

MWF 11:10 - noon. (period 4) in Peirce 210

Instructor: Michael Barich (Username: BARICH)

Office: Ascension Hall 323 (PBX 5802)

Office Hours: MWF 9:00 - 10:30, Tu 11:10 – noon, and by appointment

Home Address: 203 Ward St. (427-3029)

Goals of the Course:

- 1.) To understand within their cultural context and appreciate in depth (within the constraints of English translation) the most ambitious poems produced in the ancient classical world
- 2.) To improve our skills in literary analysis and in logical argument
- 3.) To improve our skills in written and oral communication

Required Texts:

Homer, *Iliad*, translated by Richmond Lattimore (1951)

Homer, *Odyssey*, translated by Richmond Lattimore (1965)

Apollonius Rhodius, *Argonautica*, translated by Peter Green (1997)

Virgil, *Aeneid*, translated by Robert Fitzgerald (1981)

Valerius Flaccus, *Argonautica*, translated by Michael Barich (2009)

Barry B. Powell, *Homer* (Oxford: Blackwell, 2004)

Christine Perkell, ed., *Reading Vergil's Aeneid: An Interpretive Guide* (Norman OK: Oklahoma University Press, 1999)

The **web page** for this course is at <http://classics.kenyon.edu/CLAS208-Barich/Classics208-Fall2010.htm>. It contains links to the course syllabus, class sheets, and other useful resources.

Course Requirements and Grading

Your grade for this course will be determined as follows:

Classroom Work	15%
Midterm Examination	15%
Final Examination	20%
Class Presentation	15%
Translation Assignment	10%
Term Paper	25%

Final Grades will be assigned on the following scale:

97 and above	A+	77-79	C+
93-96	A	73-76	C
90-92	A-	70-72	C-
87-89	B+	67-69	D+
83-86	B	63-66	D
80-82	B-	60-62	D-
below 60	F		

Due Dates and Attendance

Your regular attendance and active participation are vital to your success in this course; they also enrich the learning experience of your classmates. Two unexcused absences from this class are allowed without a penalty (excluding exam days); each additional unexcused absence will result in the reduction of your semester grade by one point on a scale of one hundred.

Work submitted late will incur a grade penalty of two points a day. College regulations require that all work for fall semester courses be submitted by 4:30 p.m. on Friday, December 17 unless an incomplete has been granted by the dean. Late penalties will be assessed up to the date that the incomplete was granted

Make-up exams will be given only for excused absences. Absences for reasons other than illness are excused by inclusion on the dean's official list of absences. If you are unable to attend class because of illness, you must either: 1.) Use the online self-isolation form (in the case of flu or other communicable illness) or: 2.) send the instructor a copy of an e-mail message in which you notify the Health Center of your illness. Except in extraordinary circumstances, this message should be sent before the time of the missed class. Makeup tests will be given only for absences excused by these procedures.

Questions for Class Discussion

Members of the class will be asked on a rotating basis to submit questions for discussion about each day's assigned reading. These questions (two per class session) should be distributed to the rest of the class by e-mail (using the distribution list clas20800f10) by 9 a.m. on the day *before* the class meets. The quality and timely submission of these questions will have a significant impact on the classroom work component of your course grade.

Guidelines for the Class Presentation

Each member of the class will give a short presentation (20 minutes maximum, to be strictly observed) focused on a specific aspect of the poems we are reading. In preparation for the talk you (and the rest of the class) will read a particular piece of modern scholarship (selected in consultation with the instructor) and will review related passages of the epic poem in question. You should offer to the class a thoughtful, detailed, and well-organized examination of the issues raised by the scholarship. Present your analysis in a way that will initiate class discussion: highlight the main points and indicate through specific questions what you think the class should explore further. You should not give a general introduction to the author's life or work; adduce only that background information specifically relevant to your analysis. Organize your talk clearly: modulate your voice and use verbal flags like "the key point here is . . ." to make your main ideas stand out. Be concise and use specific details from the ancient texts to support what you say. Conclude your talk with a brief summary of your main points.

Each presenter must submit to the class and instructor by e-mail (using the distribution list clas20800f10) a *written abstract* (250-500 words) by 9 a.m. on the day *before* your presentation, so that everyone can read and think about it before your talk. The abstract should summarize your main points clearly and pose the questions that you think merit further discussion. The quality and timely submission of the abstract will have a significant impact on the grade for your presentation. A list of articles/essays from which to choose will be distributed.

Guidelines for the Term Paper

The term paper (10-12 pages) gives you the opportunity to explore more fully some aspect of the poems we are reading. The paper should include detailed analysis of specific passages in the poems that are relevant to a coherent set of significant questions about ancient Greek and Roman epic. In the first paragraphs of your paper you should state clearly the questions you will address and explain how you will try to answer them. The body of your paper should present a well-organized set of arguments supported by discussing specific ancient texts and elucidating the connections among them. The paper should end with a concise restatement of your main arguments and conclusions.

In writing your paper you should become acquainted with the most important scholarship relevant to your topic. The work of other scholars will suggest significant questions to explore and will provide models for developing an argument; it will also be a necessary resource on technical issues. But even though you will have to rely on experts' judgment in certain specialized matters (e.g., the translation of a Greek text or the accuracy of the plan of an archaeological site) you should still be prepared to question the inferences that they make from that evidence. Show clearly where you use the ideas of others; this is a basic principle of honest scholarship and makes clear your own contribution. Please read the *Student Handbook* for specific guidelines, and consult the instructor if you have questions about quotations, citations, or other matters of documentation.

A list of model topics will be distributed; you may choose from this list or develop a topic of your own. In either case, your choice of paper topic must be approved by the instructor in advance, no later than October 31. Along with a written statement of your proposed topic you must submit a **preliminary annotated bibliography** of at least six items of scholarship (books and articles) in which you describe concisely the relevance and importance of each item to your topic. By thus consulting the instructor early on, you will develop a more efficient approach to your topic and will save yourself work in the end. A complete first draft of your paper (including documentation) must be submitted by 11:59 p.m. on Friday, November 19. Experience has shown that better papers (and better grades) result from careful revision in response to the comments of the instructor. The final draft of the paper is due at 4:30 p.m. on Friday, December 17, the college deadline for first semester work.

All written work for this course must be submitted to the instructor electronically in WORD format, preferably as an e-mail attachment. It is strongly recommended that you **keep both electronic and paper backups** of your written work in case of a digital disaster.

Academic Honesty

Honesty and trust are the essential basis for the success of Kenyon courses or indeed of any human endeavor, and a high standard is presumed in this class. Please review Kenyon's principles and policies on pp. 26-29 of the *Course of Study*. (This is also available online at: http://documents.kenyon.edu/courses/2007_2008/honesty.pdf.) Consult the instructor if you have any questions.

Notice on Disabilities

If you have a hidden or visible disability which may require classroom or test accommodations

please see the instructor as soon as possible. If you have not already done so, you must register with the Coordinator of Disability Services (Erin Salva, salvae@kenyon.edu, PBX 5145), who is the individual responsible for coordinating accommodations and services for students with disabilities. All information and documentation of disability is strictly confidential. No accommodations will be granted in this course without notification to the instructor from the Office of Disability Services.

Bibliography and Course Reserve

The scholarly literature on ancient epic, especially Homer and Virgil, is vast. The books listed below have been put on course reserve for CLAS 208 and represent some of the best recent work in English on these poets. I have tried to select works that will be most useful and comprehensible to the reader who doesn't know Greek or Latin. Many of these books offer additional helpful bibliographical guidance. You should also become familiar with the standard bibliographical tool for the field of Classics, *l'Année Philologique*, available online at <http://www.annee-philologique.com/aph> or in print form in the reference section of the library. In this class we will be reading a number of journal articles representative of modern scholarship on this poetry.

*W. S. Anderson. *The Art of the Aeneid* (Englewood Cliffs NJ, 1969). Anderson's concise and insightful observations provide an excellent overview for the first-time reader of the *Aeneid*.

*Austin, Norman. *Archery at the Dark of the Moon: Poetic Problems in Homer's Odyssey* (Berkeley, 1975). A perceptive challenge to mainstream views of the orality of Homer with much excellent literary analysis..

*Camps, W. A. *An Introduction to Virgil's Aeneid* (Oxford, 1969). Scholarly and precise, but also accessible to the first-time reader of the poem, this explains well the Roman context of the *Aeneid*..

*Clay, Jenny Strauss. *The Wrath of Athena: Gods and Men in the Odyssey* (Princeton, 1983). The main argument is unconvincing to most, but Clay offers much insightful and clearly written discussion.

*Commager, S. *Virgil: A Collection of Essays* (Englewood Cliffs NJ, 1966). A number of classic essays on the *Aeneid* are brought together here.

*Dimock, George E. *The Unity of the Odyssey* (Amherst, 1989). A detailed analysis, book by book.

*Edwards, Mark W. *Homer, Poet of the Iliad* (Baltimore, 1987). An excellent introduction, with a critical bibliography at the end of each chapter.

*J. Griffin. *Homer on Life and Death* (Oxford, 1983). Clear, precise, and detailed analysis of key themes in Homer. Scholarly but accessible to a new reader of the poems..

*Murnaghan, Sheila. *Disguise and Recognition in the Odyssey* (Princeton, 1987). Thoughtful, detailed discussion of a central theme in the *Odyssey*.

*Otis, Brooks. *Virgil: A Study in Civilized Poetry* (Oxford, 1963). An excellent literary study with lots of interesting ideas to build on or disagree with.

*Pöschl, Viktor. *The Art of Vergil: Image and Symbol in the Aeneid*, translated by Gerda Seligson (Ann Arbor, 1962). (originally published in German: Vienna, 1950). A deeply influential study of symbolism and thematic interconnection in the *Aeneid*.

*Quinn, Kenneth. *Virgil's Aeneid: A Critical Description* (London, 1968). Balanced discussion of important aspects of the poem.

*Redfield, James M. *Nature and Culture in the Iliad: The Tragedy of Hector* (Chicago, 1975). An excellent literary study, complementing Whitman.

*Schein, Seth. *The Mortal Hero: An Introduction to Homer's Iliad* (Berkeley, 1984). This helps explain technical matters to the Greekless reader.

*Tracy, Stephen V. *The Story of the Odyssey* (Princeton 1990). An OSU classicist gives a concise step-by-step explication of the narrative.

*Whitman, Cedric. *Homer and the Heroic Tradition* (Cambridge MA, 1958). Whitman's historical speculations should be treated with caution, but this remains perhaps the finest literary discussion of the *Iliad*.

*Williams, G. W. *Technique and Ideas in the Aeneid* (New Haven, 1983). Exemplary in its close analysis of the text.

Schedule of Readings and Deadlines

F, August 27: Introduction

M, August 30: *Iliad*, books 1-3; Powell, pp. 3-15, 101-110.

W, September 1: *Iliad*, books 4-6; Powell, pp. 16-22, 111-116.

F, September 3: *Iliad*, books 7-9; Powell, pp. 22-40, 116-124.

M, September 6: *Iliad*, books 10-12; Powell, pp. 40-53, 124-129.

W, September 8: *Iliad*, books 13-15; Powell, pp. 84-91, 129-135.

F, September 10: *Iliad*, books 16-18; Powell, pp. 91-97, 135-140.

M, September 13: *Iliad*, books 19-21; Powell, pp. 54-59; 140-144.

W, September 15: *Iliad*, books 22-24; Powell, pp. 144-152.

F, September 17: *Odyssey*, books 1-3; Powell, pp. 153-160.

M, September 20: *Odyssey*, books 4-6; Powell, pp. 59-64, 160-166.

W, September 22: *Odyssey*, books 7-9; Powell, pp. 64-69, 166-171

F, September 24: *Odyssey*, books 10-12; Powell, pp. 70-72, 171-177.

M, September 27: *Odyssey*, books 13-15; Powell, pp. 72-83, 178-183.

W, September 29: *Odyssey*, books 16-18; Powell, pp. 183-187.

F, October 1: *Odyssey*, books 19-21; Powell, pp. 187-192.

M, October 4: *Odyssey*, books 22-24; Powell, pp. 192-200.

W, October 6: Summary Discussion of Homer: Readings TBA

F, October 8: October Break — NO CLASS

M, October 11: Summary Discussion of Homer: Readings TBA
W, October 13: Epic between Homer and Apollonius Rhodius (Readings TBA)
F, October 15: MIDTERM EXAMINATION

M, October 18: Apollonius Rhodius, *Argonautica*, book 1; also read pp. 1-13 of Green's introduction.
W, October 20: Apollonius Rhodius, *Argonautica*, book 2; also read the rest of Green's introduction..
F, October 22: Apollonius Rhodius, *Argonautica*, book 3.

M, October 25: Apollonius Rhodius, *Argonautica*, book 4.
W, October 27: Virgil, *Aeneid*, book 1; Perkell, pp. 3-14, 26-28, 29-49 (Christine Perkell)
F, October 29: Virgil, *Aeneid*, book 2; Perkell, pp. 50-63 (W. R. Johnson)

M, November 1: Virgil, *Aeneid*, book 3; Perkell, pp. 64-79 (Ralph Hexter)
W, November 3: Virgil, *Aeneid*, book 4; Perkell, pp. 80-95 (Sarah Spence)
F, November 5: Virgil, *Aeneid*, book 5; Perkell, pp. 96-110 (Joseph Farrell)

M, November 8: Virgil, *Aeneid*, book 6; Perkell, pp. 111-127 (Eleanor Winsor Leach)
W, November 10: Virgil, *Aeneid*, book 7; Perkell, pp. 128-147 (Sara Mack)
F, November 12: Virgil, *Aeneid*, book 8; Perkell, pp. 148-161 (Anthony J. Boyle)

TRANSLATION ASSIGNMENT DUE

M, November 15: Virgil, *Aeneid*, book 9; Perkell, pp. 162-177 (Susan Ford Wiltshire)
W, November 17: Virgil, *Aeneid*, book 10; Perkell, pp. 178-194 (Denis Feeney)
F, November 19: Virgil, *Aeneid*, book 11; Perkell, pp. 195-209 (William S. Anderson)
FIRST DRAFT OF TERM PAPER DUE

- ** Thanksgiving Break **

M, November 29 Virgil, *Aeneid*, book 12; Perkell, pp. 210-230 (Michael C. J. Putnam)
W, December 1: Summary Discussion of Virgil: Perkell, pp. 231-250 (Gary B. Miles) and pp. 251-270 (S. Georgia Nugent)
F, December 3: Summary Discussion of Virgil: Perkell, pp. 271-284 (Charles Rowan Beye) and TBA

M, December 6: Valerius Flaccus, *Argonautica*, books 1-3; also read the introductory material, pp. 9-27.
W, December 8: Valerius Flaccus, *Argonautica*, books 4-6
F, December 10: Valerius Flaccus, *Argonautica*, books 7-8

Tuesday, December 14: Final examination at 8:30 a.m. (two hours)

Friday, December 17: Final version of the term paper due at 4:30 p.m.