Spring 1-2002

LS 395.02: Survey of Classical Literature

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Survey of Classical Literature
FLLG/LS 395

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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)

- 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.

Evaluative Components: Daily Questions 40%
Class Participation 20%
Midterm Exam 15%
Final Exam 25%

Schedule of Readings:

week day/date assignment
1 M 28 Jan Introduction
W 30 Jan Homer’s Iliad Books 1-4

The poem begins in medias res (“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 Iliad Books 5, 6, 9

The Iliad 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?

**Aeschylus' *Libation Bearers***

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?

**Aeschylus' *Eumenides***

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.

**Herodotus' *Histories* -- 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.

**Euripides' *Hippolytus***

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.

**Thucydides -- selections [packet]**

What are Thucydides' primary concerns as a historian? How do the literary techniques he employs reflect his concerns?

**Aristophanes' *Clouds***

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.)

**Plato's *Symposium***

Why does Socrates not speak in his own voice but use Diotima? Is it significant that Diotima is female? How/how not?
How is Alcibiades’ description of Socrates thematically relevant to the text as a whole?

“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”?

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.

In Roman culture, fides (“loyalty,” “good faith,” “trustworthiness”) is an important aspect of both personal and business relationships. How does this play represent fides?

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.

In what specific ways does each poet contribute “new” features/aspects to lyric poetry?

In what specific ways does Cicero demonstrate a debt to his philosophical predecessor Plato?

In what specific manners are praise and blame central features of this corpus? (Remember to use the text.)
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<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading Assignment</th>
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<tr>
<td>F 12  Apr</td>
<td>Vergil’s <em>Aeneid</em> I; chart of Homeric Parallels [packet]</td>
<td>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?</td>
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<td>11 M 15 Apr</td>
<td>Vergil’s <em>Aeneid</em> IV; chart of parallels [packet]</td>
<td>How does Vergil’s frequent modelling of Dido’s actions and speech upon male characters from previous epics affect your reading of her character?</td>
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<td>W 17 Apr</td>
<td>Vergil’s <em>Aeneid</em> IX &amp; X; chart of parallels [packet]</td>
<td>How does Vergil render certain characters more poignant or sympathetic through textual allusion? Discuss this notion, focusing on one or two characters.</td>
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<td>F 19 Apr</td>
<td>Vergil’s <em>Aeneid</em> XII; chart of parallels [packet]</td>
<td>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.</td>
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<td>12 M 22 Apr</td>
<td>Tibullus &amp; Propertius -- selections [packet]</td>
<td>In what specific features do Tibullus’ and Propertius’ elegies reflect the Hellenistic traits of the poetry of Theocritus and Callimachus?</td>
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<td>W 24 Apr</td>
<td>Livy’s <em>Histories</em> I -- selections [packet]</td>
<td>How do Livy’s accounts of various figures reflect his concerns as a “moral historian”? Select two figures and demonstrate Livy’s techniques.</td>
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<td>F 26 Apr</td>
<td>Ovid’s <em>Ars Amatoria</em>, book 1</td>
<td>Examine Ovid’s narrator, the praeeceptor amoris (“instructor of love”). Is he a good instructor, or not? Why?</td>
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<td>13 M 29 Apr</td>
<td>Ovid’s <em>Ars Amatoria</em>, books 2 &amp; 3</td>
<td>Consider the tale of Procris and Cephalus. How does this story relate to the poem as a whole? (Remember to use the text!)</td>
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In what ways does Ovid combine elements associated with different genres in this work? How would you classify it?

Which literary genres does this work most reflect? Make the most concrete comparisons you can make.

Would you call Tacitus an unbiased historian, a moral historian, or an interpretive historian? Support your view with evidence from the text.

How does Seneca’s removal of the gods from this tale (and play, in comparison with Euripides’ Hippolytus) shift our view of human action and reaction?

How does the tone of satire differ from the tone of the other genres of poetry you have read this semester?

Final Exam  3:20-5:20