

CAMWS 2016 — Carolin Hahnemann and Judson Herrman
“Distant Team-Teaching a first-year seminar on War and Remembrance”

NB, this handout, course syllabi and assignment prompts are available on the CAMWS 2016 website:
<<https://camws.org/2016-meeting-uploads>>.

- Homer, *Iliad* 11.556–563 (Lattimore):

... As when
a donkey, stubborn and hard to move, goes into a cornfield
in despite of boys, and many sticks have been broken upon him,
but he gets in and goes on eating the deep grain, and the children
beat him with sticks, but their strength is infantile; yet at last
by hard work they drive him out when he is glutted with eating;
so the high-hearted Trojans and companions in arms gathered
from far places kept after great Aias . . .

- Homer, *Iliad* 15.332–336 (Lattimore):

But Aineias slaughtered Medon and Iasos. Of these
Medon was a bastard son of godlike Oileus
and therefore brother of Aias, but had made his home on Phylake
away from the land of his fathers, having killed a man, a relation
of Eriopis, his stepmother, the wife of Oileus.

- A. Oswald, *Memorial. A version of Homer's Iliad* (New York and London: W.W. Norton, 2012), pp. 51–52:

Poor wandering MEDON born out of wedlock
Stuck his hand into this ice-cold world
And didn't like it but he had no choice
Grew up in Locris under the smile
Of a slim respectable stepmother
And murdered her brother
Then it was years of sleeping under bushes
He went north to Phylace then north to Troy
And at last in the ninth year
Death kicked him and he kicked it back
He was close to no one

Like when a donkey walking by a cornfield
Decided to stop
Stands there being prodded and whacked
Thinking good I will wade and eat sideways
And does just that eats and eats sunk in a pond of corn
Exhausted farm boys beat him with sticks
Their arms ache their sticks break
But nothing moves that big lump of donkey
From the fixed statue of his eating
Until he's full and of his own iron will
Walks off

FS 101-31 Memorializing War
Syllabus, Fall Semester 2015

- Meeting time and place: TTh 9:30–10:45, Ruter 203.
- Course description: a study of written and physical commemorations for the casualties of war. We trace development through Homer's *Iliad*, classical Athenian state funeral orations and burials, American Civil War national cemeteries and dedicatory speeches, European World War I monuments, and those on the National Mall in Washington, DC. We read ancient literature and inscriptions and modern essays and poetry. We consider changes in the social purpose of commemoration, from monuments designed to promote ongoing war to healing memorials. We emphasize the growth of inclusiveness as monuments look to the home front and the role of women in war.
- Seminar leader: Judson Herrman, <jherrman@allegheny.edu> (checked 1x/day). Office hours in Ruter 304: Mon. 8:50–9:55, Tue. 10:45–12:15, Wed. 8:50–9:55 and 11:00–12:15, Fri. 8:50–9:55.
- Seminar participants: STU02, STU03, STU04, STU05, STU06, STU07, STU08, STU09, STU10, STU11, STU12, STU13, STU14, STU15.
- Website: <<http://www.jherrman.net/fs-101-2015.html>>.
- Requirements:
 - Individual meetings with advisor (5% of course grade). You are also welcome and encouraged to meet me at any point. You are required to meet me at least twice during the semester; drop in at office hours or schedule an appointment. The first meeting should take place on or before Sep. 25; you will be asked to talk about yourself, your classes, and Allegheny. The second meeting should happen on or before Nov. 23; prior to that meeting you should begin thinking about possible majors and minors and by Nov. 17 you must submit in writing a proposed course schedule for the Spring semester.
 - Attendance, informed participation, leadership of discussion (20% of course grade). You are expected to complete the assigned readings before class and to be prepared to discuss them and ask questions in class. Each of you will prepare specific discussion questions in advance for the rest of the group for one day's readings, and will lead discussion that day. This is a seminar, which means that the essence of the course is the meetings and discussion. Being a seminar participant means being prepared and present in class for every meeting. If you must miss a session for a valid reason, inform me beforehand; after the fact, an absence can be excused only by a doctor or a dean. In this and all your other classes at Allegheny, attendance, organization, and timely communication are of enormous consequence for success.
 - Reports and essays (full descriptions on webpage):
 - § *Iliad* simile (15% of course grade; 5 minute report; 750 word essay). 1 Sep. to 8 Oct.
 - § *Iliad* death (15%; 5 minute report; 750 word essay). 1 Sep. to 8 Oct.
 - § Modern monument (15%; 10 minute report; 750 word essay). 22 Oct. to 1 Dec.
 - § Oswald's *Memorial* (30%, 10 minute report; 2000 word essay). 1 to 11 Dec.
- Grading: all work must be performed and submitted as scheduled below. Missed reports and unsubmitted work counts as nil toward the course grade. Grading criteria for all work are available on the webpage. Remember the Honor Code (printed in *The Compass*, PDF on our course webpage). You have pledged that "the Honor Program shall apply to all work submitted for academic credit." We will discuss this on Sep. 8; please don't hesitate at any point to ask if you are in doubt.
- Books for the course:
 - Brown, Thomas J. *The public art of Civil War commemoration: a brief history with documents*. Boston: Bedford/St. Martin's, 2004. (Available in coursepack.)

- Herrman, Judson. *The Athenian funeral orations*. Newburyport: Focus Publishing, 2004.
- Lattimore, Richmond. *The Iliad of Homer*. Chicago: University of Chicago Press, 2011.
- Oswald, Alice. *Memorial: a version of Homer's Iliad*. New York: W.W. Norton & Co, 2012.
- Stamp, Gavin. *The memorial to the missing of the Somme*. London: Profile Books, 2006. (Available in coursepack.)

- Other readings:

- Dillon, Matthew and Lynda Garland, *Ancient Greece. Social and historical documents from archaic times to the death of Alexander the Great*. London: Routledge, 2010. 3d ed. Pages 363–368. (Available in coursepack.)
- Hahnemann, Carolin. “Book of paper, book of stone: an exploration of Alice Oswald’s *Memorial*,” *Arion* 22 (2014): 1–32. (Available in coursepack.)
- Lin, Maya Ying. *Boundaries*. New York: Simon and Schuster, 2000. Pages 4:04–4:17. (Available in coursepack.)
- Menand, Louis. “The reluctant memorialist,” *New Yorker*, July 8, 2002, 54–65. (Available in coursepack.)
- Savage, Kirk. “Common soldiers.” Chapter 7 of *Standing soldiers, kneeling slaves*. Princeton: Princeton University Press, 1997. Pages 162–208. (Copy to be distributed.)
- Scully, Vincent. “Vietnam Veterans Memorial.” In *Maya Lin [American Academy in Rome, 10 dicembre 1998–21 febbraio 1999]*, edited by Maya Ying Lin and Michael Brenson. Milan: Electa, 1998. Pages 28–35. (Available in coursepack.)
- Thomas, Claude Anshin. *At hell's gate: a soldier's journey from war to peace*. Boston: Shambhala, 2004. (Excerpt to be assigned and copy to be distributed.)

- Daily schedule:

- Mon. 24 Aug. Academic preliminaries, *Memorial* reading.
- Tue. 25 Aug. Discuss syllabus, draw report cards. Read *Iliad* 1 (611 lines). How does the poem begin? What are the major themes?
- Thu. 27 Aug. Read *Iliad* books 2–3 (1338 lines). Consider heroes and commoners. Why does Achilles withdraw? What is the morale of the leaders and the troops? How large are the forces? Reports: wind murmur simile (2.144–148) by leader, Protesilaos death (book 2) by leader.
- Tue. 1 Sep. Read *Iliad* books 4–5 (1453 lines). Consider the role of women. How are Paris and Helen characterized? How do the gods intervene in mortal affairs? Why do the gods favor one side or the other? How are the details of battle presented? Reports: goatherd simile (4.275–279) by STU05, Pandaros death (book 5) by STU02, fig juice simile (5.902–904) by STU11.
- Thu. 3 Sep. Read *Iliad* books 6–7 (1011 lines). Consider depictions and relations of friends and foes. How are the Trojan women and children depicted? How are the dead treated? Who is winning? Reports: Pedasos and Aisepos deaths (book 6) by STU03, Axylos and Kalesios deaths (book 6) by STU04, wind simile (7.4–7) by STU06.
- Tue. 8 Sep. Read *Iliad* books 8–9 (1278 lines). How does Achilles respond to Agamemnon’s new offer? How is war depicted in the night-raid? How do the Greeks

- fare the next day? Reports: stars simile (8.555–559) by STU13. Read and discuss the Honor Code.
- Thu. 10 Sep. Read *Iliad* 10–11 (1426 lines). Consider role of animals. Reports: Adrestos and Amphios deaths (book 11) by STU05, Doryklos and Apisaon deaths (book 11) by STU06, Iphidamas death (book 11) by STU07, donkey simile (11.558–562) by STU09. Homer essay due from STU05, STU02, STU11, STU03, STU04, STU06.
- Tue. 15 Sep. Read *Iliad* 12 (471 lines). Read Thomas, who will visit class; each student should prepare a specific question for him.
- Thu. 17 Sep. Read *Iliad* books 13–14 (1359 lines). Consider role of gods. How is Trojan success stressed? How is battle depicted? Reports: snow simile (12.278–286) by STU10, Euchenor death (book 13) by STU08, oak simile (14.414–417) by STU02. Homer essay due from STU05, STU06, STU07, STU09, STU13.
- Tue. 22 Sep. Read *Iliad* books 15–16 (1613 lines). Consider importance of victory and loss. How do the gods help one side and then the other? What happens when Patroklos joins the battle? Reports: stallion simile (15.263–268 = 6.506–511) by STU08, rocks simile (15.618–621) by STU07, Medon death (book 15) by STU09, Dolops death (book 15) by STU10, Pedasos death (book 16) by STU11, Epeigeus death (book 16) by STU12.
- Thu. 24 Sep. Read *Iliad* books 17–19 (1801 lines). Consider role of nature. What happens to Patroklos' body? How does Achilles react? How are his new arms described? Reports: Hippothoos and Leiokritos deaths (book 17) by STU13, Euphorbos death (book 17) by STU14, lion simile (18.318–321) by STU15. Homer essays due from STU10, STU08, STU02.
- Tue. 29 Sep. Read *Iliad* books 20–22 (1629 lines). Consider importance of mutilation and idealization. How does Achilles change the course of events? Does Hektor have a chance against him? Reports: moonlight simile (19.374–378) by STU14, ditch-maker simile (21.257–262) by STU03, Lykaon death (book 21) by STU15, hawk simile (22.139–142) by STU04.
- Thu. 1 Oct. Read *Iliad* books 23–24 (1701 lines). Consider importance of trauma and healing. What happens after Hektor dies? How does the poem end? Reports: anger simile (24.480–482) by STU12. Homer essays due from STU08, STU07, STU09, STU10, STU11, STU12, STU13, STU14, STU15. Discussion questions due from STU04.
- Tue. 6 Oct. Read Dillon and Garland and supplemental handout/reading (to be distributed). Read “Introduction” and “Thucydides, 2.34–46” in *Athenian funeral orations* (pp. 1–21). Discussant for readings: STU04. Discussion questions due from STU02 and STU05.
- Thu. 8 Oct. Read “Lysias, Oration 2,” “Demosthenes, Oration 60” and “Hyperides, Ora-

tion 6” in *Athenian funeral orations* (pp. 27–43, 63–86). What sets these two speeches apart from the others? How does Demosthenes react to defeat? Do the speeches help survivors heal? Discussant for readings: STU02 and STU05. Homer essays due from STU14, STU03, STU15, STU04, STU12. Discussion questions due from STU13 and STU08.

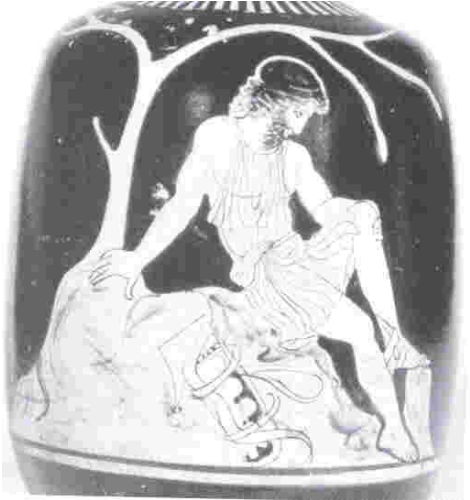
- Thu. 15 Oct. Read “Appendix: Gettysburg 1863” in *Athenian funeral orations* (pp. 87–94) and “Introduction” in *The public art of Civil War commemoration* (pp. 1–14). Discussant for readings: STU13 and STU08. Discussion questions due from STU03.
- Tue. 20 Oct. Read “The citizen soldier” in *The public art of Civil War commemoration* (pp. 15–56). Discussant for readings: STU03. Discussion questions due from STU14.
- Thu. 22 Oct. Read “Representative regiment” in *The public art of Civil War commemoration* (pp. 109–138). Discussant for readings: STU14. Monument report: Arc de Triomphe by volunteers. Discussion questions due from STU11.
- Thu. 29 Oct. Read “Lincoln’s legacies” in *The public art of Civil War commemoration* (pp. 139–170). Discussant for readings: STU11. Monument reports: Cleveland Soldiers and Sailors Monument by STU03, Pittsburgh Soldiers and Sailors Hall by STU05. Discussion questions due from STU10.
- Tue. 3 Nov. Read Savage. Discussant for readings: STU10. Monument reports: Turkish Memorial, ANZAC Cove, Turkey by STU02, memorial bridge for the 28th Division, Fismes, France by STU04. Discussion questions due from STU15.
- Thu. 5 Nov. Read “Introduction” and chapters 1–2 in *The memorial to the missing of the Somme* (pp. 1–47). Discussant for readings: STU15. Monument reports: Shot at Dawn Memorial, Staffordshire, UK by STU06, Animals in War Memorial, London, UK by STU07. Monument essays due from STU03, STU05.
- Tue. 10 Nov. Class meets with Kirk Savage at 9:30 at Civil War Monument at Meadville’s Diamond Park. Discussion questions due from STU09.
- Thu. 12 Nov. Read chapters 3–4 in *The memorial to the missing of the Somme* (pp. 48–100). Discussant for readings: STU09. Monument reports: USS Arizona Memorial, Pearl Harbor, HI by STU08, World War II Memorial, Washington DC by STU10. Monument essays due from STU02, STU04, STU06, STU07. Discussion questions due from STU12.
- Tue. 17 Nov. Read chapters 5–7 in *The memorial to the missing of the Somme* (pp. 101–152). Discussant for readings: STU12. Monument reports: Monument to the Women of World War II, London, UK by STU09, Stolperstein plaques, Germany by STU11. Discussion questions due from STU06. All submit proposed schedule for Spring semester.
- Thu. 19 Nov. Read chapter 8 in *The memorial to the missing of the Somme* (pp. 153–185). Discussant for readings: STU06. Monument reports: Middle East Conflicts

Memorial Wall, Marseilles, IL by STU12, Ring of Remembrance memorial, Notre Dame de Lorette, France by STU13. Monument essays due from STU08, STU10. Discussion questions due from STU07.

- Tue. 24 Nov. Read Scully, Lin, Menand. Discussant for readings: STU07. Monument reports: Vietnam Women's Memorial, Washington DC by STU14, the Moving Wall by STU15. Monument essays due from STU09, STU11, STU12, STU13.
- Tue. 1 Dec. Read *Memorial* (pp. 1–81). Individual reports on *Memorial* by STU02, STU03, STU04, STU05. Monument essays due from STU14, STU15.
- Thu. 3 Dec. RSE. Individual reports on *Memorial* by STU06, STU07, STU08, STU09, STU10.
- Tue. 8 Dec. Read Hahnemann. Does *Memorial* incorporate concepts from modern memorials? Individual reports on *Memorial* by STU11, STU12, STU13, STU14, STU15.
- Fri. 11 Dec. Essay on Oswald's *Memorial* due at 9:00 in Ruter 304.

Philoctetes on Lemnos
5th century BCE

US Army soldier Daniel Alderman at Walter Reed Army Medical
Center in Washington, DC, 2007
<http://www.time.com/time/nation/article/0,8599,1593125,00.html>



CLAS 191.00 FIRST-YEAR SEMINAR: WAR AND MEMORY

How a society chooses to commemorate the dead, especially those who died in war, can teach us much about those who live in it. In addition, in western civilization such acts of commemoration engage in a fascinating dialogue with traditions reaching back to ancient Greece and Rome. In this course designed specifically for first-year students, we will take an interdisciplinary approach to the subject, studying selected works of literature (from Homer's *Iliad* to Alice Oswald's contemporary poem *Memorial*) as well as of monumental architecture (including both iconic structures, like the Vietnam Veterans Memorial in Washington, and little-known ones, like the Animals in War Memorial in London). Thus you will have the opportunity to gain experience in dealing with a wide variety of primary sources. At the same time, the seminar format will allow you to share your discoveries orally through class discussion and presentations as well as in a series of short papers.

Enrollment: 12 first-year students
Meeting Times TR 2:40-4:00, Ascension Hall 120
Instructor: Carolin Hahnemann

monument presentation	10%
process and professionalism (timely communication of topic, etc.)	5%
<u>Writing</u>	<u>50%</u>
simile paper, biography paper, response paper	15% (5% each)
wikipedia entry	10%
war and memory paper	15%
process and professionalism (good use of feedback, etc.)	10%

Schedule*

		08/27	Introduction
09/01	<i>Memorial</i>	09/03	Iliad 1-2 (40p.), Hero and Commoner/Collective CH-Wind Murmur CH-Protesilaos
09/08	Iliad 3-5 (52p.), Women Student 1-Goatherd Student 2-Pandarus Student 3-Fig Juice	09/10	Iliad 6-8 (44p.) Friend and Foe Student 4-Pedasmus-Aesepus Student 5-Wind Student 6-Stars
09/15	NO CLASS , Iliad 9-10 (40p.), <i>Theatre of War, Columbus,</i> <i>6-7:30pm: Ajax</i>	09/17	Iliad 11-12 (32p.) <u>Response Paper Due</u> Animals Student 7-Iphidamas Student 1-Adrestus-Amphius Student 5-Dorycles-Apisaon Student 8-Donkey
09/22	Iliad 13-15 (58p.) Gods Student 9-Snake Student 2-Oak Student 8-Medon Student 7-Rocks <i>Martha Barnette,</i> <i>Brandi Recital Hall, 8:00pm</i>	09/24	Iliad 16-17 (44p.) Victory and Loss Student 3-Pedasmus Student 10-Diver Student 6-Hippothesus-Leocritus Student 11-Euphorbus
09/29	Iliad 18-20 (42p.) Nature Student 12-Lion Student 11-Moonlight Student 9-Demochos-Tros	10/01	Iliad 21-22 (31p.) Mutilation and Idealization Student 12-Lycaon Student 10-Thersilochus-Opheltes Student 4-Ditch Maker

10/06	Iliad 23-24 (46p.) <i>Trauma and Healing</i> <u><i>Monument Choice Due</i></u>	10/08	READING DAYS
10/13	The Ring of Memory Simone Weil, Aeschylus' <i>Persians</i>	10/15	Herodotus on Marathon (16p.),
10/20	Herodotus on Salamis (40p.)	10/22	Thucydides Melian Dialogue (9p.)
10/27	Euripides' <i>Trojan Women</i> <u><i>Simile and Biography Rewrites Due</i></u>	10/29	Thucydides Funeral Oration (10p.) Student 6 (Brothers, Seoul) Student 5 (Korean War, DC)
11/03	Gettysburg, Everett and Lincoln Student 8 (Holocaust, Miami Beach) Student 11 (Book Burning, Berlin)	11/05	PACWC 1-56 <u><i>Wikipedia Entry Due</i></u> Student 7 (Brother to Brother, Gettysburg) Student 9 (Joan of Arc, Place des Pyramides)
11/10	no class	11/12	PACWC 57-78 Student 10 (Tomb of Unknown Soldier, DC) Student 12 (Nanjing Massacre Memorial Hall)
11/17	PACWC 79-138 Student 4 (Comfort Women, Glendale, CA) Student 1 (Armenian Genocide, Yerevan 10)	11/19	PACWC 139-170 Student 3 (Katyn Massacre Memorial) Student 2 (Sea of Poppies, London)

THANKSGIVING

12/01	Oswald <i>Memorial</i>	12/03	Arion article
12/08	Discussion of Papers	12/10	Discussion of Papers
12/14	<u><i>W&M Papers Due (6:30pm)</i></u>		

*Please note that I reserve the right to amend any part of the syllabus at any time for the greater good of the course. Revised versions of the syllabus and other documents will be posted on the p-drive.

FAQ (=Frequently Ask Questions!)

Whenever you have a question: ASK! Make an informed decision whether the information you need is something best asked of one of your peers or of me, and whether you should ask in class, or come to my office, or call me on the phone, or use email. Remember that this is your class, so take charge of it individually and as a group.

Rules and Regulations

Like all my courses, CLAS 191 will be conducted under the Honor Code and according to the Rules and Guidelines posted on the p-drive. Please be sure to read them. They cover many topics in addition to the three for which, at the College's request, I reproduce the official language below:

ACADEMIC HONESTY

Kenyon College is, at the core, an intellectual community of scholars – students and faculty – engaged in the free and open exchange of ideas. Critical to this lively exchange and deep engagement with ideas is the academic integrity of our work, both inside and outside the classroom. At Kenyon we expect all students, at all times, to submit work that represents these standards of academic integrity. It is the responsibility of each student to learn and practice the proper ways of documenting and acknowledging those whose ideas and words you have drawn upon (see Academic Honesty and Questions of Plagiarism in the Course Catalog). Ignorance and carelessness are not excuses for academic dishonesty. If you are uncertain about the expectations for academic honesty in this class, please ask for clarification.

DISABILITY ACCOMMODATION

Students who anticipate they may need accommodations in this course because of the impact of a learning, physical, or psychological disability are encouraged to meet with me privately early in the semester to discuss their concerns. In addition, students must contact Erin Salva, Director of Student Accessibility and Support Services ([740-427-5453](tel:740-427-5453) or salvae@kenyon.edu), as soon as possible, to verify their Student Eligibility for reasonable academic accommodations. Early contact will help to avoid unnecessary inconvenience and delays.

TITLE IX

Kenyon College seeks to provide an environment that is free of gender bias, discrimination, and harassment. If you have been the victim of sexual harassment/misconduct/assault, interpersonal violence, or stalking, we encourage you to report this. If you report to a faculty member, he or she must notify Kenyon's Title IX coordinator of any information about the incident that you provide. Kenyon College's Title IX and VAWA Policy is available at: <http://www.kenyon.edu/directories/offices-services/title-ix/policy>. Please note that in this course we will be studying and discussing many issues that may cause discomfort or distress.

***Iliad* Biography Presentation and Paper**

10% of course grade; 5-minute presentation (5%); 500-word paper (5%).
due as scheduled on syllabus (posted on p-drive), 8 Sept. to 27 Oct.

Start your paper by quoting (or paraphrasing, if it is long) the assigned death narrative, single-spaced and indented, followed by a full reference, e.g., *Iliad* 14.515–519, trans. Lattimore. This full reference includes: (1) the title of the epic in italics, (2) the book number, (3) the verse numbers, (4) the name of the translator. If it suits you better to place the quote inside the first paragraph after an opening sentence, you may do so. In the event that you refer to other deaths in the epic, include a parenthetical reference to the passage each time. In these references you need not repeat the translator, as it will be assumed that you used the same version throughout; nor need you repeat the name of the epic, if it is clear from the context.

Each of you has been assigned an individual casualty (or pair of casualties). Research the figure in the *Homer Encyclopedia* (edited by Margalit Finkelberg, Malden: Wiley-Blackwell, 2011; link below; use the auto-complete form to locate the entry for your character, and look also in the “minor warriors” article and for references in other articles) and by checking the passages listed in Lattimore’s Glossary (pp. 573–599). Learn everything you can about your figure by compiling a list of all *Iliad* passages in which he appears (in some cases there will only be the single death-report passage). Be careful not to confuse homonyms; different men with the same names are distinguished in the encyclopedia and glossary. (What is the effect of such homonyms?) Read closely all of the relevant passages and consider the effect and purpose of this particular death in the poem.

- Survey the narrative context of this death. Does it happen in isolation or as part of a sequence (and, if so, at the beginning, middle, or end)?
- What details does the poet provide, and what is left out?
- Are there specific circumstances that make this character unique?
- How is the character distinct from, and/or similar to, other minor characters who die in the *Iliad*?
- How does his death function in the poem?

Present your findings and observations in an oral report that connects your death narrative with other parallel accounts and/or other information about the character. The written version should make careful and accurate references to these passages and the parallels, and must include an appendix with a full list of all passages pertaining to the character.

Homer Encyclopedia on LBIS website:

<http://consort.library.denison.edu/search/?searchtype=t&searcharg=Homer%20encyclopedia&SORT=D&searchscope=6>

***Iliad* Biography Presentation, Model Handout**

The Death of Protesilaos

They who held Phylake and Pyrasos of the flowers...
of these in turn fighting Protesilaos was leader
while he lived; but now the black earth had closed under him,
whose wife, cheeks torn for grief, was left behind in Phylake
and a marriage half completed; a Dardanian man had killed him
as he leapt from his ship, far the first of all the Achaians.
... yet still the people
lacked not a leader, though they longed for him and his valour.
(excerpt of *Iliad* 2.695-709, tr. Lattimore)

- First named casualty in narrative;
- Unlike later casualties narrated he was killed nine years ago when the Greeks first established their beachhead at Troy: “as he leapt from his ship, far the first of all the Achaians” (2.699).
The war has already been going on for a long time and cost many lives.
- “black earth” (699) in which he is buried contrasts with idyllic description of place where he lived: “flowers” (695), “meadows” (697), “sheepflocks” (696);
- He was courageous: first to jump ashore (699); called “high-hearted” (706), “a man of battle” (708), and “braver” than his brother (707);
- Long after his death his contingent continues to be referred to as Protesilaos’ ships: 13.681, 15.705-6, 16.286. The valiant dead are not forgotten!
- His killer is not named: “a Dardanian man” (701). (a) Does Homer not know his identity? (b) Does Homer want to focus not on the details of his death but on something else? The latter seems likely because of the emphasis on the bereft (note repetitions).
- Back home his widow is devastated: “cheeks torn for grief” (700), “marriage half completed” (701);
- At Troy his comrades miss his protection sorely: “longing...for their leader” (703), “they longed for him and his valour” (709);
- Mention of his death occurs in the catalogue of ships as Greek army moves into battle, for the first time without Achilles, their best warrior.
Sense of foreboding: Protesilaos’ men are vulnerably without him, and the same goes for the Greeks without Achilles. His absence will cost many lives.

***Iliad* Simile Presentation and Paper**

10% of course grade; 5-minute presentation (5%); 500-word paper (5%).
due as scheduled on syllabus (posted on p-drive), 8 Sept. to 27 Oct.

Start your paper by quoting the simile, single-spaced and indented, followed by a full reference, e.g., *Iliad* 17.52–60, trans. Lattimore. This full reference includes: (1) the title of the epic in italics, (2) the book number, (3) the verse numbers, (4) the name of the translator. If it suits you better to place the quote inside the first paragraph after an opening sentence, you may do so. In the event that you refer to other similes or events in the epic, include a reference in parentheses each time. In these you need not repeat the translator, as it will be assumed that you used the same version throughout; nor need you repeat the name of the epic, if it is clear from the context. Present your findings and observations in an oral report that explains the function and effect of the simile. The written version should include careful and accurate references to all passages discussed.

There are two guiding questions: Why does Homer use a simile at this point? Why does Homer use this simile at this point? In other words, you should focus on both on the narrative context, and on the simile itself, in order to explain its overall effect.

(a) The narrative context (sometimes labeled “tenor” by literary critics)

- What/who in the narrative is compared to what/who in the simile?
- How frequent are similes in this section of the narrative? Check a range of 10 pages before and after your simile. Results are worthy of inclusion only if they are extreme, e.g., (1) the simile occurs as part of a cluster of simile, (2) the simile is very isolated, (3) the simile stands in correspondence with a preceding or subsequent simile.
- How prominent is the simile in terms of its length?

(b) The simile (sometimes labeled “vehicle” by literary critics)

- Get a good sense of who/what the person/animal/phenomenon/thing in the comparison is. Do you remember other similes about the same p/a/p/t? If so, does it there have a similar or different effect? If not, what does this rarity/uniqueness imply?
- Approaching the simile with all your senses, take in all its details individually, to reach an assessment of the overall tone and/or color conveyed by the simile.
- Similes are mixed of similarities and dissimilarities. What is the precise point of contact between simile and narrative in this case (explicit and implicit)? And how does the situation in the simile differ from the situation in the narrative context? Probe into this item deeply as the dissimilarities often add as much or more meaning as the similarities.

(c) The overall effect. (Similes can have many different functions; these are just examples.)

- The most mechanical function might be a desire on the part of the poet to help his audience picture events that they have never seen by comparing them to familiar ones.
- A simile may intersperse a tale of toil and conflict with a glimpse of peace and domesticity or vice versa.
- A simile may draw attention to a role reversal in the narrative.
- A simile may convey emotion in a way that the narrative otherwise does not.

***Iliad* Simile Essay Model**

Wind Murmur Simile (510 words)

Carolin Hahnemann

And the assembly was shaken as on the sea the big waves
in the main by Ikaria, when the south and the south-east winds
driving down from the clouds of Zeus the father whip them.
(*Iliad* 2.144-146, tr. Lattimore)

These verses, forming the first half of a double simile, occur at an important moment, when Agamemnon has just suggested that the Greeks abandon the war effort. The image of waves on the sea visually fits the sight of the army running in groups to their respective ships, and the verbs “shake,” “drive,” and “whip” express the violent commotion the soldiers are experiencing, both externally and internally. When the army gathered for the assembly they had been likened to bees gathering honey, which marks their action as part of a routine and implies a degree of individuality for each (2.87-90). Now, by contrast, they have turned into a collective at a moment of crisis like the sea during a storm.

Although Odysseus soon manages to stop the stampede, another simile comparing the army to the sea indicates that a sense of inner turmoil persists even after the assembly has been reconvened and outward order has restored (2.209-210): “as when from the thunderous sea the surf-beat / crashes upon the great beach, and the whole sea is in tumult.” Then the soldiers are compared to the sea yet a third time when they, again, leave the assembly, but this time to arm for combat (2.394-297): “As surf crashing / against a sheer ness, driven by the south wind descending, / some cliff out-jutting, left never alone by the waves from / all the winds that blow, as they rise one place and another.”

This threefold depiction of the army as a water mass, with no other similes in between, shows clearly the soldiers have no will of their own. The first and the third simile share an additional link in the mention of the south wind (2.145, 2.395), which brings out the paradox of the soldiers running to their ships with the same eagerness in order to renew the war effort as they did a short while earlier when planning to abandon it. Furthermore, the specific reference to the Ikarian Sea, which lies between Greece and Troy, adds a touch of tragic irony: while the south-east wind drives the waves toward the soldiers’ homes in the simile, the soldiers themselves will march out in the opposite direction to fight and die.

Finally, the simile under discussion also contains a unique feature that sets it apart from the other two sea similes: the reference to Zeus. This constitutes another important point of contact with the narrative context as it was Zeus who sent Agamemnon the dream that made him call the assembly and it is Zeus who drives down the winds that churn up the sea. Thus the simile shows us that just as the army, embodied by the sea, is at the mercy of their leaders, embodied by the winds, so these leaders, in turn, are at the mercy of the gods.

Judson Herrman — FS 101-31 Memorializing War
Modern monument report and essay
15% of course grade; 10 minute report; 750 word essay.
Due as scheduled on syllabus, 29 Oct. to 1 Dec.

This assignment is intended to develop your skills in research and oral and written communication. You are also expected to synthesize the varied material we have studied this semester by contextualizing your monument in a tradition of war memorials.

Your report should include two types of information: (1) factual background and description of the monument you are studying, and (2) an interpretive analysis of how this monument connects with the key themes of war memorials that we are surveying in the course.

Begin by researching the monument. In some cases you may be able to visit the monument yourself; in other cases you may begin with a virtual visit by looking for images on the internet. Identify at least one internet source (you may use Wikipedia, but it may not count as your only online source) and consider the quality of the information it provides; who is the author, and what is the intended audience? If they are available, you should pay particular attention to academic (.edu) and government (.gov) web pages, but with these too you must consider author and audience. Next, look for print sources on the monument; these may be items that you find in bibliographies on the previously identified web page, or they may be items that you find by searching the library catalogue (<http://allecat.alleggheny.edu>) or JSTOR (<http://jstor.org>). You may also be able to find newspaper or other print media publications discussing the dedication or history of your monument. You are required to submit to the seminar leader a bibliography of web and print materials one week prior to your report.

Your oral presentation must include images (you may send a PowerPoint or other images to your own Allegheny gmail account and display from that in class; or you may display from a USB stick). First, give an account of the history and form of the monument. Where is it? Who built it? What does it commemorate? When was it built? Who is the audience? Pay attention to details and point them out to your audience.

Next, interpret the monument by comparing it to other material we have studied. Can you make detailed connections between your monument and the *Iliad*, or the Athenian state burials, or our readings on the Civil War and WW1? Can you point to connections between your monument and other modern monuments that you have learned about from your fellow seminar participants' reports? Your interpretation should build on the background and details that you provided in the first part of the presentation; by making connections with other periods and monuments you are contributing your own unique perspective, one that moves beyond the sources that inform you about the monument. As you revise your drafts of the written essay, be sure to highlight your interpretation from the start; keep reminding your reader about your own argument as you present the factual background material.

The written version of the essay should make detailed reference not only to the sources for your monument, but also to other material we have studied in the seminar. You do not need to include images, but may instead provide a list of URLs for web pages that the reader may consult for images.

Judson Herrman — FS 101-31 Memorializing War
Oswald's *Memorial* report and essay
30% of course grade; 10 minute report; 2000 word essay.
Reports scheduled on syllabus (1 to 8 Dec.); essay due 9:00am on 11 Dec.

This assignment is intended to be a culmination to the semester, tying together your work on the *Iliad* and modern monuments. You are challenged to synthesize the varied material we have studied this semester by providing a close reading of Oswald's poem that demonstrates sensitivity and awareness of the poem on which it is based (the *Iliad*) and the modern memorial context that informs its "excavation" of that poem. You should articulate a clear argumentative interpretation of Oswald's poem that incorporates the broad body of material we have read and discussed this semester. Your interpretation should also cite and discuss secondary sources that we have read (Brown, Hahnemann, Herrman's introduction, Savage, Stamp, or the sources you identified for your monument reports).

For the class reports you should apply your individual *Iliad* close readings of a simile and a death to Oswald's *Memorial*. Find the retelling of your *Iliad* simile and death in Oswald's poem (note the "flow chart of inspiration for the similes" at the end of Hahnemann's article), and consider how Oswald adapts the *Iliad* material. What does she change, and what is the effect of the change? Why and how does she connect your particular death with your particular simile? This report should serve as a prospectus for your final essay.

The essay builds on your earlier work, and you are encouraged to reconsider and rewrite your earlier essays, especially those on the *Iliad*, as part of this one. This paper is longer and more significant than the earlier ones, not only because it is the culminating assignment for the course, but also because it involves reconsideration and rewriting of earlier work.

Consider the following questions as you develop your own interpretation and discussion of Oswald's poem. How does the *Iliad* present death in battle, and how does it use similes? Why does *Memorial* focus on these elements? What is the effect of this focus? How does *Memorial* adapt material from the *Iliad*; what is changed, and what is left out? How does *Memorial* update the *Iliad* by incorporating concepts from modern memorials? In what ways is *Memorial* similar to, and different from, the *Iliad*?

Your written essay should make detailed reference to relevant material we have read and discussed in the seminar. Give precise pointers, in parentheses or in footnotes, to lines of the *Iliad* and pages of *Memorial* and other works cited, with full bibliographic details at the end.