



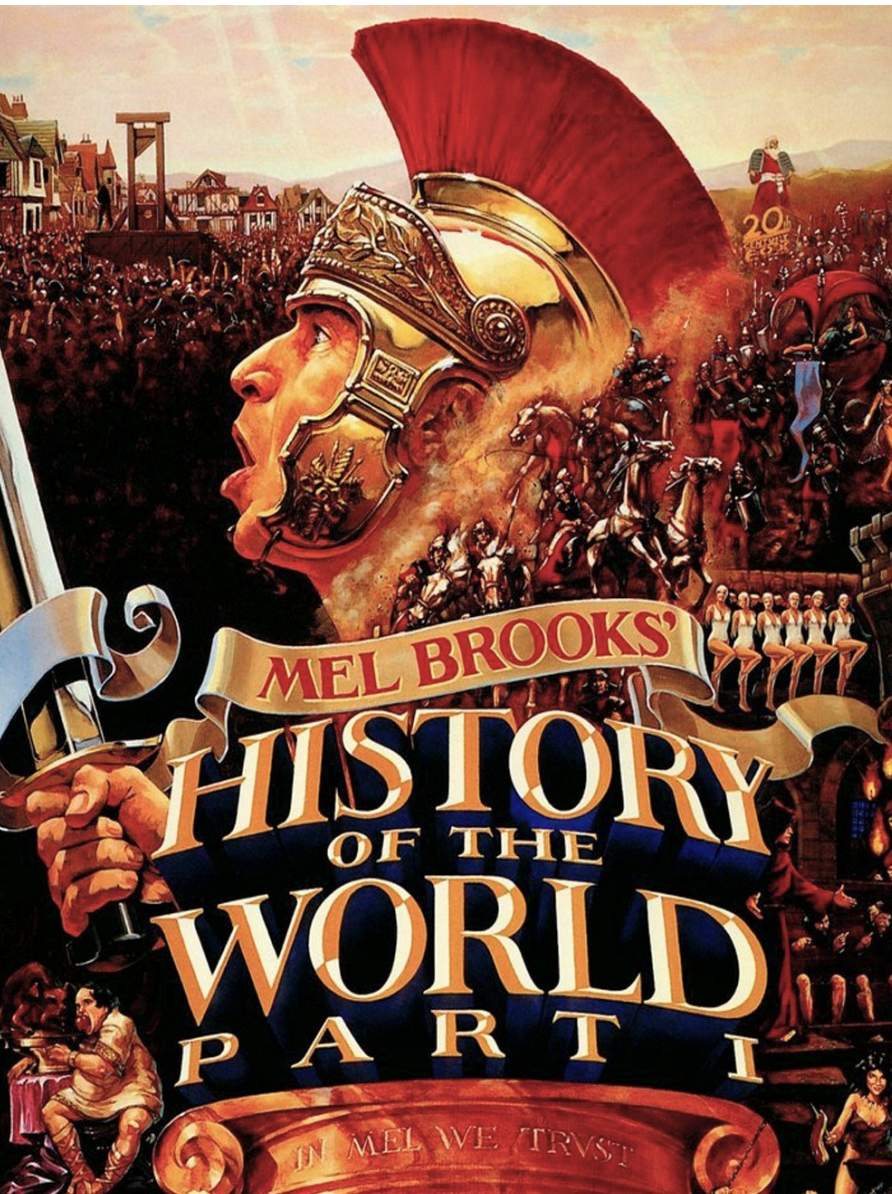
CONCLUSIONS

From the Ancient World to Early Modernity



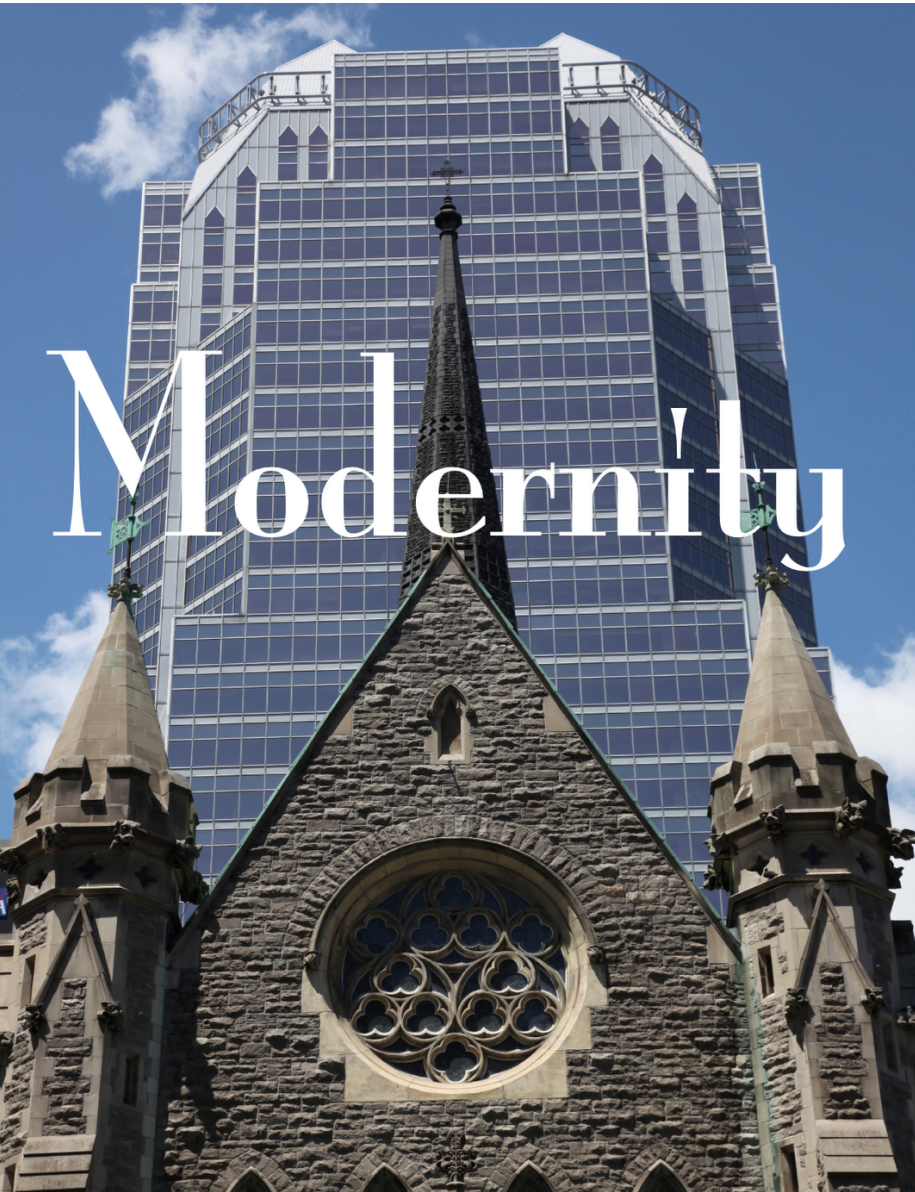
TASKS FOR TODAY

- ▶ review 4,000+ years of literary and cultural history in a series of cringe-inducing stereotypes, generalizations and banalities
- ▶ review the grading rubric for the final exam: what are we looking for, and what kind of answers will get the most points?
- ▶ Discuss student evaluations and why they're important



THE HISTORY OF THE WORLD

- ▶ As we go back in time, our conceptual categories get larger and larger. For the recent past, we say things like “the Obama era” and “early 90s music”; farther back, we say “the 19th century” or “the Enlightenment”
- ▶ We parse modernity century by century, getting more and more vague (do you have a sense of what “the 1500s” were like? Different from the 1400s?)
- ▶ Even so, 3 large categories: Antiquity, the Middle Ages, and Modernity



MODERNITY

- Core beliefs seen in *opposition* to older norms: individuality, progress, novelty instead of tradition
- Shift from feudalism to capitalism (also reflects movement away from hierarchy towards theoretical equality; anyone can be rich, only the son of Elizabeth II can be King)
- nation-states seen as norm; urbanization and industrialization (now post-industrial)
- early modernity tied to Renaissance and humanism



MODERNITY

- Our early modern writers are Cervantes and Shakespeare
- Cervantes and the quixotic; “modern irony” that doesn’t really believe in truth, honor, chivalry and love — it longs for them, but doesn’t believe in them; the puppet show as a modern Plato’s Cave — knowing vs. believing
- The talking head, the various travelers who have read *Don Quixote*: the world is knowing, everyone is out to con someone; the world is cynical—modern



THE MEDITERRANEAN TEMPEST

- ▶ The play is obviously (?) about the encounter with the colonial other; but is also about the generic Other
- ▶ Re-sets the Atlantic fantasy in the Mediterranean (Ariel goes to the Bermudas for water, yet we remain in Europe)
- ▶ Exposes the pretensions of the coming Enlightenment: colonialism masquerades as utopian progress
- ▶ Again, knowing, cosmopolitan, cynical (power is asinine) — modern

“

Had I plantation of this isle, my lord—

—*Gonzalo*

GONZALO:

I' th' commonwealth I would by contraries
Execute all things; for no kind of traffic
Would I admit; no name of magistrate;
Letters should not be known; riches, poverty,
And use of service, none; contract, succession,
Bourn, bound of land, tilth, vineyard, none;
No use of metal, corn, or wine, or oil;
No occupation; all men idle, all;
And women too, but innocent and pure;
No sovereignty—

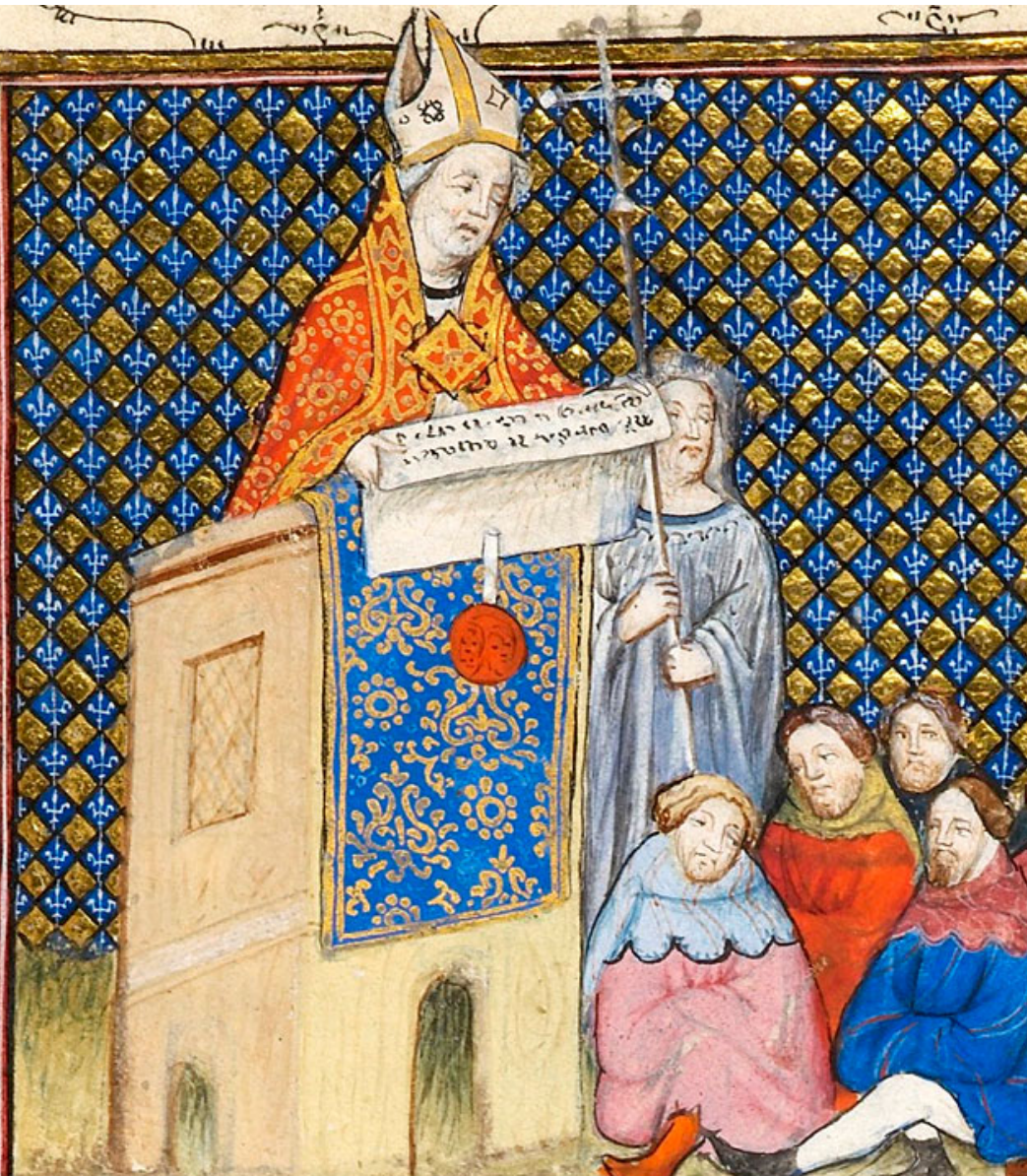
SEBASTIAN:

Yet he would be king on't.



THE MIDDLE AGES

- ▶ Marked by an intense belief in authority and tradition, both civil (feudal structures of obedience in a clear hierarchy) and religious
- ▶ a pervasive sense of decline and stasis rather than progress—our best days were behind us (the Roman Empire) or in the afterlife
- ▶ the fracture of political control—from Empire to small states and city states; outside the Church, little sense of a larger identity



THE MIDDLE AGES

- ▶ St. Augustine, Dante and Hildegard are our authors
- ▶ Emphasis on obedience (Augustine), justification of the existing system (Dante) — or an intriguingly utopian return to the body, to the senses (Hildegard)
- ▶ Rejection of classical Roman culture (Augustine)
- ▶ Dante's recuperation may be seen as a movement toward modernity



ANTIQUITY

- ▶ Greek, Roman and Mesopotamian cultures are seen as the roots of the West
- ▶ Largely polytheistic; sense that the gods are everywhere, all the time, much like humans
- ▶ Animistic, largely illiterate culture, open sexuality (the Middle Ages made sex private, secret), emphasis on beauty and order rather than morality, tradition or progress (note repetition and ritual), concern for stories of origin



ANTIQUITY

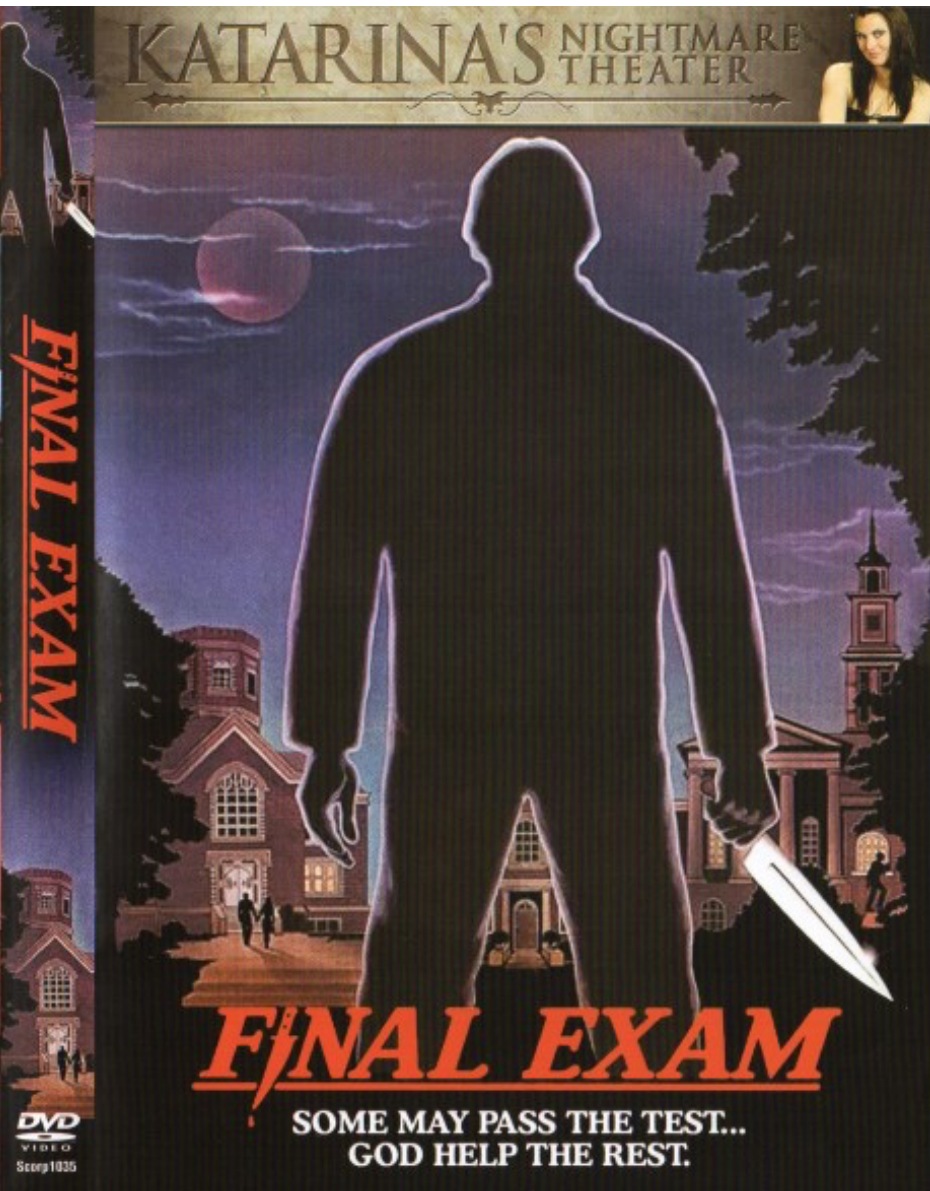
- Gilgamesh, Genesis, Plato, Sophocles, Sappho, Catullus, Ovid, Homer
- Epic (Gilgamesh, Ovid, Homer): admiration for great deeds and men; origin stories, also grief and loss; about the making of men
- Lyric (Sappho, Catullus): intense introspection, personal, intimate
- despite distance, often strangely modern and familiar (Catullus, Sophocles)

FINAL EXAM, TUES. 12/14/21, 8:00–11:00 AM RIGHT HERE

- ▶ A few finish in just over an hour, many finish between 1½–2 hours, a handful stay to the very end.
- ▶ Four sections:
 - ▶ (1) short (3-4 sentences) answers to big questions: 4 questions, 15 points each; answer all (60 points).
 - ▶ (2) short answers to small questions (did you come to lectures?): 10 questions, 15 points each; answer all (150 pts).
 - ▶ (3) identifications (identify and comment): 8 questions, 9 points each; answer 5 out of the 8 (45 pts).
 - ▶ (4) “long” (~1½ pages) essay on a “big topic” that covers much of the class (45 pts)

FINAL EXAM, TUES. 12/14/21, 8:00–11:00 AM RIGHT HERE

- Modality
- The exam is written and closed book. You need to bring yourself, your thoughts, and a pen. And a backup pen. That is all.
- We will start promptly at 8, and end at 10:50. Regardless of whether there is another class waiting for the room (and there probably will be), you must finish by 10:50
- Keep in mind that “wellness associates” (plague checkers) may be checking SaferIllinois and boarding passes at the door. Imagine it is a regular class day, but much more crowded
- I will give time remaining at several points during the exam
- Sit in alternating empty chairs, eyes on your own exam throughout; students leaving to go to the restroom must leave their cellphones and other personal belongings behind
- If you have a question, raise your hand



FINAL EXAM: GENERAL

- ▶ I will be looking over the same PDFs of the semester's PowerPoints to remind myself about lecture. I won't ask you about ideas and texts that aren't mentioned there, but you may need to give more detail or explanation than is there. Did you come to lecture?
- ▶ Which one is important? (1) The date of the Battle of Hastings, (2) the influence of French on English, or (3) the body part that Harold was shot in?
- ▶ Big outlines you should know; you need some details to show you attended and did the reading, but I leave *which* details up to you.

“BIG” QUESTIONS (DID YOU DO THE READING?)

Answer all 4 questions with 3-4 sentences (refer to several important ideas, authors and texts). (15 pts. each; 60 pts. total).

1. Discuss the ancient world’s understanding of sex and sexuality.

2. Discuss the idea of irony, and what it meant to different authors in different ages.



SECTION I: BIG QUESTIONS

- A 15-point answer has 3-4 coherent sentences, and several important ideas, authors and texts; it convincingly shows you did most of the reading
- The “ancient sex” question: authors/texts include *Gilgamesh*; Sophocles; Sappho; Catullus; Ovid; Homer
- Ideas? the “public” and humanizing sex of *Gilgamesh*, openly bisexual (as is the poetry of Sappho); the invention of Oedipal sexuality in Sophocles; double standards in Homer; etc.
- Can you tie it all together?



SECTION I: BIG QUESTIONS

- ▶ Irony: Plato, Sophocles, Augustine, Cervantes
- ▶ No irony in the Middle Ages
- ▶ Socratic irony, cosmic irony, modern “cynical” irony
- ▶ If you mention 3 appropriate authors and explain how they’re relevant, it’s a 15; only 1-2 examples will earn less
- ▶ The more confusion you show (Augustine is an example of cynical irony), the lower the grade
- ▶ Specific names and titles are good

SMALL QUESTIONS (DID YOU COME TO LECTURE?)

Answer all 10 questions, 3-5 sentences (15 pts. each; 150 total).

1. What are some ways that the story of Gilgamesh continues today?

2. Show how, in Homer's *The Odyssey*, hospitality is radically ambiguous.

3. Compare and contrast Sappho and Catullus.



SECTION II: SMALL QUESTIONS

- ▶ Here your answers are the same length, 3-5 sentences, but are focused on one author or one lecture.
- ▶ The more specific references to the lecture, the higher the score: the future of *Gilgamesh*: “Darmok,” Babylonian architecture, *Ghostbusters*, *Snow Crash*, pyramid aliens, *Blade Runner*, *Stargate*, *Babylon 5*, *Metropolis*
- ▶ You’ll need to do a little more than just cite titles: these show that we look to our ancient past as “another world,” handy metaphor for science fiction



SECTION II: SMALL QUESTIONS

- ▶ You *don't* need to summarize the lecture, but give several specifics that show you got some of the main points
- ▶ Compare and contrast Sappho and Catullus: both wrote love poetry, but Sappho wrote from a distance, Catullus in the midst of it; different forms and styles (give a specific form); Catullus obscene and playful, writes mostly about one woman; etc.
- ▶ Hospitality is ambiguous: cite 3 examples of how hospitality is required but dangerous

IDENTIFICATIONS (DO YOU HAVE A SENSE OF STYLE?)

Give author and title, and comment briefly on the passage's importance. Answer only *five* out of the eight questions (9 pts. each, 45 pts. total)

1. My tongue freezes. Fire,
Delicate fire, in the flesh.
Blind, stunned, the sound
Of thunder, in my ears.

2. The consequence of a distorted will is passion. By servitude to passion, habit is formed, and habit to which there is no resistance becomes necessity. My new will was not yet strong enough to conquer my old will, which had the strength of old habit.

SECTION III: IDS

- 9 points: 3 for author, 3 for title, 3 for comment on passage
- Many poems have no title: “untitled” or the first line of the poem is fine. (Hint: “untitled” is safer in this class)
- TAs: keep in mind that Sappho and Catullus did not give any titles to their poems—all the titles we see today were added by later editors



“LONG” ESSAY (DID YOU DO SOME THINKING?)

In the “Allegory of the Cave,” Plato suggests that *knowledge* is superior to—and at odds with—*belief*. Choose at least three different authors over the course of the semester (try to go from the ancient world to the early modern), and discuss how they understood the importance of knowledge and belief. Do you see a pattern, a direction? (15 pts. total).



SECTION IV: ESSAY

- 45 points
- Here, I tell your TA's to give the essay a letter grade based on the usual criteria for a paper (understanding that time is limited):
- does the essay have a clear argument?
- Is it supported by evidence?
- Is it well-written?
- Does it engage with the material from the class?



EVALUATIONS

- ▶ go.illinois.edu/ices-online
- ▶ Evaluations mean nothing to me personally: I have tenure, am full professor and have already won all the teaching awards at UIUC
- ▶ It's not for my ego — it's to make the class better and better
- ▶ I *always* read student evaluations, particularly suggestions about content, method, exams, readings, etc. And what's more, I *always* make changes, every time I teach.
- ▶ In other words, you might ~~save someone's life~~ make someone's life better
- ▶ Do it for the next generation of Illini! Or, for a bribe...