

**CLAG 354 The Iliad of Homer  
Spring Semester 2023**

**Course Instructor:**

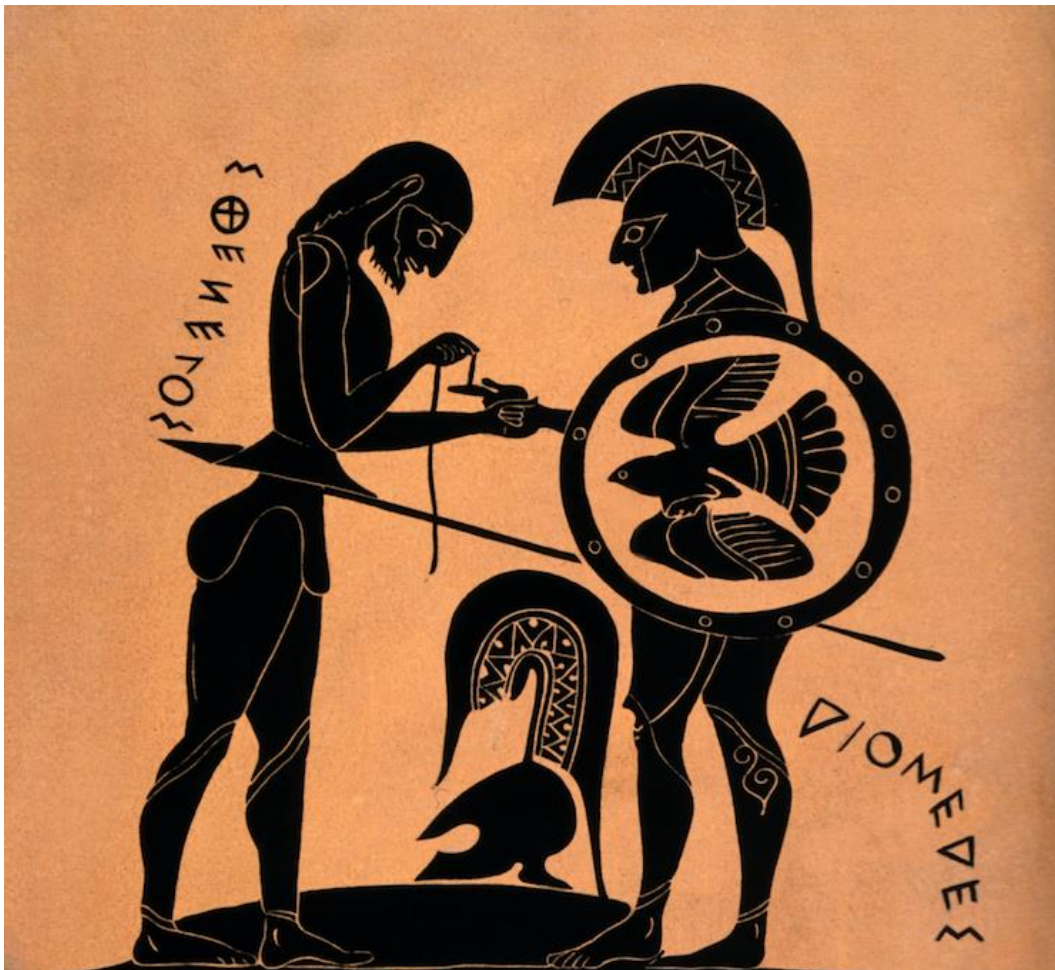
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OFFICE HOURS Tuesday, Thursday 19:00-  
20:00, and by app., 3<sup>rd</sup>  
floor: Library

**Class Meetings:**

DAY	HOURS	CLASSROOM
Monday/Wednesday	13:45-15:20	AC-4



*Sthenelus bandaging Diomedes' wounded finger*  
Drawing  
Chalcidian Neck-Amphora, ca. 550 BC

## Required Text

Homer *Iliad*. Trans; E. V. Rieu, Penguin

## Recommended Reading in Secondary Literature

Andersen, Ø., Dickie, M. (eds.): *Homer's World: Fiction, Tradition, Reality*. (Papers from the Norwegian Institute at Athens 3.) Bergen: P. Åstrom, 1995

Burkert, W., *The Orientalizing Revolution in Greek Culture in the Early Archaic Age*, Cambridge, Mass., 1992

Dodds, E.R., *The Greeks and the Irrational*. Berkeley, 1950 (Ch. I, Agamemnon's Apology)

Douglas L. (ed), *Oxford Readings in Homer's Iliad*. Oxford, 2001

Johansen, K.F., *The Iliad in Early Greek Art*. Copenhagen, 1967

Kullmann, W., "Gods and Men in the Iliad and the Odyssey": *Harvard Studies in Classical Philology*, 89 (1985), pp. 1-23

Scott, W.C., *The Artistry of the Homeric Simile*. Available as e-book. Dartmouth College Press, 2009

West, M., *The Making of the Iliad*. Oxford, 2010

## Course Description

The course involves a close reading of the *Iliad* (in translation) and constitutes an in-depth exploration of several aspects of the poem, historical, psychological, and religious. To begin with the historical setting, the daunting ruins of Troy are viewed as a monument that inspired the poet in the seventh century BCE - not earlier. This was a time when the Assyrian empire was expanding and Greek soldiers were employed as mercenaries in the Near East and Egypt. The possibility that Homer saw these ruins in person is investigated. Emphasis will be placed on the analysis of the psychology of the characters: the plight of soldiers fighting far away from their country, the guilt of a woman who betrayed her husband, the dark side of pride and egocentrism that may lead to madness. Homer includes animals in his enormous literary canvass: the fear of a timid hare seeing a predator approaching matches the fear of a soldier walking resolutely to his death. The course finally explores the religious dimension of the poem: do the gods in the *Iliad* really exist or are they figments of human imagination? The poet allows his readers to make up their own minds, but makes sure that the epiphany of a god is never witnessed by more than one person. His unique grasp of the predicament of man as a helpless but heroic creature in a lawful but loveless universe makes the *Iliad* one of the best poems ever to have been written. All texts are in translation.

## Learning Objectives

By the end of the course, students should be able to:

- 1) Develop close reading skills, which help focus and evaluate arguments.
- 2) Reflect on major issues we address in the course such as friendship, hatred, piety, and the psychological sketch of characters.
- 3) Practice essay writing by engaging in close reading and tight argumentation
- 4) Practice in class participation.

## Course Requirements

- Eight short written essays (ca. 3-4pp) (85%)
- Participation in the discussion (15%)

### Assignments:

To receive credit for an assignment, you must turn it in at the beginning of the next class of the due date. No late assignments will be accepted.

### Essays:

Your eight essays of ca. 3-4pp each will deal with questions that are central to the course. **The essay questions are assigned in the syllabus.**

### Attendance:

Students are expected to report for classes promptly. CYA regards attendance in class and on-site as essential. Absences are recorded and have consequences. Illness or other such compelling reasons, which result in absences, should be reported immediately in the Student Affairs Office.

### Class Participation:

Your attendance and in class writing and analysis – is vitally important to your success in this course. After each of the seven essays you will receive comments: in this way you can self-check your progress in the course and will be able to assess it together with the professor.

## Grading and Evaluation

Your grade for this course will be based on the following distribution:

Participation	15%
Essays	85%

Below please find some models of assessment. Attached you will also find rubrics  
<http://www.cmu.edu/teaching/design/teach/design/syllabus/samples-gradingpolicies/index.html>

These are intended to give you a sense of the quality of a particular piece of work: roughly

speaking, a B means that you have done a good job with the writing, the ideas, and the organization of the work; a C conveys that the work lacks some important qualities and has some problems, while an A means that the work is exemplary in some key ways: the writing is particularly clear, the ideas thoroughly treated, the organization of the presentation well considered and effective. (For more details, see attached rubric).

**Grading Scale:**

A+ 100-98	B+ 89-87	C+ 79-77	D+ 69-67	F 59-
A 97-93	B 86-83	C 76-73	D 66-63	
A- 92-90	B- 82-80	C- 72-70	D- 62-60	

**Please note: in the name of fairness to all students, there will be no extra points awarded, even if you are very close to a higher letter grade.**

**Policy on Original Work:** Unless otherwise specified, all submitted work must be your own, original work. Any excerpts from the work of others must be clearly identified as a quotation, and a proper citation provided. (Check Student handbook, pg. 9)

**Accommodations for Students with Disabilities:** If you are a registered (with your home institution) student with a disability and you are entitled to learning accommodation, please inform the Director of Academic Affairs and make sure that your school forwards the necessary documentation.

## Class Schedule

Class Days	Day/Date	Topic / Readings / Assignments Due	Other Events
1	Jan 30	<b>Book 1.</b> The Anger of Achilles. The Plan of Zeus.	
2	Feb 1	<b>Book 1.</b> The Plan of Zeus	
3	Feb 3	<b>Book 2.</b> Agamemnon's defeatism.	
		<b>Essay 1.</b> Compare the leadership of Agamemnon to the wisdom and moderation of Odysseus. What is Agamemnon's weakness?	
4	Feb 6	<b>Book 3.</b> The duel between Paris and Menelaus. Who comes off better? Helen's guilt. The nature of the divine intervention of Aphrodite.	
5	Feb 8	<b>Book 4.</b> Nestor, Diomedes and Agamemnon. Internal conflicts between leaders. The role of youth and old age.	
6	Feb 13	<b>Book 5.</b> Diomedes' <i>Aristeia</i> . Diomedes goes berserk with violence; his vision of Athena.	Field Study: Peloponnese (Feb 14-18)
		<b>Essay 2.</b> Is the state of madness of Diomedes the cause of his vision of Athena next to him? How does the poet deal with subjective and objective reality?	
7	Feb 20	<b>Book 6.</b> Guest friendship. The novella of Bellerophon. What is a good marriage? Hector and Andromache; Paris and Helen.	
8	Feb 22	<b>Book 7:</b> The role of Ajax in the Achaean army and his battle with Hector. A look at Apollo who lifts Hector and takes him away from battle. Simile of boars and lions.	- Clean Monday: Holiday (Feb 27)
9	Mar 1	<b>Book 8.</b> The Triumph of Hector	- Optional Study: Venice, Ravenna (Mar 3-5)
10	Mar 6	<b>Book 9.</b> The Embassy to Achilles. The character of Phoenix and Achilles.	
		<b>Essay 3.</b> How does Homer show that Achilles is aware that he has no real argument against accepting the gifts? What does this say about Achilles' character?	
11	Mar 8	<b>Book 10.</b> Diomedes and Odysseus: Nocturnal adventures, military deception and solidarity. A look at similes.	

		<b>Reading.</b> Scott, W.C. <i>The Artistry of the Homeric Simile</i> . Available as e-book. Dartmouth College Press, 2009	
12	Mar 13	<b>Book 11.</b> Agamemnon's <i>Aristeia</i> and his gradual transformation from a bad leader to a better one.	
13	Mar 15	<b>Book 12.</b> Hector comes close to the Achaean Wall.  <b>Assignment.</b> Explain carefully the strategy of Hector, his role as a military leader and the objections to his strategy by his peer, Polydamas.	Optional Study: Rhodes (Mar 17-19)
14	Mar 20	<b>Book 13.</b> Hector comes close to the ships.	
15	Mar 22	<b>Book 14.</b> A look at the Gods: Zeus's Plan disrupted.  <b>Essay 4.</b> How is the Deception of Zeus a Story within a story? (It has NE parallels; see Burkert, <i>Orientalizing Revolution</i> )	
16	Mar 27	<b>Book 15.</b> The Trojans storm the walls.  <b>Essay 5.</b> Describe the major Achaean characters so far: Agamemnon, Odysseus, Nestor, Ajax, Achilles. Who has undergone the most development?	Field Study: Northern Greece-Thessaloniki (Mar 28-Apr 1)
17	Apr 3	<b>Book 16.</b> Achilles gives in to Achaean pleas. The death of Sarpedon. The death of Patroclus.	
18	Apr 5	<b>Book 17.</b> The Struggle over the body of Patroclus  <b>Essay 6.</b> How does the death of Patroclus advance the plan of Zeus?	Spring Recess (Apr 7-17)
19	Apr 19	<b>Book 18.</b> Achilles and Thetis. Who sees Thetis?	Optional Study: Crete (Apr 21-23)
20	Apr 24	<b>Book 18 (cont.)</b> . The shield of Achilles. What kind of world does the shield represent and does this world have any relation with the world of the Iliad?  <b>Reading.</b> Kullmann 1985, "Gods and Men in the Iliad".  <b>Essay 7.</b> Do the Gods in the Iliad have the same role as on the Shield?	
21	Apr 26	<b>Book 19.</b> The end of Achilles' anger. Agamemnon's Apology. <b>Books 20-21.</b> Achilles' Rage.	May Day: Holiday (May 1)
		<b>Reading.</b> E. R. Dodds, <i>The Greeks and the Irrational</i> (Agamemnon's Apology)	
22	May 3	<b>Books 20-21 (cont.)</b> . Achilles' Rage.	
23	May 8	<b>Book 22.</b> The Death of Hector. Evaluation of Hector's and Achilles' characters at this point.	- CYA Student Conference (May 8-9)
24	May 10	<b>Book 23.</b> Patroclus' funeral. <b>Book 24.</b> Achilles and Priam. Re-evaluation of	

Achilles' character. The end of the *Iliad*. Themes of the *Iliad*. The social identity of the poet.

**Essay 8.** What makes Achilles not only humane but also intelligent? Does his intelligence transform him (or is it the case that he obeys Zeus)?

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\*Assignments must be submitted at the beginning of **next** class (after due date), unless noted otherwise on syllabus

**N.B.:** *Course schedule, in terms of subjects and readings, may be subject to change to benefit student learning and in keeping up to date with current research*

**N.B.**

**The use of cell phones is prohibited during class time. You may use your computers but ONLY for class-related purposes.**

**Food is not allowed in classrooms. Beverages are permitted, but be sure to clean up any mess you make.**

