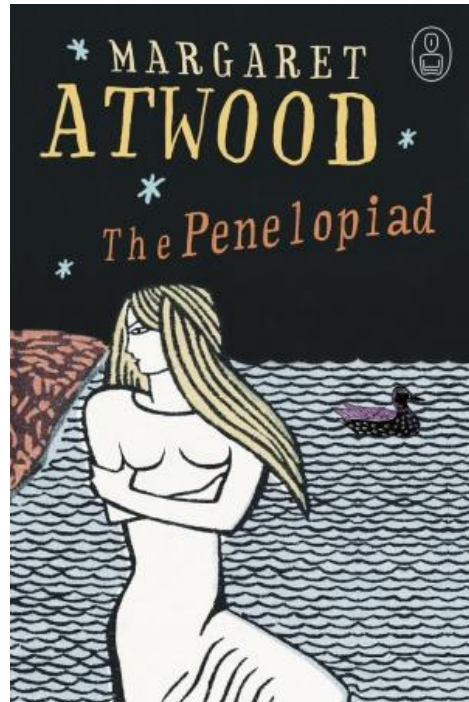
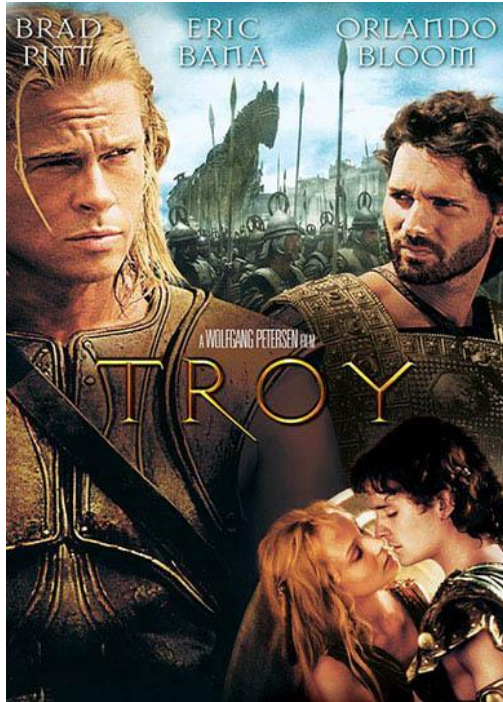


**English 2200H Sec. 1: Troy: History and Myth**  
**T Th 2:00-3:15 Fall 2018**  
**Strickland 106**

Professor Lee Manion  
Office: 224 Tate Hall

E-mail: manionL@missouri.edu  
Office Hours: T Th 12:20-1:20 or by appt.



**Course Description:**

2018 has been declared the Year of Troy, but why are we still talking about the story of Troy and the Trojan War? Did it even really happen? Was it fought over a woman whose “face...launched a thousand ships, / And burnt the topless towers of Ilium,” as one poet puts it? Why is the discoverer of the site of Troy, Heinrich Schliemann, known incorrectly as the father of scientific archaeology? And why is a Trojan Horse something you do not want to get on your computer?

This introductory course traces the story of the Trojans and the Greeks in history and myth from the classical period to the present. You will acquire expertise on major characters, including Helen, Achilles, Patroclus, Hector, Paris, Odysseus, Penelope, and Circe, as well as confront several of the challenges in determining the relationship between the historical city of Troy and its many fictional versions. To do so we will explore archaeological evidence, discuss the war’s potential mythical or folkloric function, and examine literary retellings as well as more contemporary adaptations into art, graphic novels, and film.

Readings will include selections of Greek poetry by Homer, Geoffrey Chaucer’s medieval poem *Troilus and Criseyde*, and William Shakespeare’s play *Troilus and Cressida*. We will conclude with Derek Walcott’s epic *Omeros* (1990), Margaret Atwood’s *Penelopiad* (2005), and Madeline Miller’s *Song of Achilles* (2011), as well as some graphic novels and recent films. All readings not in English will be in translation. The course will examine topics such as the impact of war and war literature, gender roles, the uses of the classical past, sexuality, and race over time. **Pre-req.:** Honors eligibility.

**Recommended:** ENGL 1000.

### **Honors Philosophy and Goals:**

As an honors course this class seeks to enhance your skills in critical thinking, in effective communication in speech and writing, in the use of constructive criticism for your peers, and in producing collaborative work. To achieve those goals we will:

1. practice producing polished, academic prose conveying original, interpretative claims about literary or cultural texts through a process of drafting, peer review, and revision
2. analyze formal, textual, and political elements of literature, art, and films
3. examine and discuss literary and historical/cultural texts for their past and contemporary relevance
4. put various disciplines, including archaeology, history, and literature, in conversation
5. become familiar with the style and genre conventions of a variety of historical periods
6. explore primary materials, including manuscripts and rare books, at MU Ellis Library's Special Collections
7. present research and interpretations orally to the class in groups
8. use secondary sources and library research to improve your discussion and writing

**Required Texts:** (available at the Mizzou Store; if you buy elsewhere, make sure to get the right edition)

--Geoffrey Chaucer, *Troilus and Criseyde*, trans. Nevill Coghill (Penguin Classics, 2004)

ISBN-13: 9780140442397

--William Shakespeare, *Troilus and Cressida*, ed. Mowat and Werstine (Simon & Schuster, 2007) ISBN-13: 978-0743273312

--Derek Walcott, *Omeros* (Farrar, Straus and Giroux, 1990) ISBN-13: 978-0374523503

--Margaret Atwood, *The Penelopiad* (Canongate, 2005) ISBN-13: 978-1841957982

--Madeline Miller, *The Song of Achilles* (Ecco, 2011) ISBN-13: 978-0062060624

### **Useful Secondary Texts on Reserve at MU Ellis Library:**

--Michael Wood, *In Search of the Trojan War* (Facts on File, 1985)

--David A. Traill, *Schliemann of Troy: Treasure and Deceit* (St. Martin's Press, 1995)

--Susan Heuck Allen, *Finding the Walls of Troy: Frank Calvert and Heinrich Schliemann at Hisarlik* (U of California Press, 1999)

--Laurie Maguire, *Helen of Troy: From Homer to Hollywood* (Wiley-Blackwell, 2009)

--Jonathan Brown, *Homeric Sites Around Troy* (Parrot Press, 2017)

There are also several other guides and scholarly works on reserve at MU Ellis for our class that are not available digitally on the web—spend some time in the library and learn something fun! The full list is available via the link on the Canvas site.

### **Grade Distribution:**

Participation: 15% (in-class discussion)

Discussion Questions Submissions: 5%

2 Short Essays: 25% total (10% and 15%, respectively)

2 Collaborative Presentations: 20% total (10% each)

Final Research Paper OR Creative Project: 35%

**Work required:** Reading before class, thinking during class, bringing all relevant texts and handouts to class, contributing to discussions, watching two films, submitting pre-discussion questions to the class website, giving two collaborative oral presentations, and writing and demonstrating your knowledge and your analytical skills in two short essays and a final research or creative project. **Note: you must complete all required assignments in order to pass the course.**

**Attendance:** Your regular attendance and on-time arrival for this course is expected. We will discuss attendance for the course in more detail in the first week of class. If you anticipate something that will impact your attendance in a recurring way, come talk to me.

**Written assignments:** All assignments completed outside of class must be submitted in double-spaced Times New Roman 12-point font or equivalent with 1" margins. Your paper must use proper grammar and punctuation and cite sources; you are expected to use proper MLA format for parenthetical citations. Use the following link as a guide if you are unfamiliar with this format: <https://owl.english.purdue.edu/owl/resource/747/01/>. Papers turned in with incorrect citations or grammar/spelling mistakes will lose points. Papers and other assignments are due at the start of or before the class period for which they are assigned. Late work will result in a deduction of one letter grade for each class period missed.

**Discussion Questions Submissions:** Every student will post **2 discussion questions** to the class Discussion module (available via Canvas) a total of **3 separate times** of your choosing over the course of the semester. The questions must be posted by **midnight on Monday night** (for Tuesday's class) or **Wednesday night** (for Thursday's class) to allow everyone a chance to read them and to count for the assignment. These should be questions that you would like the class to address and attempt to answer in that day's discussion based on the assigned reading. Because there is no reading for the last day of class, posting then is not an option, so plan accordingly. Your questions can draw on topics previously discussed in class or raised by a fellow student, but must be connected to that day's reading in some way.

**Collaborative Presentations:** Your assigned group will sign up for two presentation slots at different points in the semester. Together you will give a short presentations of 5-10 mins. in length (minimum of 5 minutes to count, maximum of 10 minutes). You cannot be absent on the day you sign up for, so choose carefully. There are two components: the in-class group presentation and the individual 1-1.5 page reflection. See assignment sheet for details.

**Academic Integrity:** Academic integrity is fundamental to the activities and principles of a university. All members of MU must be confident that each person's work has been responsibly and honorably acquired, developed, and presented. Any effort to gain an advantage not given to all students is dishonest whether or not the effort is successful. The academic community regards breaches of the academic integrity rules as extremely serious matters. Sanctions for such a breach may include academic sanctions from the instructor, including failing the course for any violation, to disciplinary sanctions ranging from probation to expulsion.

When in doubt about plagiarism, paraphrasing, quoting, collaboration, or any other form of cheating, talk to me. FYI, plagiarism means presenting someone else's work as your own. Plagiarism can be an act of deliberate fraud, such as turning in as your own work a paper wholly or partially cut-and-pasted from the Internet, or it may be an inadvertent error, such as forgetting to cite a source whose ideas you paraphrased or meant to quote.

**Disabilities Services:** If you anticipate barriers related to the format or requirements of this course, if you have emergency medical information to share with me, or if you need to make arrangements in case the building must be evacuated, please let me know as soon as possible.

If disability related accommodations are necessary (for example, a note taker, extended time on exams, captioning), please register with the Disability Center, (<http://disabilitycenter.missouri.edu>), S5 Memorial Union, 573-882-4696, and then notify me of your eligibility for reasonable accommodations. For other MU resources for persons with disabilities, click on "Disability Resources" on the MU homepage.

**Recording:** In this class, students may **not** make audio or video recordings of course activity, except students permitted to record as a disability accommodation. All other students who record and/or distribute audio or video recordings of class activity are subject to discipline in accordance with provisions of the Collected Rules and Regulations of the University of Missouri pertaining to student conduct matters.

**Computer and device use:** In order to facilitate learning and discussion and to reduce distractions for yourself and your peers, there is **no laptop or electronic device** use during class—please put such items away once class begins. If you are permitted to use a laptop by Disability Services, you are kindly requested to sit in the front row. Exceptions to this rule are noted in the schedule below.

**Counseling Center:** The Counseling Center (<https://counseling.missouri.edu/>), 119 Parker Hall, 573-882-6601 is open for walk-in appointments M-F 8:00 a.m.-5:00 p.m. and has crisis services available 24 hours a day. College can be a challenging experience, and the Counseling Center helps any MU student at no charge cope with emotional, social, and academic concerns through counseling, outreach, and consultation with confidentiality.

## SCHEDULE

### August

T 21: Introduction to the course.

Th 23: Selections from Homer's *Iliad* (also read summaries of entire poem at end). [On Canvas under Modules/Course Readings]. Bring handout to class.

T 28: Selections from Homer's *Odyssey* (also read summaries of entire poem at end [On Canvas under Modules/Course Readings]. Bring handout to class.

Note: There is a bonus reading (**not required**) for essays, presentations, or final project: Selections from Virgil's *Aeneid* (with summary of entire poem at end) [On Canvas under Modules/Course Readings]. If you choose to read it, you do **not** have to do so by this date.

Th 30: Selections from Eric Cline, *The Trojan War: A Very Short Introduction*, part 1 (p. 1-68) [On Canvas under Modules/Course Readings]

Note: This is a large file, so be patient while it is downloading. Also, don't print it—instead, if you have one, bring an electronic device (phone, tablet, laptop) to class with the file on it for use in discussion.

### September

[M 3: Labor Day. No Classes.]

T 4: Selections from Eric Cline, *The Trojan War: A Very Short Introduction*, part 2 (p. 71-110) [On Canvas under Modules/Course Readings]

Selections from Michael Wood, *In Search of the Trojan War*, p. 145-68 [On Canvas under Modules/Course Readings]

Note: These are large files, so be patient while downloading. Also, don't print them—instead, if you have one, bring an electronic device (phone, tablet, laptop) to class with the files on it for use in discussion. Images will also be shown in class.

Th 6: Geoffrey Chaucer, *Troilus and Criseyde*, Books I-II

T 11: Geoffrey Chaucer, *Troilus and Criseyde*, Book III

Th 13: Geoffrey Chaucer, *Troilus and Criseyde*, Book IV

T 18: Geoffrey Chaucer, *Troilus and Criseyde*, Book V

Robert Henryson, *Testament of Cresseid* [On Canvas under Modules/Course Readings]

Print out and bring to class.

Th 20: William Shakespeare, *Troilus and Cressida* Acts 1-2

T 25: William Shakespeare, *Troilus and Cressida* Acts 3-4

Th 27: William Shakespeare, *Troilus and Cressida* Act 5

Jonathan Gil Harris, "*Troilus and Cressida*: A Modern Perspective," in your Folger edition, p. 303-14

### October

T 2: **Meet at Special Collections in MU Ellis Library.**

**Short essay #1 due at start of class.**

W.B. Yeats, "Leda and the Swan"

H.D. [Hilda Doolittle], "Helen," "Circe"

W.H. Auden, "Shield of Achilles" [all poems on Canvas under Modules/Course Readings]

Print out and bring to class.

Th 4: Derek Walcott, *Omeros* p. 3-76 [Book 1]

T 9: Derek Walcott, *Omeros* p. 77-168 [Books 2 and 3]

Th 11: Derek Walcott, *Omeros* p. 169-88 [Book 4]

T 16: Derek Walcott, *Omeros* p. 221-325 [Books 6 and 7]

Th 18: Madeline Miller, *The Song of Achilles*, p. 1-138

T 23: Madeline Miller, *The Song of Achilles*, p. 139-243

Th 25: Madeline Miller, *The Song of Achilles*, p. 244-369

T 30: Margaret Atwood, *The Penelopiad*, p. xiii-xv, p. 1-80

### November

Th 1: Margaret Atwood, *The Penelopiad*, p. 81-196

T 6: [Election day. Vote!]

Selections from *Understanding Comics: The Invisible Art* (Harper Perrenial, 1994), Scott McCloud (writer and illustrator) [On Canvas under Modules/Course Readings]

Selections from *Age of Bronze: A Thousand Ships* (Image Comics, 2001), Eric Shanower (writer and illustrator) [On Canvas under Modules/Course Readings]

Note: These are large files, so be patient while downloading. Also, don't print them—instead, if you have one, bring an electronic device (phone, tablet, laptop) to class with the files on it for use in discussion.

Images will also be shown in class. Should you wish to use them for your project, McCloud's and Shanower's full texts are available on Canvas under Course Readings as bonus materials.

Th 8: *The Trojan War* (Marvel, 2009), Roy Thomas (writer), Miguel Sepulveda (illustrator), part 1 [On Canvas under Modules/Course Readings]

Note: This is a large file, so be patient while it is downloading. Also, don't print it—instead, if you have one, bring an electronic device (phone, tablet, laptop) to class with the file on it for use in discussion.

Images will also be shown in class.

T 13: *The Trojan War* (Marvel, 2009), Roy Thomas (writer), Miguel Sepulveda (illustrator), part 2 [On Canvas under Modules/Course Readings]

Note: This is a large file, so be patient while it is downloading. Also, don't print it—instead, if you have one, bring an electronic device (phone, tablet, laptop) to class with the file on it for use in discussion.

Images will also be shown in class.

Th 15: **Library research day—meet at MU Ellis.**

**Short essay #2 workshop.**

[Sat 17-Sun 25: no classes for Thanksgiving break.]

[M 26: Classes resume.]

T 27: Watch *Helen of Troy* dir. Harrison (2003) part 1 by the start of class. [On Canvas under Media Gallery]

**Short essay #2 due at start of class.**

Th 29: Watch *Helen of Troy* dir. Harrison (2003) part 2 by the start of class. [On Canvas under Media Gallery]

### December

T 4: Watch *Troy* dir. Petersen (2004) by the start of class. [On Canvas under Media Gallery]

Th 6: Last day of class. **Final Project Workshop.**

Wrap-up discussion and concluding thoughts.

Note: If you want to continue reading more Troy-related stories, try novels such as Ursula Le Guin's *Lavinia* (2009) or Madeline Miller's *Circe* (2018)!

[F 7: Reading day]

[M 10: Final exams begin. **This class has no final exam.**]

**W 12: Final project due by 4 p.m. in my mailbox.**