Course Objectives. In this course, the student will:
• Acquire advanced reading knowledge of ancient Greek poetry, understanding of the
  conventions of Alexandrian poetry, and of the genres of Hellenistic epic, *epyllion*, and pastoral.
• Identify and interpret passages in the readings that merit close study
• Evaluate critically the definition of civilization posed by the texts, and demonstrate this critical
  understanding in written work.
• Apply the skills of the Classicist to the interpretation of literary texts (close reading, intertextual
  analysis, the allusive modes of classical literature, and the compositional and narrative modes of
  ancient poetry).
• Analyze techniques employed by the author (e.g., setting and imagery, intertextual allusion, and
  modes of allegory) to reveal the higher purposes of the text. Demonstrate a synthetic
  understanding of Classical techniques of composition in assigned papers.

Textbooks:
• Apollonius Rhodius: *Argonautica*, trans. William H. Race (Loeb Classical Library,
  Harvard UP, 2008) 978-0674996304
• *Greek Bucolic Poets*: Theocritus, Bion and Moschus (Loeb Classical Library, Harvard UP
  9780674990319)
• Callimachus: *Aetia, Iambi, Hecale* and Other Fragments. Musaeus: *Hero and Leander*
  (Loeb Classical Library No. 421) 978-0674994638

Assignments and Grading:

<table>
<thead>
<tr>
<th>Translation</th>
<th>20%</th>
<th>Scale:</th>
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<tbody>
<tr>
<td>4-page paper on an interpretive problem of Apollonius, dealing with the Greek</td>
<td>40%</td>
<td>A 93-100, A- 90-92</td>
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<td>B+ 87-89, B 83-86, B- 80-82</td>
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<td>C+ 77-79, C 73-76, C- 70-72</td>
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4-page paper on an interpretive problem of Theocritus, dealing with the Greek

Description of Writing Assignments. General guidance:

Proofread; use a spelling and grammar check (MSWord has automated tools for this); 12 pt font double-spaced; italicize titles and foreign words. If you must use the ideas of another source, footnote them and carefully distinguish which ideas are yours and which are borrowed; ideally all writing in this seminar should come exclusively from your own ideas about the readings. Observe a formal academic tone and language, and argue as if before a testy Supreme Court judge who has already read the text. Do not re-narrate plot. Your opening paragraph should efficiently anticipate your argument (no general flowery introductions). Do not re-trace the arc of your learning experience; cut to the persuasive argument. Do not praise, blame, or critique ancient texts. Assume they are important and worthy of an interpretation that suggests an integral purpose. Use fact-filled arguments, cite passages from the text by Work, book and line #, and analyze them closely. Edit your own work before submission: read it out loud to detect usage errors and breakdowns in sentence structure. In a 2nd draft, expect that 1/3 to 1/2 of the paper is the strong core of the argument, and that the whole can be improved by deep cutting to make space to frame the argument to its best effect, and tease out promising threads to their conclusion.

The purpose of the short papers (4pp) is to demonstrate your ability to engage in close reading and to show that you can apply one or more of the skills of the Classicist and one or more of the Classical modes of composition and narration in a close reading. The starting point for any paper is a question, a mystery, something of interest. So do not think of it as a topic, but as a question about a text with important cultural implications.

For information about severe weather and university closings, see http://www.ecu.edu/alert/. East Carolina University seeks to comply fully with the Americans with Disabilities Act (ADA). Students requesting accommodations based on a disability must be registered with Disability Support Services located in Slay 138 ((252) 737-1016 (Voice/TTY). Academic integrity is expected of every East Carolina student. Cheating, plagiarism (using the ideas of others without attribution), and falsification, will be considered a violation of Academic Integrity: (http://bit.ly/2RgFpLh). Do not use Cliff’s Notes type sites (Shmoop, online paper mills etc.); and do not use ideas from even reputable internet sources without citation. It will result at a minimum in a 0 for the assignment.

Planned meetings: one hour per week by interactive video; email will be used for daily questions and submission of papers. Schedule of assignments:

<table>
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<tr>
<th>Unit 1</th>
<th>6/25-7/8</th>
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<td>Intro to Apollonius’ <em>Argonautica</em>. Outline of correspondences with <em>Republic</em>. Is <em>Arg</em> a commentary on the conquests of Alexander? praise or criticism? what is the role of ‘charm’? Background of Xenophon’s <em>Cyropaedia</em>. Read the Wikipedia page on <em>Argonautica</em> (<a href="https://en.wikipedia.org/wiki/Argonautica">https://en.wikipedia.org/wiki/Argonautica</a>), and read the entire work in English while completing the following assignments in Ancient Greek: <em>Arg</em>. 1.371-93, 496-518 <em>Arg</em>. 1.1222-39, 1284-1303</td>
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Arg. 2.549-603
Arg. 3.1-50
Arg. 3.1288-1339
Arg. 4.162-82, 1692-1703, 1741-48

**First 4-page paper due.**

| Unit 2  | 7/9-16 | Callimachus, *Aetia*. Read Nisetich’s intro and translation of Callimachus
|         |        | Ancient Greek Assignments:
|         |        | *Hymn to Apollo*
|         |        | *Aetia* I fr.1 (lines 1-38)
|         |        | *Aetia* IV fr. 110 (compare with Catullus 66).

| Unit 3  | 7/17-30 | Intro to Pastoral: Socrates’ pastoral republic (*Rep.* 2.369c-372c). *eidullia*, a diminutive of *eidos*, ‘little poems, portraits, imitations’. Theocritus *Idyll* 1 begins with *hadu* (‘sweet’ 1.1-2) and a setting familiar from Plato’s *Phaedrus* (230b-c): sitting beneath a tree, beside a stream, playing a pipe with a cricket-like tone, singing of love (*erôs*). *Phaedrus* presents a Platonic theory of imitation in which human art is seen as a perfection of nature (230d-e) and love is an affliction (*nosos*, 231d) and one of four species of divine madness (love, Bacchic frenzy, oracular prophecy, and inspiration by the Muses, 244b-245a). In a state of love, the soul drawn by the beautiful enjoys direct access to the forms in heaven (247c-d); thus beauty and love are a 2nd path to the divine. The ordinary person cannot pursue madness, including the madness of love, and imitative poets who stimulate the imagination through appearances will only help us access the divine if they are truly inspired by the Muses. Just as all of us who encounter beauty or love may yet be unable to give an account of the divine, so also artists and poets who experience contact with the divine through beauty may not necessarily create art that leads us to divine wisdom (knowledge of the forms). Since we cannot know when a poet is divinely inspired or which work or passage might lead us toward the divine, a possible solution lies in uniting the philosopher with the poet – the artist with the lover of forms and divine realities – resulting in philosophers who make art (Socrates gives two speeches on love in *Phaedrus*) or artists with philosophical training. Just as Socrates shows us aspects of the poet in his use of imagery, myth, and character, so also the new Hellenistic poetry, esp. Pastoral, takes on the goal and perspective of philosophy, teaching divine realities inside its fictional world of beauty and love. One technique of this new art is the *ecphrasis*: the extended description of a work of art within the poem (art within art) in which the divine is revealed as the *telos* (‘end or purpose’) of the art.

Read Theocritus Idylls 1-13 in English and study their Platonic correspondences (with special attention to how 7 may be a program on the origins of pastoral); then translate the following assignments in Ancient Greek:

*Idyll* 1.1-11, 29-51
*Idyll* 1.70-88, 97-103, 120-26
*Idyll* 2.23-61
*Idyll* 13.43-76
*Idyll* 4. 1-19, 29-40
*Idyll* 5.1-27
*Idyll* 6.15-40
*Idyll* 11.1-24

F July 31 **Final Paper Due**