CCIV112F Three Great Myths: Prometheus, Persephone, and Dionysus (FYS)
This course is a detailed analysis of three important myths from classical antiquity: the stories of Prometheus, Persephone, and Dionysus. Students will examine literary and visual representations from antiquity and also consider how these myths live on in the Western tradition.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CLAS
Prereq: None

CCIV118 The Fall of Rome and Other Stories
The fifth-century fall of Rome to barbarian invaders is an idea that slowly crystallized over time. This course will examine the birth and development of this "fall"--one of the most persistent stories in history--using the very texts in which it was first articulated. We will work with a range of authors--Suetonius, Eusebius of Caesarea, Ammianus Marcellinus, Augustine of Hippo, Jordanes, Procopius of Caesarea--to connect the fall of Rome with other attempts to explain catastrophe and change. The course will conclude by surveying the persistence of the fall of Rome as an idea, through the medieval, early modern, and modern periods, right into contemporary discourse.
Offering: Crosslisting
Grading: Cr/U
Credits: 1.00
Gen Ed Area: HA-COL
Identical With: COL247
Prereq: None

CCIV153 Single Combat in the Ancient World
This course celebrates the clash of warriors in warfare, sport, and spectacle in the classical world. Using primary sources and archaeological evidence, the class will survey traditions of combat in ancient art, literature, and society, beginning with Greek and Near Eastern epic; the modes of warfare in Greek society; ancient Olympic combat sports; and, finally, Roman gladiator spectacle. We will examine the role of violent sport in Greek and Roman society, the reception of the competitors, and the use of these events for political or nationalistic ends. Throughout the course we will explore the flexibility of concepts such as military ethics, "western" warfare, violence, honor, and excellence, both in the classical world and in our modern lives.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CLAS
Identical With: ARCP153
Prereq: None

CCIV170 Rome and the Caesars
The Roman world changed irrevocably with the establishment of the Augustan principate (i.e., when Augustus became first emperor, 27BCE--14CE). But it was only after Augustus' death that the consequences of his reforms became apparent. Rome suffered a turbulent century under a succession of emperors, variously represented as mad, bad, and dangerous to know. In this course we will study the period through contemporary or near-contemporary texts in an attempt to analyze the moralization of the traditional Roman ruling classes and the slide into autocracy. We will examine the characters and policies of emperors from the period and will discuss the rise of a celebrity culture and the increased importance of public spectacles and entertainments. We will also look at modern portrayals of the period in visual media (e.g., art, TV, movies).
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CLAS
Prereq: None

CCIV190 Beware the Ides, Beware the Hemlock: Roleplaying Crisis in Ancient Greece and Rome
The Thirty Tyrants have at long last been expelled from Athens, and now it is up to you and your closest friends and enemies to determine the future of the greatest city-state in the Mediterranean. The conspiracy of Catiline has been uncovered, and the fate of the conspirators and of Rome rests in your hands. Two decades later, the dictator Julius Caesar has been assassinated, and it falls upon you to negotiate the Senate to decide what the People of Rome should do. Students will play in a number of "Reacting to the Past" scenarios set in ancient Greece and Rome--becoming stakeholders in these world-changing crises as they fight, speak, study, sweet-talk, and coerce their way to power over their classmates, be they allies or adversaries. This course is suitable for students of all interests and backgrounds and will offer opportunities to develop writing public-speaking, critical thinking, and persuasion skills.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CLAS
Prereq: None

CCIV201 Art and Archaeology of the Bronze Age Mediterranean
This course is an introduction to the history, art, and archaeology of the Bronze Age Mediterranean. Throughout the semester we will explore the development of civilization and high society in the Aegean world (mainland Greece, the islands, Cyprus, and Crete), the rise of Minoan and Mycenaean palace power, the origin of the biblical Philistines, and, of course, the historical evidence for the Trojan War. We also look at the contemporary Near Eastern cultures with which these societies interacted, exploring the reciprocal exchange between the Aegean world and Egypt, Syria, and the Hittite kingdoms. For each period we will survey the major archaeological sites (civic and cultic), examine archaeological questions, and study the development of sculpture, painting, ceramics, and architectural trends in light of political and social changes.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CLAS
Identical With: ARHA202, ARCP201
Prereq: None

CCIV202 Greek Drama: Theater and Social Justice, Ancient and Modern
This course introduces students to Greek drama as produced in its original setting in ancient Athens and then adapted in modern times. The majority of our readings will be drawn from classical material: tragedies by Aeschylus, Sophocles, and Euripides, comedies by Aristophanes, and selections from Aristotle's Poetics and Plato's Republic. We will look at production practices, acting and audience experience, and the role of theater in shaping cultural values. Questions will include: How does theater as art reflect the personal, social, and political life of the Athenians? What is the connection between the development of Greek drama and the growth of the first democracy? What are the emotions of tragedy for its mythic characters and for its real audience? And why have we been talking about catharsis for centuries? What is the relationship between emotions, drama, and social justice? For the last part of the semester, we will turn to adaptations of Greek tragedy in the 20th and 21st centuries by Jean-Paul Sartre, Bertolt Brecht, Sarah Kane, and Yael Farber. We will discuss how the dilemmas and emotions of tragedy are replayed in response to World War II, the South African Truth and Reconciliation Commission, PTSD, and consumer culture, among others.
Offering: Host
and architectural trends in light of political (propaganda!) and social changes.

The first four centuries of the Christian era will illustrate the lively twists and turns of social experimentation that set the stage for the emergence of the Christian religion. This course will be concerned with fundamental arenas of intellectual and social conflict, including constructions of Christian myths of apostolic origins and authority; the appropriation of the Jewish epic; the challenge of gnosticism; the domestication of Greek philosophy; interpretations of sexuality and gender; experiences of martyrdom and prosecution; theological reflections on human nature and society; and the ways Christians were seen by Romans. The objective will be to grasp the beginnings of the Christian religion as a human achievement of cultural consequence.

More than a tour of monuments and mosaics, however, this course will show students how to interpret and apply literature, material science, anthropology, and art history to address archaeological questions, and to consider the relationship (ancient and modern) between social trends and material evidence.

This course provides an overview of the development of Ancient Greek and Roman philosophy, from its inception in the 6th century BCE through to Socrates, Plato, Aristotle, the Epicureans, and the Stoics. In exploring this material, we will touch on all or nearly all of the central concerns of the Western philosophical tradition: metaphysics, epistemology, ethics, politics, aesthetics, religion, and logic. Our focus in class will be on the close analysis of primary texts. Students must be willing to engage with readings that are fascinating but at the same time dense, difficult, and perplexing. The course requires no prior experience in philosophy and should be of equal interest to students who are pursuing or intend to pursue other majors.

In this course we will read both the Iliad and the Odyssey (in English translation). These two great epics are recognized as the first major texts of the Western literary tradition, and they have had an incalculable influence on everything from literature, to history, to the visual arts. Through a close reading of both epics, we will consider issues such as Homeric composition and poetic practice, heroes and the heroic code, the relation between humans and gods, the role of fate, and the structure of Homeric society (e.g., the status of women; clan and community). We will also read a number of contemporary critical essays to help us frame our discussions.

This course introduces the art and archaeology of Greek civilization from Mycenaean palaces of the Bronze Age, to tombs of warriors and battlefields of Marathon, through the theatrical and political centers of democratic Athens. Throughout the semester we will survey the major archaeological sites (civic and cultic) for each period and study development of sculpture, painting, ceramics, and architectural trends in light of political (propaganda!) and social changes.
of its humorous texts and the contextualizing voice of scholars on the Greco-Roman world. What we will discover in this course is that many of the modes, topics, techniques, and aims of comedy most familiar to us were employed by the ancient Greeks and Romans; often our own version owes a substantial debt to theirs. Comedic literature will also offer us a unique look at Greek and Roman culture, set as it is—much like our own comedy and satire—in a skewed version of everyday "reality." This course will be organized into three main units, structured around three main modes of ancient comic literature: dramatic comedy (the precursor to modern situation comedy), satire (a forerunner of stand-up comedy), and comic narrative (the Wellspring of the comic novel).

At the end of the course, we will return to three masterpieces in each mode—Aristophanes, THE FROGS; Juvenals, SATIRES; and Petronius, SATYRICON—and apply the critical tools we have developed to a richer analysis of the interaction between these texts and the society of readers and authors that produced them.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CLAS
Prereq: None

CCIV228 Classical Allusions in Film
This course surveys the influence of classical antiquity on Western filmmaking from the late 1970s to the present day, with an emphasis on exploring the ways in which filmmakers allude to and encounter classical themes, settings, characters, history, and literature in their works. Classical mythology and history have been a source of fascination for filmmakers since the beginning of filmmaking itself. Ben Hur (1907), Quo Vadis (1913) and Cabiria (1914) were all silent but ambitious films depicting aspects of classical antiquity on an epic scale that would have a profound impact on the classical blockbusters of the 1950s and 1960s. Cecil B. DeMille reintroduced the classical model with Ten Commandments (1956), and the (epically expensive) Ben-Hur (1959), Spartacus (1960), and Cleopatra (1963) would follow under other directors. These films can be analyzed for their interpretation of ancient material; their contemporary political subtexts and attitudes towards race, ethnicity, and gender; and their influence on the way 20th century Western cultures viewed Greco-Roman antiquity. Other film classics depicted an ancient world that ranged from dreamlike (Fellini's Satyricon [1969]) to pornographic (Caligula [1979]), to fantastical (Clash of the Titans [1981]). We will briefly examine these films as a springboard for looking at late-20th and early-21st century adaptations of classical material.

Classical material in film regained popularity in the 2000s: Gladiator (2000), Troy (2004), Alexander (2004), 300 (2006), Clash of the Titans (2010), and Pompeii (2014), and the 2016 remake of Ben Hur. But beyond these obviously classically-inspired films, situated as they are in a version of classical antiquity, there are other modern films that draw less obviously on classical material. O Brother Where Art Thou? (2001) takes the Odyssey from Homer’s Mediterranean world and drops it into Depression-era Southern America. Chi-raq resituates Aristophanes’ Lysistrata in gang-ravaged Chicago. The Star Wars (1977-83) and Hunger Games (2012-15) trilogies use a reimagined Roman Empire to comment on spectacle and society in contemporary America.

We will study these films and others to analyze the trajectory of classical allusion in modern film: why do directors continue to revisit classical antiquity? What themes are pervasive? How do ancient archetypes like the seductive queen, evil sorcerer, noble enslaved man, old philosopher, and debauched aristocrat help characterize modern film characters? What is the difference between adaptation and inspiration? How closely must modern interpretations cleave to the ancient material to be deemed "acceptable" by scholars and enthusiasts? How do these interpretations reshape our understanding of the ancient material? And why is classical antiquity still so compelling today?

Offering: Host
Grading: A-F
CCIV244 Pyramids and Funeral Pyres: Death and the Afterlife in Greece and Egypt

This course explores the archaeology of death and burial in Egypt and Greece, from the royal burials in the pyramids at Giza, to the cremated remains of warriors in Lefkandi, Greece, to the humble burials of infants under house floors. Drawing upon a blend of archaeological, art historical, and mythological evidence, we will examine how the funerary practices and the very notions of the soul, the body, and the afterlife compare in these two societies. We will also explore how social class, gender, and ethnicity influenced those ideas. The course will also provide an introduction to archaeological theory and the interpretive strategies employed by archaeologists, art historians, and historians in the reconstruction of ancient societies.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CLAS
Identical With: ARHA219, ARCP244
Prereq: None

CCIV257 Plato's REPUBLIC

"The safest general characterization of the European philosophical tradition is that it consists of a series of footnotes to Plato." This declaration, famously made by Alfred North Whitehead in the early 20th century, seems especially true of Plato's Republic. No other work in the Western tradition can lay claim to setting the tone so influentially for the development of philosophy as a discipline. Almost every branch of philosophical thought we are familiar with today—on matters of ethics, politics, moral psychology, epistemology, metaphysics, and aesthetics—receives a major formulation in this text. This seminar will be devoted to a close reading of each of the 10 books of The Republic alongside various perspectives that have been taken on this magisterial work in contemporary philosophy, journalism, and literature. We will focus on The Republic primarily as a work of moral psychology by investigating the topical question of the dialogue: Why is it better to live justly rather than unjustly? For Plato, a just life is one governed by the pursuit of wisdom or learning, and this he believes will also be a psychologically healthy one. By contrast, a life governed by the indiscriminate pursuit of power—the life of a tyrant—is psychologically corrupted. These are bold claims. What is Plato's argument for them? In raising this question, we will consider the political project Plato embarks upon in the Republic in constructing a just society, as well as connected ideas regarding desire, masculinity and femininity, and their cultivation in social, political, and ritual contexts such as rituals of initiation, marriage, drinking parties, the law court, and the theater. How ancient approaches to gender and sexuality are in dialogue or have informed recent debates will be a question throughout the course. We will end by looking at how ideas about sexuality in classical antiquity were used in ROMER V. EVANS, otherwise known as the 1993 Colorado Gay Rights Case.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-CLAS, HA-CLAS
Identical With: FGSS281
Prereq: None

CCIV281 Gender and Sexuality in Ancient Greek Culture

In this course we will examine the construction of gender roles in ancient Greece and approach gender as an organizing principle of private and public life in ancient Greek society. Using literary, scientific, historical, and philosophical sources as well as material evidence, we will address issues including the creation of woman, conceptions of the male and female body, the legal status of men and women; what constitutes acceptable sexual practices and for whom (e.g., heterosexual relationships, homoeroticism, prostitution, adultery); and ideas regarding desire, masculinity and femininity, and their cultivation in social, political, and ritual contexts such as rituals of initiation, marriage, drinking parties, the law court, and the theater. How ancient approaches to gender and sexuality are in dialogue or have informed recent debates will be a question throughout the course. We will end by looking at how ideas about sexuality in classical antiquity were used in ROMER V. EVANS, otherwise known as the 1993 Colorado Gay Rights Case.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CLAS
Identical With: ARCP285, ARHA204
Prereq: None

CCIV283 Off with its Pedestal! The Greek Vase as Art and Artifact

This course explores the dual role of the Greek vase—as objet d’art and as material culture. The first half of the course will trace the origins and development of Greek vase painting from Mycenaean pictorial vases to the masters of Attic Red Figure, examining the painters, the themes, and (often titillating!) subject matter in its social and historical context. The second half will focus on the vase as an artifact and tool for reconstructing social values and economic trends throughout the Mediterranean. We will look at rip-offs, knock-offs, and how much Attic pottery was really worth, and evaluate the use of pottery as an indicator of immigration or cultural imitation. The course will include work with 3D scanning and digital optimization, as well as the construction of a virtual museum exhibit.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CLAS
Identical With: ARCP285, ARHA204
Prereq: None

CCIV304 Medieval Archaeology

This course will serve as an introduction to the archaeology of medieval Europe. Emphasis will be on methods and theory and on recent trends in the field. Material will be drawn mainly from North European secular and ecclesiastical sites. Students interested in participating in the Wesleyan summer archaeological program in France are strongly urged to take this course.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: MDST304, ARCP304, ARHA218
Prereq: None
CCIV324 Tales of Hope or States of Delusion? Utopias, Past and Present
Utopias are imaginary places that promise freedom, equality, and happiness. In this course, we will look at different visions of utopian living: What kinds of longing and impulses do these utopias fulfill? What kind of social critique do they imply? How can they offer freedom and happiness, while built on strict programs of biological, psychological, and social engineering? When does one's utopia become another's dystopia?

We will start with ancient Greek poetry and philosophy—Homer, tragedy, Aristophanic comedy, and Plato—to trace the beginnings of utopian thinking and the promises that it makes. In the last part of the semester, we will look at how these early seeds of utopia are recast and developed in later and contemporary literature, theory, and film including Thomas More’s UTOPIA, Yevgeny Zamyatin’s WE, and Emily St. John Mandel STATION ELEVEN; selections from T. Adorno, E. Bloch, and F. Jameson; films such as Gattaca, and Her, and select episodes from Black Mirror.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CLAS
Prereq: None

CCIV329 Roman Villa Life
This seminar will explore life in the Roman countryside, from the luxurious suburban villas near major urban centers to working estates in Italy and the Roman provinces. The course will begin with a general survey of Roman villa life and then move to a more focused inquiry into specific topics including art and architecture, production, slave life, and transportation. Readings will be drawn from ancient literary sources, inscriptions, and modern social and archaeological studies. The course is intended for students from a variety of disciplines and backgrounds, but some knowledge of the Roman world is recommended.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CLAS
Identical With: ARCP329
Prereq: None

CCIV330 Classical Studies Today: Writing for a General Audience
This will be a seminar for junior and senior departmental majors, offered in association with the Calderwood Seminars in Public Writing. The purpose of the class is to have students write about scholarly issues in a way that makes them accessible to broad non-specialist audiences. This practice is what one scholar has called "responsible popularization." The course will concentrate on writing and public presentations, and each week the students will take alternating roles as writers and editors. The work load consists of reading scholarly articles or book chapters, on academic topics from Classical Studies, and re-work them in compact genres like personal essays, op-eds, blog posts, and reviews. For the final project, the students will form teams of two, each of which will interview an eminent Classical scholar of their choice and produce a brief profile.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CLAS
Prereq: None

CCIV341 Visualizing the Classical
This project-based learning course integrates archaeology, classical texts, and the technologies of virtual construction to rebuild the material remains of the ancient world. Student teams will draw upon theories of urban design, engineering, and performance theory to create a material or virtual reconstruction of a classical built environment or object. Through the reconstruction of such spaces, we will explore how the ancient builders and craftsmen—through landscape, sound, light, functionality/monumentality, and spatial relationships—shaped the experience of the ancient viewer.

The course is divided into three modules. The first module will use case studies to survey the principles of archaeological reconstruction and explore the concepts and language of design and planning used by archaeologists and design specialists. These case studies will range from Greek and Roman temples, to city blocks and houses, to public spaces for entertainment or governance. In the second module, a series of technology workshops and in-class projects will give students hands-on training in the analytical mapping, modeling, interpretive, and reconstructive approaches such as ArcGIS, CAD, Sketchup and 3D printing. This practical training will form the foundation for the third module, during which student teams will apply these technologies to collaborate on the reconstruction of an ancient built environment or object. During this section of the course, students will discuss and collectively troubleshoot the problems of design and reconstruction they encounter as they go. Students will present their work at the end of the course, and discussion will focus on the insight that the process of reconstruction has offered into principles of ancient design and the values of ancient communities.

This seminar will be of interest to students with experience in classical studies, archaeology, studio arts, and digital design.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CLAS
Identical With: ARCP341, ARHA205
Prereq: None

CCIV393 Reading Theories
In this survey of theories that have shaped the reading of literature and the analysis of culture, emphasis is on key concepts—language, identity, subjectivity, gender, power, and knowledge—and on key figures and schools such as Marx, Freud, Nietzsche, Saussure, Barthes, Gramsci, Benjamin, Althusser, Foucault, Lacan, Deleuze, Jameson, postmodernism, and U.S. feminism.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: REES340, RULE340, RUSS340, GRST231, CEAS340, COL339, ENGL295, FIST290
Prereq: None

CCIV401 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.

Offering: Host
Grading: OPT

CCIV402 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.

Offering: Host
Grading: OPT

CCIV403 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.

Offering: Host
Grading: A-F

CCIV404 Department/Program Project or Essay
Project to be arranged in consultation with the tutor.

Offering: Host
Grading: A-F

CCIV407 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with the tutor. Only enrolled in through the Honors Coordinator.
CCIV408 Senior Tutorial (downgraded thesis)
Downgraded Senior Thesis Tutorial - Project to be arranged in consultation with
the tutor. Only enrolled in through the Honors Coordinator.
Offering: Host
Grading: A-F

CCIV409 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

CCIV410 Senior Thesis Tutorial
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

CCIV411 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

CCIV412 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

CCIV420 Student Forum
Student-run group tutorial, sponsored by a faculty member and approved by the
chair of a department or program.
Offering: Host
Grading: Cr/U

CCIV465 Education in the Field, Undergraduate
Students must consult with the department and class dean in advance
of undertaking education in the field for approval of the nature of the
responsibilities and method of evaluation.
Offering: Host
Grading: OPT

CCIV466 Education in the Field, Undergraduate
Students must consult with the department and class dean in advance
of undertaking education in the field for approval of the nature of the
responsibilities and method of evaluation.
Offering: Host
Grading: OPT

CCIV491 Teaching Apprentice Tutorial
The teaching apprentice program offers undergraduate students the opportunity
to assist in teaching a faculty member's course for academic credit.
Offering: Host
Grading: OPT

CCIV492 Teaching Apprentice Tutorial
The teaching apprentice program offers undergraduate students the opportunity
to assist in teaching a faculty member's course for academic credit.
Offering: Host
Grading: OPT