise	Thomas Malory's Morte d'Arthur	
Dante		

Justice and Renaissance Literature & Art

Socrates	Plato	Aristotle
Confucius	Marcus Aurelius	St. Augustine
Boethius	Averroes	Avicenna
Maimonides	Abelard	Thomas Aquinas
Niccolò Machiavelli's The Prince		Erasmus
Martin Luther		
Edmund Spenser	Walter Raleigh	Christopher Marlowe,
Artemisia	Botticelli	Bruegel
Leonardo da Vinci	Durer	Michelangelo
Raphael	Titian	

Ethics and Reformation Literature

Socrates	Plato	Aristotle
Confucius	Marcus Aurelius	St. Augustine
Boethius	Averroes	Avicenna
Maimonides	Abelard	Thomas Aquinas
Niccolò Machiavelli's The Prince		Erasmus
Martin Luther		
Petrarch	Boccaccio	Michel de Montaigne
Miguel de Cervantes		

Addendum

Renaissance/Reformation Literature

## General Features

During the Renaissance/Reformation period, literature flourished primarily in **Italy, France, Spain, and England**. Thanks to the invention of **printing** (in 15th-century Germany) and the Early Modern rise of the **middle class** (which possessed the time and wealth to partake in literacy), literature spread more quickly and to a wider audience than ever before. This article focuses on **creative literature** (as opposed to scholarly literature); key scholarly developments of this period are covered elsewhere (see [History of Western Philosophy](#), [History of Science](#)).

## Renaissance

The cultural shift known as the **Renaissance** (which emerged in Italy, then spread across Western Europe) can be defined as "the full revival of humanism". The term **humanism** denotes "an outlook that emphasizes human capabilities and concerns"; the two most visible consequences of this outlook are **secular appreciation** (i.e. appreciation for humans and the human world) and **critical thought** (see [Humanism](#)).

Propelled by humanism, Renaissance scholars sought to revive the study of **classical literature**, as well as to create **new literature** in the spirit of the classics. Renaissance authors embraced humanism by injecting a measure of **realism** (physical, social, emotional) into the characters, plots, and settings of this new literature, distinguishing it from medieval work (which lacked such realism). Though some new creative writing was produced in Latin, the dominance of **vernacular languages** (which had been established by medieval writers) would not be displaced.

While the Renaissance took place mainly within the period ca. 1400-1600, the roots of the movement lie in the **fourteenth century**. This is especially true of **literature**, the earliest field of Renaissance endeavour. Thus, in discussion of **literary history**, it is convenient to define the span of the Renaissance as ca. 1300-1600. (Alternatively, the period ca. 1300-1400 can be described as a transitional "pre-Renaissance".)

## Reformation

The Renaissance overlaps with most of the **Reformation**, in which much of northern Europe was converted to **Protestantism** (see [Reformation](#)). Since Protestantism emphasizes salvation through **individual faith** (as opposed to relying on clergy as intermediaries), its adherents were encouraged to become literate and personally read the Bible. Rates of **literacy** improved, and the Bible was **translated** into many vernacular languages (including a German translation by Luther).

## The Novel

The term **novel** can be defined as "a long prose story". In the Western world, the novel first emerged as a minor genre of literature in **ancient Greece and Rome**. It grew more prominent in the **Middle Ages**, especially in the form of prose romances. Only

in **modern** times, however, did novel-writing truly surge, in terms of both output and innovation.

During the period ca. 1800-present, the novel has thrived as the **leading form** of Western literature. This triumph was preceded by the **formative age** of the novel, ca. 1500-1800, during which many types and styles of novel-writing initially developed. The **primary languages** of the novel's formative age were Spanish, French, English, and German.

## Main Article

### Italy

The pinnacle of Italian literature, which flourished throughout the entire Renaissance/Reformation period, was achieved during the **fourteenth century**. This century gave rise to the three most renowned authors in the Italian language: Dante, Petrarch, and Boccaccio.

The first stirrings of **humanism** date to the early fourteenth century; the foremost manifestation of these stirrings is the poetry of **Dante**, greatest of Italian writers. Though generally classified as a late medieval author, Dante is considered the outstanding **forerunner** to Renaissance literature, and thus is logically included in this article.

Dante is renowned as the greatest **epic poet** of the Middle Ages (placing him alongside Homer and Milton, the greatest ancient and modern epic poets, respectively). His masterpiece, the ***Divine Comedy***, is the foremost work of Italian literature. Describing the author's journey through hell, purgatory, and heaven, the *Divine Comedy* provides a detailed account of the medieval Christian view of the universe.

The greatest lyric poet in Italian is **Petrarch**, known primarily for the ***Canzoniere***, a collection of over three hundred poems. Consisting mainly of **sonnets**, the *Canzoniere* explores a variety of subjects, in particular Petrarch's love for a woman named Laura. Petrarch was the leading pioneer of the full-scale revival of **classical literature**, earning him the title "father of humanism".

**Boccaccio**, the greatest writer of Italian prose, is renowned chiefly for the ***Decameron***, a collection of one hundred **short stories**. The tales, ranging from earthy comedies to romantic tragedies, are **framed** by a story of ten travellers, each of whom tells ten stories in order to pass the time. Many of the stories were not freshly composed by Boccaccio, but rather skilful **reworkings** of folktales. (Indeed, creative adaptation of pre-existing work has been common artistic practice in all media throughout history.) The firm **humanism** of Boccaccio's work (e.g. the realistic speech and behaviour of his characters) secure his place as a distinctly Renaissance author.<sup>3</sup>

One of the most prominent consequences of the humanist outlook is **optimism in human potential**. While the medieval outlook consistently portrayed humanity as inherently lowly and corrupt, humanism proclaims the dignity and worth of human beings, asserting



that determined people can rise to greatness through force of will. This belief in human capability to **triumph over fortune** is reflected in the stories of the *Decameron*.<sup>3</sup>

As noted in the previous article, epic legends (in the form of narrative poetry and prose) are by far the most prominent works of **medieval literature**; consequently, even though many other types of literature flourished during the Middle Ages, these are relatively unfamiliar to modern readers. Fortunately, much of the **character** of medieval literature is present in the works of the fourteenth-century Italian authors, given that they stand at the very dawn of the Renaissance era. Through Petrarch, one is exposed to the qualities of medieval lyric poetry; through Boccaccio, to the qualities of non-epic medieval storytelling.

France, Spain, and England

As noted earlier, the foremost literary tongues of the Renaissance/Reformation period were Italian, French, Spanish, and English. The **first century** of this period witnessed the pinnacle of Italian literature; the **last century**, of Spanish and English literature. French literature (which, along with German, would culminate in the Romantic age) is less prominent during this period.

The foremost French author of the Renaissance/Reformation era is **Michel de Montaigne**, the first great modern writer (and perhaps greatest all-time writer) of the **essay**, which can be defined as "a short prose examination of a subject"; indeed, Montaigne himself coined the term "essay" (from the French "essai", meaning "attempt"). Prior to Montaigne, who established the essay as one of the most popular methods of Western expression, only a handful of ancient philosophers had embraced the form. Montaigne's essays, written over the late sixteenth century, explore such profound human themes as friendship, ethics, and death.<sup>7</sup>

Spanish literature culminated during the **Spanish Golden Age** (ca. 1500-1650), the literary pinnacle of which is occupied by **Miguel de Cervantes**, foremost author in the Spanish language. As noted earlier, the "formative age" of the novel spanned ca. 1500-1800; Cervantes' masterpiece, *Don Quixote* (published in the early seventeenth century), is considered the greatest and most influential novel of this period. *Don Quixote* follows the comical adventures of a retired gentlemen who, in a state of idealistic madness fuelled by medieval romances, embarks on a series of delusional chivalric quests.<sup>6</sup>

The late sixteenth/early seventeenth centuries also witnessed the most renowned figure in all of literature: **William Shakespeare**, the greatest dramatist of all time. Shakespeare's repertoire consists of some three dozen plays, conventionally divided into **comedies**, **tragedies**, and **histories** (tragedies drawn from English history); the tragedy *Hamlet* is often singled out as his masterpiece. In addition to plays, Shakespeare composed over 150 **sonnets**.<sup>8</sup>

Key Definitions

The Essential Humanities definition of art is “a beautiful human creation”. Art can be divided into two basic types: **fine art** (aka “pure art”), which is simply **experienced** (e.g., painting, sculpture, architecture), and **applied art** (aka “decorative art”), which is used (e.g., pottery, clothing, furniture).

Fine art (which has always strongly influenced applied art) is the primary concern of Essential Humanities. Five **great fine arts** are recognized: painting (flat visual art), sculpture (three-dimensional visual art), architecture (the visual art of building design; may be considered a special branch of sculpture), music (sound art), and literature (word art). These five media are “great” in that they (arguably) comprise the most expressive and universally appreciated forms of art.

### Ages of Western Literature

Western literature can be divided into **five ages**. For discussion of the overall course of Western art, see [Core Regions of Western Art](#) and [Western Aesthetics](#).

AGES OF WESTERN LITERATURE		
800 BC-0	0-1000	1000-p
1	2	

1	2	3	4	5
<b>ancient literature</b> ca. 800	<b>medieval literature</b> ca. 500-1500	<b>Renaissance/Reformation literature</b> ca. 1300-1650	<b>Enlightenment literature</b> ca. 1650-1800	<b>modern literature</b> ca. 1800-present

