Throughout the course we will explore the flexibility of concepts such as military, the competitors, and the use of these events for political or nationalistic ends. We 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; and, finally, Roman gladiator spectacle. We will examine literary and visual representations from antiquity and also consider how these myths live on in the Western tradition.

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.

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 television shows, including Thomas More’s “Utopia” and Emily St. John Mandel’s “Station Eleven”; selections from T. Adorno, E. Bloch, and F. Jameson; and select episodes from “Black Mirror.”

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 television shows, including Thomas More’s “Utopia” and Emily St. John Mandel’s “Station Eleven”; selections from T. Adorno, E. Bloch, and F. Jameson; and select episodes from “Black Mirror.”

OFFERING:

Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CLAS
Prereq: None

CCIV115F Crafting (Un)Ideal States: Utopias and Games of the Mind, Past and Present (FYS)

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 hope, 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 television shows, including Thomas More’s “Utopia” and Emily St. John Mandel’s “Station Eleven”; selections from T. Adorno, E. Bloch, and F. Jameson; and select episodes from “Black Mirror.”

OFFERING:

Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CLAS
Prereq: None

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 selections from a range of authors—Suetonius, Eusebius of Caesarea, Ammianus Marcellinus, Augustine of Hippo, Jordanes, Procopius of Caesarea and many others—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: OPT
Credits: 1.00
Gen Ed Area: HA-COL
Identical With: COL247, HIST247
Prereq: None

CCIV175F Hold My Wine: Drinking Culture in Ancient Greece (FYS)

Wine. Politics. Poetry. The potential for destructive behavior. All of these went hand-in-hand with the ancient Greek “symposium,” or drinking party. In this course we will study this custom and the roles it played in Ancient Greek society and art, as an institution that regulated membership in elite society, a source of political and social unrest, a religious practice, an arena for the contestation of philosophical ideas, and a venue for the performance of music and poetry. In addition to the symposium itself, we will also consider related institutions, such as Spartan military feasting.

In this course, the symposium will be viewed through a variety of lenses. We will survey Greek literature from Homer down through Athenian drama and Plato. We will also study the archaeological record, with units on Greek vases and drinkware, and on the architecture of public and private drinking spaces. But the Greek symposium will itself be a lens through which we consider drinking culture in our own society, and its representation, for instance, in music and film.

OFFERING:

Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CLAS
Prereq: None

CCIV170 Rome and the Caesars

Roman history 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 demoralization 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

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
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
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CLAS
Identical With: THEA202
Prereq: None

CCIV205 Myths, Monsters, and Misogyny: An Introduction to Greek and Roman Mythology
In this class we will read literary versions of myths from Greece and Rome and look at representations in ancient and later art. Starting with myths of the creation, we will move on to look at the individual gods and goddesses, their powers, and their place in ancient religion, then to the often perilous interactions of humans and gods. In the second half of the semester, we will concentrate on the heroes and heroines of mythology, ending with the Trojan War and its aftermath. The course aims to give a basic grounding in the stories and the images—creating mythologically literate students. As that analogy implies, we will also analyze myth as a system of communication and consider how these myths portray the world, the divine, and the place of men and women in relation to the gods, to nature, and to society.

Offering: Host
Grading: OPT

Credits: 1.00
Gen Ed Area: HA-CLAS
Prereq: None

CCIV212 Politics and Piety in Early Christianities
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.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-RELI
Identical With: RELI215, MDST215
Prereq: None

CCIV214 Survey of Greek Archaeology
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. 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.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CLAS
Identical With: ARHA203, ARCP214
Prereq: None

CCIV217 Philosophical Classics I: Ancient Western Philosophy
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.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-PHIL
Identical With: PHIL201, COL359
Prereq: None

CCIV220 Homer and the Epic
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.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CLAS
Identical With: ENGL219

CCIV220 Homer's Iliad and the Tragedies of Troy: War and Its Aftermath

Please note: some readings and assignments will be due during winter break, prior to arriving on campus for Winter Session. Please visit the Winter Session website for the full syllabus – http://www.wesleyan.edu/wintersession.

The Iliad, Homer's great epic of war, had a profound influence on the creators of what we now broadly conceive of as ancient Greek culture. Athenian playwrights, visual artists, and even its first historians were inspired and informed by Homer's harrowing depiction of the effects of war on the victorious and the defeated alike.

In this course, we will read the Iliad along with five 5th century tragedies populated by the victorious warriors and defeated women of the Trojan War. (All reading will be in translation). We will examine the social codes of Homeric society in the Iliad, and the ways in which tragic playwrights re-presented and reassessed the Homeric hero for their audiences – a majority of whom were soldiers, combat veterans or orphans of war. In these ancient stories of social bonds destroyed by violence, we may find a lens through which to examine issues of rage and the desire for restitution in our own society.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CLAS

CCIV223 Survey of Roman Archaeology and Art

This course begins with the art, archaeology, and culture of the Etruscans and their important contributions to the early history of Rome. After a brief examination of the influences of Hellenistic culture on Rome, the course surveys the archaeological evidence illustrating the principal architectural and artistic achievements of the Romans down to the reign of Constantine the Great.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ART
Identical With: ARHA207, ARCP223

CCIV227 Ancient Laughter

Are we hard-wired to laugh? Could we have told a joke to an ancient Roman? Did the ancient Greeks think the same things were funny? Would they scoff at a “dirty” joke? Are puns universal, and universally terrible? This course will seek to examine the basis for Greek and Roman humor through a close examination 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. Comic 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

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 re-introduced the classical model with Ten Commandments (1956), and the epic(ally 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. 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 sorceress, 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
Credits: 1.00
Gen Ed Area: HA-CLAS

CCIV229 Ancient Monuments: Landscape, History, and Memory

In this course, we will examine some of the most renowned sites from Greek and Roman antiquity, such as the Parthenon and the other monuments on and near the Athenian Acropolis, the Colosseum and Forum in Rome, and Pompeii. The aim is to get a broad understanding of their significance, and so the sources will include ancient texts, modern scholarship and travel narrative, and visual representations such as drawings and photographs. Because the course is
connected to a theme of “shifting landscapes,” we will pay particular attention to
the ways in which the ancient sites interact with their surroundings.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-ENVS
Identical With: ENVS229
Prereq: None

CCIV231 Greek History

Using primary sources wherever possible, this course will examine the
development of Greek civilization from Mycenae times through the death
of Alexander the Great. Special attention will be given to the connection between
political events and cultural and intellectual trends. No prior acquaintance with
ancient history is required.

Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: SBS-CLAS
Identical With: HIST204
Prereq: None

CCIV232 Roman History

This course traces the history of Rome from its foundation, through its rise
as an Italic and Mediterranean power, up to the transfer of the empire to
Constantinople. It focuses on the political, military, and social achievements of
the Roman people and the contributions of its principal historical figures, from
the legendary kings of the regal period, to Republican leaders such as Marius,
Sulla, Pompey, and Caesar, through Augustus and the establishment of the
principate and subsequent emperors such as Vespasian, Hadrian, and Diocletian.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-CLAS
Identical With: HIST205
Prereq: None

CCIV234 Art and Society in Ancient Pompeii

This seminar surveys the art, architecture, and material remains of the cities
buried by the eruption of Mt. Vesuvius in 79 CE. Through readings, class
discussions, and student research presentations, we will explore the ways in
which this material can be used to study the social and political life of a small
Roman city and examine the unique evidence for reconstructing the private life
of Roman citizens, from their participation in local politics and government, to
their religious beliefs and lives, to the interior decoration of their homes and their
burial customs.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CLAS
Identical With: ARHA225, ARCP234
Prereq: None

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 LeKandi, 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
interpretable strategies employed by archaeologists, art historians, and historians
in the reconstruction of ancient societies.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-CLAS
Identical With: ARCP244, ARHA219
Prereq: None

CCIV248 Dissecting Language: Medical, Legal, and Scientific Terminology in Context

Calling all pre-med, pre-law, and science students! Etymology is a course
designed to prepare students for disciplines far beyond traditional “classics.”
The course will provide a strategic presentation of key Latin and Greek roots,
constructions, and linguistic frameworks that are pervasive in legal, medical, and
scientific terminology. Beyond simply learning to deconstruct terminology, the
course will also explore the origins and evolution of many of the commonly used
modern terms in their original historical contexts, providing a glimpse into the
rich background that gave rise to their use and nuance today. The semester will
be broken up into seven units in general science, biology, chemistry, government
and politics, pre-med, pre-law, and sociology. Two of the three days will focus
on analyzing the various origins of words and phrases in a particular discipline,
while the third will include activities and look at applications in media, movies,
and other popular culture.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CLAS
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 issues he raises in the dialogue concerning
the nature of human motivation, the distinction between belief and knowledge,
the distinction between appearance and reality, the importance of a proper
education to the human good, and the role of art and beauty in furthering
the common good. Alongside Plato, we will read various works of secondary
literature, journalistic pieces, and works of fiction this semester, all inspired by
The Republic.

Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: SBS-PHL
Identical With: PHIL303, COL341
Prereq: None
CCIV271 Roman Self-Fashioning: Poets and Philosophers, Lovers and Friends
With the descent into chaos of the Roman Republic and the emergence of the emperor as autocratic ruler at the head of the state, Roman social order and its system of personal relationships experienced a crisis. These circumstances are reflected in the literature of the period, which shows a fascination with unconventional styles of life and codes of behavior and a constant recourse to those situations in public and private life where the individual’s relationship to the social order was negotiated and exhibited. Among the topics we will examine in the writings of some of the major authors of the period will be the literature of love and the role of the lover; parasites, patronage, and friendship; banquets and dining; the good life and personal contentment (and discontent); and the struggle for individual integrity.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-CLAS
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, SBS-CLAS
Identical With: FGSS281
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

CCIV320 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

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
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.
Offering: Host
Grading: A-F

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.