

Spring 2007, 10:00-10:52 MWF, COLE 023

**Instructor:** Christopher M. Chinn

**Office:** COLE 61

**Office Hours:** MW 11-11:50 or by appointment. You can also try 11-1 MWRF or after 2 all week. I have an open door policy but it's often best to let me know ahead of time if you're going to drop by.

**Contact:** If you would like to make an appointment or would like help with the class, please feel free to get in touch with me by any of the following methods.

E-mail: [cmc033@bucknell.edu](mailto:cmc033@bucknell.edu)

My office phone number: (570) 577-3728

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My mail box: Coleman 60

**Course objective:** The goal of this course is for the student to gain an appreciation for the ancient epic tradition through reading of representative Greek and Latin epic poems. We will focus on heroic epic poetry, though we will address didactic, historical, and other epic forms as well. Hopefully an appreciation of the ancient epic tradition will also instill in the student a sense of the deep influence these poems have had on Western literature.

**Course outline:** We will read and discuss selections from Homer's *Iliad* and *Odyssey*, Apollonius' *Argonautica*, Vergil's *Aeneid*, Ovid's *Metamorphoses*, Lucan's *Civil War*, and possibly some other works. We will also view and discuss several "epic" films. There will be a series of graduated writing assignments and quizzes throughout the term. Students will be periodically responsible for formulating questions for class discussion.

**Academic responsibility:** I take the issues of cheating and plagiarism seriously. In order to familiarize yourself with Bucknell's policies and procedures regarding appropriate academic behavior, please read the following site:

<http://www.bucknell.edu/x1324.xml>

It is your responsibility to be aware of what constitutes academic misconduct, plagiarism, and other violations of academic responsibility.

**Required texts:** Please obtain the following texts. Do not substitute other translations, since chapter and line numbering can differ, as well as the translator's interpretation.

Ambrose, Z. Philip, tr. 2004. *Ovid Metamorphoses*. Newburyport, MA: Focus.

Braund, Susan, tr. 1992. *Lucan Civil War*. Oxford: Oxford University Press.

Fagles, Robert, tr. 1990. *Homer The Iliad*. New York and London: Penguin.

Fagles, Robert, tr. 1996. *Homer The Odyssey*. New York and London: Penguin.

Green, Peter, tr. 1997. *The Argonautika: The Story of Jason and the Quest for the Golden Fleece, Apollonios Rhodios*. Berkeley and Los Angeles: University of California Press.

Mandelbaum, Allen, tr. 1971. *The Aeneid of Virgil*. New York: Bantam.

Please consult the bibliography at end of the syllabus for reference works on these authors, on topics relating to ancient comedy, and on the Greek and Roman Classics in general.

**Course expectations:** I expect you to engage in critical reading of the texts, to participate actively in class, and to produce good writing. Below I have detailed my expectations of you.

I. Reading: Expect to engage in critical reading of 20-40 pages per class session. The texts we will be examining are translations of ancient Greek and Roman writers, and because of cultural and linguistic difference are sometimes difficult to understand.

- Write down any questions or observations you have while reading. Analyze these questions and observations for patterns before coming to class and make sure to bring them up.
- Don't worry about all the details. Keep track of the thread of the plot, the main characters, and any features of the text that strike you as interesting or unusual. Write down your ideas and bring them to class. We'll work out the minor details in class.
- Try to find solutions to problems or confusions you may have by briefly reviewing an assigned reading. Often you will be able to answer your questions yourself this way.

II. Writing: For all papers I expect good writing and complete documentation (see my "Writing guidelines/Citation of ancient writers" sheet). Paper assignments will be graduated to reflect your increased experience with the texts.

- Your papers should propose an interesting thesis, and should support this thesis with evidence from the text.
- Don't mess around with cute introductions or flowery terminology. Just state your case as simply and forcefully as you can.
- Provide citation of all evidence used. NB that modern scholarship does not in most cases constitute evidence (though if you follow a modern scholar's argument you should cite it).

III. Participation: Active participation in class is an extremely important part of this course. You are asked to contribute to all discussions.

- Come to class prepared to talk about the assigned texts. This means having questions, observations, and arguments *written down ahead of time*. It also means you have to bring up what you've written down during class discussion.
- If you're shy, come talk to me about strategies for you to participate. I will also try to get you involved at appropriate times during class.
- Make sure you pull your weight in group work. Collaboration with others is an important skill in the real world, so you might as well start practicing it now.

**Grading:** I don't believe in grade inflation. I also don't believe in arbitrary averages. It is perfectly possible for every student in my classes to get an A. Nevertheless it usually turns out that students tend to distribute themselves along a curve centered around a B- or so. I do not design my courses that way, however. I set standards, and then observe how students perform.

<u>Grade Breakdown</u>	<u>Grading Scale</u>			
Interpretive essays (2): 40%	A	94-100%	C+	77-79%
Periodic quizzes (4): 20%	A-	90-93%	C	73-76%
Response papers (5): 25%	B+	87-89%	C-	70-72%
Participation and attendance: 15%	B	83-86%	D	60-69%
	B-	80-82%	F	0-59%

A=superior achievement; B=high pass; C=pass; D=low pass; F=failing work.

**In-class etiquette:** Assignments and lectures often stimulate useful and perhaps intense class discussions. For this reason, all participants in the course are expected to honor the following guidelines for our discussion.

- Whenever possible, speak from your own experience, saying, for example, "I think..." or "In my experience, I have found..." rather than generalizing your experience to everyone.
- All class discussions should be considered confidential.
- Avoid overt or covert put-downs, either of other class members, religious groups, other types of communities, etc. This includes negative body language, such as eye-rolling or groaning while another person is speaking.
- Turn off all electronic devices before entering room. I.e. TURN OFF YOUR CELL PHONE!

**Participation:** Your participation grade will be based on the following scale.

**A:** The student arrives on time, has completed all readings and assignments, participates actively in discussion, and takes initiative. This student is not afraid to speak in front of the group or to answer questions even when s/he is not entirely confident of the answer.

**B:** The student arrives on time and has completed all readings and assignments. S/he is present, takes notes, and seems engaged, but lacks initiative, speaking only when called upon.

**C:** The student arrives more or less on time but appear reluctant to be there. Because of minimal participation, it is not clear whether this student has completed readings and assignments. This student sometimes speaks to others during class on issues not related to the course material.

**D:** The student arrives late without explanation and often without relevant class materials. This student shows very little interest in which is happening in class and can be disruptive to the learning environment in the classroom.

**F:** The student is absent beyond three times and/or is extremely disengaged from the class.

**Course Schedule:** We will try to follow the course of readings below. This schedule is subject to change, depending upon the pace of our discussions. Please have the assignments read BEFORE the date indicated. As mentioned above, I will expect that you will come to class not only having read the material, but also prepared to discuss it critically.

Week	Date	In Class	Assignment
1	Jan 17	Introduction, Archaic Epic	
	Jan 19	Myth	<i>Iliad</i> 1 (21 pages)
2	Jan 22	Orality	<i>Iliad</i> 3, 5 (36 pages); RESP 1
	Jan 24	The Hero	<i>Iliad</i> 6, 8 (37 pages)
	Jan 26	Theme; QUIZ 1	<i>Iliad</i> 9 (24 pages)
3	Jan 29	<i>Troy</i> (2004)	<i>Iliad</i> 16 (29 pages)
	Jan 31	<i>Troy</i> (2004)	<i>Iliad</i> 22 (17 pages, +bk. 18 excerpts)
	Feb 2	<i>Troy</i> (2004)	<i>Iliad</i> 24 (26 pages)
4	Feb 5	<i>Iliad</i> vs. <i>Odyssey</i>	<i>Odyssey</i> 1, 5 (30 pages)
	Feb 7	Folktale	<i>Odyssey</i> 9, 10 (36 pages)
	Feb 9	<i>Katabasis</i>	<i>Odyssey</i> 11, 12 (35 pages)
5	Feb 12	<i>The Odyssey</i> (1997)	<i>Odyssey</i> 13, 17 (34 pages); RESP 2
	Feb 14	<i>The Odyssey</i> (1997)	<i>Odyssey</i> 18, 21 (28 pages)
	Feb 16	<i>The Odyssey</i> (1997)	<i>Odyssey</i> 22, 23 (27 pages)
6	Feb 19	Hellenistic Epic	
	Feb 21	Theme II	<i>Argonautica</i> 1 (35 pages)
	Feb 23	The Hero II, QUIZ 2	<i>Argonautica</i> 2 (33 pages)
7	Feb 26	<i>Jason and the Argonauts</i> (1963)	<i>Argonautica</i> 3 (37 pages)
	Feb 28	<i>Jason and the Argonauts</i> (1963)	<i>Argonautica</i> 4, excerpts (? pages)
	Mar 2	Roman Epic	PAPER 1
8	Mar 5	Myth and History	<i>Aeneid</i> 1 (17 pages)
	Mar 7	The Hero III	<i>Aeneid</i> 2 (26 pages)
	Mar 9	Allusion and Intertext	<i>Aeneid</i> 4 (22 pages); RESP 3
<b>Spring Break</b>			
9	Mar 19	<i>Katabasis</i> II	<i>Aeneid</i> 6 (29 pages)
	Mar 21	Epic warfare	<i>Aeneid</i> 7 (26 pages)
	Mar 23	<i>Last Glory of Troy</i> (1962)	<i>Aeneid</i> 8 (22 pages)
10	Mar 26	<i>Last Glory of Troy</i> (1962)	<i>Aeneid</i> 10 (30 pages)
	Mar 28	<i>Last Glory of Troy</i> (1962)	<i>Aeneid</i> 12 (31 pages)
	Mar 30	Augustan Rome	RESP 4
11	Apr 2	QUIZ 3	<i>Metamorphoses</i> 1 (26 pages)
	Apr 4		<i>Metamorphoses</i> 2 (26 pages)
	Apr 6		<i>Metamorphoses</i> 12 (16 pages)

12	Apr 9	<i>O Brother, Where Art Thou</i> (2000)	<i>Metamorphoses</i> 13 (27 pages)
	Apr 11	<i>O Brother, Where Art Thou</i> (2000)	<i>Metamorphoses</i> 14 (24 pages)
	Apr 13	<i>O Brother, Where Art Thou</i> (2000)	<i>Metamorphoses</i> 15 (25 pages)
13	Apr 16	Neronian Rome	
	Apr 18	Historical Epic	<i>Civil War</i> 1 (18 pages)
	Apr 20	Lucan and Vergil	<i>Civil War</i> 5 (21 pages)
14	Apr 23	QUIZ 4	<i>Civil War</i> 6 (21 pages)
	Apr 25	<i>Unforgiven</i> (1992)	<i>Civil War</i> 7 (23 pages)
	Apr 27	<i>Unforgiven</i> (1992)	<i>Civil War</i> 8 (23 pages)
15	Apr 30	<i>Unforgiven</i> (1992)	<i>Civil War</i> 9 (29 pages); RESP 5
	May 4		PAPER 2

### Summary of Assignments:

Response papers: 250-500 word responses on the following topics. Submit electronically.

Response 1: Quarrel of Achilles and Agamemnon

Response 2: Odysseus vs. Achilles

Response 3: Film “translations” of epic

Response 4: *Aeneid* and the epic tradition

Response 5: Film adaptations of epic

Quizzes: Half-hour, objective exams on the following poems: In-class.

Quiz 1: On the *Iliad*

Quiz 2: On the *Odyssey*

Quiz 3: On the *Argonautica* and *Aeneid*

Quiz 4: On the *Metamorphoses* and *Civil War*

Papers: 1200-1500 word essays on the following topics. Submit electronically.

Paper 1: Definition(s) of heroism in Greek Epic

Paper 2: Development of epic themes

**Select Bibliography:** Below is a very brief selection of modern scholarship in English on ancient epic in general and on individual poets.

### General

- Albrecht, Michael von. 1999. *Roman Epic. An Interpretative Introduction*. Leiden: Brill.
- Beissinger, Margaret H., Jane Tylus and Susanne Wofford, eds. 1999 *Epic Traditions in the Contemporary World. The Poetics of Community*. Berkeley and Los Angeles: UC Press.
- Beye, Charles Rowan. 1993. *Ancient epic poetry: Homer, Apollonius, Virgil*. Ithaca and London: Cornell UP.
- Feeney, Denis. 1991. *The gods in epic: poets and critics of the classical tradition*. Oxford: OUP.
- Hainsworth, John. 1991. *The idea of epic*. Berkeley and Los Angeles: UC Press.
- Hardie, Philip. 1993. *The epic successors of Virgil: a study in the dynamics of a tradition*. Cambridge: CUP.
- Hershkowitz, Debra. 1998. *The Madness of Epic. Reading Insanity from Homer to Statius*. Oxford: OUP.
- Keith, A.M. 2000. *Engendering Rome: Women in Latin Epic*. Cambridge: CUP.
- Newman, J.K. 1986. *The Classical Epic Tradition*. Madison, WI: University of Wisconsin Press.
- Pavlock, Barbara. 1991. *Eros, Imitation, and the Epic Tradition*. Ithaca and London: Cornell UP.
- Quint, David. 1993. *Epic and empire: politics and generic form from Virgil to Milton*. Princeton: Princeton UP.
- Toohy, Peter. 1992. *Reading epic: an introduction to the ancient narratives*. New York: Routledge.

### Homer

- Cairns, Douglas. 2001. *Oxford Readings in Homer's Iliad*. Oxford: OUP.
- Edwards, Mark. 1987. *Homer, Poet of the Iliad*. Baltimore, MD: JHUP.
- Finley, M.I. 1977. *The World of Odysseus*, 2nd ed. London: Penguin.
- Graziosi, Barbara. 2002. *Inventing Homer: The Early Reception of Epic*. Cambridge: CUP.
- Griffin, Jasper. 1980. *Homer*. Oxford: OUP.
- Hainsworth, J. B. 1969. *Homer*. Oxford: OUP.
- Kirk, Geoffrey. 1962. *The Songs of Homer*. Cambridge: CUP.
- Kirk, Geoffrey. 1965. *Homer and the Epic*. Cambridge: CUP.
- Kirk, Geoffrey. 1976. *Homer and the Oral Tradition*. Cambridge: CUP.
- Nagy, Gregory. 1979. *The Best of the Achaeans: Concepts of the Hero in Archaic Greek Poetry*. Baltimore, MD: JHUP.
- Nagy, Gregory. 1996. *Homeric Questions*. Austin, TX: UT Press.
- Peradotto, John. 1990 *Man in the Middle Voice: Name and Narration in the Odyssey*. Princeton, NJ: Princeton UP.
- Schein, Seth. 1985. *The Mortal Hero: An Introduction To Homer's Iliad*. Berkeley and Los Angeles: U Cal Press.
- Slatkin, Laura M. 1991 *The Power of Thetis. Allusion and Interpretation in the Iliad*. Berkeley and Los Angeles: UC Press.
- Tracy, Stephen V. 1990. *The Story of the Odyssey*. Princeton, NJ: Princeton UP.
- Vivante, Paolo. 1985. *Homer*. New Haven, CT: Yale UP.
- Whitman, Cedric H. 1958. *Homer and the Heroic Tradition*. Cambridge, MA: Harvard UP.

### Apollonius

- Albis, Robert V. 1996. *Poet and Audience in the Argonautica of Apollonius*. Lanham, MD: Rowman & Littlefield.
- Clare, Ray J. 2002. *The Path of the Argo. Language, Imagery and Narrative in the Argonautica of Apollonius Rhodius*. Cambridge: CUP.
- Clauss, James. 1993 *The Best of the Argonauts: The Redefinition of the Epic Hero in Book One of Apollonius' Argonautica*. Berkeley: University of California Press.

- Goldhill, Simon. 1991. "The Paradigms of Epic: Apollonius Rhodius and the Example of the Past." In *The Poet's Voice: Essays on Poetics and Greek Literature*. Cambridge: CUP: 284-333.
- Harder, M. Annette & Martijn Cuypers (edd.). 2005. *Beginning from Apollo. Studies in Apollonius Rhodius and the Argonautic Tradition*. Leuven: Peeters.
- Hunter, Richard L. 1993. *The Argonautica of Apollonius. Literary Studies*. Cambridge: CUP.
- Jackson, Steven B. 1993. *Creative Selectivity in Apollonius' Argonautica*. Amsterdam: Hakkert.
- Kenney, Edward J. 2001. *A Companion to Apollonius Rhodius*. Leiden: Brill.
- Knight, Virginia H. 1995. *The Renewal of Epic. Responses to Homer in the Argonautica of Apollonius*. Leiden: Brill.
- Levin, Donald Norman. 1971. *Apollonius' Argonautica Re-examined [I]. The Neglected First and Second Books*. Leiden: Brill.
- Nelis, Damien P. 2001. *Vergil's Aeneid and the Argonautica of Apollonius Rhodius*. Leeds: Francis Cairns.

### Vergil

- Adler, Eve. 2003. *Vergil's empire: political thought in the Aeneid*. Lanham, MD: Rowman and Littlefield.
- Anderson, W.S. 1969. *The Art of the Aeneid*. Englewood Cliffs, NJ: Prentice Hall.
- Anderson, William S. and Lorina N. Quartarone, eds. 2002. *Approaches to teaching Vergil's Aeneid*. New York: MLA.
- Cairns, Francis. 1989. *Virgil's Augustan Epic*. Cambridge: CUP.
- Clausen, Wendell. 2002. *Virgil's Aeneid: Decorum, Allusion and Ideology*. München-Leipzig: K.G. Saur.
- Conte, Gian Biagio. 1986. *The Rhetoric of Imitation: Genre and Poetic Memory in Virgil and Other Latin Poets*. Ithaca and London: Cornell UP.
- Gransden, K.W. 1984. *Virgil's Iliad: An Essay on Epic Narrative*. Cambridge: CUP.
- Hardie, Philip R. 1986. *Virgil's Aeneid: Cosmos and Imperium*. Oxford: OUP.
- Hardie, Philip R. 1999. *Virgil. Critical Assessments*. London: Routledge.
- Harrison, S.J. 1990. *Oxford Readings in Vergil's Aeneid*. Oxford: OUP.
- Horsfall, Nicholas. 1995. *A Companion to the Study of Vergil*. Leiden: Brill.
- Johnson, W.R. 1976. *Darkness Visible: A Study of Vergil's Aeneid*. Berkeley and Los Angeles: UC Press.
- Lyne, R.O.A.M. 1987. *Further Voices in Vergil's Aeneid*. Oxford: OUP.
- Mackie, C.J. 1988. *The Characterization of Aeneas*. Edinburgh: Scottish Academic Press.
- Martindale, Charles, ed. 1997. *The Cambridge Companion to Vergil*. Cambridge: CUP.
- O'Hara, James. 1990. *Death and the Optimistic Prophecy in Vergil's Aeneid*. Princeton, NJ: Princeton UP.
- Otis, Brooks. 1963. *Virgil. A Study in Civilized Poetry*. Oxford: OUP.
- Perkell, Christine. 1999. *Reading Vergil's Aeneid: an interpretive Guide*. Norman, OK: University of Oklahoma Press.
- Putnam, Michael C.J. 1998. *Virgil's Epic Designs: Ekphrasis in the Aeneid*. New Haven, CT: Yale UP.
- Stahl, Hans-Peter, ed. 1998. *Virgil's Aeneid. Augustan Epic and Political Context*. London: Duckworth.
- Thomas, Richard F. 1999. *Reading Virgil and his texts. Studies in intertextuality*. Ann Arbor, MI: UM Press.
- Thomas, Richard F. 2001. *Virgil and the Augustan Reception*. Cambridge: CUP.
- Wigodsky, Michael. 1972. *Virgil and Early Latin Poetry*. Wiesbaden: Steiner.
- Williams, Gordon. 1983. *Technique and Ideas in the Aeneid*. New Haven and London: Yale UP.

### Ovid

- Ahl, Frederick M. 1985. *Metaformations. Soundplay and Wordplay in Ovid and Other Classical Poets*. Ithaca and London: Cornell UP.
- Barchiesi, Alessandro. 1997. *The Poet and the Prince. Ovid and Augustan Discourse*. Berkeley and Los Angeles: UC Press.

- Barchiesi, Alessandro. 2001. *Speaking Volumes. Narrative and Intertext in Ovid and Other Latin Poets*. Edited and translated by Matt Fox and Simone Marchesi. London: Duckworth.
- Barsby, J. 1991. *Ovid*, 2nd edition. Oxford: OUP.
- Boyd, Barbara Weiden, ed. 2002. *A Companion to Ovid*. Leiden: Brill.
- Fantham, Elaine. 2004. *Ovid's Metamorphoses*. Oxford: OUP.
- Hardie, Philip R., ed. 2002. *The Cambridge Companion to Ovid*. Cambridge: CUP.
- Hardie, Philip R. 2002. *Ovid's Poetics of Illusion*. Cambridge: CUP.
- Hinds, Stephen. 1987. *The Metamorphosis of Persephone. Ovid and the Self-Conscious Muse*. Cambridge: CUP.
- Holzberg, Niklas. 2002. *Ovid. The Poet and His Work*. Translated by G.M. Gosharian. Ithaca and London: Cornell UP.
- Keith, Alison M. 1992. *The Play of Fictions. Studies in Ovid's Metamorphoses, Book 2*. Ann Arbor, MI: UM Press.
- Wheeler, Stephen M. 1999. *A Discourse of Wonders. Audience and Performance in Ovid's Metamorphoses*. Philadelphia, PA: U Penn Press.
- Wilkinson, L.P. 2003. *Ovid Recalled*. London: Bristol Classical Press.

### Lucan

- Ahl, Frederick M. 1976. *Lucan. An introduction*. Ithaca and London: Cornell UP.
- Bartsch, Shadi. 1997. *Ideology in Cold Blood. A Reading of Lucan's Civil War*. Cambridge, MA: Harvard UP.
- Bramble, J.C. 1982. "Lucan." Pp. 533-57 in *The Cambridge History of Classical Literature*. Ed. E. J. Kenney and W. V. Clausen. Vol. II, *Latin Literature*. Cambridge: CUP.
- Henderson, John G.W. 1987. "Lucan: The Word at War." *Ramus* 16: 122-164.
- . 1998. *Fighting for Rome: Poets and Caesars, History and Civil War*. Cambridge: CUP.
- Leigh, Matthew. 1997. *Lucan: Spectacle and Engagement*. New York: OUP.
- Masters, Jamie. 1992. *Poetry and Civil War in Lucan's Bellum Civile*. Cambridge: CUP.
- Morford, M.P.O. 1967. *The Poet Lucan*. New York: OUP.