

Classics 203:
Proseminar in Literary Approaches (Sp2000)

L. Kurke
TuTh 9:30-11

Primary Texts for the Course:

Hesiod, *Theogony* and *Works & Days*
Homeric Hymn to Aphrodite
Sappho, fr. 1, 2, 16, 31, 94
Anakreon fr. 346, 348, 372, 388 PMG
Simonides, fr. 542 PMG
Pindar, *Pythian* 8, *Pythian* 10, fr. 122 SM
Herodotus Selections

Week 1: Introduction

Tues. 1/18: What is literature? (or "the literary"?) What is reading? Resistance and Allegory [de Man]
Thur. 1/20: New Criticism--[T. S. Eliot,] Wimsatt, Cleanth Brooks, [Empson]

Week 2: Reception Theory/Reader Response

Tues. 1/25: Jauss, Iser, Fish
Thur. 1/27: Genre, Occasion--Culler, Martin, [Calame]

Week 3: NC and RR in classics

Tues. 2/1: BMW Knox; R. Hexter
Thur. 2/3: TEXT in class (Sappho, Simonides)

Week 4: Structuralism and Semiotics

Tues. 2/8: Saussure, Lévi-Strauss, Benveniste, [Culler]
Writing Assignment 1 Due in Class
Thur. 2/10: Barthes, "The Death of the Author," "From Work to Text," [Mythologies]

Week 5: Structuralism in classics

Tues. 2/15: Vernant, Vidal-Naquet, Detienne, Zeitlin
Thur. 2/17: TEXT in class (HHymn to Aphrodite + Anakreon fr. 348 PMG)

Week 6: Poststructuralism--Deconstruction

Tues. 2/22: Derrida; de Man; B. Johnson
Thur. 2/24: NO CLASS

Week 7: Deconstruction (and deconstructions of deconstruction) in classics

Tues. 2/29: Pucci, Arthur, Ferrari (+Hesiod *Theogony* Proem)
Thur. 3/2: TEXT in class (*Odyssey* 4.112-305)

Week 8: Poststructuralism--Psychoanalysis

Tues. 3/7: Freud, K. Silverman *Subject of Semiotics*

Writing Assignment 2 Due in Class

Thur. 3/9: Lacan, K. Silverman

Week 9: Psychoanalysis in classics

Tues. 3/14: MG, visitor; Reading TBA

Thur. 3/16: MG; TEXT in class

Week 10: Poststructuralism--Feminism/ Gender

Tues. 3/21: de Beauvoir, G. Rubin

Thur. 3/23: Cixous, Irigaray, Kristeva, J. Butler

SPRING BREAK 3/27-3/31

Week 11: Feminism/gender in classics

Tues. 4/4: [Richlin,] Arthur, Zeitlin, Loraux, Halperin, Winkler

Thur. 4/6: TEXT in class (Pindar fr. 122 SM, Anakreon fr. 346, 372, 388 PMG)

Week 12: Poststructuralism--Marxism, Political, Economic, etc.

Tues. 4/11: [Marx], Althusser, Macherey, [Jameson]

Thur. 4/13: Bourdieu

Writing Assignment 3 Due in Class

Week 13: Marxian (etc.) Criticism in classics

Tues. 4/18: [Vernant, "Class Conflict"], Finley, Morris, Konstan

Thur. 4/20: TEXT in class (Pindar *Pythian* 10 + P. Rose *Helios* 1982)

Week 14: Poststructuralism--Anthropology, Cultural Materialism, Cultural Studies

Tues. 4/25: Foucault, C. Geertz, [de Certeau]

Thur. 4/27: R. Williams, Greenblatt, [Stallybrass & White]

Week 15: Anthropology, Cultural Materialism, Cultural Studies in classics

Tues. 5/2: Morris, Bassi, Dougherty, Kurke

Thur. 5/4: TEXT in class

Writing Assignment 4 Due in Class

Texts:

Required:

Hazard Adams and Leroy Searle, eds. *Critical Theory since 1965* (Florida State University Press, 1986)

Recommended:

Catherine Belsey. *Critical Practice* (Routledge, 1980)

Raman Selden and Peter Widdowson. *A Reader's Guide to Contemporary Literary Theory*. 3d ed. (University Press of Kentucky, 1993)

Classics 203: Assignment for Weeks of Feb. 22, Feb. 29
(Weeks 1-2 of Deconstruction)

Reading for Tuesday, February 22:

Please read the following, in order:

Required:

1. J. Derrida, "Structure, Sign and Play in the Discourse of the Human Sciences" in Adams & Searle pp. 83-94.
2. P. de Man, "Preface," and "Semiotics and Rhetoric" from *Allegories of Reading* (pp. ix-19, Yale, 1979) Grad Svcs.
3. B. Johnson, "Introduction," "Nothing Fails Like Success," "Rigorous Unreliability," from *A World of Difference* (pp. 1-24, Johns Hopkins UP, 1987) Text and XEROXES on Reserve.

Recommended:

4. B. Johnson, "Apostrophe, Animation, and Abortion," from *A World of Difference* (pp. 184-199, Johns Hopkins UP, 1987) Text and XEROXES on Reserve.
5. P. de Man, "The Return to Philology" in *The Resistance to Theory* (pp. 19-26, U. of Minneapolis Press, 1986) XEROXES on Reserve.
6. J. Derrida, Excerpt from *Of Grammatology* in Adams & Searle pp. 94-119.

Reading for Tuesday, February 29:

Please read the following, in order:

Required:

1. P. Pucci, "The True and False Discourse in Hesiod." In *Hesiod and the Language of Poetry* (Johns Hopkins, 1977) XEROXES on Reserve.
2. M. Arthur, "The Dream of a World without Women." *Arethusa* 16 (1983). XEROXES on Reserve.
3. G.R.F. Ferrari, "Hesiod's mimetic muses and the strategies of deconstruction." In *Post-structuralist classics*, ed. A. Benjamin (Routledge, 1986) Book and XEROXES on Reserve.

Suggested:

Hesiod, *Theogony* 1-36

Reading for Thursday, March 2:

Odyssey 4.203-305 in Greek; Bk. 4 entire in English

Recommended:

1. A. Bergren, "Helen's 'Good Drug': *Odyssey* IV 1-305." In *Contemporary Literary Hermeneutics and Interpretation of Classical Texts*, ed. S. Kresic (U. of Ottawa Press, 1981).

Suggested (for an example of deconstruction used in the service of a political reading):

2. L. Kurke, "Crisis and Decorum in Sixth-Century Lesbos: Reading Alkaios Otherwise." *QUCC* 47 (1994) 67-92 OFFPRINTS on Reserve.

Classics 203: First assignment

Choose one of the passages listed below, and write a New Critical or Reader Response analysis of it (suggested length: 4-6 pp). Obviously the analysis will be somewhat different in the case, e.g. of a complete lyric poem and of a paragraph or two from a prose text; but the following guidelines should be broadly applicable in most cases:

For both the NC and RR reading, you will want to demonstrate **specifically** how the passage works (what it does, and how)-- in short, any and all techniques or "devices" that you can identify as contributing to the meaning and effect the passage has for/on you (= the Ideal Reader):

- its **context and/or occasion** (real or imaginary, explicit or implied);
- the identity and character of the **addressee and/or audience** (explicit or implied: there may be more than one);
- the **tone and point of view** of narrator/speaker (and of other narrators/speakers presented within the passage);
- **diction**;
- **word-order**;
- **rhythm and/or meter**;
- formal/narrative/rhetorical **structure(s)**;
- conventional or unconventional **figures of expression and thought**;
- **imagery**;
- mode(s) of **argument**

Horace *Odes* 1.7, 1.21 or 1.37

Vergil *Aeneid* 8.313-35

Hesiod *Theogony* 81-103

Hesiod *Works & Days* 202-213, 646-662

Herodotus 1.1-5, or 3.84-87

Excerpts from one or more of: Thucydides 2.47-54, Hippocrates *Epidemics* 1.4-12, Lucretius *DRN* 6.1090-end (e.g., 6.1252-86)

Lucretius *De rerum natura* 1.1-28

Catullus 8, 11, 51

OR a short text of your choice (with instructor approval)

DUE in class, Tues. 2/8

Classics 203: Second Assignment

Please choose a brief ancient text, and write **EITHER** a structuralist (/semiotic) **OR** a deconstructive analysis of it (suggested length: 4-6 pp).

Some suggested texts (You may do any of these, or a text of your own choosing):

Hesiod, *Theogony* 409-452 ("Hymn to Hekate"--you may want to write on a shorter excerpt of this)

Hesiod, *Works & Days* 504-535 ("Winter")

Hesiod, *Works & Days* 646-662 ("Nautilia")

Homeric Hymn to Demeter 236-274

Homeric Hymn to Hermes 535-566

Alkaios fr. 69, 70, or 129 LP

Pindar, *Olympian* 1.30-87

Pindar, *Pythian* 4.70-100

Herodotus, *Histories* 1.93-94

Herodotus, *Histories* 4.191-196

Aristotle, *Politics* Bk. 7, Ch. 11 or Bk. 7, Ch. 12

Theophrastus, any of the *Characteres*

Classics 203: Third Assignment

Please choose a brief ancient text, and write **EITHER** a psychoanalytic **OR** feminist **OR** Marxian/political analysis of it (suggested length: 4-6 pp). For this assignment, you are strongly encouraged to choose a text (or bit of a text) you are reading in another class; this writing assignment could then constitute work toward your final seminar paper for another seminar.

Classics 203: Fourth Assignment (Optional)

Please write a clear, concise "position paper" laying out your practices and theoretical commitments as a critic of ancient literature and/or culture.