You will understand less after I have explained it.
All that I can hope to make you understand
Is only events: not what has happened.
And people to whom nothing has ever happened
But how can I explain, how can I explain to you?
Cannot understand the unimportance of events.

(T.S. Eliot, *The Family Reunion*)

The great books are classics because they have stood the test of time and survived by virtue of the universal human conditions they address. In today’s world of the global electronic superhighway, dis-unifying deconstruction, non-theoretical post-modernism, history as textural narrative (or historian as merely a good story-teller), and nagging nihilism, the human spirit of the classic texts - is as valid as ever. This class will examine the classics for their intrinsic merit and for the influence they have exerted throughout history. These works plunge into the timeless struggle of the needs of the individual to be true to self and still reach some sort of equilibrium with society. This class will ask: How is Plato’s cave analogous to the Internet? How the metaphors and lyrics of Sappho and Lucretius capture the human joy and the suffering of loneliness, pain, and love? How does one perceives the differences and similarities in the universe and the divine? Class discussions will explore the classic texts in their relations to contemporary life’s dilemmas of consumerism and spiritualism, individual rights and community rights, love and family, vocation and career, God and the afterlife, rebellion and escape from freedom.
Course Goals and Objectives

- Students will learn to analyze classical literary texts that have influenced the modern contemporary world such as *The Oresteia* and *De Rerum Natura* and across a variety of periods or genres.
- Students will demonstrate an awareness of how literary texts inform and are informed by socio-political, economic, cultural, historical, and biographical factors.
- Students will learn to recognize important literary trends, noting key distinctions and continuities among literary texts.
- Students will compose formal essays and research paper which demonstrates their knowledge and understanding of the literature covered in the course.
- Another goal of this class will be to investigate the moral transcendental issues of the classic texts to the modern world. Students will learn to locate human actions in a historical and philosophical context, students will, moreover, become familiar with the theoretical infrastructure originating cultural production and human experience. This will allow them to view literature in the context of classical and medieval cultures and values, and understand the complex interactions of critical interpretation and the creative process.
- Another objective of this course is to introduce students to *The Prince, The Inferno, and The Protagoras*, and to the political, religious, and cultural context in which they were written.

At the end of the course students will be able to account for the development of ideas during the classical-medieval-modern world and understand the intricate dynamics of a theo-centric world, clashing against the modern humanist-secular movement and how some people in the twentieth century and today world still clash with these issues.

LECTURES

<table>
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<tr>
<th>Date</th>
<th>Topic</th>
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<tr>
<td>May 24</td>
<td>INTRODUCTION - HUMANISM</td>
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<td>May 26</td>
<td>ANTHROPO-CENTRISM VS. THEO-CENTRISM</td>
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<td></td>
<td><em>Inferno</em> 1-3, 5, 11</td>
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<td>May 31</td>
<td>HELL’S GREAT SINNERS</td>
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<td><em>Inferno</em> 8,10,13, 15, 26</td>
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<td>June 2</td>
<td>CLOISTERS &amp; ST. JOHN THE DIVINE CATHEDRAL</td>
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<td>Liminality &amp; Mysticism</td>
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<td><em>Inferno</em> 30-34</td>
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<td>June 7</td>
<td>CIVIC HUMANISM</td>
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<td><em>The Prince</em></td>
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<td>June 9</td>
<td>TRADITIONS: SACRIFICE AND CANNIBALISM</td>
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<td><em>Agamemnon</em></td>
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<td>June 14</td>
<td>THE TRIUMPH OF LAW</td>
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<td><em>The Eumenides</em></td>
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<td><em>Blade Runner</em> (cinematic reproduction)</td>
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<td>June 16</td>
<td>ON THE NATURE OF THE UNIVERSE</td>
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<td><em>Lucretius</em>, (1-3)</td>
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<td>June 21</td>
<td>NOTHING COMES FROM NOTHING: ATARAXIA</td>
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<td><em>Lucretius</em> (4-6) <em>The Lost Horizon</em></td>
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REQUIRED TEXT BOOKS: Available for purchase at the NYU Book Ce.
Dante, *Inferno* (Mendelbaum trans.).

RECOMMENDED TEXTS:
Cervantes, *Don Quixote*,
Cicero’s *On the Laws*,
Dante, *Purgatorio* (Mendelbaum trans.).
Sappho’s *Poems*,

CINEMATIC RECREATIONS:
*Blade Runner*
*The Lost Horizon*

AUDITORY RECREATIONS:
Pergolesi, *Stabat Mater*
Dvorak, *Stabat Mater*

SOME REQUIRED READINGS WILL BE ALSO ASSIGNED ON NYU CLASSES.

COURSE REQUIREMENTS
The grade in the course will be based on five essays, an examination, a paper, a trial, student topic presentation, museum trip and class attendance/participation. There will be a grade penalty for coming in late and for late-papers. ONLY HARD COPIES OF ESSAYS AND PAPERS WILL BE ACCEPTED. NO I-PADS, I-PHONES, I-PODS, BLACK-BERRIES, COMPUTERS (ALL-SORTS), CELL-PHONES AND OTHER (BLUE TOOTH, EAR-PHONES, etc..) WILL BE ALLOWED TO BE USED IN CLASS. YOU ARE WELCOME TO USE A PEN, PENCIL, PAPER AND YOUR VOICE FACE TO FACE IN REAL TIME!!! (not to be confused with face time or skype)

1. ESSAYS: each week essay questions will be posted on NYU Classes. You are to select one essay question and write a one page response (single or double spaced). five essays. If a late essay is accepted you will automatically lose a full letter grade. [25pts]

2. STUDENT PRESENTATION: Students will present and give a literary analysis/interpretation to the class of an assigned TOPIC from the reading
3. MUSEUM ATTENDANCE AND ESSAY: [10 pts]
Based on your experience from the trip to the Cloisters and St. John the Divine on June 2\textsuperscript{nd} you will write an essay of your trip’s liminal experience. **If you are absent the day of the trip you will not be able to make it up on your own!**

4. EXAM: in class exam. If you are absent the day the examination is given, you will not be able to make it up. 15pts

5. PAPER/TRIAL: Students will be assigned a historical or a literary character from the readings and asked to investigate, impersonate and defend in a mock trial on June 23\textsuperscript{rd}. (following the guideline of Oreste’s trial in the *Eumenides*). The following are possible characters to be assigned: Helen, Achilles, Agamemnon, Zeus, Protagoras, Orestes, Athena, Eumenides, Electra, Aeschylus, Clytemnestra, Homer, Ulysses, Oedipus, Venus, Tiresias, Ajax, Chorus, Apollo, Timeus, Socrates, Agrippina, Caesar, Aristotle, Plato, Lucretius, Cicero, Epicurus, Marcus Aurelius, Dante, St. Bernard, Beatrice, Machiavelli, Cesare Borgia, Isabella of Aragon, Lorenzo de Medici and any Concept. Papers should be typed, double-spaced, between five and eight pages long. Footnotes or endnotes may be in any accepted style (MLA, Chicago Manual, Turabian, APA) provided it is used consistently and correctly. (15 points for the research paper, due on July 2\textsuperscript{nd} and 10 points for the Trial)

**Content and Structure in Research Papers (General Guidelines)**

**Citations:**
- As a general rule, you should have at least one citation (footnote or endnote, Chicago Manual of Style) per paragraph except for interpretive paragraphs in the introduction and conclusion. You should also have about as many sources as you have pages of the paper.
- You should try to have two or more sources per footnote. In other words, you should not have a series of notes drawn from one source only, followed by another series drawn from another source. Rather, you should have multiple sources to support most sections of your argument. After all, the one book upon which you are basing six pages of the paper could be dead wrong!
- You should always give a full citation of a source the first time it is cited. After that you can use an abbreviated citation (author, short title, page).
- You also must include a bibliography, also following Turabian or the Chicago Manual.
- Do not confine citations only to quotations; cite paragraphs where you synthesize information from several sources also.
- Annotate your bibliography, and especially the more significant sources (this means that under the sources you write one to three sentences describing the source and its role in your research.)
- As a rule, four or five quotations in a twenty page paper is plenty, especially if the quotations are from secondary sources.

**Content and Structure:**
- Your paper should be structured as an argument answering a question. You should begin, therefore, with an **introduction** in which you state the question or problem you address, lay out your argument, its significance or how it fits into the context of the topic you are studying, and explain how you intend to go about answering the question using your sources. (**This paper is a study of women’s hair styles in early modern Europe. Its purpose it to understand why women’s hairstyles changed, and how those changes reflected the changing work status of**)
early modern women. This question is important, because it gives us an understanding of how much manual labor
women from various classes performed. My sources are drawn primarily from . . . ). This section of the paper is
about 1-3 paragraphs for a paper under eight pages, about 3-5 paragraphs for a paper of eight to twelve pages, and
about three to five pages for a paper longer than twelve pages.

The body of the paper is where you lay out the evidence and construct the argument you are using to answer the
question. You should not, therefore, be merely reciting "facts" you have found in your sources. Rather you should
construct an argument (because - therefore). Use subheadings that reflect the sections (premises) of your
argument that you are supporting in this section of the paper to be sure that you have covered all the material
necessary and offered all the evidence possible to support your conclusions.

Your paper should conclude with a conclusion in which you recap your question and argument, and show how
your evidence supports the answers you have offered the original question you asked.

You may want to use subtitles or asterisks to separate the sections of your paper and thus ensure that you have all
the needed components of your argument. Outlines can also help to ensure that your paper is well structured and
coherent.

Another good clue to whether or not you have actually built an argument is to see whether you use words like
"because" and "therefore" in the paper, and whether or not you can summarize your basic argument in a
paragraph or so. If you haven’t and you can’t, your paper probably rambles and does not include an argument or
support it effectively.

Organization:

Every paragraph must have a topic sentence. Every sentence in the paragraph must relate directly to that topic
sentence. Avoid rambling paragraphs with multiple topics, or no topic at all.

Paragraphs one or two sentences long are probably too short and should be integrated with another paragraph, or
lengthened. Paragraphs longer than one side of the page probably need to be broken into two or more paragraphs.

Paragraphs should relate to the topic of the paper or of the subsection they are in as sentences relate to the topic
sentence of the paragraph. In other words, you should build your paper with a distinct structure that includes an
introduction, a body of evidence divided with subheadings, and a distinct conclusion. Each of your paragraphs
should build on the previous paragraphs to construct your argument. Paragraphs should not be placed randomly!
Your paper should not read as if you shuffled the paragraphs like a deck of cards or tossed the pages down the
stairs.

To avoid problems 1-3, use conjunctive adverbs such as because, therefore, thus, although, and however to
organize your ideas and evidence, and to transition between ideas. These words show cause and effect and thus
are essential to building an argument. Use an outline to organize your ideas into coherent paragraphs and sections
of the paper.

POLICY ON ACADEMIC INTEGRITY AND PLAGIARISM

During the process of a research paper, students must be able to acknowledge information derived from other
sources that have contributed to the development of his or her ideas. Students must master the standard procedures
for citations and using footnotes, endnotes, parenthetical references and/or bibliographies, as determined by the
character of their assignments. Not doing so will result into plagiarism. Gallatin does not tolerate such behavior;
and substantiated cases of plagiarism can result in serious sanctions including dismissal. Consequently it is essential
for every student to develop the habits of identifying sources and learn and use the proper forms of citation, as
specified in the recommended style sheets.

Any of the following acts constitutes an offense of plagiarism:
Using a phrase, sentence, or passage from another person's work without quotation marks and attribution of the
source.
Paraphrasing words or ideas from another person's work without attribution.
Reporting as your own research or knowledge any data or facts gathered or reported by another person.
Submitting in your own name papers, tests, examinations, or reports completed by another person.
Submitting creative works, including images or reproduction of the creative works, of another person without proper
attribution.
Submitting oral or recorded reports of another without proper attribution.
Downloading documents in whole or part from the Internet and presenting them as one’s own.

Other offenses against academic integrity include the following:
Collaborating with other students on assignments without the express permission of the instructor.
Giving one’s work to another student who then submits it as his or her own.
Sharing or copying answers from other students
Copying material from any digital resource/website during examinations (unless expressly authorized).
Using notes or other sources to answer exam questions without the instructor's permission.
Secreting or destroying library or reference materials.
Submitting as one’s own work a paper or results of research purchased or acquired from a commercial firm or another person.
Submitting original work toward requirements in more than one class without the prior permission of the instructors.
Particular emphasis is placed on the use of papers and other materials to be found on the World Wide Web, whether purchased or freely available. Students should keep in mind that faculty members, in addition to having access to the same search engines as students, have at their disposal a number of special websites devoted to detecting plagiarism from the Web.

6. ATTENDANCE is necessary since we will be covering a lot of material. Ten (10) points will be assigned for participation and attendance. More than two class absences will result into a failing grade for the class.
OFFICE HOURS: I will see students before and after class IN MY OFFICE IN ROOM 608 (GALLATIN BUILDING) If a problem arises do not hesitate to call me or email (ar31@nyu.edu).