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### FLLG 395.02: Survey of Classical Literature

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## Survey of Classical Literature

FLLG/LS 395

Lorina Quartarone

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Office Hours: MTWThF 12:30-1:00, TTh 2:00-2:30,

MW 4:00-4:30, and by appointment

Spring 2002

MWF 3:10-4:00

LA 204

### Required texts: (in reading sequence)

The *Iliad*. Trnsl. S.Lombardo. Hackett 1997.

The *Oresteia*. Trnsl. P. Meineck. Hackett 1998.

Euripides' *Hippolytus*. Trnsl. M. Halleran. Focus 2001.

Plato's *Symposium*. Trnsl. P. Woodruff & A. Nehamas. Hackett 1989.

Aristophanes' *Clouds* & Plautus' *Pot of Gold*. Trnsl. P. Arnott. Harlan Davidson 1967.

Virgil's *Aeneid*. Trnsl. A. Mandelbaum. California 1981. (optional)

Ovid's *Art of Love*. Trnsl. R. Humphries. Indiana UP 1957.

Seneca's *Phaedra*. Trnsl. F. Ahl. Cornell 1986.

Packet of Readings.

Course Objectives: To survey the major authors & texts of Classical Greek & Latin Literature, giving consideration to genre, philosophical/cultural underpinnings, and perspectives of gender. This course will provide contact with significant works in the Classical Tradition; students will engage in close readings of the texts and writing about them with an aim to enhancing critical abilities. Class discussions will center on the historical, technical, emotional, philosophical or social questions which the works may raise. Genres explored will include epic, lyric, tragedy, comedy, history and philosophy. By reading the selected texts carefully, we will attempt to reconstruct: Greek and Roman worldviews; definitions of genre and the specific purposes and features associated with different genres; definitions of gender roles. A special focus (during the second half of the semester) will be the influence of Greek literature upon later Latin literature.

Please make note of the following important dates:

Monday, 18 February

Holiday

Monday-Friday, 18-22 March

Spring Break

Friday, 29 March

Midterm Exam

Wednesday, 15 May, 3:20-5:20

Final Exam

**Daily Questions:** Please purchase a package of 4 x 6 note cards; you will write your response to the DQs on these. Write your response **on one side only**, and hand it in at the beginning of the class hour. I will accept these cards from the hand of the author only -- if you are absent, that's unfortunate. I will not accept late DQs, nor will there be any "make-ups." They will be graded on a scale of 0 to 10 points. I will drop the three lowest grades at the semester's end. The cumulative score of DQs is the most significant element in determining your final grade, as I consider your performance on the Daily Questions to be indicative of the consistency of your activity in this course.

In your composition of responses to Daily Questions you should consider that your answers are not to be factual but rather *interpretive*. Therefore, you must consider before writing, "Which are the key passages in this text which pertain to this question?" As you re-read, make note of those passages and aspects of the text which help you to unravel its complexity. Then thoughtfully, precisely and eloquently, compose your response. Remember -- attention to detail in the text (and reference to such) is crucial!

**Attendance:** Attendance is crucial. It is important for you to be present at each class meeting in order to hand in DQs and other written assignments and to participate in the discussion. Three unexcused absences will result in the reduction of your final grade by 1/3 (e.g., A to A-); each unexcused absence thereafter will produce the same result.

<b>Evaluative Components:</b>	Daily Questions	40%
	Class Participation	20%
	Midterm Exam	15%
	Final Exam	25%
	* * * * *	

**Schedule of Readings:**

<u>week</u>	<u>day/date</u>	<u>assignment</u>
1	M 28 Jan	Introduction
	W 30 Jan	Homer's <i>Iliad</i> Books 1-4
		☞ The poem begins <i>in medias res</i> ("in the middle of circumstances") with the battle in its final year; yet, Homer manages to remind his audience of the events of the war's start (the rape of Helen), as if this were the beginning of the tension. In what specific manners/features do these books serve as "introductory"? Quote the text to support your response.
	F 1 Feb	Homer's <i>Iliad</i> Books 5, 6, 9
		☞ The <i>Iliad</i> is filled with moving pleas and speeches. Quote brief portions from at least two speeches and examine how Homer employs speeches/pleas

in these books to heighten the dramatic intensity.

- 2 M 4 Feb Homer's *Iliad* Books 10, 14, 16  
☞ How does Homer express gender roles in these books? Select a gender and explore (quote the text!) how Homer's poetry constructs aspects of gender.
- W 6 Feb Homer's *Iliad* Books 17, 18, 19  
☞ Homer expresses Achilles' grief over the death of Patroclus throughout these books. Select the two events/episodes which you feel are the most compelling representations of grief and argue for your selections.
- F 8 Feb Homer's *Iliad* Books 20, 22, 24  
☞ In what specific manners (use the text!) does book 24 offer a satisfying closure to the various thematic strands of the poem? (If you feel that the book does NOT offer a satisfactory close, cite the text and explain why.)
- 3 M 11 Feb Hesiod's *Theogony, Works & Days* -- selections [packet]  
☞ Identify what you consider to be a significant difference between Homer's and Hesiod's poetry and ruminate on it, quoting the text.
- W 13 Feb Homeric Hymns 2 (*Demeter*) and 5 (*Aphrodite*) [packet]  
☞ Examine Demeter's and Aphrodite's relationships with Zeus. How do they compare? As always, use the text.
- F 15 Feb Greek Lyric -- selections [packet]  
☞ What, in your estimation, are the three most prominent themes/features of lyric poetry? Select quote which display these themes to demonstrate your choices.
- 4 M 18 Feb HOLIDAY -- no class
- W 20 Feb Pre-Socratic Philosophers -- selections [packet]  
☞ What, exactly, is it that all these thinkers are truly seeking?
- F 23 Feb Aeschylus' *Agamemnon*  
☞ Why does Agamemnon remove his sandals (945)? What is the relation between this moment and the moment ten years earlier narrated at 205-226?
- 5 M 25 Feb Aeschylus' *Agamemnon*

				☞ In what specific ways (as always, use quotes as support!) does Aeschylus use the character of Cassandra as a dramatic device?
W	27	Feb	Aeschylus' <i>Libation Bearers</i>	☞ In what specific ways is the issue of communication (whether in the form of ritual -- that is, between gods and humans -- or else between the genders) developed in this play?
F	1	Mar	Aeschylus' <i>Eumenides</i>	☞ Athena's intervention is necessary to resolve the situation. Do you find her solutions fair? How, or how not? Remember to use the text in support of your response.
6	M	4	Mar	Herodotus' <i>Histories</i> -- selections [packet] ☞ In ancient Mediterranean cultures in general, honorable women remain anonymous which dishonorable women make names for themselves. Does Herodotus' text reflect this situation? How or how not? Use the text to support your response.
W	6	Mar	Euripides' <i>Hippolytus</i>	☞ It has been said that one of the chief characteristics of a Greek tragic figure is that s/he creates the circumstances of her/his own downfall (whether cognizantly or not). Does Euripides compose his tragedy in agreement with such a dictum, or not? If so, how? If not, how not? Be specific.
F	8	Mar	Thucydides -- selections [packet]	☞ What are Thucydides' primary concerns as a historian? How do the literary techniques he employs reflect his concerns?
7	M	11	Mar	Aristophanes' <i>Clouds</i> ☞ How does this comic text make an important statement about the role of education in society? (As always, use the text to support your response.)
W	13	Mar	Plato's <i>Symposium</i>	☞ Why does Socrates not speak in his own voice but use Diotima? Is it significant that Diotima is female? How/how not?

	F	15	Mar	Plato's <i>Symposium</i> ☞ How is Alcibiades' description of Socrates thematically relevant to the text as a whole?
	<b>SPRING BREAK</b>			
8	M	25	Mar	Theocritus' <i>Idylls</i> -- selections [packet] ☞ "Idyll" comes from a greek word meaning "image"; in English, it is perhaps best rendered by "vignette." What are the common features/concerns of idylls/vignettes you have read? In other words, does anything seem to unify his poems, or are they all, in effect, separate "snapshots"?
	W	27	Mar	Callimachus' <i>Hymns</i> (Zeus, Artemis, Athena, Demeter) [packet] ☞ How does Callimachus represent the relationship between gods and humans through his hymns? Refer to at least 3 of the 4 hymns in your response.
	F	29	Mar	<b>Midterm Exam.</b>
9	M	1	Apr	Plautus' <i>Pot of Gold</i> ☞ In Roman culture, <i>fides</i> ("loyalty," "good faith," "trustworthiness") is an important aspect of both personal and business relationships. How does this play represent <i>fides</i> ?
	W	3	Apr	Lucretius' <i>De Rerum Natura</i> -- selections [packet] ☞ Lucretius' apparent purpose is to remove unnecessary fear of death from his readers. Do you feel that his literary techniques (e.g., his uses of myth, simile/metaphor, etc.) help him achieve this purpose or not? Be specific.
	F	5	Apr	Catullus & Horace -- selections [packet] ☞ In what specific ways does each poet contribute "new" features/aspects to lyric poetry?
10	M	8	Apr	Cicero's "On Friendship" [packet] ☞ In what specific ways does Cicero demonstrate a debt to his philosophical predecessor Plato?
	W	10	Apr	Vergil's <i>Eclogues</i> -- selections [packet] ☞ In what specific manners are praise and blame central features of this corpus? (Remember to use the text.)

- F 12 Apr Vergil's *Aeneid* 1; chart of Homeric Parallels [packet]  
 ☞ Explore Vergil's use of Anchises' encounter with Aphrodite (Homeric Hymn 5) as a model for Aeneas' encounter with Venus. How does exposure to the Homeric model influence your reading of this scene?
- 11 M 15 Apr Vergil's *Aeneid* IV; chart of parallels [packet]  
 ☞ How does Vergil's frequent modelling of Dido's actions and speech upon male characters from previous epics affect your reading of her character?
- W 17 Apr Vergil's *Aeneid* IX & X; chart of parallels [packet]  
 ☞ How does Vergil render certain characters more poignant or sympathetic through textual allusion? Discuss this notion, focusing on one or two characters.
- F 19 Apr Vergil's *Aeneid* XII; chart of parallels [packet]  
 ☞ How does Vergil's love triangle of Aeneas-Lavinia-Turnus reflect Homer's triangle of Paris-Helen-Menelaus? Note similarities and differences. On the differences, comment on how Vergil's presentation obfuscates a clear sense of morality.
- 12 M 22 Apr Tibullus & Propertius -- selections [packet]  
 ☞ In what specific features do Tibullus' and Propertius' elegies reflect the Hellenistic traits of the poetry of Theocritus and Callimachus?
- W 24 Apr Livy's *Histories* I -- selections [packet]  
 ☞ How do Livy's accounts of various figures reflect his concerns as a "moral historian"? Select two figures and demonstrate Livy's techniques.
- F 26 Apr Ovid's *Ars Amatoria*, book 1  
 ☞ Examine Ovid's narrator, the *praeceptor amoris* ("instructor of love"). Is he a good instructor, or not? Why?
- 13 M 29 Apr Ovid's *Ars Amatoria*, books 2 & 3  
 ☞ Consider the tale of Procris and Cephalus. How does this story relate to the poem as a whole? (Remember to use the text!)

W	1	May	<p>Ovid's <i>Heroides</i>-- selections [packet]</p> <p>☞ In what ways does Ovid combine elements associated with different genres in this work? How would you classify it?</p>	
F	3	May	<p>Petronius -- selections [packet]</p> <p>☞ Which literary genres does this work most reflect? Make the most concrete comparisons you can make.</p>	
14	M	6	May	<p>Tacitus <i>Annales</i>, Pliny's <i>Letters</i> -- selections [packet]</p> <p>☞ Would you call Tacitus an unbiased historian, a moral historian, or an interpretive historian? Support your view with evidence from the text.</p>
W	8	May		<p>Seneca's <i>Phaedra</i></p> <p>☞ How does Seneca's removal of the gods from this tale (and play, in comparison with Euripides' <i>Hippolytus</i>) shift our view of human action and reaction?</p>
F	10	May		<p>Juvenal's <i>Satires</i>-- selections [packet]</p> <p>☞ How does the tone of satire differ from the tone of the other genres of poetry you have read this semester?</p>
W	15 May		<p><b>Final Exam 3:20-5:20</b></p>	