

David Blake
 Bliss Hall, 226
 OH: M 11-12:30, Th 12:30-1:50
and by appointment
 blake@tcnj.edu, 771-3048
 Fall 2016

LIT 290: The Literature of Fame: From Antiquity to the Enlightenment

Required Books:

Homer, *The Iliad*, trans. Robert Fagles, Penguin Classics, 1990. (9780140275360)
 Mark, *The Gospel According to Mark*, Cambridge, 1965 (978-0521761093)
 Marlowe, *Doctor Faustus*, ed. David Scott Kastan, Norton, 2005. (978-0393977547)
 Saint Augustine, *Confessions*, trans. Henry Chadwick, Oxford, 2009. (978019953782)

Course Introduction and Learning Goals:

Writers, thinkers, and artists have grappled with the question “What is the Meaning of Fame?” for nearly three thousand years. The question has occupied the likes of Homer, Alexander the Great, Cicero, and St. Augustine. Ovid described fame as a “spur to virtue” and John Milton as “That last infirmity of the Noble mind.” Writing in *The Federalist Papers*, Alexander Hamilton reformulated these ideas in depicting “the love of fame” as “the ruling passion of the noblest minds.” Other thinkers have been less sanguine about the pursuit of fame, warning that it leads the smart and virtuous astray. As if directly responding to Ovid, the French essayist Montaigne contended that virtue became a “vain and frivolous thing” once it became rooted “in the love of glory.”

This course was developed with funding from the National Endowment of the Humanities, and in keeping with its “Enduring Questions” program, we will approach the subject as a fundamental part of our history and our humanity. Throughout the semester, we will focus on three course-specific learning goals: 1) students will discover the rich and conflicted history of fame, tracing the response of the ancient Hebrews and Greeks, of the Romans and early Christians, and of the great thinkers and artists of the Renaissance and Enlightenment; 2) students will understand how examining fame involves us in a web of moral and philosophic questions about character, honor, morality, systems of value, and mortality; and 3) students will learn to approach these questions from an interdisciplinary perspective, drawing on literature, philosophy, theology, political theory, and the visual arts. The NEH has provided funds to offset the costs of activities that will enhance this interdisciplinary experience.

*Please see pg. 6 for a statement of the formal learning goals and curricular outcomes for this course.

Schedule of Assignments:

Th 1 September: Introduction: Homer, *The Odyssey* (8th-7th century BC), Book 9 (Canvas)

Honor and Fame in Ancient Greece

T 6 September: Homer, *The Iliad* (8th-7th century BC), Books 1-4

Th 8 September: Homer, *The Iliad*, Books 5-9

M 12 September: Homer, *The Iliad*, Books 10-13

Th 15 September: Homer, *The Iliad*, Books 14-19

M 19 September: Homer, *The Iliad*, Books, 20-24

Th 22 September: Alexander the Great (356-323 AD): Plutarch 1-9, 15, Diodorus Siculus 16.91-16.95 (assassination of Philip), Arian I.1-I.12 (Canvas); Garland, "Celebrity in the Ancient World" (Canvas)

Fame and the State in Augustus' Rome

M 26 September: Cicero, the "New Man," and Caesar Augustus
Read Braudy, *Frenzy of Renown*, 55-89 (Canvas)
Cicero, "Against Catiline" (BC) and "For Milo" (52 BC) (Canvas)
Augustus, "The Deeds of Divine Augustus" (62BC-14 AD) (Canvas)

Th 29 September: Horace, selected *Odes* (~23-13 BC) (Canvas)
Paper #1 Due

M October 3: Fama: Virgil, *The Aeneid* (~23 BC), Book 4 (Canvas)
Ovid, "The House of Fame" from *Metamorphoses* (1-8 AD) (Canvas)

Th October 6: Ovid and the Poetry of Exile
Ovid, selections from *Tristia* and *Letters from the Black Sea* (9-17 AD) (Canvas)

M October 10: **No Class: Fall Break**

Fame and the Spirit

Th October 13: *The Gospel according to Mark* (70 AD), Books 1-9

M October 17: *The Gospel according to Mark* (70 AD), Books 10-16

- Th October 20: **Midterm Exam**
- M October 24: St. Augustine, *Confessions* (400 AD), Books 1-4
- Th October 27: St. Augustine, *Confessions* (400 AD), Books 5-8
- M October 31: Fame in Renaissance Art
Text and images inspired by Petrarch's *The Triumphs* (15th C); "The Triumph of Fame over Death," "The Triumph of Fame (tapestry)," Tiepolo, *The Glorification of the Barbaro Family*, "The Triumph of Fame; (reverse), *Impresa of the Medici Family*"
(All images on Canvas)

Fame and Immortality

- W November 2: Trip to Metropolitan Museum of Art**
- Th November 3: Montaigne, "On Glory" (1580) (Canvas)
- M November 7: Marlowe, *Doctor Faustus* (1604), Acts 1-3
- Th November 10: Marlowe, *Doctor Faustus*, Acts 4-5
- M November 14: Marlowe, *Doctor Faustus*, cont.
Paper #2 Due
- Th November 17: **No Class**
- M November 21: Shakespeare and the Horatian Ideal
Shakespeare Sonnets 18, 50, 55, 80, 81, 100 (Canvas)
- Th November 24: **No class: Thanksgiving**

The Trials of the Public Self

- M November 28: Alexander Hamilton and the Enlightenment of Fame
Publius (Alexander Hamilton), *Federalist 72*; Adair, "Fame and the Founding Fathers" (Canvas); selection from McNamara, *The Noblest Minds* (Canvas)
- Th December 1: Roundtable Work on Celebration of Student Achievement
- M December 5: Emily Dickinson and the Romantic Artist (1860s)
F-260, 536, 709, 892, 1445, 1507, 1552, 1702, 1788 (Canvas)
Keats, "On Fame" (Canvas)

W December 7:	Celebration of Student Achievement
Th December 8:	Conclusions
TBD	Due Date Final Paper

Course Policies

- 1) The success of this course depends on your keeping-up with the reading and participating in class. On some days I will take a firm hand in guiding you through the texts; on others, I will leave the discussions open to the class. Your attendance and participation are mandatory. After two absences (regardless of the reason), your participation grade will suffer. If circumstances arise which mandate a prolonged absence, please contact the Office of Student Life (771-2201) and provide me with appropriate documentation. For more information, please see the College's Attendance Policy: <http://policies.tcnj.edu/policies/digest.php?docId=9134>
- 2) Written assignments: You will write two medium-length papers in this course and one longer final paper (2500 words).
- 3) All essays must be printed legibly on 8.5 x 11 white paper. They must be turned in during class on the date that they are due and also submitted to Canvas. I will reduce the grade by 10% for each 24 hour period a paper is late. Papers over 72 hours late risk failure, unless you've made prior arrangements with me.
- 4) Midterm Exam: The course will include a Mid-Term examination which will ask students to reflect on the Classical and early Christian periods.
- 5) Roundtable: Each student will be placed in a three person Roundtable for the semester. Adapted from projects such as *Slate's* TV Club, these groups will function as letter writing teams that will use Canvas to electronically correspond with each other about the readings on a weekly basis. The members of each of these Roundtables will complete a poster presentation of their work at the Celebration of Student Achievement.
- 6) The College of New Jersey prohibits students from using the same paper for two different courses *unless the student receives written permission from both instructors*. You must do all the work in this course, not someone else. Please avoid plagiarism! If you ever have questions about plagiarism or proper citation methods, please consult me. All cases of plagiarism will be referred to the Academic Integrity Officer of the School of Humanities and Social Sciences. They will also result in a zero grade for the paper and/ or a failure in the course.

Academic dishonesty is any attempt by the student to gain academic advantage through dishonest means, to submit, as his or her own, work which has not been done by him/her or to give improper aid to another student in the completion of an assignment. Such dishonesty would include, but is not limited to: submitting as his/her own a project, paper, report, test, or speech copied from, partially copied, or paraphrased from the work of another (whether the source is printed, under copyright, or in manuscript form). Credit must be given for words quoted or paraphrased. The rules apply to any academic dishonesty, whether the work is graded or ungraded, group or individual, written or oral. TCNJ's academic integrity policy is available

on the web: <http://www.tcnj.edu/~academic/policy/integrity.html>.

- 7) The Academic Enhancement Center in Forcina Hall, room 145, is an excellent place to get help on your papers. Call The Writer's Place at 771-2895 or 771-3325 or see the hours at <http://www.tcnj.edu/~tutoring/humanities/writing.html>.
- 8) Any student who has a documented disability and is in need of academic accommodations should notify the professor of this course and contact the Office of Differing Abilities Services (609-771-2571). Accommodations are individualized and in accordance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1992. TCNJ's Americans with Disabilities Act (ADA) policy is available on the web: <http://differingabilities.pages.tcnj.edu/>.
- 9) The breakdown in grading percentages is:

10%	Paper 1
20%	Paper 2
25%	Final Paper
20%	Midterm Examination
15%	Roundtable
10%	<u>Class Involvement, Homework</u>
100%	Total

- 10) The grading scale in this course incorporates the principle of "rounding up," so further adjustments will not be made:

100 - 93.5 % = A	79.4 - 76.5 % = C+
93.4 - 89.5 % = A-	76.4 - 73.5 % = C
89.4 - 87.5 % = B+	73.4 - 69.5 % = C-
86.4 - 83.5 % = B	69.4 - 64.5 % = D
83.4 - 79.5 % = B-	64.4-0 % = F

- 11) A syllabus is a plan not a contract. While we will make every effort to follow this schedule, I reserve the right to alter the due dates of assignments, to clarify and modify the nature and length of assignments, and to include unannounced assessments in order to meet the educational goals of this course.

12) Whether literature, art, music, or film, cultural expression gains some of its power from its ability to explore the extremes of human relationships. The writers and thinkers in this course address a wide range of experiences that range from the reflective to the traumatic and from the socially acceptable to the morally grotesque. If you are anxious about your personal response to these works, you should consider whether this course is appropriate for you. My expectation is that every student will complete every one of the assigned readings and be prepared to listen to discussions about them in class.

- 13) Please feel free to come by my office if you have questions you'd like to ask about the class. The best way to contact me is by e-mail – blake@tcnj.edu. I check my mail regularly and expect you to do the same.

LIT 290/ The Literature of Fame: From Antiquity to the Enlightenment
Fall 2016
Department, School, and College Goals and Policies

1) As part of the TCNJ English major, LIT 290/ The Literature of Fame: From Antiquity to the Enlightenment provides a rigorous survey of crossing multiple historical time periods. The course will meet the following English Department Learning Outcomes:

- (1) Students will be able to demonstrate familiarity with a range of critical, generic, and literary traditions (including recent theoretical approaches) that shape – and are shaped by – literary discourses and texts of particular periods or movements.
- (3) Students will be able to identify historically specific elements relevant to a particular text.
- (4) Students will be able to read a literary work and characterize its main aesthetic, structural, and rhetorical strategies in an argumentative, thesis-driven essay.

2) As part of the curriculum of the School of Humanities and Social Sciences, LIT 290 meets the following Learning Goals devised by Dean Benjamin Rifkin and presented to the Middle States Commission on Higher Education:

- (1) Written Communication
- (5) Critical Analysis and Reasoning: Ability to critique the arguments of others in the discipline and the construction of one’s own arguments in the discipline, using data/evidence are a focus of instruction and/or the ability to analyze linguistic and cultural patterns
- (7) Interpret Language and Symbol
- (8) Intercultural Competence: The development of understanding of other cultures and/or subcultures (practices, perspectives, behavior patterns, etc.)

3) As an interdisciplinary study of the history of fame, this course will fulfill numerous goals of the Liberal Learning program.

- Students will read a rich variety of works, they “will be able to analyze how forms of expression are used to reflect, exalt, or challenge the values of a culture.”
- They will engage literary texts that “reflect and inspire the richness of human expression, and how language and other forms of expression convey meaning and story.”
- The emphasis on developing an “informed and critical understanding of change” will help students “understand broad patterns of social development in pre-modern and modern societies.”

4) This course meets 160 minutes a week but carries 1 full unit of credit toward the completion of an undergraduate degree. Students enrolled in this course are expected to take substantial responsibility outside the classroom for their own learning experience and to complete assignments at a level of excellence that significantly exceeds what is required at many other colleges and universities, including at the College itself prior to 2006.

5) In accordance with the College's Final Exam/Evaluation Policy, this course has a final paper due during final exam week; this final paper is comprehensive and integrative in nature and counts for 25% of your final grade. (<http://policies.tcnj.edu/policies/digest.php?docId=9396>)

6) Because the students in this course are assigned additional learning tasks that make the semester's learning experience more deeply engaged and rigorous, no additional classroom time or space is needed.

Grading Rubric

Grading papers is not a precise business. I do not give or take off a fixed number of points for particular strengths or weaknesses. Sometimes an overwhelmingly good or bad performance in one area outweighs other factors. The following table, therefore, should be read as a guideline only. It breaks down the course's grading criteria into four categories: argument, evidence, style, and mechanics. These are not, however, entirely discrete categories, and in fact, your performance in one area will often shape your performance in another. For example, readers will not be able to appreciate your argument if they have to struggle to understand the sentences that convey it.

CRITERIA GRADE	ARGUMENT	EVIDENCE	STYLE	MECHANICS/ GRAMMAR
A	Argument is focused, clearly stated at the beginning, and developed logically throughout the paper to a conclusion. Paragraphs organized around concepts with strong topic sentences. Argument is bold, fresh, and compelling	Extensive and varied factual evidence supports argument. No significant omissions, irrelevancies, or errors of fact. Quoted and paraphrased material is introduced fluidly, with varying and helpful framing.	Excellent prose style: clear, elegant, persuasive. Language and phrasing are precise and, in some cases, memorable. Writer has an identifiable and coherent voice.	Minimal errors in grammar, spelling, etc.
B	Argument relatively clear and focused but may fail to develop to a precise, ambitious conclusion. Topic sentences advance different stages of the argument. Papers in the B-/C+ range generally have a routine, pedestrian argument or one that re-hashes class discussion rather than breaking new ground.	Generally good evidence, but some lack of variety of sources, errors of omission, and/or irrelevant data. Quoted and paraphrased material is framed properly, though at times mechanically.	Clear, serviceable prose that does not obscure understanding. Writer has used varying sentence patterns, although the sentences lack the rhythm and precision of an A paper. Writer's voice is emerging.	A few errors ranging from typos and spelling mistakes to the inappropriate use of the passive voice.
C	Argument is vague, general and implied rather than explicitly stated; it does not lead to a well-developed conclusion. When organized, paragraphs and topic sentences emphasize sequence (time, scenes, etc) rather than concepts. Frequent and unnecessary plot summary. These papers often "recognize" an image or thematic pattern and "display" that pattern, but do not advance an argument.	Some evidence, but excessive dependence on a single scene or source, substantial omissions or irrelevancies, and/or minor errors of fact. Quoted and paraphrased materials are simply dropped into the text without attribution or framing.	Understandable writing, but sometimes vague, wooden, or choppy. Sentences are haphazardly constructed, giving the impression that the writer has little control.	Substantial errors which detract from overall effect of paper or suggest a wavering commitment to the assignment.*

D	Argument is barely discernable and/or very poorly developed.	Very little, or largely irrelevant evidence, and/or substantial errors of fact. Problems in quoted and paraphrased material ranging from misquotations to passages that arouse suspicions of plagiarism.	Writing is confusing, vague, and/or hard to understand.	Frequent and serious errors which make paper hard to understand or suggest a profound lack of commitment to the assignment.*
F	No discernable argument or paper totally digresses from argument.	Virtually no relevant evidence and/or very serious errors of fact. Problems in quoted and paraphrased material that indicate a case of either intentional or unintentional plagiarism	Writing is nearly unintelligible.	Massive errors which render paper nearly unintelligible.*

*Note: my response to your paper will not be aimed at correcting your grammar or mechanics, but any paper in which these mistakes are plentiful will not receive a high grade, regardless of the quality of the argument and evidence. Students who clearly do not understand a grammatical or stylistic principle (passive voice, comma-splice, etc) will not be markedly penalized. However, once I have explained the principle (in class, in office hours, or in the paper's annotations), the repetition of these errors in future assignments will dramatically reduce your grade.