

Epic

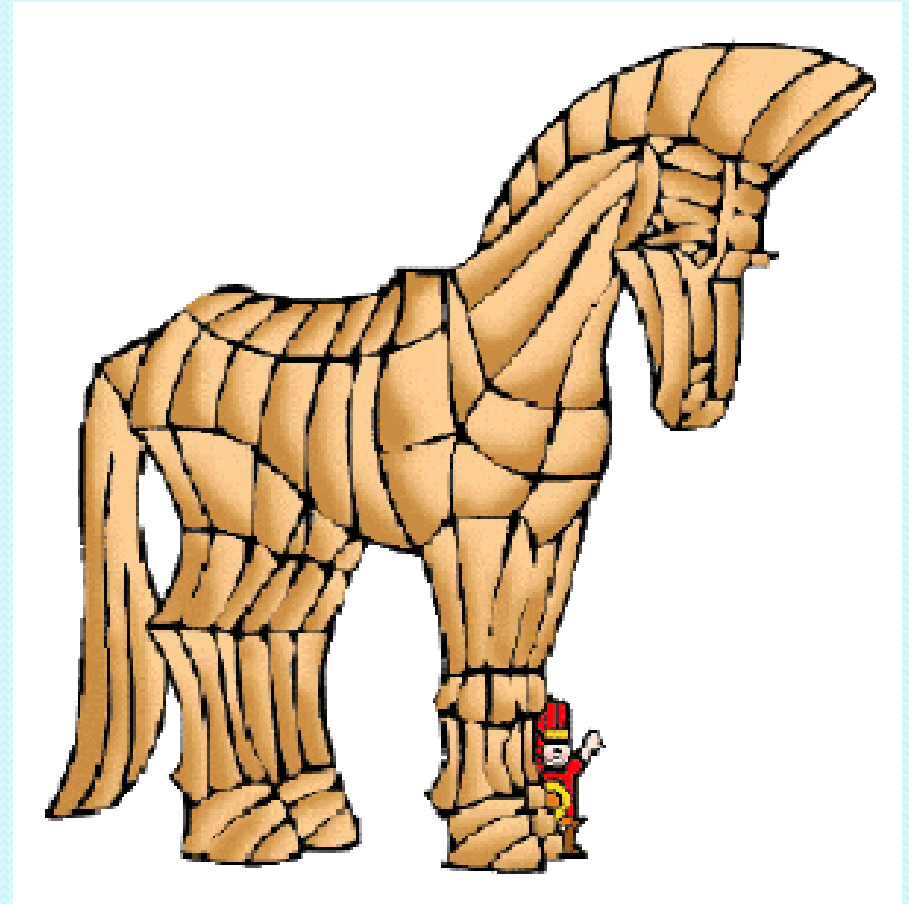
Revision

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The Exam

- 2 Hours
- Both:
 - A: Gobbets
 - 3/6 gobbets (one per epic)
 - 50 marks
 - app. 1 hour/20 min per gobbet
 - B: Essay
 - 1/5 essays
 - 50 marks
 - app. 1 hour
- Differences for Second and Third Years:
 - Different gobbets.
 - Different Essay questions.



Recap of Course Content: *Iliad*

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- Oral Theory
 - Epithets
 - Formulas
 - Type Scenes
- Narrative
 - Structure and unity
 - Use of time, space and place
 - Focalisation and narration
 - Speeches
 - Proems
- Techniques
 - Poetic language
 - Mirror scenes
 - Ecphrasis
- Humans
 - Heroes and the heroic code
 - *Kleos*
 - Women
 - Passion
- Gods
 - Vs. mortals
 - As divine spectators
 - Divine ethics?
 - Power and relationship with fortune
- War
 - Battle scenes
 - Deaths
 - Aristeia
 - Sufferings
 - *Xenia*
 - Quarrel, anger, revenge ...

Recap of Course Content: *Argonautica*

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- Context
 - Hellenistic period:
 - Merging of cultures
 - Different tastes
 - Ptolemies
 - Epic tradition:
 - Homeric influence: journeys
 - Reputation of epic
 - Mythological tradition
 - Argonautica
 - Mythological episodes (Lemnian Women; Circe, Theseus and Ariadne)
 - Learned environment:
 - Aetiologies, allusions, geography, science, medicine, literary debate
- Heroism
 - Jason as a hero
 - Heracles
 - Context
- Medea
 - Consistency of characterisation
 - Motivations
 - Mythological tradition
- Gods
 - Role
 - Characterisation
 - Magic
- Narrative
 - Proem
 - Structure
 - Narration
 - Ecphrasis

Recap of Course Content: *Aeneid*

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- Context
 - Roman epic
 - Augustus/Augustan propaganda
- Narrative
 - Structure and unity
 - Use of time, place and space
 - Rhythm of narrative
- Content
 - Why Aeneas?
 - Relationship to predecessors
 - Epic
 - Mythology
- Poetic techniques
 - Temporal
 - Ecphrasis
 - Proem
 - *Imitatio, variatio, aemulatio*
- Heroes
 - Roman hero – new heroic code
 - Aeneas as hero
 - Father/Son relationships
 - Hercules
- Women
 - Role of women
 - Characterisation of Creousa, Dido and Lavinia and relationship to Aeneas
 - Mythological and epic influences
- War
 - Battles
 - Deaths
 - Relationship to Rome
- Divinity
 - Role
 - Characterisation
 - Epic influences
- Aeneid 6

Section A

- The Gobbet: Comment on the context and the content of one of the following passages.
 - Concentrate on the passage given:
 - What is the essence of the text?
 - Why was *this* passage chosen.
 - Content:
 - Themes, characterisation, tone, imagery, literary devices, epic concerns ...
 - Who, where and why?
 - Relation of content to context.
 - Comment critically on the source: DO NOT BE DESCRIPTIVE.
 - Structure.

First class: answer shows excellent knowledge of the context of the passage and can relate its contents to that context thoroughly and intelligently; shows awareness of, and deals intelligently with, the majority of the important aspects of the content of the passage.

Section A

'Raging at the Trojans / he put on the gifts on the god, that Hephaistos wrought him with much toil. / First he placed along his legs the fair greaves linked with / silver fastenings to hold the greaves at the ankles. / Afterwards he girt on about his chest the corselet, / and across his shoulders slung the sword with the nails of silver, / a bronze sword, and caught up the great shield, huge and heavy, / and from it the light glimmered far, as from the moon, / As when from across water a light shines to mariners / from a blazing fire, when the fire is burning high in the mountains / in a desolate steading, as the mariners are carried unwillingly / by storm winds over the fish-swarming sea, far away from their loved ones; / so the light from the fair elaborate shield of Achilles / shot into high air. And lifting the helm he set it / massive upon his head, and the helmet crested with horse-hair / shone like a star, and the golden fringes were shaken about it / which Hephaistos had driven close along the horn of the helmet. / And brilliant Achilles tried himself in his armour, to see / if it fitted close, and how his glorious limbs ran with it, / and the armour became as wings and upheld the shepherd of the people, / Next he pulled out from its standing place the spear of his father, / huge, heavy, thick, which no one else of all the Achaeans / could handle, but Achilles alone knew how to wield it, / the Pelian ash spear which Cheiron had bought to his father / from high on Pelion, to be death for fighters in battle.'

Section A

‘In return for your help I shall show my gratitude to you in the future, as is right and appropriate for those who live a long way away, by spreading your name and your glorious repute. So also the other heroes will sing your praises on their return to Hellas, as will the heroes’ wives and mothers, who now no doubt sit on the sea-shore and mourn for us; it is in your power to scatter their bitter pains. Once upon a time another kindly maiden, Ariadne, daughter of Minos, rescued Theseus from terrible challenges; her mother was Pasiphae, daughter of Helios. When Minos’ anger had soothed, she embarked upon Theseus’ ship and left her homeland; the very immortals loved her, and as her sign in the middle of the sky a crown of stars, which men call ‘Ariadne’s Crown’, revolves all night long among the heavenly constellations. Thus will the gods show gratitude to you also, if you save so great an expedition of heroic men; and to judge from your appearance I would guess that your character is both gentle and kindly.’ Such were his flattering words. She turned her eyes aside and smiled a heavenly sweet smile; her heart melted as she soared in his praise, and she looked directly into his face.’

Section A

'I sing of the arms and of the man, fated to be an exile, who long since left the land of Troy and came to Italy to the shores of Lavinium; and a great pounding he took by land and sea at the hands of the heavenly gods because of the fierce and unforgetting anger of Juno. Great too were his sufferings in war before he could found his city and carry his gods into Latium. This was the beginning of the Latin race, the Alban fathers and the high walls of Rome. Tell me, Muse, the causes of her anger. How did he violate the will of the Queen of the Gods? What was his offence? Why did she drive a man famous for his piety to such endless hardship and such suffering? Can there be such anger in the hearts of the heavenly gods? There was a city held by the colonists from Tyre, opposite Italy and the distant mouth of the river Tiber. It was a city of great wealth and ruthless in the pursuit of war. Its name was Carthage, and Juno is said to have loved it more than any other place, more even than Samos.'

Section B

- Avoid overlap between coursework and essays.
- Essay questions from previous years:
 - Discuss to what extent Aeneas is a typically Roman hero.
 - Analyse the variety of narrative techniques used by Vergil in his portrayal of Dido and Aeneas in book 4 of the *Aeneid*.
 - Compare and contrast the portrayal of Heracles/Hercules in the *Argonautica* and the *Aeneid*.
 - Analyse, compare and contrast the endings of the *Iliad*, *Argonautica* and *Aeneid*.

- Unpack the question.
- Think around the question:
 - What are the sub-questions?
 - What are the counter-arguments?
- What is your position/thesis?
- Which evidence best supports your argument?

Revision/Exam Tips

- Revision:
 - Reading
 - Most important themes/ideas/concerns
 - The night before
- Exam:
 - Stop, breathe, think
 - Annotate
 - Timings
 - Don't debrief

GOOD LUCK!