

Primary Texts:

Atwood, *The Penelopiad*
Beckett, *Endgame*
The Bible (KJ edition)
Chrétien, *Perceval*
Dante, *The Divine Comedy*, trans. Ciardi
Hemingway, *A Farewell to Arms*
Homer, *The Iliad*, excerpts (in *NAWL: I*, 8TH Edition)
Homer, *The Odyssey*, trans. Robert Fitzgerald
Logue, *War Music*
The Norton Anthology of Western Literature, Vol.I [8th ed.], ed. Sarah Lawall.
Plato, *The Republic*, trans. Desmond Lee, Penguin, 0-14-044048-8
Shakespeare, *Hamlet* (Arden)

Handouts and Webposts:

Saint-Beuve, "What is a Classic?"
An Opening Sampler of Classical Influences
Some Guiding Questions
A Sampler of Presocratic Philosophers
Anonymous, The (Gnostic) Gospel of Thomas
Matthew Arnold, "Hebraism and Hellenism"
Plato, *Ion*, *Cratylus* and *Apology*

Greco-Roman Classicism

Session 1 (Thursday, 3 June): Introduction

- Introduction to the course and distribution of materials.
- Reading: Saint-Beuve, "What is a Classic?"
- Classical Modernism: Some Necessary Exempifications (handout)

Session 2 (Monday, 7 June): **Homer I: The Primary Epic**

- Reading: *The Iliad* (excerpts)¹
 - The Primary Epic II: Plot: Archetype and archetypalism(s)
 - Character: The constituents of heroism and idealism

Session 3 (Thursday, 10 June): **Homer II: *The Odyssey***

- Reading: *The Odyssey*, Books 1-12
 - Eric Auerbach, from *Mimesis*, "Odysseus' Scar" (*webpost*)
- **Suggested Report:** "O Brother, Where art Thou?": Common *Odysseys*

¹ *Iliad* 1, 6, 8, 9, 18 in *NAWL* 107-48, 158-73; *Iliad* 22, 24, in *NAWL* 173-205

Session 4 (Monday, 14 June): **Homer III: Myth & Archetype**

- *The Odyssey* Books 13-24 (Fitzgerald's translation)
- **Suggested Report:** *The Odyssey* in the Twentieth Century (Joyce to Coppola); Homeric authority and Homer's Identity; The Historical Troy

Session 5 (Thursday, 17 June): **Hellenic and Hebraic I**

- Presocratic to Socratic Philosophy: The Athenian Golden Age (*Webposts*)
 - *The Republic* as Curriculum
 - The Socrates Question: who was he?
- **Reading:** Plato, *The Republic*, excerpts¹
- **Suggested Report:** Popper *contra* Plato: Plato the Fascist

Session 6 (Monday, 21 June): **Virgil and the Secondary Epic Tradition**

- The Virgilian difference
- **Reading:** *The Aeneid*, Books 1-6 (in *The Norton Anthology of Western Literature*)
- **Suggested Report:** Homer as Virgil's Classic

Session 7 (Thursday, 24 June): **Hellenic and Hebraic II**

- **Reading:** The Book of Exodus
- **Reading:** The Gospel of Matthew (NT) and The Gospel of Thomas (*webpost*)
- **Reading:** Matthew Arnold, "Hebraism and Hellenism"
- **Suggested Report:** The poems of Sappho

Session 8 (Monday, 28 June): **Passages to Modernity**

- **Reading:** Chrétien, *Perceval, or the Knight of the Grail*
- **Reading:** Dante, *Inferno*
- **Suggested Report:** The Grail and its Variants; The Persistence of the Grail Story; The History of the Crusades

Session 9 (Thursday, 1 July): **Passages to Modernity II: Shakespeare**

- **Reading:** Shakespeare, *Hamlet*
 - Bloom, "Introduction" to *Shakespeare: The Invention of the Human* (*webpost*)
- **Suggested Report:** Eliot's Critique of *Hamlet*; *Hamlet* as Pivot; Woolf on "Shakespeare's Sister" (from *A Room of One's Own*)

¹ Pages to read in *Republic*, trans. Lee (Penguin): Part I: Introduction, read 61-90, 98-114; Part III: Education: The First Stage, read 129-57, skim 157-77; Part IV: Guardians and Auxiliaries, read 177-82; Part V: Justice in the State and Individual, read 196-225; Part VII: The Philosopher Ruler, read 260-326; Part X: Theory of Art, read 421-39; Part XI: The Immortality of the Soul, read 440-55.

Session 10 (Monday, 5 July):

- Reading: T.S. Eliot, *The Waste Land*
- Reading: Hemingway, *A Farewell to Arms*
- Reading: Beckett, *Endgame*

Session 11 (Thursday, 8 July):

- Reading: Christopher Logue, *War Music*
- Reading: Atwood, *The Penelopiad: the Myth of Penelope and Odysseus*.
- Reading: Primo Levi, *Survival in Auschwitz*

THE ASSIGNMENTS: You will be required to produce two short papers, a seminar summary, and a longer final research paper to receive course credit. One of the papers must be a written version, 3-4 pages long, of your seminar summary. *It cannot be your seminar summary*. The second paper should be a close reading of 5-8 pages of a work on the reading list. Your final project (9-12 pages) ideally will be an extension and refinement of either of the first two papers, though you are free to determine its direction. All analyses of poems and prose should reflect convincing intimacy with the secondary sources surrounding the texts.











- ID Exercises: occasionally I will distribute a list of quotations from the reading that I will ask you to identify. These exercises—“quizzes” for want of a better term—are entirely for your benefit and will not count toward your final grade.

THE READINGS: The work load is designed to ensure maximum coverage of a writer’s work and of the periods. I am counting on the class’s collective curiosity and interest to assume responsibility for — or to make sense of — assigned works that I may not incorporate directly into lectures, some of which will of necessity be scripted.

SEMINAR SUMMARIES are informal presentations of your views of a work. Be ready to distribute individual xeroxed or dittoed *summaries* of your reports—not scripts—for each member of the class for circulation. This work must be typed, always double-spaced, and must be handed out with your presentation either on the spot as a hard copy or as an email attachment sent to the course listserv address (grad-summer-seminar@camden.rutgers.edu) prior to your class presentation.

WEB POSTINGS (or *Webposts*) are primary and secondary course texts, most of handout length, that are available as downloads from <http://crab.rutgers.edu/~barbarese/> either as Microsoft Word documents or as PDF files. Occasionally I will also distribute texts, often the same ones, through the course listserv address.

Session/Date	Author	Reading	Assignments due
1. Th, 3 June		Introductions	
2. Mon, 7 June	Homer	Homer, <i>Iliad</i> (excerpts)	
3. Th, 10 June	Myth & Archetype	Homer, <i>Odyssey</i> 1-12	Reports begin
4. Mon, 14 June	Myth & Archetype	Homer, <i>Odyssey</i> 13-24	
5. Th, 17 June	Hellenic	Plato, <i>Republic</i>	
6. Mon, 21 June	The Secondary Epic	Virgil, <i>Aeneid</i>	
7. Th, 24 June	Hebraic	The Book of Exodus The Gospel of Matthew	First short paper
8. Mon, 28 June	Modernity	Chrétien, <i>Perceval</i> Dante, <i>Inferno</i>	
9. Th, 1 July	ModernityII	Shakespeare, <i>Hamlet</i>	
10. Mon, 5 July	20th C Modernism	Eliot, <i>The Waste Land</i> Hemingway, <i>A Farewell to Arms</i>	Second paper
11. Th, 8 July	Postmodernism	Logue, <i>War Music</i> Atwood, <i>The Penelopiad</i>	

MARK	EXAMPLE	Meaning
	# # in fact , of course alot, event hough	Divide the words or syllables where the appears.
	thier, se perate	The word is misspelled.
	I believe in <u>Love</u> .	Lower the case.
	Although, he is tall . . .	Pull the punctuation mark.
	He returned back home.	Delete the word.
	double^talk, well^groomed and, ^ if you can believe it^, he . . .	Insert a hyphen. Insert dashes (each is two hyphens wide).
	to boldly go where no man . . . It is a <u>universally acknowledged truth</u> . . .	Transpose elements.
	<u>i</u> hate quiche.	Upper-case the underlined letter.
	Tom's most well, now, and got his bullet around his neck . . .	Make a new paragraph here.
	During the whole of a dull ^dark^ and soundless day . . .	Insert punctuation.
N.S., logic.		Non Sequitur: logic is off
W.W., W.C .		Wrong word, word choice,
N.S.W., diction		No such word, diction
CS	The film was good, however, the Grimms' version was far better.	Comma splice
Frag	Although, it was a good movie and I enjoyed it.	Fragment

Things to remember:

1. No title pages in essays. No covers.
2. Avoid using "vs." or "versus" in titles (e.g., "Cinderella vs. Snow White")
3. Avoid **boldfacing**.
4. Always double-space printer output.
5. Use a colon to introduce lists, quotations or citations.
6. *Italics* for titles of novels, long poems, plays. Quotations for short titles.
7. Paginate your work.

How to set up your pages when doing literary analyses.

***No Separate
Title Pages:
Place your
information
here.***

Your name
Street Address
City, State, Zip
Telephone number
Email address

Thoughts on Mind and on Style

The difference between the mathematical and the intuitive mind.- In the one, the principles are palpable, but removed from ordinary use; so that for want of habit it is difficult to turn one's mind in that direction: but if one turns it thither ever so little, one sees the principles fully, and one must have a quite inaccurate mind who reasons wrongly from principles so plain that it is almost impossible they should escape notice.

But in the intuitive mind the principles are found in common use and are before the eyes of everybody. One has only to look, and no effort is necessary; it is only a question of good eyesight, but it must be good, for the principles are so subtle and so numerous that it is almost impossible but that some escape notice. Now the omission of one principle leads to error; thus one must have very clear sight to see all the principles and, in the next place, an accurate mind not to draw false deductions from known principles.

All mathematicians would then be intuitive if they had clear sight, for they do not reason incorrectly from principles known to them; and intuitive minds would be mathematical if they could turn

**Title: Note:
your title should
contain no
italics or
quotation
marks.**

**Text: no fancy
fonts; no
boldfacing or
obnoxious or
unusual special
effects.**

**Where possible,
avoid ending a
paragraph at the
end of a page.**

Your Name/ Your Title/ Page #

not intuitive is that they do not see what is before them, and tha
accustomed to the exact and plain principles of mathematics, and n
reasoning till they have well inspected and arranged their princip
they are lost in matters of intuition where the principles do not
allow of such arrangement. They are scarcely seen; they are felt
rather than seen; there is the greatest difficulty in making them
by those who do not of themselves perceive them. These principles
are so fine and so numerous that a very delicate and very clear
sense is needed to perceive them, and to judge rightly and justly
they are perceived, without for the most part being able to
demonstrate them in order as in mathematics, because the principle
are not known to us in the same way, and because it would be an
endless matter to undertake it. We must see the matter at once, at
glance, and not by a process of reasoning, at least to a certain
degree. And thus it is rare that mathematicians are intuitive and
men of intuition are mathematicians, because mathematicians wish t
treat matters of intuition mathematically and make themselves
ridiculous, wishing to begin with definitions and then with axioms
which is not the way to proceed in this kind of reasoning. Not tha
the mind does not do so, but it does it tacitly, naturally, and

- 2 -

***Your info. Your
word processor
makes it easy to
create running
headers and
footers.***

**Always
paginate your
work.**