



<http://myweb.ecu.edu/stevensj/CLAS4000/2020syllabus.pdf>

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The Classics seminar (CLAS 4000) is a capstone experience designed to expose students to an intertextual (works reacting to each other) interpretive problem in the Classics upon which to develop a major piece of writing. This semester the seminar is being combined with LATN 3001, 'Age of Cicero'. Seminar students will read texts in translation; LATN 3001 students will translate passages from Latin at the start of class to assist us with close reading of the most important passages. The seminar textbooks feature Latin with facing English translation so that interested seminar students can follow along with the Latin if desired. The theme is 'The *Republic* at the Fall of Rome,' by which is meant that we will read the three most important works of poetry and philosophy written during the period in which the Roman republic was collapsing, and examine them on their own terms, but also how they may have reacted to Plato's *Republic*. The Roman texts are Catullus 64; Lucretius' *De rerum natura*; and Cicero's *De re publica*. We will only look at Plato's *Republic* in translation briefly at the start of the course for its primary imagery and most famous passages likely to have been imitated. We don't know the exact publication dates of the works by Catullus and Lucretius, but they died in 54 BC, after which Cicero began work on *De re publica*, which he published sometime around 51 BC.

During the 50s, Roman democracy had already collapsed. When the senate refused to award Pompey a triumph for his campaign that completely re-organized the eastern Mediterranean (67-63 BC), settle his veterans or approve his acta, forced Caesar to choose between a triumph for his actions in Spain and running for consul, and then did not offer him a province for glory – a complaint that also haunted Crassus whose suppression of the revolt of Spartacus in 70 BC had been awarded a lesser *ovatio* – the three men formed the first triumvirate. It was an illegal conspiracy to control the levers of power in Rome using a combination of Pompey's political power in the senate (demonstrated first by forcing the other consul, Marcus Calpurnius Bibulus into self-imposed house arrest after dousing him in feces in the forum, and then by securing the exile of Cicero who refused to lend his good name to the enterprise), loyal tribunes to control votes of the people and object to any legislation from the opposition, and military commands for Caesar in Gaul, and later Crassus in Parthia, to control the armed forces. The situation in Rome grew highly volatile in the 50s, when the agenda of Caesar's allied tribune, Clodius, came into conflict with Pompey's agenda in the senate. Despite a rapprochement at a conference in Luca in 56, after which Pompey married Caesar's daughter Julia, Pompey allowed a rival tribune, Titus Annius Milo, to represent his interests on the streets, and there were rival armed gangs roaming the city, public murders, and running street battles.

Even before the three civil war battles that brought down the republic (Pharsalus 48 BC, Philippi 42 BC, Actium 31 BC), it was evident that the democracy was falling.

I am at work on a major research project looking at the imitations of Plato's *Republic* by his contemporary Xenophon, by authors in Ptolemaic Egypt, among whom is Apollonius of Rhodes in his *Argonautica* (Jason and the Argonauts), and by Roman authors. The secret subject of Plato's epic of philosophy is the fall of Athens into tyranny. At the start of the work Socrates is on his way back to Athens after having paid his pious devotions to 'the goddess' at the port of Piraeus. His friends and acquaintances pretend to kidnap him to come back and watch a torch-race by horseback that night. The race of lights in the dark turns out to be a dialogue on justice and injustice which begins with the assumption, by two of his admirers and friends of the hosts named Glaucon and Adeimantus, that they should overthrow the current government and establish a new philosophical aristocracy. The Athenian govt really was overthrown in the last phases of the Peloponnesian war: after the failure of the Sicilian expedition in 415-413 BC, the Athenians feared the league of Sparta, Sicily, and Persia would defeat and invade them. In 411, Alcibiades persuaded some gullible conservatives that if Athens would change govts and welcome him back, he would leave the Spartan cause to which he had defected, and persuade the Persian satrap Tissaphernes to stop supporting the Spartans and start supporting the cash-strapped Athenians. The Athenian democracy was replaced with a system much more like an oligarchy, but lasted less than a year. Athens then returned to democracy in stages until the end of the war when the city was occupied by a Spartan garrison which installed a board of thirty (404-403 BC), called the Thirty Tyrants by the Athenians. Although Socrates was put to death by the restored democracy in 399, the question asked by Plato's *Republic* was the one asked by Thucydides: what changed in the Athenian character or soul to account for the fall of the city into tyranny. Thucydides hints at changes in character through the way reason devolves into irrationality in the speeches during the war. Plato digs deeper and structures his *Republic* around the comparison of how injustice, irrationality, and delusion arise in a state with how they arise in the human soul. In less than 75 years, Athens went from leading a great naval alliance in control of the Mediterranean after the Persian War (481-478BC), to becoming a tyrannical empire forcing member states to pay dues or face destruction, to overthrowing its own democracy, and finally to being ruled by tyrants not of its choosing. Plato's work of Greek political philosophy analyzes how and why this happened. It is my theory that it was thus of great interest to the Romans as they lived through a similar experience. One purpose of this course is to explore our three texts for evidence that they are imitating *Republic*.

The Greek tradition of political philosophy was inspired by the techniques of narrative concealment found in Homer and Hesiod, which means that our authors actively hid their imitation, using only some literary imagery and unusual vocabulary to allow learned aristocrats to understand the true purposes of the works. We have one undeniable imitation in Cicero's work, which uses the same title as Plato. Even there, however, scholars have not detected much of a direct debt to Plato because Cicero so thoroughly conceals how he is imitating Plato. My theory that Catullus and Lucretius also imitate Plato's work stems from my theory that Vergil does so in *Aeneid*, and that all of Vergil's sources (which include Catullus 64 and Lucretius) are probably doing so also.

Catullus' poem is among the most complex works of poetry in Latin, as one of the defining works of a genre that has been labeled the *epyllion* or Alexandrian mini-epic. His poem is putatively about the marriage of Peleus and Thetis, but that topic is overshadowed by other dominant imagery. The poem holds an important place in Roman poetry for many reasons, not least because it asks the epic question of why the gods no longer attend mortal marriages, which is taken to have broader application to ask why we (Romans) seem to have become impious in the eyes of the gods. In this context the poem is felt to comment on the Roman civil struggles of the 50s BC. It is structured in at least three parts: how Peleus met Thetis during the voyage of the

Argo (which shows the Alexandrian heritage of the poem and its debt to *Argonautica*, and may perhaps have something to do with Pompey's marriage to Julia), and how gods used to marry mortals, approve of them, and attend their weddings; an *ekphrasis* on the coverlet of the wedding bed (an extended description of a work of art within a work of art that acts as an interpretive key for the larger whole), which shows Ariadne helping Theseus defeat the Minotaur, curse him for 70 lines when he abandons her, so that he returns to his father's death in Athens; and fates weaving the life of Achilles, to the constant refrain of a speeding shuttle cock that is embarrassingly sexual. Our goal, aside from looking for the Plato imagery, will be to develop a sense about how Catullus' *epyllion* has a sort of pointillist packing of content into every syllable, and why this poem is often referred to as one of the most important in Roman literature.

Lucretius' *De rerum natura*, six books 'On the nature of things' means something more like 'A portrait of reality'. Lucretius was an Epicurean, and we will examine the account of nature in the doctrines of that school of Hellenistic philosophy, among which are: the hedonistic calculus (that if we are honest, we are motivated by pleasure, even if longer-lasting pleasures like virtue are involved); *ataraxia*, the avoidance of vexation (brought on especially by religion, politics and war, all of which Epicureans avoid in favor of friendship and cultivating one's garden); religious skepticism (if there are gods, they can have nothing to do with us or they would lose their *ataraxia*); common sense (Epicureans accept the reliability of the senses – things probably are as they appear); atomism and determinism (atoms fall in a straight line except for a one width deviation called the swerve, which creates a world in which events are inescapable, but because of that tiny deviation, man has free will). Upon death, we return to being atoms and cease to exist as the concretion of properties we associate with personhood. This work is basically the opposite world view to Plato's and would never seem to have anything to do with *Republic* were it not for the fact that it begins in the opposite way (while Socrates was leaving after the worship of some goddess, Lucretius portrays Venus as the goddess of nature coming to us, bringing pleasure, and then Epicurus, coming to slay conventional mythology and replace it with philosophy), and it ends with an account of the plague that swept through Athens at the start of the Peloponnesian War, i.e., a foreshadowing of how Athens would fall.

Cicero's *De re publica* has only six books, like Lucretius (Plato's *Republic* had 10). One of the questions we will investigate is how Cicero is responding to Lucretius, as well as Plato. Cicero edited Lucretius' poem for publication, and was a great friend to the Epicurean community, esp. since his life-long friend and business partner Atticus was an Epicurean, though Cicero considered himself a member of Plato's Academy, which at that time was sceptical (did not assert doctrines), with a serious interest in Stoicism and other philosophies like Neo-Pythagoreanism. Half of his *De re publica* is missing, and we would not have anything except the finale of the last book, his famous 'Dream of Scipio,' were it not for a single palimpsest (a manuscript that has been scraped and written over with another text, often a prayer book) discovered by Cardinal Mai in the Vatican archives in 1819. We have all of book I and nearly all of II, half of III, almost none of IV-V, and less than half of VI, but all of the 'Dream of Scipio.' It imitates Plato's complex narrative structure: just as Plato's fictional dialogues bring together characters whose lives often did not overlap sufficiently to have been in the same dialogue, and then structures *Republic* in rings of failed arguments that force one to backtrack in a sort of spiraling helix like DNA, Cicero uses ring structure in the same way, and compounds the problem by manipulating time; he narrates in the present of 51 BC, the dialogue is set in 129 BC on the eve of the death of Scipio Aemilianus, and the Dream of Scipio takes place in 151 BC on the eve of Scipio's first triumph – the 3rd Punic War, and the second destruction of Carthage, when Aemilianus sees his adoptive grandfather, Scipio Africanus, who destroyed Carthage the first time at the battle of Zama in 202 BC that ended the 2nd Punic War. This forms endless rings: in the narrative time Cicero is witnessing the fall of Rome; Africanus, hero of 202 BC appears in a dream in 151 BC, foretelling the future triumphs (146 and 133 BC) and death (129

BC) of Aemilianus, and introduces him to his birth father Aemilius Paulus, hero who defeated Greece in the third Macedonian War at the battle of Pydna in 168 BC. It is a dizzying use of history and narrative time with two Scipios, two Punic wars, and three generations. The point of the dream is to suggest to Aemilianus that the world and the life we know, and the political fame we seek is not reality, but an illusion. The real perspective on reality (answering Lucretius) lies in viewing the universe from the perspective of Jupiter from his heavenly temple in the Milky Way, where Africanus and Paulus now reside as immortal souls.

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/>.

CLAS 4000 Course Objectives. In this course, students will:

- Discuss the poetry and philosophy of the late Roman republic 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.
- Identify and interpret passages in the readings that merit close study, and apply observations to situate the poems in their historical, artistic and philosophical contexts in both seminar discussions and written work (WI 1).
- Evaluate critically the definition of civilization posed by the texts. Students will demonstrate this critical understanding in the final paper (WI 1).
- Apply the skills of the Classicist 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). 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., the relation of imagery to the historical setting, intertextual allusion, and modes of allegory) to reveal the higher purposes of the text. Students will demonstrate a synthetic understanding of Classical techniques of composition in the final paper (WI 1-2).

LATN 3001 Course Objectives. In addition to meeting the objectives for CLAS 4000, Latin students will, in addition:

- Demonstrate an advanced reading proficiency in “golden” Latin poetry and prose, and use that knowledge of Latin in written work.

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) and in person at the University Writing Center (www.ecu.edu/writing/uwc), located in Joyner Library.

CLAS 4000 Textbooks:

- *Catullus, Tibullus, and Pervigilium Veneris*. 2nd rev. ed. Goold (Harvard U. Press, Loeb Classical Library v.6, 1913) 9780674990074 (original edition: <http://bit.ly/37MhuY6>)
- Lucretius: *On the Nature of Things*, trans W.H.D. Rouse, Rev. ed. Smith (Harvard U. Press, Loeb Classical Library v.181, 1924) 9780674992009
- Cicero, *On the Republic. On the Laws*, trans. Keyes (Harvard U. Press, Loeb Classical Library, v.213, 1928) 9780674992351

LATN 3001 Textbooks:

- Garrison, Daniel H., *The Student's Catullus* (U. Oklahoma Press, 2012) 9780806142326
- Catto, Bonnie. *Lucretius. Selections From De Rerum Natura* (Bolchazy-Carducci 1998) 9780865163997
- Zetzel, James E.G. Cicero. *De re publica – Selections* (Cambridge Greek and Latin Classics, Cambridge UP 1995) 9780521348966
- C.T. Lewis, *An Elementary Latin Dictionary* (Scholar's Choice Edition, 2015) 9781298040305

There are free translations of our texts online, some of which are better than the Loeb Classical texts above, which I assigned so that you could follow the Latin.

- Catullus 64 at VRoma (<http://bit.ly/2QWqHGe>)
- A.S. Kline’s Catullus 64 at PoetryinTranslation (<http://bit.ly/36vbuCx>)
- Ian Johnston’s Lucretius (<http://bit.ly/2FqYrq3>)
- *The Republic of Cicero*. Trans. G. W. Featherstonhaugh (New-York 1829) at Project Gutenberg (<http://bit.ly/35Hapq0>)
- James E.G. Zetzel’s translation of Cicero’s *On the Commonwealth and the Laws*. Cambridge Texts in the History of Political Thought 1999 (<http://bit.ly/2R823Tq>)

CLAS 4000 Assignments and Grading:

Class Discussion	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 or digital humanities project on a historical topic or person of the period. 3/5 or 3/17	20%	
Journal. 8 pages of writing due by Mar 31, either a journal of typed and edited notes on 4 or more class discussions of passages for close reading, 1-2 pages each; or short essays on passages for close reading that interested you – your reflections and further thoughts	20%	

beyond class discussion – or perhaps idea sketches or paper ‘stubs’. Graded for grammar and coherence.		
Rough Draft (5 pp) due 4/14	20%	
Final paper (8 pp) due 4/30	20%	

LATN 3001 Assignments and Grading:

Class Discussion	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
Daily translation of Latin passages	40%	
Presentation or digital humanities project on a historical topic or person of this period. 3/5 and 3/17	10%	
Final paper using close reading of a Latin passage or passages (5-6 pp) due 4/30	30%	

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 Presentation (.pptx vel sim.) or digital humanities project should deal with a person (e.g., Caesar, Pompey, Crassus, one of our authors, Atticus, Clodius etc.) or a topic from the period of the 1st Triumvirate (Roman military expansion, Cicero’s editing of Lucretius, the political world of Catullus, structure of the first triumvirate, Cicero’s philosophical life, Roman philosophy 1st c. BC, Cicero’s letters on Lucretius, Catullus, and/or *De re publica*), or potentially the later reception of one of these people or topics (e.g., Caesar or Cicero in later literature, Epicureanism in Renaissance painting, enlightenment political philosophy, or 19th century literature). No movies, cartoons or graphic novels.

The purpose of the journal (8pp) is to demonstrate what you have learned from close reading in class and to show that you recognize 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. Whether you choose to keep notes or write short essays or present ideas for further research, the writing should be done in complete sentences, be carefully edited and presented in a coherent, grammatically correct form appropriate to a paper.

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 4/14) 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 or problem, not a topic. It should be a question with important cultural implications that the text can answer through a close reading.

Links:

James Adam, *The Republic of Plato* (Commentary) (<http://bit.ly/2s6kajX>)

E.T. Merrill, *Commentary on Catullus* (<http://bit.ly/36NbA8I>)

J.J. O'Hara's Catullus links (<http://jimohara.web.unc.edu/catulluslinks>)

J.J. O'Hara's Lucretius links (<http://jimohara.web.unc.edu/lucretiuslinks>)

Biography of Cicero in *Harper's Dict. of Class. Antiquities* by H.T. Peck (<http://bit.ly/36C03Jw>)

Timeline, Life and Works of Cicero (<http://myweb.ecu.edu/stevensj/latn3001/timetable.htm>)

Bibliography of all of Catullus' poems (<http://bit.ly/35LxmZi>). Catullus 64 only:

Adkin, Neil. "Catullus 64.18: Nutricum Tenuis." *Museum Helveticum* 59, no. 4 (2002): 209-10. <http://www.jstor.org/stable/24822271>.

Dee, James H. "Catullus 64 and the Heroic Age: A Reply." *Illinois Classical Studies* 7, no. 1 (1982): 98-109. <http://www.jstor.org/stable/23061154>.

Dufallo, Basil. "Reception and Receptivity in Catullus 64." *Cultural Critique*, no. 74 (2010): 98-113. <http://www.jstor.org/stable/40800629>.

Gaisser, Julia Haig. "Threads in the Labyrinth: Competing Views and Voices in Catullus 64." *The American Journal of Philology*, vol. 116, no. 4 (1995): 579-616. <http://www.jstor.org/stable/295405>.

Harmon, D. P. "Nostalgia for the Age of Heroes in Catullus 64." *Latomus* 32, no. 2 (1973): 311-31. <http://www.jstor.org/stable/41528652>.

Kinsey, T. E. "Irony and Structure in Catullus 64." *Latomus* 24, no. 4 (1965): 911-31. <http://www.jstor.org/stable/41524490>.

Laird, Andrew. "Sounding out Ecphrasis: Art and Text in Catullus 64." *The Journal of Roman Studies*, vol. 83 (1993): 18-30. <http://www.jstor.org/stable/300976>.

Murgatroyd, P. "The Similes in Catullus 64." *Hermes* 125, no. 1 (1997): 75-84. <http://www.jstor.org/stable/4477179>.

Putnam, Michael C. J. "The Art of Catullus 64." *Harvard Studies in Classical Philology* 65 (1961): 165-205. <http://www.jstor.org/stable/310836>.

Townend, G. B. "The Unstated Climax of Catullus 64." *Greece & Rome* 30, no. 1 (1983): 21-30. <http://www.jstor.org/stable/642741>.

G. Trimble, 'A commentary on Catullus 64, lines 1-201' (Diss., Oxford, 2010)

Traill, David A. "Ring-Composition in Catullus 64." *The Classical Journal* 76, no. 3 (1981): 232-41. <http://www.jstor.org/stable/3297325>.

Warden, John. "Catullus 64: Structure and Meaning." *The Classical Journal* 93, no. 4 (1998): 397-415. <http://www.jstor.org/stable/3298164>.

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/3aD2Qod>). 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:

T Jan 14	Intro. The Platonic themes in play at the fall of the Roman republic: tyranny, the soul of the body politic, appearance and reality, <i>eros</i> and reason.
Th Jan 16	CLAS 4000: Plato, <i>Republic</i> 1-5 selections Greek: <i>Rep.</i> 1.327a-328c; 1.343b-c, 345c-d; 2.359d-360a (http://bit.ly/2tWn8bb)
T Jan 21	CLAS 4000: Plato, <i>Republic</i> 6-10 selections Greek: <i>Rep.</i> 7.514a-c; "Myth of Er", <i>Rep.</i> 10.614b-615c (http://bit.ly/30cj3Mn)
Th Jan 23	CLAS 4000: Catullus 64, lines 1-131 LATN 3001: 1-21, 76-93, 112-123
T Jan 28	CLAS 4000: Catullus 64, lines 132-266 LATN 3001: 132-48, 186-201
Th Jan 30	CLAS 4000: Catullus 64, lines 267-408 LATN 3001: 267-79, 382-408
T Feb 4	CLAS 4000: Lucretius, <i>De rerum natura</i> 1.1-43, read Wikipedia page on Epicureanism (https://en.wikipedia.org/wiki/Epicureanism) LATN 3001: <i>DRN</i> (Catto) 1.1-43
Th Feb 6	CLAS 4000: Lucretius, <i>De rerum natura</i> 1.44-565 LATN 3001: <i>DRN</i> (Catto) 1.50-79
T Feb 11	CLAS 4000: Lucretius, <i>De rerum natura</i> 1.566-end LATN 3001: <i>DRN</i> (Catto) 1.921-50
Th Feb 13	CLAS 4000: Lucretius, <i>De rerum natura</i> 2.1-579 LATN 3001: <i>DRN</i> (Catto) 2.37-42, 44-61, 80-94
T Feb 18	CLAS 4000: Lucretius, <i>De rerum natura</i> 2.580-end LATN 3001: <i>DRN</i> (Catto) 2.114-22, 216-24, 646-60
Th Feb 20	CLAS 4000: Lucretius, <i>De rerum natura</i> 3.1-548 LATN 3001: <i>DRN</i> (Catto) 3.94-97, 136-44, 152-60, 830-42
T Feb 25	CLAS 4000: Lucretius, <i>De rerum natura</i> 3.549-end LATN 3001: <i>DRN</i> (Catto) 3. 978-1023
Th Feb 27	CLAS 4000: Lucretius, <i>De rerum natura</i> 4. LATN 3001: <i>DRN</i> (Catto) 4.1058-64, 1089-1101, 1120-22, 1129-40, 1144-59, 1177-79, 1278-1287
T Mar 3	CLAS 4000: Lucretius, <i>De rerum natura</i> 5.1-750 LATN 3001: <i>DRN</i> (Catto) 5.1-2, 6-27, 37-51, 64-77
Th Mar 5	CLAS 4000: Lucretius, <i>De rerum natura</i> 5.751-end. Student Presentations LATN 3001: <i>DRN</i> (Catto) 5.925-34, 937-47, 953-61, 966-72, 1011-23
Mar 7-22	Spring Break
T Mar 24	Student Presentations (submit electronically) CLAS 4000: Lucretius, <i>De rerum natura</i> 6.640-end

	LATN 3001: <i>DRN</i> (Catto) 6.1090-97, 1138-44, 1256-58, 1267-86
Th Mar 26	CLAS 4000: Cicero, <i>De re publica</i> Read introduction, and 1.1-14 LATN 3001: <i>De re publica</i> (Zetzel) 1.1, 7, 9
T Mar 31	Papers, Journals or Digital Projects due. CLAS 4000: Cicero, <i>De re publica</i> 1.15-43 LATN 3001: <i>De re publica</i> (Zetzel) 1.39-43
Th Apr 2	CLAS 4000: Cicero, <i>De re publica</i> 1.44-end LATN 3001: <i>De re publica</i> (Zetzel) 1.48-49, 52
T Apr 7	CLAS 4000: Cicero, <i>De re publica</i> 2.1-36 LATN 3001: <i>De re publica</i> (Zetzel) 2.4, 15-16, 23
Th Apr 9	CLAS 4000: Cicero, <i>De re publica</i> 2.37-end LATN 3001: <i>De re publica</i> (Zetzel) 2.39, 50, 57
T Apr 14	CLAS 4000: Cicero, <i>De re publica</i> 3. Rough Draft Due (5pp) LATN 3001: <i>De re publica</i> (Zetzel) 3.33, 43-45
Th Apr 16	CLAS 4000: Cicero, <i>De re publica</i> 6.1-11 LATN 3001: <i>De re publica</i> (Zetzel) 6.9-11
T Apr 21	CLAS 4000: Cicero, <i>De re publica</i> 6.12-19 LATN 3001: <i>De re publica</i> (Zetzel) 6.13-16
Th Apr 23	CLAS 4000: Cicero, <i>De re publica</i> 6.20-29 LATN 3001: <i>De re publica</i> (Zetzel) 6.22-26
Th Apr 30	Final Paper Due (7-8pp)