

TALES OF THE TROJAN WAR
FROM BRONZE AGE TO SILVER SCREEN
(UGS302: 62145)
FALL 2016 T-TH 12:30-2:00 MAI 220E

Instructor: **Prof. Adam Rabinowitz**

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email:

office hours: TBD by poll (please see her syllabus, attached)

Online Course Resources:

Canvas (for course material and reading links):

<http://canvas.utexas.edu>

This will be our main site for the course. A current version of the syllabus, assignments, and readings will be posted here. Announcements, course tools, and useful websites will be added to our Canvas course page on a regular basis throughout the semester, so please check in frequently. **The MODULES section will be your go-to place for what we're doing in any given week, so you should always start there as you prepare.**

Course blog (for weekly informal writing):

trojanwars.blogspot.com

You will be expected to post substantive entries, or respond to other posts, on this blog during most weeks. I will invite you all to be contributors; to post, you will have to make a Google account if you do not have one already.

FromThePage (for transcription for the first writing assignment)

fromthepage.lib.utexas.edu/

On this site, you'll be doing a small amount of transcription work on the papers of Alexander Watkins Terrell, whose correspondence about a visit to the site of Troy will be the focus of your first writing assignment. You will also have to make a separate account here.

Within the last hundred years, the world has seen a transportation revolution, a communication revolution, and most recently an information revolution, not to mention two world wars and dozens of political revolutions of varying merit and success. Our own battles are increasingly fought with digital

tools, with the results instantly visible in full color on television or YouTube. In this time of lightning-fast change, why should anyone care about a war that may or may not have been fought 3200 years ago, or read a poem about that war composed by, or written down by, or cobbled together by someone, or several people, or a host of anonymous bards somewhere between 400 and 600 years after that war was supposed to have taken place? At a glance, it seems a little ridiculous to spend a semester at the beginning of the 21st century thinking about Troy.

Look again. The *Iliad* is arguably the very first work of literature in the Western tradition, the ancestor of all the character-driven novels and movies that are a fundamental part of modern culture. For more than 2500 years, the broader narrative of the Trojan War has provided people and societies with a story they could use to work through their own experiences of war, violence, and human relationships. Its themes and characters reappear throughout Western art and literature, and the mutations they undergo provide a powerful tool to understand the cultures and times that produced them. And the irresistible 19th-century desire to find the historical truth behind the legend led, in large part, to the development of the discipline of Classical Archaeology. Even the inanimate finds from the first excavation at Troy refuse to give up their hold on the present: the golden treasure that Heinrich Schliemann smuggled out of the Ottoman Empire was carried from the smoldering ruins of Berlin to Moscow, where it was dramatically rediscovered when another empire crumbled. Scholars now fight each other over Homer's value to modern education, while the general public enjoys Brad Pitt as Achilles. The *Iliad* resonates even more powerfully at this moment in history, in which the experience of war, bitter hatreds, and the destruction of cities is yet again all too familiar. The Trojan War, it seems, is still not over. In the end, what could be better to think about for a semester in the early 21st century?

This course is about Homer and the ancient world, but even more than that, it is about the persistence of the past. I will ask you to become familiar with the stories of Troy, the world in which they were first written down, and the world to which they seem to refer. I will then ask you to use that familiarity to look at the way themes, images, characters and events from the Trojan War are used and transformed from antiquity to our own time. We will discuss together what those transformations mean for the places and times in which they occurred, including the present. In the process, you will encounter the birth of modern archaeology, the decipherment of Linear B, Greek and Roman art and literature, World War II, academic politics, post-traumatic stress disorder, and Hollywood. We have a lot of ground to cover, and the pace will be brisk, so take a deep breath, do a little light stretching, and be ready to keep up.

Course goals

I have three specific goals for this class. Over the course of the semester, I expect you to:

1. Develop a solid understanding of the literature, archaeology, and art connected with the Trojan War, and become comfortable with a wide variety of secondary literature and scholarly approaches to the study of the Trojan War and its legacy. In other words, I want you to learn how to work with both primary sources (the original evidence, like a text or an object) and secondary sources (works that interpret and synthesize the primary sources).
2. Refine your ideas, powers of verbal expression, presentation skills, and ability to assess and make arguments through active and consistent participation in class discussions; this will involve leading one class discussion and participating in a dramatic reading, and will culminate in your presentation to the class of a topic you have independently developed and researched.

3. Improve your ability to use the evidence and approaches above to construct in formal and informal writing your own clear, compelling, well-organized and fluent evidence-based arguments. This will involve work with me and with your classmates, and a strong commitment to revision and the process of writing.

Your grade in the course -- and, more importantly, what you get out of it as a student -- will depend on your work in three areas directly connected to these goals: reading, speaking, and writing.

Reading

This course will involve much more reading than you are probably used to, so please look carefully at the syllabus and plan in advance. We will be reading both poetic and academic works; the poetic readings will generally be substantially longer than the academic ones. On average, you will be expected to read 30-60 pages in total per class meeting, although the page count will be significantly higher while you are reading the *Iliad*, plays, or selections from the *Aeneid* (these go faster, and there are fewer words on the page). You are responsible for completing all readings BEFORE the class for which they are assigned. I will sometimes ask you to write brief summaries of the primary source readings (characters, plot points, etc.) at the beginning of class. These summaries will always be open notes, and sometimes open book, so make sure you bring both. Your performance on these summaries will be factored into your participation grade.

The readings you are assigned fall into three categories:

1. **Textbooks.** These are the two books (in addition to the *Iliad*) that I require you to buy for the class. We will not cover both of them in their entirety, although you are welcome to read beyond the assignments. They are meant to provide a factual or narrative framework for the issues and ideas we will discuss, and can be read as a supplement to the primary sources and scholarly articles you will be expected to read more carefully.
2. **Primary sources/literature.** These are the meat of the course: the stories that have been told about Troy, the Trojan War, and Homer from antiquity to the present. The first and most important of these is the *Iliad*, which I expect you to read thoroughly and in its entirety. For all of these sources, I would like you to read actively: that is, take notes, mark passages of interest, write down questions or observations that the stories inspire, and summarize plots and key issues if necessary. These sources will provide the most important material for our daily class discussions, and thus it is again ABSOLUTELY NECESSARY that you complete the readings for each meeting BEFORE the class. Primary readings will make the most sense if you read them in tandem with the textbook sections I have assigned.
3. **Articles.** I have assigned articles to be presented by students in most weeks. These articles are not summaries of the evidence, but contain arguments for its interpretation. They relate directly to the primary sources you will read for each class, and I expect them to provide additional food for thought and for discussion. The presenter will be responsible for reading the article carefully and posting a summary and discussion questions for the rest of the class on Canvas in advance. Non-presenting students are welcome to read the article, but the presenter should not expect that they have done so; the summary should give them enough information to think about the discussion questions, which should not expect them to know anything the presenter does not tell

them. If you are presenting, I expect you again to read actively: pay attention to the structure of the argument, and summarize the main points for yourself before you write the summary for the class. Such active reading will help you both to lead your discussion more effectively and to build your own competence in using evidence and constructing an argument.

Speaking

It should be clear by now that your active participation is critical for a successful experience in this class. You may not be used to a classroom environment centered on your contributions, rather than the lecturing of the instructor, but a small college course puts much more of the focus on you. I will lecture occasionally to fill in gaps, introduce you to unfamiliar material, or guide you through difficult works, but for the most part I want the class to be about the expression and discussion of your ideas. You can't be a free rider in this process: your contributions are essential to your understanding of the subject matter. **I expect you to talk in class**, which means you need to keep up with the assignments and overcome any fears you might have of public speaking (if either of these becomes a very serious problem for you, please talk to me about it and we will work together toward a solution). It goes without saying that absences are problematic for participation, but to make things even clearer: **more than one unexcused absence will have a significant negative impact on your participation grade**. Absences will only be excused for documented illness, major emergencies, or religious holidays.

There will be three moments during the semester at which your oral contributions will be more formally evaluated. First, each student will be asked to **present an article for discussion** once during the semester. This presentation includes the following **mandatory** components: a short (1/2 page) summary of the main argument of the article, and 3-5 questions you would like your classmates to have thought about in advance, as starting points for discussion after the presentation. The summary and the questions are to be distributed to the rest of the class via Canvas **no less than 48 hours before the class in which you will present** (so if you're presenting on a Tuesday, put up the summary and the questions no later than Sunday at noon; if you're presenting on a Thursday, put them up no later than Tuesday at noon). I will leave the form of the presentation up to you, but it might include some or all of the following elements: a verbal summary of the article or of its main point, a handout, a PowerPoint presentation. The presentation should be **NO MORE THAN 15 MINUTES** and is to be followed by a class discussion of **around FIVE MINUTES**, which you will lead (with my help if necessary). Leading a discussion involves asking questions, facilitating answers, keeping the conversation moving in a productive direction, and throwing out your own provocative observations if your classmates seem uninspired (don't forget that there's a karmic balance here: if you look silently at your feet during everyone else's discussions, don't be surprised if they leave you hanging during yours).

Time management and your ability to synthesize only the most important information are critical to this assignment. I will cut you off after 15 minutes, whether you're done or not, and if there are two presentations in one session, I will limit discussion to five minutes (otherwise, we can let it follow a natural course). You should begin preparing your presentation well in advance. If you have trouble with your article, please let me know and I will help you navigate through it. Your classmates will also evaluate your presentation, and I will take their evaluations into account in my grading of this assignment.

Second, each student will also be required to **present his or her research topic to the class** during the last three weeks of the semester. These presentations can reflect work in progress, although they should be well-thought-out and include real information; they should be **NO LONGER THAN FIVE MINUTES**, and should be accompanied by a 200-word abstract of the research topic (see next section). Handouts and/or visuals are welcome but not required -- you will be evaluated only on how well you explain your research and your conclusions to your classmates.

Third, I will divide the class into three groups, each of which will be responsible for a **dramatic reading** of a portion of one of the plays we will read in the class: Euripides' *Trojan Women*, Shakespeare's *Troilus and Cressida*, and Giraudoux's *Tiger at the Gates*. I will suggest possible passages for each of these, but your group is welcome to propose a different passage, as long as it can be justified and is of the appropriate length (about 15 minutes). You may read from the text, but I expect you to rehearse, attempt to get into character, and use your reading to bring out what you think is the meaning of the text. All group members must have speaking roles. Your group grade for this reading will be an average of the grade I assign the performance and that assigned by your classmates.

Writing

This course carries a **Writing Flag**, and naturally you should expect to do a lot of writing. There will be no formal exams; instead, I'd like you to concentrate on your powers of considered written expression throughout the semester. The following is a breakdown of the writing assignments you will be asked to complete:

1. **Formal writing.** This component of the course will consist of three papers. The first will develop an argument, the second will present a "close reading" of a text or object, and the third will be a research paper requiring footnotes and bibliography. The first paper will include an optional rewrite, while the third will require three drafts, the second of which will be peer-edited. I grade for content and thought, organization and clarity, and style and grammar -- each of these categories should represent your best efforts (including proofreading!). Students who write several drafts almost always produce better papers and receive better grades. All papers should be typed, double-spaced, with 1-inch margins in 12-pt Times or Times New Roman font. They are to be handed in at the **beginning of class on the day on which they are due**, except for the final draft of the research paper, which you must place in my mailbox in the Classics office (WAG 123) by 5pm on Friday, December 11.

Please pay close attention to the deadlines of these writing assignments. To manage your time most effectively, you may want to start early and work on more than one at a time.

- Assignment #1, 2-3 pages: due **Tuesday, September 13**. This assignment involves archival research, digital crowdsourcing, and the formation of an opinion from evidence. You will need to find, among the letters of Texas Judge Alexander Terrell at the Briscoe Center for American History (a UT "gem"), a letter he wrote describing his visit to the site of Troy in 1894, together with letters related to Frank Calvert's offer to sell to UT his collection of Trojan antiquities (I will provide more details on how to find these). Once you've found these letters, you'll try your hand at transcribing them in an online transcription environment. And once you've learned how to read his handwriting, you'll use your own transcriptions and additional transcriptions provided by me to write a formal, well-organized paper explaining

why you think UT should or should not have purchased these antiquities in the 1890s. **You may choose to rewrite this paper: the rewrite is due on Tuesday, October 4, and the grade for the rewrite will replace your earlier grade.**

- Assignment #2, 5-6 pages: due **Thursday, October 13**. For this assignment, you will be required to identify a literary, artistic, or commercial work from any time between 500 BCE and the present that refers extensively to the Trojan War. **You may not, however, use material we are covering in class** (including the 2004 movie *Troy* -- sorry!). You will then write a formal, well-organized paper in which you analyze concisely the way in which the work differs from and/or is similar to the *Iliad* in its presentation of the events or characters of the Trojan War. You must use specific evidence from both the work you are describing and the *Iliad* to support your analysis, and you should propose an explanation for the differences and/or similarities you note in the treatment of the Trojan War in the two works (you may argue that it is related to the author's message, the genre of the work, the political conditions at the time it was produced, etc.).
- Assignment #3, 10-12 pages: begin thinking about a topic in September; topic proposal and preliminary bibliography due **Tuesday, October 4**; first draft due **Thursday, October 27**; second draft for peer review due **Thursday, November 17**; final draft due **in my mailbox in the Classics Office (WAG 123) by 5pm on Friday, December 9**. For all of these submissions, I will expect paper copies, unless you make prior arrangements with me to submit electronically. Unlike the previous assignments, this will require you to carry out library research on a question or issue related to Troy, the Trojan War, or modern reception. You must choose a topic that will allow you to evaluate evidence and make an argument, rather than simply summarizing. You will be required to cite the sources you consult, both primary and secondary, and you must provide a bibliography. I do not insist on a particular citation format, but you must choose ONE FORMAT and BE CONSISTENT in your use of it (I recommend using a citation manager like NoodleBib or Zotero). There is one exception: if you use online sources, do NOT use the MLA format (it doesn't include URLs and therefore drives me crazy -- you always need URLs for web resources). This assignment will also require more attention to process from an early point in the semester. I expect you to turn in to me a **full rough draft** on October 29, and I will meet with you to discuss style, evidence, and argument during the following week. You will then take my comments into account in your second draft, which you will submit both to me and to your peer editor. Each of you should then provide a brief (one page) review of the other's paper, together with line edits. I will provide guidelines and a rubric for the peer editing process. Make sure you leave enough time to take your peer editor's feedback into account in your final draft. **The review you provide for your partner will be factored into your final grade for this assignment**, as will the state of completion of your first draft and the improvement of your paper between your first and last drafts. I will be happy to comment on drafts at any other point in the process. This assignment will also be the basis of the in-class presentation mentioned above, which you must accompany with a formal 200-word abstract of your research.

2. **Informal writing.** In addition to these formal assignments, I will require you to complete informal assignments on a weekly basis. These assignments will not be graded, but failure to meet these requirements will lower your participation grade. Please try to say interesting things in a comprehensible manner -- but beyond that, do not worry about style, grammar, or organization (do,

however, use complete English sentences -- no IM-speak in the blog posts, for example). These assignments fall into the following two categories:

- **Blog posts.** I have set up a course blog (trojanwars.blogspot.com) to which you all have access. This will be a place where you can raise interesting questions that come up outside of class, propose ideas, comment on examples you've found of the legacy of the Trojan War or the past more generally, ask about your classmates' opinions, and react to readings. I only ask that content be relevant to the course (no updates on your social activities or your favorite sports team), that the tone be respectful toward your classmates and other netizens, and that content, tone, and language all be appropriate for an academic setting. I require that you to post something substantive (i.e., not just "I hate the Iliad!") to the blog or comment, in a substantive way, on the posts of your classmates **during most weeks**. Note that this is **mandatory**, and failure to post when the syllabus requires it will result in a reduction in your participation grade. The blog is meant to help you write in a low-pressure environment, and ideally to inspire some dialogue as we move through the semester. If you can't think of anything to write, you can respond to one or more of the study questions I will put up for your primary readings. Please feel free to post links, images, video, or any other multimedia material as long as it's relevant. But go easy on the emoticons.
- **Lecture reports.** In connection with this course, you are required to attend (or watch online) one of the lectures in the **University Lecture Series** (September 19-20: see <http://www.utexas.edu/ugs/uls/> for details). For our class, the first lecture on September 19, on elections, will be mandatory, and you will be required to write a 1-2 page summary of its main points and the elements you found most interesting. **You are also required to attend at least one other campus lecture of your choice** over the course of the semester, for which you will also be required to write a 1-2 page summary. I will alert you to lectures happening on campus over the course of the semester, especially those related to the ancient world and to archaeology.

Grading

I assign plus/minus grades, with the following cutoffs: 80-82: B-; 83-86: B; 87-89: B+. A note on subjective grading: where quantitative methods cannot be applied, I assign grades according to the following framework: an A-range grade indicates mastery of the material and skills involved in the course (for writing, this means few or no problems with content, organization, and style and grammar); a B-range grade indicates advanced competency; a C-range grade indicates basic competency; a D-range grade indicates effort but insufficient competency; and an F means you either didn't try or there's something really wrong. No one who wants to pass this class and is willing to put in an honest effort should fail. If you feel you are having problems in the class, I will work with you until we fix the things that are wrong – just ask me.

Final grades will be based on the following approximate proportions: participation, including informal writing assignments: 27%; first writing assignment: 10%; second writing assignment: 15%; third writing assignment, including peer reviews: 30%; article presentation: 10%; research presentation: 5%; dramatic reading: 3%. **Grades are non-negotiable and will not be changed unless there has been an error in calculation.**

Late Assignments

Unless you have a documented emergency, medical or otherwise, I will subtract one grade step for each day one of your written assignments is late (so an A-level writing assignment will become a B if it is two days late). **Contact me as soon as you realize there will be a problem: unless your emergency leaves you physically unable to communicate, I will look much less favorably on excuses that are offered after the due-date.**

The University Writing Center

I strongly encourage you to use the University Writing Center (now in brand-new digs in PCL 2.330, 471-6222: <http://uwc.utexas.edu/>). The University Writing Center offers free, individualized, expert help with writing for any UT undergraduate, by appointment or on a drop-in basis. Any undergraduate enrolled in a course at UT can visit the UWC for assistance with any writing project. They work with students from every department on campus, for both academic and non-academic writing. Whether you are writing a lab report, a resume, a term paper, a statement for an application, or your own poetry, UWC consultants will be happy to work with you. Their services are not just for writing with "problems." Getting feedback from an informed audience is a normal part of a successful writing project. Consultants help students develop strategies to improve their writing. The assistance they provide is intended to foster independence. Each student determines how to use the consultant's advice. The consultants are trained to help you work on your writing in ways that preserve the integrity of your work. There are also peer writing groups and lots of other resources. The UWC maintains an extensive library of handouts on various writing-related issues here: <http://uwc.utexas.edu/handouts/>

Dropping the class

The official add/drop period for fall classes runs until August 29; after this, you may need approval of a department chair or the dean of your school. The last day for students to add a class or drop a class for a possible refund is September 9. After this, you must use a Q-drop form to drop the class. You can do so without academic penalty until November 1 (also the deadline for changing to or from a pass/fail grade). You may only use Q-drops for six classes during your time at UT, so choose wisely.

Office hours

These are meant for you, and I urge you to take advantage of them. I'm usually happy to set up meetings outside the listed times – just send an email. Come by to ask questions, complain about impenetrable academic prose, or simply chat.

Class etiquette

I expect you to be courteous and to treat each other and me as you'd like to be treated. **Put away and turn off your cell phone during class time** -- I will call you out when it rings or if you appear to be texting. I can see when you're texting with the phone below the top of the table, though you may think that this magically makes you invisible. Much of our class will involve conversation, so **you should not need to have a laptop open**. You can always take old-fashioned notes on paper, and if you think online resources would be useful for the discussion, we can use the classroom computer and projector to look them up. Arrive on time and don't leave until the end of class – coming or going after class is in progress is rude to me and rude to your classmates. If you need special dispensation for good reasons, please come to talk to me in advance.

Scholastic dishonesty

Scholastic dishonesty on any graded assignment will result in zero credit on that assignment. A second offense will result in an F in the class. Scholastic dishonesty includes any kind of cheating on quizzes or assignments, including plagiarism. Plagiarism is the **presentation of someone else's work or ideas as your own**, and applies both to word-for-word copying and to paraphrasing or repetition of the original thoughts of another **without proper citation**. Be particularly careful of this in your research paper: you do not need to cite basic facts, but where you have drawn ideas or materials from other sources, you must cite each of them. For more information, contact Student Judicial Services at 471-2841. If you are still unsure about the exact definition of plagiarism or academic dishonesty, see http://deanofstudents.utexas.edu/sjs/acint_student.php. **NB: I had a case of plagiarism on the second paper assignment the last time I taught this class. I caught it – I usually do. I reported it. It went on the student's permanent record. DON'T DO THIS. When in doubt, cite.**

UT Honor Code

The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

Behavior Concerns Advice Line (BCAL)

If students are worried about someone who is acting differently, they may use the Behavior Concerns Advice Line to discuss by phone their concerns about another individual's behavior. This service is provided through a partnership among the Office of the Dean of Students, the Counseling and Mental Health Center (CMHC), the Employee Assistance Program (EAP), and The University of Texas Police Department (UTPD). Call 512-232-5050 or visit <http://www.utexas.edu/safety/bcal>

Documented Disability Statement

Any student with a documented disability who requires academic accommodations should contact Services for Students with Disabilities (SSD) at (512) 471-6259 (voice) or 1-866-329-3986 (video phone) and arrange an official accommodation letter. Faculty are not required to provide accommodations without an official accommodation letter from SSD. Please notify me as quickly as possible if the material being presented in class is not accessible. You may reference SSD's website for more disability-related information: http://www.utexas.edu/diversity/ddce/ssd/for_cstudents.php

Religious holidays

Students can make up work missed for a religious holiday if they bring a request and documentation of the holiday fourteen days ahead of time.

Emergency Evacuation Policy

Occupants of buildings on the UT Austin campus are required to evacuate and assemble outside when a fire alarm is activated or an announcement is made. Please be aware of the following policies regarding evacuation:

- Familiarize yourself with all exit doors of the classroom and the building.
- Remember that the nearest exit door may not be the one you used when you entered the building. If you require assistance to evacuate, inform me in writing during the first week of class.
- In the event of an evacuation, follow my instructions or those of class instructors.

- Do not re-enter a building unless you're given instructions by the Austin Fire Department, the UT Austin Police Department, or the Fire Prevention Services office.

Required texts

Robert Fagles, *The Iliad* (Penguin Classics, 1998) (**IL**)

Diane Thompson, *The Trojan War: Literature and Legends from the Bronze Age to the Present* (McFarland, 2004) (**TWLL**)

Michael Wood, *In Search of the Trojan War, Updated Edition* (UC Press, 1998) (**STW**)

Recommended

Strunk and White, *The Elements of Style (4th ed.)* (Pearson)

Reserve readings

See attached bibliography. All reserve readings will be available on Canvas, identified by author and short title.

Schedule of Classes (*remember, readings are to be done BEFORE the class for which they are listed)

*** Important dates:**

August 29: last day of the official add/drop period

September 9: final enrollment count; last day to drop a class for a possible refund

September 13: first writing assignment due (optional rewrite due **October 4**)

September 19-20: University Lecture Series

September 27: class meets at the Perry-Castañeda Library

September 29: University Lecture Series report and source analysis worksheet due

October 4: research paper topic and preliminary bibliography due

October 13: second writing assignment due

October 27: full rough draft of research paper due

November 1: last day to drop a class without possible academic penalty

November 17: second draft of research paper due to peer editor

November 23-25: Thanksgiving holiday

December 9: final draft of research paper, together with previous drafts and peer editing material, due **by 5pm in my mailbox in the Classics Office (WAG 123)**

Date	Topic	Required readings	Student presentations	Assignments due
Week 1	Introduction			
Aug 25	Introduction and assumptions			In-class diagnostic writing
Week 2	The war begins			
Aug 30	Introduction to the Briscoe Center (guest: Margaret Schlankey)	IL books 1-3; STW ch. 1; TWLL, intro		

Date	Topic	Required readings	Student presentations	Assignments due
Sept 2	Reading epic poetry	IL books 4-6		Blog post
Week 3	Meet the heroes			
Sept 6	Homeric death	IL books 7-9		
Sept 8	Was Achilles real? plus: how to present an article	IL books 10-12; TWLL ch. 2		Blog post
Week 4	Schliemann's obsession			
Sept 13	Looking for Troy	IL books 13-14; STW ch. 2		Writing Assignment #1 due in class
Sept 15	The difficult birth of Classical archaeology	IL books 15-16; Easton, Heinrich Schliemann; Allen, A Personal Sacrifice	Student presentations: Schliemann, Troy and its Remains vs. Traill, ch. 6-7	No blog post
Week 5	The Real Bronze Age			
Sept 20	Bronze Age archaeology today (and academic fisticuffs); plus: how to come up with a research topic	IL books 17-20; Wright, The Place of Troy; Korfmann, Troia	Student presentation: Kolb, Troy VI: a trading center?	
Sept 22	Linear B: heroes or bureaucrats? (guest speaker)	STW ch. 3, 6, postscript; guest-assigned TBD		Blog post
Week 6	Writing and singing			
Sept 27	Library orientation session (meet at PCL, Learning Lab 2)	IL books 21-22; STW ch. 7		
Sept 29	Listening in the dark	IL books 23-24; STW ch. 4, 8; TWLL ch. 2	Student presentation: Parry, Whole formulaic verses	Source analysis assignment; University Lecture Series lecture report (no blog post)

Date	Topic	Required readings	Student presentations	Assignments due
Week 7	"Homer's" world			
Oct 4	Visions of the Trojan War in Greek art		Student presentation: Snodgrass, Homer and the artists, ch. 2	Writing Assignment #1 rewrite (optional); Research topic proposal and prelim bibliography
Oct 6	Is there history in Homer?	Rose, Troy and the Historical Imagination; Raaflaub, Homer, the Trojan War, and History	Student presentation: Sherratt, Reading the texts	Blog post
Week 8	Writing about war			
Oct 11	How to write the story of a war, part I	Selections from Herodotus and Thucydides	Student presentation: Saïd, Herodotus and the "Myth" of the Trojan War	
Oct 13	How to write the story of a war, part II	Euripides, Trojan Women	Dramatic reading	Writing Assignment #2 due (no blog post)
Week 9	The silver lining of Fate			
Oct 18	Self-conscious sons of Homer	Selections from Second Sophistic writers	Student presentation: Schmitz, Quintus Smyrnaeus	
Oct 20	The Trojans go West: Trojan War themes in Roman art and literature (possible guest speaker)	Aeneid, books 1, 2, and 8; TWLL ch. 7; guest-assigned TBD		Blog post

Date	Topic	Required readings	Student presentations	Assignments due
Week 10	Troy, first-hand			
Oct 25	Good guys, bad guys, and Mediterranean politics	selections from Dictys and Dares; TWLL ch. 8	Student presentation: Keith, City Lament	
Oct 27	Troy comes to Austin: the Classics collection and the digital present (guest speaker: Dr. Sebastian Heath, NYU)	TBD		Full first draft of Writing Assignment #3 due (no blog post)
Week 11	Renaissance and revival			
Nov 1	Reading Troy in the Middle Ages	Troilus story in the Roman de Troie; TWLL, ch. 9	Student presentations: Browning, Homer in Byzantium; Troyer, Seege of Troye	
Nov 3	A Troy for a new empire	Shakespeare, Troilus and Cressida; TWLL, ch. 11	Dramatic reading; student presentation: James, Shakespeare's Troy, ch. 3	Blog post
Week 12	Violence for the modern age			
Nov 8	Imperial Iliads	McWilliams, The American Epic, ch. 4; selections from Emmons' Fredoniad	Student presentation: Den Boer, Homer in modern Europe	
Nov 10	Beast or god?	Nietzsche, Homer and Classical Philology; war poetry	Student presentation: Weil, the Iliad	Blog post

Date	Topic	Required readings	Student presentations	Assignments due
Week 13	Hector, Achilles, and PTSD			
Nov 15	Old men lie, young men die	Tiger at the Gates	Dramatic reading	
Nov 17	Berserkers	Shay, Achilles in Vietnam, Introduction, ch. 3 and 5	Student presentation: Norris, Mourning Rights	Second draft of Assignment #3 to peer editor (no blog post)
Week 14	Battle for the Treasure of Priam			
Nov 22	Who gets the gold?	Moorehead, Lost and Found, ch. 15 and 16	Student presentation: Easton, Priam's Gold	Blog post
Nov 24	No class (Thanksgiving)			
Week 15	Troy larger than life	<i>Evening Troy movie screening, date and time TBD</i>		
Nov 29	Our own personal Troy plus: student research presentations	Winkler, Introduction; Kofler and Schaffenrath, Petersen's epic technique; TWLL ch. 14	Student presentation: Ahl, Troy and memorials	
Dec 1	Is Homer dead? plus: student research presentations	Hanson and Heath, Who killed Homer?	Student presentation: Green on Hanson and Heath in Arion	Final blog post

Final draft of assignment #3 due, together with earlier drafts and peer editing material, in my mailbox in the Classics Office (WAG 123) on December 9 by 5pm

Bibliography

Primary stories (in chronological order, with language in which written)

Homer, *Iliad* -- 8th century BC (?), Greek

Herodotus, *Histories* -- second half of the 5th century BC, Greek

- Thucydides, *History of the Peloponnesian War* -- end of the 5th century BC, Greek
- Euripides, *Trojan Women* -- end of the 5th century BC, Greek
- Vergil, *Aeneid* -- end of the 1st century BC, Latin
- Plutarch, *Table Talk* -- 2nd century AD, Greek
- Athenaeus, *Wise Men at Dinner* -- 2nd-3rd century AD, Greek
- Porphry, *On the Cave of the Nymphs in the Odyssey* -- 3rd century AD, Greek
- Dictys, *Journal of the Trojan War* -- 4th-century AD Latin translation of 1st century AD (?) Greek original purporting to be written by Greek participant in Trojan War
- Dares, *The Fall of Troy, a History* -- 6th-century AD Latin translation of 1st century AD (?) Greek original purporting to be written by Trojan participant in Trojan War
- Benoît de Sainte-Maure, *Roman de Troie* -- 12th century AD, French
- William Shakespeare, *Troilus and Cressida* -- late 16th or early 17th century AD, English
- Richard Emmons, *Fredoniad* -- 1827, English
- Friedrich Nietzsche, *Homer and Classical Philology* -- 1869, German
- Patrick Shaw Stewart, *I saw a man this morning* -- 1915, English
- Wilfred Owen, *It seemed that out of battle I escaped* -- 1914-1918, English
- Isaac Rosenberg, *A worm fed on the heart of Corinth* -- 1914-1918, English
- Jean Giraudoux, *La guerre de troie n'aura pas lieu (Tiger at the Gates)* -- 1935, French
- W. H. Auden, *The shield of Achilles* -- 1955, English
- Wolfgang Peterson, *Troy* (the 2004 movie) -- 2004, English

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