"The poem of force," according to Simone Weil, the Iliad is also a poem of forceful influence. In this course we will read the Iliad intensively, followed by an introduction to its heritage on the dramatic stage. In the first half of the semester we will primarily explore the Iliad in terms of the poetics of traditionality; the political economy of epic; the ideologics of the Männerbund (the "band of fighting brothers"); the Iliad's uses of reciprocity; its construction of gender; its intimations of tragedy. In the second half of the course, informed by a reading of Aristotle's Poetics, we will focus on responses to the Iliad in dramatic form.

Schedule of Assignments:

September 2 introduction: problems and perspectives; background to the Homeric poems
September 9  epic and action: forms of authority

September 16  epic and character: forms of desire
reading: *Iliad* Books 9-16

September 23  genre and gender

September 30  pity and the audience
October 7    before and beyond the *Iliad*


October 14    In-class written exercise

reading: Aeschylus, *Libation Bearers* and *Eumenides*


October 21    sacrifice transformed

reading: Euripides, *Iphigenia at Aulis*


October 28    theorizing Greek tragedy


November 4   post-heroic Troy


November 11   drama and desire


**November 18** fidelity, heroism the female


**November 25** NO CLASS, but… comic Troy

reading: Giraudoux, J., *Tiger at the Gates*, transl. by Christopher Fry (1955) of *La guerre de Troie n’aura pas lieu* [“The Trojan War will not take place”] (Paris: 1935)

**December 2** Iphigenia returns


**December 9** Iliadic traces in our time

Julie Carr, "IliadicFamilias (with insertions from Homer)," from *Equivocal* (New York: 2007)

All primary texts are available (under the course number and instructor’s name) at the NYU
Bookstore, 726 Broadway (right across the street from Gallatin).

Secondary readings will be posted on NYU Classes. Texts designated ‘reading’ in the weekly schedule above are required; you are urged (but not required) to read those designated ‘recommended’, you will want to draw on them in your written work (it will be to your advantage)!


8) **McLaughlin, E. Iphigenia and Other Daughters** (New York: 2004) – available on NYU Classes

9) **Kate Tempest, Brand New Ancients** (London: 2015)

This class aims to deepen our familiarity with ancient epic and its relation to classical and modern drama; to make room for the modernity of antiquity and the traditionality of the modern; to explore literary categories (form, mode, genre) as well as socio-political concepts (e.g. the polis, the demos, inter alia).

**Course requirements:** 1) class attendance and participation: unexcused absence – except for documented emergency – will adversely affect your grade; i.e., your final grade will drop for each unexcused absence – so don’t be absent! 2) required reading; 3) *weekly questions* (see below); 4) midterm written exercise; 5) final take-home exam.

*Weekly questions: beginning next week (Sept. 9), please post on the NYU classes discussion site-- NO LATER THAN than 9 p.m. the night before class
TWO clearly formulated, SUBSTANTIVE questions about the week’s reading (required or recommended) that you think will stimulate or enrich class discussion. As of the following week, Sept. 16, please also post a response to a question posted by one of your classmates. Be prepared to be called on to present one or more of your questions in class. These will NOT be graded separately, but will be considered part of your class participation for the purposes of your final grade. No posting necessary for class on Oct. 14.

Grading will be based on:
class participation 30%; midterm exercise 30%; final exam 40%.

Policies: No extensions. No cellphones or other electronic media to be used in class unless we’ve specified their use. No computers unless we have planned to do webwork. I will respond to email queries but may not always be able to do so within 24 hours: it’s best to avoid any last-minute emails if you want to ensure a reply.

All your written work must be your own; “borrowed” work will be severely sanctioned in accordance with school policies. See the following for the university’s response to plagiarism:
http://www.nyu.edu/cas/ewp/html/policies__procedures.html
If you have any questions about what constitutes plagiarism, please ask me.