

**John Jay College of Criminal Justice
The City University of New York**

New Course Proposal

When completed, this proposal should be submitted to the Office of Undergraduate Studies-Room 634T for consideration by the College Curriculum Committee.

1. Department (s) proposing this course: **English**

2. Title of the course: **Topics in Ancient Literature**

Abbreviated title (up to 20 characters): **Topics Ancient Lit**

3. Level of this course:

100 Level 200 Level 300 Level 400 Level

4. Course description as it is to appear in the College bulletin:
(Write in complete sentences except for prerequisites, hours and credits.)

Topics in Ancient Literature will examine major and minor literary movements, authors, and ideas at work in ancient literature with an eye to the formal features of texts as well as the social, historical, and political contexts in which they appeared. As a means of understanding the literature of the period, the course may focus on a literary genre or convention (e.g., epics, tragedies, comedies) or an important theme (e.g., fate, heroism, *hamartia*). Each semester, individual instructors will anchor the course in specific subtopics, primary texts, cultures, historical moments, and so on, depending on their own areas of specialization.

5. Has this course been taught on an experimental basis?

No

Yes: Semester (s) and year (s):

Teacher (s):

Enrollment (s):

Prerequisites (s):

6. Pre-requisite: ENG 102/201

Co-Requisite: **Literature 260 (*Introduction to Literary Study*)** or permission of the Instructor

7. Number of: class hours 3 lab hours 0 credits 3

8. Brief rationale for the course:

Topics in Ancient Literature is one of six historically specific topics courses. Students who major in English will be required to take four. The topics courses give students an awareness of the ways that literature is situated in history and how literary forms and concerns differ historically. *Topics in Ancient Literature* gives students insight into such literary groupings as epics, comedies, tragedies, myths, sacred texts, and satires as forms and genres unique to their political, cultural, and aesthetic needs while continuing to build critical skills applicable to English majors, such as close reading, analysis, organized thought, and effective writing.

- 9a. Knowledge and performance objectives of this course:
(What knowledge will the student be expected to acquire and what conceptual and applied skills will be learned in this course?)

Knowledge:

- Students will understand the ideologies, values, and customs of several ancient cultures through studying genres including epic and lyric poetry, comedies, tragedies, myths, sacred texts, and satires.
- Students will understand literature and literary characters as a social construct epitomizing what each culture thought of as appropriate or inappropriate behavior
- Students will understand how to question genres, their creation, organization, content, and purpose

Performance:

- Students will write six one-page essays on topics to be announced (30% of final grade)
- Students will write one 8-10-page paper, due on any one of three due dates, depending on topic (25% of final grade). Students will turn the paper in to the instructor and to turnitin.com. (In general, these papers will require students to apply a secondary reading to one of the primary texts. For ex., one might apply Dean Miller's analysis of the epic hero to Achilles in *The Iliad* or to David in 1-2 Samuel.) No additional research beyond the books already assigned will be required.
- Twice in the term, on two dates chosen together with the professor, each student will choose, make a presentation on, and lead a class discussion of a passage from the assigned reading that he/she thinks is significant for understanding the major theme (10% of the final grade).
- With two other classmates, in the last class meeting of the term, students will present on a modern text or performance which they compare to those encountered in this course (10% of the final grade).
- Students will write a final, open-book exam on the date assigned in the exam schedule (25% of final grade).

- 9b. Indicate learning objectives of this course related to information literacy.

The information literate student determines the nature and extent of the information needed, accesses information effectively, efficiently, and appropriately, and evaluates information and its sources critically. The student uses information effectively to accomplish a specific purpose, ethically and legally. (e.g., students demonstrate critical interpretation of required readings; and/or effective searching of appropriate discipline specific bibliographic databases; and/or primary data gathering by observation and experimentation; and/or finding and evaluating Internet resources. For many more examples of classroom performance indicators and outcomes see the ACRL standards for higher education at

<http://www.ala.org/ala/acrl/acrlstandards/informationliteracycompetency.htm>).

For questions on information literacy see the library's curriculum committee representative.

Students will be required to locate primary and secondary sources germane to the topic of the course through specialized databases such as the MLA Bibliography and Gale's Literary Index on the Web, as well as perform library catalogue searches for books. Students will also be required to access books from other CUNY libraries as needed, using CLICS.

10. Recommended writing assignments:
(Indicate types of writing assignments and number of pages of each type. Writing assignments should satisfy the College's requirements for writing across the curriculum.)

- **Students will write class six one-page essays in class (low-stakes writing)**
- **Students will write one 8-10-page paper (high-stakes writing)**
- **Students will write a final exam (high-stakes writing)**
- **Students will respond to visual images and objects viewed on line**

11. Will this course be part of any major (s) or program (s)?

No

Yes. Major or program: **Proposed English Major**

What part of the major? (Prerequisite, core, skills, etc.):

Part Two: Historical Perspectives

***Topics in Ancient Literature* is one of six historically specific topics courses.**

12. Is this course related to other specific courses?

No

Yes. Indicate which course (s) and what the relationship will be (e.g., prerequisite, sequel, etc.).

Co-requisite: Lit 260 *Introduction to Literary Study*

13. Please meet with a member of the library faculty before answering question 13. The faculty member consulted should sign below. (Contact the library's curriculum committee representative to identify which library faculty member to meet with).

Identify and assess the adequacy of the following types of library resources to support this course: databases, books, periodicals. Attach a list of available resources.

Attach a list of recommended resources that would further support this course. Both lists should be in a standard, recognized bibliographic format, preferably APA format.

Signature of library faculty member consulted: [Ellen Sexton] 11/8/07

Ellen Sexton and Patricia Licklider discussed 1) the books that students would need for this course, many of which the library already owns and several others of which are being ordered as a result of

the English Department's library list, submitted to Maria Kiriakova in Spring, 2007; 2) databases that the library owns that give students access to all kinds of articles and books online, such as the Gale and the MLA; and 3) the students' ability to borrow books from other branches of CUNY as needed, using CLICS. For all these reasons, the students' needs for this course are met.

14. Are the current resources (e.g. computer labs, facilities, equipment) adequate to support this course? Yes
 No

The Library owns many of the books that students would need for this course and several others are being ordered as a result of our Spring 2007 library acquisitions list. Relevant databases, including GALE and MLA On-Line Bibliography, are already available.

If not, what resources will be necessary? With whom have these resource needs been discussed?

15. Syllabus: Attached

Attach a sample syllabus for this course. It should be based on the College's model syllabus. The sample syllabus must include a week by week or class by class listing of topics, readings, other assignments, tests, papers due, or other scheduled parts of the course. It must also include proposed texts. It should indicate how much various assignments or tests will count towards final grades. (If this course has been taught on an experimental basis, an actual syllabus may be attached, if suitable.)

16. This section is to be completed by the chair(s) of the department(s) proposing the course.

Name(s) of the Chairperson(s): **Margaret Mikesell Tabb**

Has this proposal been approved at a meeting of the department curriculum committee?
 No Yes: **Meeting date: 12/04/07**

When will this course be taught?

Every semester, starting _____

One semester each year, starting Spring 2009

Once every two years, starting _____

How many sections of this course will be offered? one

Who will be assigned to teach this course?

Patricia Lickliger

Toy-Fung Tung

Melinda Powers

Valerie Allen

Ann Huse

John Matteson

John Staines

Margaret Mikesell Tabb

Richard Zeikowitz

Is this proposed course similar to or related to any course or major offered by any other department (s)?

No

Yes. What course (s) or major (s) is this course similar or related to?

Did you consult with department (s) offering similar or related courses or majors?

Not applicable No Yes

If yes, give a short summary of the consultation process and results.

Will any course be withdrawn if this course is approved?

No

Yes, namely:

Signature (s) of chair of Department (s) proposing this course:

Date: _____

Revised: October 3, 2006

Selected Bibliography: Topics in Ancient Literature
(Asterisked titles are in the Sealy Library or are on order.)

General:

- Bakker, E. and A. Kahane, eds. *Written Voices, Spoken Signs: Tradition, Performance and the Epic Text*. Cambridge: Cambridge UP, 1997.
- Beye, Charles R. *Ancient Epic Poetry: Homer, Apollonius, Vergil, with a Chapter on the Gilgamesh Poems*. Wauconda, IL: Bolchazy-Carducci, 2006.
- Foley, John Miles, ed. *A Companion to Ancient Epic*. London: Blackwell Publishers, 2005.
- Hainsworth, John B. *The Idea of Epic*. Berkeley, CA: U of California P, 1991.
- Hodder, Alan D. and Meagher, Robert E., eds. *The Epic Voice*. Westport, CT: Praeger, 2002.
- *Lord, Albert. *The Singer of Tales*, 2nd ed. Eds. S. Mitchell and G. Nagy. Cambridge: Harvard UP, 2000.
- Miller, Dean. *The Epic Hero*. Baltimore: Johns Hopkins UP, 2000.
- Oinas, Felix. *Heroic Epic and Saga*. Bloomington: Indiana UP, 1978.
- *Ong, Walter J. *Orality and Literacy: the Technologizing of the Word*. London: Routledge, 2002.
- *Powell, Barry. *Classical Myth*, 4th ed. Upper Saddle River, NJ: Pearson/Prentice Hall, 2004.
- *Pomeroy, S., S. Burstein, W. Donlan, and J.L. Roberts. *Ancient Greece: A Political, Social, and Cultural History*. New York: Oxford UP, 1999.
- Toohy, Peter. *Reading Epic: An Introduction to the Ancient Narratives*. Oxford: Routledge, 1992.

Individual Works: Gilgamesh

- *Foster, Benjamin, trans. and ed. *The Epic of Gilgamesh: A New Translation, Analogues, Criticism*. New York: W.W. Norton, 2001.
- George, Andrew, trans. *Gilgamesh: The Babylonian Epic Poem and Other Texts in Akkadian and Sumerian*. New York: Penguin, 1999.
- *Kluger, Rivkah. *The Archetypal Significance of Gilgamesh: A Modern Hero*. Einsiedeln, Switzerland: Daimon, 1991.
- *Maier, John, ed. *Gilgamesh: A Reader*. Baltimore: Johns Hopkins UP, 1997.

Homer/ Iliad

- *Edwards, Mark. *Homer, Poet of the Iliad*. Baltimore: Johns Hopkins UP, 1987.
- Gill, C. N., N. Postlethwaite, and R. Seaford, eds. *Reciprocity in Ancient Greece*. London: Oxford UP, 1998.
- *Redfield, J.N. *Nature and Culture in the Iliad: The Tragedy of Hector*. Chicago: Chicago UP, 1994.
- *Schein, Seth. *The Mortal Hero: An Introduction to Homer's Iliad*. Berkeley: U of California P, 1985.
- *Whitman, Cedric. *Homer and the Heroic Tradition*. Cambridge: Harvard UP, 1958.
- Zanker, Graham. *The Heart of Achilles: Characterization and Personal Ethics in the Iliad*. Ann Arbor: U of Michigan P, 1994.

Homer/ Odyssey

- Finley, M.I. and Bernard Knox. *The World of Odysseus*. New York: New York Review Books, 2002.
- *Griffin, Jasper. 2004. *Homer: The Odyssey* (Landmarks of World Literature). Cambridge: Cambridge UP, 2003.
- Johnson, Claudia. *Understanding the Odyssey: A Student Casebook of Issues, Sources, and Historic Documents*. New York: Greenwood Press, 2003.
- *Schein, Seth. *Reading the Odyssey: Selected Interpretive Essays*. Princeton: Princeton UP, 1996.
- Taplin, Oliver P. *Homeric Soundings: The Shaping of the Iliad*. Oxford: Oxford UP, 1992.
- Thalman, William. *The Odyssey, An Epic of Return*. New York: Twayne Publishers, 1992.

Story of David

- *Alter, Robert. *The Art of Biblical Narrative*. New York: Basic Books, 1981.
- Fokkelman, J.P. *Narrative Art and Poetry in the Books of Samuel, vol. 1: King David*. Assen: van Gorcum, 1981.
- Garsiel, Moshe. *The First Book of Samuel: A Literary Study*. Ramat-Gan: Revivum, 1985.
- Miscall, P.D. *I Samuel: A Literary Reading*. Bloomington, IN: Indiana UP, 1986.
- Noll, K.L. *The Faces of David. Journal for the Study of the Old Testament, Supplement Series 242*. Sheffield: Sheffield Academic Press, 1997.
- . *Canaan and Israel in Antiquity: An Introduction*. London: Sheffield Academic Press, 2001.
- Robert, Andre and Andre Feuillet. *Introduction to the Old Testament, vol. 1*. New York: Doubleday Image Books, 1970.

Ramayana

- Brockington, John L. *Righteous Rama: The Evolution of an Epic*. London: Oxford UP, 1984.
- Menon, Ramesh. *The Ramayana: A Modern Retelling of the Great Indian Epic*. New York: Farrar, Straus and Giroux, 2001.

*Richman, Paula, ed. *Many Ramayanas: the Diversity of a Narrative Tradition in South Asia*. Berkeley: U of California P, 1991.

Vyas, S.N. *India in the Ramayana Age: A Study of the Social and Cultural Conditions in Ancient India as Described in Valmiki's Ramayana*. Delhi: Atma Ram and Sons, 1967.

The Tain (Cu Chulainn)

Mallory, J.P., ed. *Aspects of the Tain*. Belfast: December Publishers, 1992.

Nutt, Alfred. *Cuchulainn, the Irish Achilles*. 1900. New York: AMS Press, 1972.

Popul Vuh

McClellan, Margaret. *Popul Vuh: Structure and Meaning*. New York: Plaza Major Ediciones, 1972.

Tedlock, Dennis, trans. *Popul Vuh: The Definitive Edition of the Mayan Book of the Dawn of Life and the Glories of the Gods and Kings*. New York: Simon and Schuster, 1996.

Sundiata: An Epic of Old Mali

Ricard, Alain. *The Languages and Literatures of Africa: The Sands of Babel*. Trans. Naomi Morgan. Oxford: James Currey Ltd, 2004.

Schipper, Mineke. *Beyond the Boundaries: African Literature and Literary Theory*. London: W.H. Allen and Co, 1989.

Confucius, The Analects and Tao te Ching

Chen, Ellen. *The Tao te Ching: A New Translation with Commentary*. New York: Paragon, 1989.

*Lau, D.C., trans. *The Analects*. New York: Penguin, 1979.

Schipper, Kristofer. *In the Taoist Body*. Trans. Karen Duval. Berkeley: U of California P, 1993.

Virgil/ The Aeneid

*Cairns, Francis. *Virgil's Augustan Epic*. Cambridge: Cambridge UP, 1989.

*Gransden, K.W. *Virgil, The Aeneid*, 2nd ed. Cambridge: Cambridge UP, 2004.

*Griffin, Jasper. *Virgil*. London: Bristol Classical, 2001.

Hardie, Philip R. *Virgil's Aeneid: Cosmos and Imperium*. London: Clarendon Press, 1986.

MacKay, L.A. "Achilles as a Model for Aeneas." *TAPA* 88 (1957): 11-16.

*Martindale, Charles. *Cambridge Companion to Virgil*. Cambridge: Cambridge UP, 1997.

*Perkell, Christine, ed. *Reading Vergil's Aeneid: An Interpretive Guide*. Norman: Oklahoma UP, 1997.

*Quinn, Stephanie, ed. *Why Vergil? : A Collection of Interpretations*. Wauconda, Ill.: Bolchazy-Carducci Publishers, 2007.

Van Nortwick, Thomas. "Aeneas, Turnus, and Achilles." *TAPA* 110 (1980): 303-314.

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Sample Syllabus: Lit 3xx: Topics in Ancient Literature: The Epic Hero

Course Description:

Topics in Ancient Literature will examine major and minor literary movements, authors, and ideas at work in ancient literature with an eye to the formal features of texts as well as the social, historical, and political contexts in which they appeared. This semester we will study the epics of several ancient cultures including *Gilgamesh*, Homer's *Iliad*, the *Ramayana*, and the Mayan *Popul Vuh*, perhaps also including the biblical story of Moses or David, Homer's *Odyssey*, the *Sundiata* of Mali, the Celtic *Tain*, and Virgil's *Aeneid* to gain insight into the social, political, and religious structures and values of these ancient societies. The hero in the oral and written epics of ancient cultures embodies the struggle in each culture to establish a social order with defined social values that may either re-affirm or reject past values. Central to this struggle is the hero. How does a society channel the energies and the drive for self-realization of its best men? What happens when heroes rage out of control, threatening to harm or even to destroy the society of which they are the greatest, both in terms of martial strength and intelligence? What values does the hero in each case epitomize? In what ways do women fit into the heroic paradigm, or are they excluded from it? This course will attempt to answer these questions to show that heroes are a window into their societies.

Readings (in alphabetical order):

The Analects of Confucius. Trans. Simon Leys. New York: W.W. Norton, 1997.

The Book of David. Trans. Robert Alter. New York: W. W.Norton, 1999.

The Epic of Gilgamesh. Trans. Maureen Kovacs. Stanford, CA: Stanford UP, 1989.

The Good News Bible. Good News Translation. New York: American Bible Society, 2004.

Homer. *The Iliad*. Trans. Robert Fagles. New York: Penguin, 1990.

----- *The Odyssey*. New York: Penguin, 2005.

Lao Tzu. *Tao Te Ching*. Trans. Stephen Mitchell. New York: Harper Perennial Books, 2006.

Popol Vuh: The Sacred Book of the Ancient Quiche Maya. Adrian Recinos, Delia Goetz and Sylvanus Morley. Tulsa: U of Oklahoma P, 1991.

The Ramayana. Trans. R.K. Narayan. New York: Penguin, 1959.

Sundiata, An Epic of Old Mali. Trans. D.T. Niane. New York: Longman African Writers Series, 2006.

The Tain. Trans. Thomas Kinsella. New York: Oxford UP, 2002.

Virgil, *The Aeneid*. Trans. Stanley Lombardo. Indianapolis, IN: Hackett Publishing Company, 2006.

Selections from critical studies, available on electronic reserve

Assignments:

In addition to the readings (see syllabus below), students will be asked to

- write **six one-page essays** in class on topics to be announced (see syllabus for dates) for **30%** of final grade (See In-Class Essays for more information.)
- write one **8-10-page paper**, due on any one of 3 dates, depending on topic (see syllabus for dates) for **25%** of grade. Students will turn this in to the professor and to turnitin.com. (See Papers for topics and more

information. In general, these papers will require students to apply a secondary reading to one of the primary texts. For example, one might apply Dean Miller's analysis of the epic hero to Achilles in the *Iliad* or to David in 1-2 *Samuel*. No additional research for books beyond those already assigned will be required.)

- twice in the term, on two dates chosen together with the professor, each student will choose, make a **presentation** on and lead a **class discussion** of a passage from the assigned reading that he/she thinks is significant for understanding the epic hero for **10%** of the final grade
- with two other classmates, in the last class of the term, students will **present a modern hero** whom they compare to those encountered in this course for **10%** of the final grade (See Group Work for more information.)
- write a **final, open-book exam** on the date assigned in the exam schedule for **25%** of final grade

Learning Objectives:

- To understand the ideologies, values, and customs of several ancient cultures through their epic poetry
- To understand the hero as a social construct epitomizing what each culture thought of as just behavior
- To understand how oral poetry is created and how large poems are organized and made coherent
- To improve the ability to analyze, discuss, and write about literary works

Attendance:

It is important to be present for every class. The in-class essays cannot be made up, nor can the small-group presentations of various texts. In addition, class discussion is so important that the grade will be raised a half grade if a student participates actively throughout the term. Finally, after four absences, explained or not, the student's grade will be dropped a half grade. Regular attendance will be taken.

College Policy on Plagiarism:

Plagiarism is the presentation of someone else's ideas, words, or artistic, scientific, or technical work as one's own creation. Using the ideas or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations, require citations to the original source.

Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism. It is the student's responsibility to recognize the difference between statements that are common knowledge (which do not require documentation) and restatements of the ideas of others. Paraphrase, summary, and direct quotation are acceptable forms of restatement, as long as the source is cited.

Students who are unsure how and when to provide documentation are advised to consult with their instructors. The Library has free guides designed to help students with problems of documentation. (From the John Jay College of Criminal Justice Undergraduate Bulletin, p. 36).

Sample Syllabus for Lit. 3xx: Topics in Ancient Literature: The Epic Hero

Students must purchase the primary texts. All secondary readings (articles and books) will either be on reserve in the Sealy Library or, where noted, available on the Internet.

UNIT 1: DEFINITIONS:

During these first few classes, students will explore these questions: What is an epic? What sorts of cultures produced them? What is epic's cultural function? Orality vs. literacy: How are epics created and standardized? Why are epics often lengthy? What different models and explanations of the epic hero do contemporary theorists propose?

Week 1:

In Foley, *Companion to Ancient Epic*, Part I, pp. 1-43.

In D.C.Feeney's "Epic Hero and Epic Fable" in *Comparative Literature* 38, pp. 137-58 (available on JSTOR through the Sealy Library).

In Walter Ong's *Orality and Literacy: the Technologizing of the Word*, pp. 31-77.

In Oliver Taplin's *Homeric Soundings*, pp. 285 – 294.

UNIT 2: THE DANGEROUS HERO:

In this unit, students will explore the contradictory nature of the warrior hero: his culture needs him for protection, yet in his war fury, he is dangerous even to his friends. This type of hero learns, in the course of his epic travails, to restrain his fiery impulses and desire for immortality, whether that be eternal life or his undying fame. These epics are thus also educational tools for listeners. Their stories reveal their culture's values, which the hero both reflects and challenges.

Week 2.1:

Chapter 2, "The 'Dark Age' of Greece and the Eighth-Century 'Renaissance' (1150-700 BCE)," pp. 41-80 in Pomeroy et al., *Ancient Greece: A Political, Social, and Cultural History*.

Homer's *Iliad*, Books 1, 6, and 9.

One-page in-class writing today

Weeks 2.2 and 3.1:

"The Poet's World," pp. 43-73 in Beye, *Ancient Epic Poetry*.

Homer's *Iliad*, Books 16-20.

Week 3.2:

Chapters 4 & 5, "Achilles: One" and "Achilles: Two." In Schein, *The Mortal Hero*, pp. 89-167.

Homer's *Iliad*, Books 21-24.

Week 4.1:

Introduction to Andrew George's translation of *Gilgamesh* (NY: Penguin, 1999), pp. xiii-lii.

In Maier's *Gilgamesh: A Reader*, Foster's "Gilgamesh: Sex, Love and the Ascent of Knowledge," pp. 63-75.

Gilgamesh, translated by Maureen Kovacs, Tablets 1-6, pp. 2-56.

Week 4.2:

In Maier's *Gilgamesh: A Reader*, Mandell's "Liminality, Altered States, and the Gilgamesh Epic," pp. 122-30, and Van Northwick's "The Wild Man: The Epic of Gilgamesh," pp. 343-55.

Gilgamesh, translated by Maureen Kovacs, Tablets 7-11, pp. 58-108.

One-page in-class writing today

Week 5.1:

In Hodder and Meagher's *The Epic Voice*, Tomas O Cathasaigh's "Tain," pp. 129-147.

In Oinas' *Heroic Epic and Saga*, Sean O Coileain's "Irish Saga Literature," pp. 172-89.

The Tain, translated Thomas Kinsella, "Introduction," pp. ix-xvi, and pp. 52-114.

Week 5.2:

In Mallory's *Aspects of the Tain*, "The World of Cu Chulainn: The Archeology of Tain Bo Cuailnge," pp. 103-159. *The Tain*, translated Thomas Kinsella, pp. 114-253.

First Due Date for 8-page paper (Double Bonus if handed in today)

UNIT 3: RE-DEFINITIONS:

In this unit, students will examine additional theories in the Miller and Toohey readings below about the nature of epic and the epic hero and will apply these theories to the epics and heroes of Unit 2. That is, students will consider how well these theories apply to Achilles, Gilgamesh and Cu Chulainn and their stories. How else might we explain the aspects of these heroes' nature? How do these theories fail to interpret and address all the complexities of the epics? Thus in the first two units, students will have moved from theory to examples, but in this unit they will use these three specific heroes to evaluate and challenge Miller's and Toohey's theories with a view to developing other possibilities of interpretation.

Week 6.1:

In Miller's *The Epic Hero*, Chapters 1-3, pp. 52-141.

Week 6.2:

In Toohey's *Reading Epic: An Introduction to the Ancient Narratives*, Chap. 1, "Epic: The Genre, Its Characteristics," pp. 1-19.

One-page in-class writing today**UNIT 4: THE HERO AS HIS GOD'S REPRESENTATIVE/KING:**

In this unit, students will explore the relationships between heroes and their gods. If the extraordinary man's ability is god-given, does he retain any personal freedom to act responsibly for what happens as a result? How free can a hero be of constraint? This unit thus relates to Unit 2 in its discussion of heroic boundaries and constraints, and it will be further informed by the students' work with the theorists of Unit 3. It might include discussions of Moses or David in the *Bible*, Rama in the *Ramayana*, and Aeneas in Virgil's *Aeneid*.

Week 7.1:

In Robert and Feuillet's *Introduction to the Old Testament*, vol. 1, Chap. 1-3, pp. 35-50, 272-85, and 289-97.
In *The David Story*, trans. Robert Alter, 1 Samuel 16-21, pp. 95-134, and 2 Samuel 11-12, pp. 249-264.

Week 7.2:

J. Weingreen's "The Rebellion of Absalom," pp. 1-14, and David Daube's "Absalom and the Ideal King," pp. 133-47.

In *The David Story*, trans. Robert Alter, 2 Samuel 13-21, pp. 265-335.

Week 8.1:

In Brockington's *Righteous Rama*, Chap. 1, "The Background," pp. 1-15, Chaps. 3 & 4, "The Setting," pp. 62-123.
In Vyas' *India in the Ramayana Age*, Chap. 1, "Valmiki and his Epic," pp. 1-12.
In *The Ramayana*, Narayan's prose version, pp. 3-22.

Week 8.2:

In Brockington's *Righteous Rama*, Chaps. 5 & 6, "The People: King, Court, and Army," and "The People: the rest of society," pp. 124-193, and Chap. 7, "The Religious Pattern," pp. 194-225.
In Vyas' *India in the Ramayana Age*, Chaps. 4 & 5, "The Social Set-up," and "The Aryan Way of Life," pp. 60-72.
In *The Ramayana*, Narayan's prose version, pp. 23-77.

Week 9.1:

In Vyas' *India in the Ramayana Age*, chap. 11, "General Social Conduct," pp. 136-52, and Chap. 23, "Philosophy of Life," pp. 287-96.

In *The Ramayana*, Narayan's prose version, pp. 79-130.

One-page in-class writing today**Week 9.2:**

In Hodder and Meagher's *The Epic Voice*, Doniger's "Ramayana," pp. 102-27.

In *The Ramayana*, Narayan's prose version, pp. 131-171.

Second Due Date for 8-page paper (Bonus if handed in today)**UNIT 5: THE UNEXPECTED HERO// THE TRICKSTER:**

This unit explores heroes who do not seem heroic. Not every epic hero seems heroic at first or achieves his ends through open combat. These heroes surprise their fellows with unexpected displays of intelligence and courage to achieve ends thought to be impossible. Do these heroes imply that every man can be heroic, or are they too marked out for greatness from the first? Is their cleverness to be admired, or are we to be suspicious of it? What ideas do

these heroic types express about the culture's values? This unit might include discussions of Odysseus in Homer's *Odyssey*, Sundiata, king of Mali, in the oral epic *Sundiata*, and the Mayan Twins in the *Popul Vuh*.

Week 10.1:

In Finley and Knox's *The World of Odysseus*, Chap. 5, "Morals and Values," pp. 109-46.
 In Harris and Platzner's *Classical Mythology*, "The Trickster," pp. 108-10.
 From *The Odyssey*, books 9 (Odysseus and the Cyclops) and 10 (Circe), pp. 211-248.

Week 10.2:

In the Introduction to Tedlock's translation of the *Popul Vuh*, "The Chronicles of the Indians," pp. 3-16, and "Summary of the Ancient History of the Quiche," pp. 61-75.
 In McClear's *Popul Vuh: Structure and Meaning*, chap. 3, "Summary of *Popul Vuh*," pp. 31-66.
 Part I of the *Popul Vuh*, trans. Recinos, Goetz, and Morley, pp. 81-106.

Week 11.1:

In McClear's *Popul Vuh: Structure and Meaning*, chap. 5, "Popul vuh: Meaning," pp. 91-117.
 Part 1 of the *Popul Vuh*, trans. Recinos, Goetz, and Morley, pp. 81-106.

Week 11.2:

Part 2 and Chap. 1 of Part 3 of the *Popul Vuh*, trans. Recinos, Goetz, and Morley, pp.107-167.

One-page in-class writing today

Week 12.1:

In Schipper's *Beyond the Boundaries*, chap. 5, "Oral Literature and Written Orality," pp. 64-78.
 In Ricard's *The Languages and Literatures of Africa*, chap. 2, "Tradition and Orality," pp. 22-40.

Week 12.2:

In Oinas' *Heroic Epic and Saga*, Biecuycyk's "African Heroic Epic," pp. 336-58.
 Niane's version of the *Sundiata: an Epic of Old Mali*, pp. 1-84.

UNIT 6: THE ABSENCE//SUPPRESSION OF HEROES:

This unit explores the interesting absence of epic in ancient China. Did the hierarchical nature of the teachings of Confucius and the quietist philosophy of the *Tao te Ching* cause this absence, or are these philosophical works rather the results of a lack of epic? What oral literature can we find instead in this ancient culture? This unit provides a counterpoint to the rest of the course and an opportunity to draw some conclusions about the kinds of cultures that produce epic.

Week 13.1:

In Lau's translation of *The Analects*, the Introduction, pp. 9-55.
The Analects of Confucius, translated by Simon Leys, the whole book, starting with the Introduction, pp. xv-xxxii.

Final Due Date for 8-10-page Paper (Late papers are marked down a full grade every day they are late.)

Week 13.2:

In the Introduction of Chen's translation of the *Tao te Ching*, "Date and Authorship of the Tao te Ching," pp. 4-21.
 In Schipper's *The Taoist Body*, chaps. 3, "Divinity," pp. 32-43, and 4, "The Masters of the Gods," pp. 44-71.
 Lao-tzu's *Tao te Ching*, translated by Stephen Mitchell, the whole book.

One-page in-class writing

Week 14.1:

Course Review and In-class Preparation for Small-Group Presentations

Week 14.2:

Group presentations on modern heroes

Week 15.1:

Final Exam during exam schedule