

2019 Seminar in Classics and Great Books  
(CLAS 4000 WI, GRBK 4000 GE:HU 31975 TTh 12:30)

## Alexandria, the Platonic City



<http://myweb.ecu.edu/stevensj/CLAS4000/2019syllabus.pdf>

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This course participates in the humanities by providing a means of questioning what it means to be a human being (the purpose, value, and beauty of life), how one should live (imagining ideals of civilization and happiness), and how being mortal should affect us (death and its effect on our beliefs and choices – questions about mind, body, soul, and theology, and how the answers affect engagement in civic life). In order to address life's aesthetic, ethical and moral dimensions, humanities courses teach knowledge in related fields, such as literature, philosophy, and religion. They also teach methods of critical analysis which facilitate the application of this knowledge to diverse fields and objects of study, and to the question of how to choose a life worth living.

General Education: Humanities

GRBK 4000 is a GenEd: HU course. Upon completion, students will:

1. Distinguish artistic, literary, philosophical or religious creations from other types of work and describe how they address enduring human concerns and the human condition.
2. Apply discipline-specific criteria and evaluate the significance of specific literary, artistic, philosophical or religious works to enduring human concerns and the human condition.
3. Apply discipline-specific knowledge in the humanities to contrast their understanding with that of others of the significance of specific artistic, literary, philosophical or religious works to enduring human concerns and the human condition.

Writing Intensive (WI)

CLAS 4000 is a writing-intensive course in the Writing Across the Curriculum Program at East Carolina University. This course will focus on the development of writing skills. Upon completion of the course, students will:

1. Use writing to investigate complex, relevant topics and address significant questions through engagement with and effective use of credible sources.
2. Produce writing that reflects an awareness of context, purpose, and audience, particularly within the written genres (including genres that integrate writing with visuals, audio or other multimodal components) of their major disciplines and/or career fields.

3. Demonstrate that they understand writing as a process that can be made more effective through drafting revision.
4. Proofread and edit their own writing, avoiding grammatical and mechanical errors.
5. Assess and explain the major choices that they make in their writing.

This course contributes to the twelve-hour WI requirement for students at ECU. Additional information is available at the following site: <http://www.ecu.edu/writing/wac/>.

Course Objectives. In this course, students will:

- Discuss the topography (monuments and city design), educational curriculum, and poetry of Hellenistic Alexandria with a view to how an ancient audience would have understood them. Each student will make an oral presentation and lead discussion on a topic related to this objective (HU 3).
- Identify and interpret passages in the readings that merit close study, and apply observations to situate the poems in their artistic and philosophical context in both seminar discussions and written work (HU 2, WI 1).
- Evaluate critically the definition of civilization posed by the texts (HU 1). Students will demonstrate this critical understanding in the final paper (WI 1).
- Apply the skills of the Classicist and the Great Books to the interpretation of literary texts (close reading, intertextual analysis, the allusive modes of classical political philosophy, and the compositional and narrative modes of ancient poetry, HU 2). Students will apply basic skills in the close readings and short paper, and more advanced skills in the final paper (WI 1-2).
- 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 (HU 2). Students will demonstrate a synthetic understanding of Classical techniques of composition in the final paper (WI 1-2).

University Writing Portfolio Requirement (WI 5)

- As part of campus writing assessments, you will submit one major writing project, along with a description of the assignment for that project and brief responses to four questions about your writing, near the end of this course. These materials will be uploaded to your 'University Writing Portfolio,' which you will access and create (if you have not already done so in a previous WI course) through the 'iWebfolio Student Portfolio' link in Pirate Port (<https://pirateport.ecu.edu/portal/>).
- Instructions for creating your University Writing Portfolio and uploading your materials are available online ([www.ecu.edu/QEP](http://www.ecu.edu/QEP)) and in person at the University Writing Center ([www.ecu.edu/writing/uwc](http://www.ecu.edu/writing/uwc)), located in Joyner Library.

Textbooks:

- *Voyage of Argo* by Apollonius of Rhodes. Trans. Rieu (Penguin 9780140440850)
- *Greek Bucolic Poets: Theocritus, Bion and Moschus* (Harvard UP 9780674990319)
- *The Rise and fall of Alexandria: Birthplace of the Modern World*, by Justin Pollard and Howard Reid (Penguin 9780143112518)
- *Ancient Alexandria: The History and Legacy of Egypt's Most Famous City*, by Charles River (Createspace Independent 9781986038898)

There are old, out-of-copyright versions of *Argonautica* and *Greek Bucolic Poets* available online, but the translations are Victorian, hard to understand, and I strongly suggest buying the

assigned texts. If you have to economise, here are links to the free texts:

- Apollonius *Argonautica* <https://ryanfb.github.io/loebolus-data/L001.pdf>
- Greek Bucolic Poets <https://ryanfb.github.io/loebolus-data/L028.pdf>
- *The Rise and Fall of Alexandria* preview on Google books (<http://bit.ly/2FcPYYx>)

#### Assignments and Grading:

Class Participation	20%	Scale: A 93-100, A- 90-92 B+ 87-89, B 83-86, B- 80-82 C+ 77-79, C 73-76, C- 70-72 D+ 67-69, D 63-66, D- 60-62 F 0-59
Presentation	10%	
Two 4-page papers, 20% ea. both due by Mar 28 <b>or</b> a journal of typed notes with illustrations on 8 class topics, 1-2 pages each <b>or</b> a digital humanities project with an equivalent amount of writing and work (perhaps starting from a revised and expanded presentation)	40%	
Rough Draft (5 pp) due 4/11	10%	
Final paper (7-8 pp) due 4/30	20%	

#### Description of Writing Assignments. General guidance (WI 3-4):

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 or Great Books and one or more of the Classical modes of composition and narration in a close reading. The papers themselves may be either on a text or a work of material culture. Thus what constitutes close reading may differ significantly between a literary or philosophical analysis and a research paper on a monument or historical or religious text. Since the purpose of the course is interdisciplinary and intertextual, the situation of texts and artifacts in a Platonic context or their Alexandrian culture may well result in using close-readings of different kinds in a single paper. As an alternative to the short papers, there is an option to produce a journal of edited notes and illustrations on a minimum of 8 class topics, 1-2 pages on each. Another possibility is a digital humanities project, e.g., as a revised and expanded version of the presentation, but it must involve a similar amount of writing, e.g., by incorporating a blog element or other means of description and analysis.

The final paper will be produced in stages. Students will present ideas for it in class and get feedback from seminar participants. The rough draft of five pages (due 4/11) should set out a topic that has sufficient depth and promise to develop into a larger analysis. It will be graded for style, content, organization, and mechanics and returned to you. The final paper of 7-8 pages is due during the final exam period for the course, 4/30. You should anticipate that you will not be able to keep all five pages from the rough draft. You will be graded on the editing decisions you make about how to revise the rough draft, give it a new frame, and expand upon promising elements. 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 or monument with important cultural implications. An example might be what the *Paneion* / *Paneum* was and how the Alexandrians might have conceived of a central role for the god Pan in their civic iconography. It is trichyt to find information about this monument, but since the last 1/4 of the course deals with pastoral (poetry to Pan), there will be much to say about what a temple to Pan (uncivilized god of nature) might be doing in the heart of the most sophisticated city in the ancient world.

Links:

Historical texts <http://www.attalus.org/names/a/alexandria.html>

Ancient History Sourcebook <https://sourcebooks.fordham.edu/ancient/asbook08.asp>

Archimedes [https://en.wikisource.org/wiki/1911\\_Encyclopædia\\_Britannica/Archimedes](https://en.wikisource.org/wiki/1911_Encyclopædia_Britannica/Archimedes)  
<https://sourcebooks.fordham.edu/ancient/greeksci.asp#Archimedes>  
[https://en.wikipedia.org/wiki/Archimedes\\_Palimpsest](https://en.wikipedia.org/wiki/Archimedes_Palimpsest)

Intro to Euclid <http://www.obkb.com/dcljr/euclid.html>

Euclid's *Elements* <https://mathcs.clarku.edu/~djoyce/java/elements/toc.html>

Procession of Ptolemy Philadelphus <https://sourcebooks.fordham.edu/ancient/285ptolemyII.asp>

Nova underwater archeology <http://www.pbs.org/wgbh/nova/sunken/>

House of Ptolemy <http://www.houseofptolemy.org/#PTOL>

Rosetta Stone [https://en.wikipedia.org/wiki/Rosetta\\_Stone](https://en.wikipedia.org/wiki/Rosetta_Stone)

Bibliography of Hellenistic Poetry <https://sites.google.com/site/hellenisticbibliography/>

Bibliography:

Bagnall, R. 2002. 'Alexandria: Library of Dreams.' *Proceedings of the American Philosophical Society*, 146.4: 348-362. <http://www.jstor.org/stable/1558311>

Caruso, Ada. 2011. 'Ipotesi di Ragionamento Sulla Localizzazione del *Mouseion* di Alessandria.' *Archeologia Classica* 62: 77-126. <http://www.jstor.org/stable/44368084>

Davis, William Stearns, 1912. *Readings in Ancient History. Illustrative Extracts from the Sources*. Ch. IX-X. Preview on Google Books (<http://bit.ly/2AvxJuk>)

Heller-Roazen, Daniel. 2002. 'Tradition's Destruction: On the Library of Alexandria.' *October* 100: 133-53. <http://www.jstor.org/stable/779096>

McKenzie, Judith S., et al. 2004. 'Reconstructing the Serapeum in Alexandria from the Archaeological Evidence.' *The Journal of Roman Studies*, 94: 73-121. [www.jstor.org/stable/4135011](http://www.jstor.org/stable/4135011)

Runia, David T. 1986. *Philo of Alexandria and the Timaeus of Plato* (Leiden: E.J. Brill). Preview on Google Books <http://bit.ly/2Tw2oik>

— 1989. 'Polis and Megalopolis: Philo and the Founding of Alexandria.' *Mnemosyne* 42.3-4: 398-412. [www.jstor.org/stable/4431850](http://www.jstor.org/stable/4431850)

— 2000. 'The Idea and the Reality of the City in the Thought of Philo of Alexandria.' *Journal of the History of Ideas*, 61.3: 361-379. [www.jstor.org/stable/3653918](http://www.jstor.org/stable/3653918)



— 2003. ‘The King, the Architect, the Craftsman: A Philosophical Image in Philo of Alexandria.’ *Bulletin of the Institute of Classical Studies*. Suppl. bd. 78: 89-106.  
[www.jstor.org/stable/43767934](http://www.jstor.org/stable/43767934)

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.

#### Schedule of Assignments:

Plato, *Republic* is cited by book and Stephanus page & paragraph (e.g., 359d), not page numbers

T Jan 8	Intro. The Egyptian Hellenistic world between classical Greece and Rome. The Platonic background. <i>Republic</i> and <i>Timaeus</i> , the 7th Letter and the political experiment in Sicily, Aristotle's 'great-souled' man / the legacy of Alexander.
Th Jan 10	Seminar: Plutarch, <i>Life of Alexander the Great</i> (356-323BC), Master of the world <a href="https://lexundria.com/plut_alex/1-77/prr">https://lexundria.com/plut_alex/1-77/prr</a> Skim 1-33, 57-65; study 3, 7-8, 14-15, 26-27, 64-65, 69. Plans for the founding of Alexandria, journey to the Oracle of Zeus-Ammon (Amun-Ra) at Siwa (332-331BC). Greek: Plutarch, <i>Life of Alexander</i> 26-27 ( <a href="https://goo.gl/kzwL2Z">https://goo.gl/kzwL2Z</a> )
T Jan 15	Seminar: Burial and Tomb of <i>Pamphylian</i> Alexander ( <i>sôma / sêma</i> ), Bb readings from Diodorus and the Alexander Romance. Guest lecture on the archeology of Alexandria. Greek: Greek: Plato's Myth of Er, <i>Rep.</i> 10.614b-615c ( <a href="https://goo.gl/3ef8MK">https://goo.gl/3ef8MK</a> )
Th Jan 17	Seminar: Plato's Myth of Er ( <i>Rep.</i> 10.614b-621d) City plan of Alexandria laid out in a grid by Dinocrates (Pollard&Reid 24-27, <i>Ancient Alexandria</i> Ch.1, Ammianus, <i>Rom.Ant.</i> 22.16.7-13 <a href="http://bit.ly/2QvIimn">http://bit.ly/2QvIimn</a> ). Pharos lighthouse ( <i>stella maris</i> , Pollard&Reid 89-92; <i>Ancient Alexandria</i> Ch.3, designed by Sostratus of Cnidus in the reign of Ptolemy Philadelphus). Plato frequently made reference to a game of 'cities' called <i>petteia</i> ('pieces'), played like checkers with more rows and pieces ( <i>Rep.</i> 4.422d-e, 6.487a-b) Greek: Plato's Myth of Er, <i>Rep.</i> 10.616b-617d ( <a href="https://goo.gl/3ef8MK">https://goo.gl/3ef8MK</a> )
T Jan 22	The curriculum of <i>Kallipolis</i> ( <i>Rep.</i> 7.522c-531c), Pollard&Reid 60-69, 100-139: Number theory (Eratosthenes of Cyrene 276-194 BC <a href="https://goo.gl/f9ZV1Q">https://goo.gl/f9ZV1Q</a> ), Poetry (Theocritus, Callimachus, Apollonius), Plane geometry (Euclid), Solid geometry (Archimedes 287-212 BC), Astronomy (Eratosthenes and Aristarchus), Harmonics (Pythagoreanism) Greek: Selections from Euclid's <i>Elements</i> on Bb.
Th Jan 24	Museion and Library. Librarians (Pollard&Reid 86-89, 146-148; <i>Ancient Alexandria</i> Ch. 2; letter of Aristeas 9, 26, 35 <a href="http://bit.ly/2RHjGfl">http://bit.ly/2RHjGfl</a> ): Zenodotus of Ephesus, editor of Homer, alphabetical arrangement (fl. 280 BC) (Callimachus, never head, but created <i>Pinakê</i> , catalogue of genres and authors, ca.310-240)

	<p>Apollonius of Rhodes (1st half of 3rd c. BC, student of Callimachus, buried beside him; stories of a feud between them are probably fiction)</p> <p>Eratosthenes (ca.276-194 BC) 245-197 BC. Student of Arcesilaus, tutor of Ptolemy IV, measured circumference of the earth, <i>Geographica</i> (<a href="https://goo.gl/9Sxu9w">https://goo.gl/9Sxu9w</a>)</p> <p>Aristophanes of Byzantium (ca.257-185) 197-185 BC, inventor of the system of Greek ‘tonal’ accents</p> <p>Greek: Strabo, <i>Geographica</i> 17.1.7</p>
T Jan 29	<p>Seminar: The state cult of resurrection. Read MacKenzie et al. on the Serapeion, 104-7 (<a href="https://www.jstor.org/stable/4135011">https://www.jstor.org/stable/4135011</a>), and the Wikipedia entry on the conversion of Apis into Serapis &gt; Osiris Apis (<a href="http://bit.ly/2SJrgTC">http://bit.ly/2SJrgTC</a>)</p> <p>History of the Ptolemies (Pollard and Reid 34-45, 84-86, 93-95, 140-45, 148-55)</p> <p>Ptolemy I Soter (303-282 BC). ‘Saving’ the city from the cave (<i>Rep.</i> 7.514-516b)</p> <p>Ptolemy II Philadelphos (b.308) and Arsinoë 285-246 BC</p> <p>Ptolemy III Euergetes (b.284) 246-221 BC ‘does good deeds’ (<i>Rep.</i> 1.345a, 10.615b)</p> <p>Ptolemy IV Philopator (b.245) 221-203 BC</p> <p>Dynasty and family tree down to Cleopatra: <a href="https://goo.gl/s8FKtS">https://goo.gl/s8FKtS</a></p> <p>Greek: Plato, <i>Rep.</i> 7.515c-516b (<a href="https://goo.gl/LBP4uJ">https://goo.gl/LBP4uJ</a>)</p>
Th Jan 31	<p>Religion [Septuagint III-II BC, Philo 20 BC-50AD]. Letter of Aristeas on the origins of the Septuagint: <a href="https://goo.gl/iSpTUn">https://goo.gl/iSpTUn</a>; Article by Runia on Bb on Philo’s conception of Alexandria as a cosmic city. Pollard&amp;Reid 70-74. Guest lecture on the Septuagint and Philo.</p>
T Feb 5	<p>Wikipedia synopsis of the Osiris myth (<a href="http://bit.ly/2GXjtjt">http://bit.ly/2GXjtjt</a>)</p> <p>Plutarch, <i>On Isis and Osiris</i> (<a href="http://bit.ly/2RiCMIT">http://bit.ly/2RiCMIT</a>). Sections 13-14, 18, end of 20-21, 24-26, 28, 30, 34-38, 49, 52-53</p> <p>Greek: 372d-f (end of section 52-53)</p>
Th Feb 7	<p>Intro to Apollonius’ <i>Argonautica</i>. Outline of correspondences with <i>Republic</i> on Bb. Is <i>Arg.</i> a commentary on the conquests of Alexander? praise or criticism? what is the role of ‘charm’? Background of Xenophon’s <i>Cyropaedia</i>. Read the Wikipedia page on <i>Argonautica</i> (<a href="https://en.wikipedia.org/wiki/Argonautica">https://en.wikipedia.org/wiki/Argonautica</a>), and Bk 1.1-518 (Penguin pp.35-50)</p> <p>Greek: <i>Arg.</i> 1.371-93, 496-518</p>
T Feb 12	<p>Apollonius’ <i>Argonautica</i> Bk1.519-end (Penguin pp.50-72) study correspondences with <i>Rep.</i> on Bb.</p> <p>Greek: <i>Arg.</i> 1.1222-39, 1284-1303</p>
Th Feb 14	<p>Apollonius’ <i>Argonautica</i> Bk2 (Penguin pp.73-108) with <i>Rep.</i> correspondences</p> <p>Greek: <i>Arg.</i> 2.549-603</p>
T Feb 19	<p>Apollonius’ <i>Argonautica</i> Bk3.1-166 (Penguin pp.109-113) with correspondences to Plato’s Cave from <i>Republic</i> 7</p> <p>Greek: <i>Arg.</i> 3.1-50</p>
Th Feb 21	<p>Apollonius’ <i>Argonautica</i> Bk3.167-end (Penguin pp.113-146) with correspondences; and cf. this: (<a href="http://bit.ly/2Hzhvq9">http://bit.ly/2Hzhvq9</a>)</p> <p>Greek: <i>Arg.</i> 3.1288-1339</p>
T Feb 26	<p>Apollonius’ <i>Argonautica</i> Bk4 (Penguin pp.147-95) with correspondences to Plato’s ‘nuptial number’ from <i>Republic</i> 8.546</p> <p>Greek: <i>Arg.</i> 4.162-82, 1692-1703, 1741-48</p>
Th Feb 28	<b>Student Presentations</b>
Mar 2-10	Spring Break
T Mar 12	<b>Student Presentations</b>

Th Mar 14	Callimachus, <i>Aetia</i> . Read Nisetich's intro and translation of Callimachus on Bb Greek: Hesiod, <i>Theogony</i> ll.1-34 on Perseus ( <a href="http://bit.ly/2RdiBw3">http://bit.ly/2RdiBw3</a> )
T Mar 19	Catullus 66 (Latin translation of the <i>Lock of Berenice</i> from the end of <i>Aetia</i> IV) <a href="https://goo.gl/x9TRGB">https://goo.gl/x9TRGB</a> Latin: Catullus 66.1-30 ( <a href="http://bit.ly/2LSo7hD">http://bit.ly/2LSo7hD</a> )
Th Mar 21	Intro to Pastoral: Socrates' pastoral republic ( <i>Rep.</i> 2.369c-372c). <i>eidullia</i> , a diminutive of <i>eidōs</i> , 'little poems, portraits, imitations'. Theocritus <i>Idyll</i> 1 begins with <i>hadu</i> ('sweet' 1.1-2) and a setting familiar from Plato's <i>Phaedrus</i> (230b-c): sitting beneath a tree, beside a stream, playing a pipe with a cricket-like tone, singing of love ( <i>erōs</i> ). <i>Phaedrus</i> presents a Platonic theory of imitation in which human art is seen as a perfection of nature (230d-e) and love is an affliction ( <i>nosos</i> , 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 <i>Phaedrus</i> ) 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 <i>ecphrasis</i> : the extended description of a work of art within the poem (art within art) in which the divine is revealed as the <i>telos</i> ('end or purpose') of the art.
T Mar 26	Theocritus, <i>Idyll</i> 1.1-63 and correspondences with Plato <i>Rep.</i> 1.327a-331c Greek: <i>Idyll</i> 1.1-11, 29-51
Th Mar 28	Theocritus, <i>Idyll</i> 1.64-end and Plato <i>Rep.</i> 1.336b-d, 345c-d; <b>Papers, Journals or Digital Projects due.</b> Greek: <i>Idyll</i> 1.70-88, 97-103, 120-26
T Apr 2	Theocritus, <i>Idyll</i> 2 and correspondences with Plato <i>Rep.</i> 2.359c-366a Greek: <i>Idyll</i> 2.23-61
Th Apr 4	Theocritus, <i>Idyll</i> 13 and correspondences with Plato <i>Rep.</i> 3.411a, 413b-415a; discussion of final paper topics Greek: <i>Idyll</i> 13.43-76
T Apr 9	Theocritus, <i>Idyll</i> 4 and correspondences with Plato <i>Rep.</i> 4.419-423a, 432b-c, 439e-440a Greek: <i>Idyll</i> 4. 1-19, 29-40
Th Apr 11	Theocritus, <i>Idyll</i> 5 and correspondences with Plato <i>Rep.</i> 5.449a-454c, 459a-460c, skim the rest; <b>Rough Draft Due (5pp)</b> Greek: <i>Idyll</i> 5.1-27
T Apr 16	Theocritus, <i>Idyll</i> 6 with Plato <i>Rep.</i> 6.487-88, 493a-496e, 509b-511e Greek: <i>Idyll</i> 6.15-40
Th Apr 18	Theocritus, <i>Idyll</i> 11 ( <a href="https://goo.gl/vuZf6B">https://goo.gl/vuZf6B</a> ) with Plato <i>Rep.</i> 10.614b-621d

	Greek: <i>Idyll</i> 11.1-24
Tu Apr 30	<b>Final Paper Due (7-8pp)</b>