

CLA 381: Seminar in Classics

Ancient Worlds, Modern Crises

Wake Forest University
Spring 2020
W/F 9:30-10:45am
Tribble Hall A309

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Office Hours: T/W 11:00am-12:00pm

The field of Classics has long been entangled with harmful ideologies and practices like white supremacy, misogyny, colonialism, antiquities theft, and anti-Semitism. The texts, images, and philosophies of the ancient world have been appropriated by hate groups looking to the supposed purity of an authoritative past; Classicists themselves have affirmed harmful ideas and committed horrific crimes. But recent efforts to address the failures of the field have seen Classics used in thoughtful and productive ways as a means of processing trauma, healing isolation, and telling personal stories of pain and resilience. This seminar combines analysis of ancient texts and images with critical examination of their uses (the good, the bad, and the ugly) in the modern world. The final creative project will ask students to select their own Classical text, image, or idea and design an initiative that brings it to a diverse audience in a humane and empathetic way.

Required Texts:

Aristophanes. *Lysistrata*. Translated by Sarah Ruden.

ISBN: 9780872206038

Fugard, Athol, John Kani, and Winston Ntshona. *The Island*.

This play is unfortunately out of print: it will be available as a course pack in the WFU Bookstore.

Homer. *Iliad*. Translated by Caroline Alexander.

ISBN: 9780062046284

Ovid. *The Art of Love*. Translated by Julia Hejduk.

ISBN: 9780299302047

Shay, Jonathan. *Achilles in Vietnam: Combat Trauma and the Undoing of Character*.

ISBN: 9780684813219

Sophocles. *Antigone*. Translated by Ruby Blondell.

ISBN: 9780941051255

Additional readings will be posted on the Google Classroom course page.

Assessment for CLA 381:
Specifications Grading Policy

In order to earn the following grades in the course, students must meet a Satisfactory standard for the accompanying assignments:

D	3 Course Modules Detailed Project Proposal
C	4 Course Modules Detailed Project Proposal + single prototype
B	5 Course Modules Detailed Project Proposal + double prototype mock grant application
A	6 Course Modules Detailed Project Proposal + triple prototype 2 mock grant applications Book review

Credit for completion of each **Course Module** entails:

- Completion of all reading assignments
- Attendance and active participation during all class meetings
- Satisfactory completion of Thematic Reflection (in essay form)
- Satisfactory completion of Creative Reflection (open format)

Attendance policy: up to 3 absences from class may be made up for with a 30-minute one-on-one discussion of the missed material in which the student demonstrates close engagement with the assigned readings. Students who miss the same class may be scheduled for these make-up sessions together.

Revision policy: all written assignments may be revised and resubmitted if they do not meet Satisfactory standards.

Late work policy: there is no penalty for delayed submission, so long as you write to the instructor *before the assignment is due* to request an extension. Late work without such a request will not be accepted. All course module work (original or revised) must be submitted by the final class meeting.

Thematic Reflection

For each course module, the Thematic Reflection engages with the primary text(s) in an informal essay of roughly 500 words. In order to be deemed Satisfactory, the reflection must:

- ✓ Answer the Guiding Question (or address an original question of your own development, so long as it has been approved by the instructor)
- ✓ Meet the minimum length requirement (500 words)
- ✓ Demonstrate close reading of the primary text(s)
- ✓ Cite quotations appropriately
- ✓ Offer substantive and original analysis (no plot summary! no borrowing from SparkNotes or CliffsNotes or other similar sources!)
- ✓ Be largely free of errors (factual and formatting - make sure you proofread!)

Note: Lengthy quotations from the primary text will not contribute to the word count. A Satisfactory reflection offers 500 words of discussion and analysis.

Creative Reflection

For each course module, the Creative Reflection connects the primary text(s) to the modern world in an open format of your choosing (formats may include, but are by no means limited to: a poem, a song, a sketch, a dramatic monologue, a journal entry, a formal essay, a comic strip, a series of photographs, a newspaper article, a blog post, an open letter, an oration, a rap, a social media profile, a series of memes...). Creative reflections may also take the form of a detailed outline of a larger idea, too big to complete within a few hours and/or requiring resources not immediately available (a novel, a documentary, a reading group, a community initiative, a musical album, a fashion line, an original screenplay, an academic course...).

In order to be deemed Satisfactory, the creative reflection must:

- ✓ Engage with the primary text(s)
- ✓ Be accompanied by a brief (100 or so words) meta-analysis: what is the purpose of this piece, and who is the intended audience? Tell me anything else you would like me to know about it.
- ✓ **DO NO HARM:** You must think carefully and critically about the messages you send, even inadvertently. Remember that language, art, and media are powerful tools - they can do a lot of good, but they can also injure, oppress, and exclude.

Note: Assessment is always subjective, the assessment of creative material especially so. There is no easy way to create an objective standard of satisfactory work here. All I ask is that you dedicate a minimum of 3 hours of effort to your creative reflection beyond the conception of the idea and demonstrate in the meta-analysis that you've thought carefully about what you are creating.

Detailed Project Proposal

This final project is essentially a Creative Reflection on a much larger scale: you will select a text, theme, image, or idea from antiquity and propose a project that brings it to the modern world in a humane and empathetic way. You can think globally or locally. Your proposal will include a detailed description of the project's creative and practical dimensions (i.e., not just what it will consist of, but what resources it will require, what the audience will be, how you will find space/funding and recruit staff/volunteers as necessary). Alongside the proposal, you will create prototypes of the project (the exact form of these prototypes will depend upon the nature of your proposal and will be agreed upon with the instructor once you have settled on your idea). Students wishing to earn an A or B will also write up mock grant applications for the project.

Once the semester has concluded, if you wish to continue developing your initiative, I will support you in submitting these grant applications in order to make your project a reality.

Note: you are permitted to expand upon a Creative Reflection that you completed for one of your course modules for the final project. If you do so, the prototypes submitted alongside your project proposal must be new/additional work.

A Satisfactory Project Proposal will:

- ✓ Bring a specific text, image, or idea from antiquity to the modern world
- ✓ Engage with a defined audience (e.g., members of a specific community, age group, or location; sharers of a particular lived experience or identity; members of a specific organization, belief system, or ideology)
- ✓ Present a detailed outline of the project along with relevant prototypes. The format of this outline and the prototypes will depend upon the nature of your proposal, and will be agreed upon in advance with the instructor.
 - Example: A project outline for a community reading group will include a calendar of meetings, the titles to be read and discussed for each date, the names of guest speakers, the venue, the refreshments, the funding sources, plans for advertising and recruiting, and a set of guidelines for the moderators of the discussion. Prototypes: a set of flyers advertising the group; a list of specific discussion questions keyed to one of the meetings; video documentation of a sample meeting
 - Example: A project outline for a graphic novel will include a full plot summary; glossary of characters and settings; description of dialogue and

art style; and meta-analysis of the most significant themes in the story.
Prototypes: three fully realized scenes from the novel.

- Example: A project outline for a rap album will include a full track list with brief descriptions of each track; analysis of rhythm, rhyme, and articulation styles, with reference to relevant influences from modern rap artists. Prototypes: album cover art and promotional material; audio recording of one fully-realized track; a “Genius” style analysis of the lyrics.
- ✓ Include a project description that addresses the following questions:
 - What is the nature of your project?
 - For what audience is this project designed?
 - What short-term benefits do you intend for the project to offer to its audience and community? Long-term benefits?
 - Is this project meant to be a private or public experience? Why? How would its effects change if it were the opposite?
 - What potential problems (practical, thematic, emotional) do you anticipate the project encountering? How will you address these problems?
 - What resources does this project require (financial, material, spatial, social)? How will you find these resources?
 - In what ways does this project engage humanely and empathetically with its audience?
 - Whose voices are not in the room? Is their absence a potentially harmful exclusion, or is it necessary for the comfort and/or safety of the specific audience you have chosen for certain people not to be in the room?

Mock Grant Applications

Once again, the exact nature of this particular assignment will depend upon the final project that you decide to develop. You will research and acquire application materials for real grants whose guidelines fit your project. Part of the assignment is determining which organizations are most likely to approve funding for your project, based upon what initiatives they have funded in the past and what limitations exist on their funding. Select the most appropriate grant(s), fill out all the required information (using your imagination, if necessary), and submit it to me as though you were actually submitting it to the grant committee.

A few suggestions to get your research started:

The Society for Classical Studies:

“Classics Everywhere” Grant

Outreach Prize

The Archaeological Institute of America: Society Outreach Grant Program

The Classical Association of the Middle West and South: Bridge Initiative Grant

The Sportula (micro-grants for Classics students)

The Classical Association of the Atlantic States: Program Grants

National Endowment for the Humanities

National Endowment for the Arts

Internal to Wake Forest:

Humanities Institute

Slavery, Race, and Memory Project

Student Government

Book Review

Select a book from the following list, read it carefully alongside any relevant source material, and compose a book review that assesses the book's engagement with its ancient influence(s). Once you have notified me of your selection, I will direct you toward relevant passages of the appropriate ancient texts (and good translations for you to consult).

Margaret Atwood's <i>Penelopiad</i>	(Homer's <i>Odyssey</i>)
Pat Barker's <i>The Silence of the Girls</i>	(Homer's <i>Iliad</i>)
Jericho Brown's <i>The Tradition</i>	(selection of myths)
John Dolan's <i>The War Nerd Iliad</i>	(Homer's <i>Iliad</i>)
Anwen Hayward's <i>Here the World Entire</i>	(Medusa)
Nina McLaughlin's <i>Wake Siren: Ovid Resung</i>	(Ovid's <i>Metamorphoses</i>)
Madeline Miller's <i>Circe</i>	(Homer's <i>Odyssey</i>)
Madeline Miller's <i>The Song of Achilles</i>	(Homer's <i>Iliad</i>)
Paisley Rekdal's <i>Nightingale</i>	(Ovid's <i>Metamorphoses</i>)
Kamila Shamsie's <i>Home Fire</i>	(Sophocles' <i>Antigone</i>)

A Satisfactory Book Review will:

- ✓ Be at least 1000 words
- ✓ Provide substantive analysis (no plot summary!)
- ✓ Engage thoughtfully with the ancient source material alongside the modern reception
- ✓ Assess the strengths and weaknesses of the book, with emphasis on new contributions it makes to the thematic and emotional resonances of narratives from antiquity

COURSE MODULE CHECKLIST

MODULE 1: HOMER AND WAR TRAUMA

- Class Meetings:
 - F Jan 19
 - W Jan 22
 - F Jan 24
 - W Jan 29
 - F Jan 31
- Thematic Reflection: How do rage and grief influence Achilles' behavior throughout the *Iliad*? To what extent are his actions justified?
- Creative Reflection

MODULE 2: ANTIGONE AND INCARCERATION

- Class Meetings:
 - W Feb 5
 - F Feb 7
 - W Feb 12
 - F Feb 14
- Thematic Reflection: How should one choose between familial and civic duty when the two come into direct confrontation? What civic response (if any) is appropriate when someone breaks the law for the sake of family?
- Creative Reflection

MODULE 3: LYSISTRATA AND PROTEST

- Class Meetings:
 - W Feb 19
 - F Feb 21
 - W Feb 26
 - F Feb 28
- Thematic Reflection: Are the women of *Lysistrata* agents of social change, or the object of ridicule (or neither, or both)? Can those without legal or political power effect change in the systems from which they are excluded?
- Creative Reflection

MODULE 4: *ARS AMATORIA* AND MISOGYNY

- Class Meetings:
 - W Mar 18
 - F Mar 20
 - W Mar 25
 - F Mar 27
- Thematic Reflection: Is didactic eroticism in the Ovidian style necessarily misogynistic? Is there any room for a feminist reading of the *Ars Amatoria* (one that emphasizes the significance of female agency and consent)?
- Creative Reflection

MODULE 5: THE PARTHENON AND ANTIQUITIES THEFT

- Class Meetings:
 - W Apr 1
 - F Apr 3
 - W Apr 8
- Thematic Reflection: How do we determine rights of ownership, preservation, and sale of material artifacts from antiquity? Which of the following (if any) is the most important factor in these considerations: ancestral claims; territorial ownership; legal inheritance; ability to preserve?
- Creative Reflection

MODULE 6: ORPHEUS AND SONG

- Class Meetings:
 - W Apr 15
 - F Apr 17
 - W Apr 22
 - F Apr 24
- Thematic Reflection: How does Orpheus' status as a musician/poet inform his experience in the underworld? Is he a character to be admired, disdained, or pitied (or all of these, or none)?
- Creative Reflection

CLA 381: Reading Schedule

TR = Thematic Reflection CR = Creative Reflection

Date	Topic/Reading/Viewing	Hand in:
MODULE 1: HOMER AND WAR TRAUMA		
F Jan 19	Homer, <i>Iliad</i> Books 1, 9, 11 (pp. 1-21; 174-196; 217-244)	
W Jan 22	Homer, <i>Iliad</i> Books 16-20 (pp. 335-443)	
F Jan 24	Homer, <i>Iliad</i> Books 21-24 (pp. 445-541)	Module 1 TR
W Jan 29	Jonathan Shay, <i>Achilles in Vietnam</i> : Introduction and Part I (pp.xiii-xxiii, 3-99) Helen Meaney, “Standing with Homer in the Trenches of the Western Front” Charlotte Higgins, “The Iliad and the poetry of WWI”	
F Jan 31	Jonathan Shay, <i>Achilles in Vietnam</i> : Part II, Part III, Conclusion (pp.103-209) Rachel Herzog, “Reading Consent into the Iliad” Twitter feed: @wrongptrchlls	Module 1 CR
MODULE 2: ANTIGONE AND INCARCERATION		
W Feb 5	Sophocles’ <i>Antigone</i> Lines 1-680	
F Feb 7	Sophocles’ <i>Antigone</i> Lines 681-1353	Module 2 TR
W Feb 12	Athol Fugard, John Kani, and Winston Ntshona’s <i>The Island</i>	
F Feb 14	Chitra Jayathilake’s “Muselmann: Incarceration and the Mobilised Body in Athol Fugard, John Kani, and Winston Ntshona’s <i>The Island</i> ” Nancy Rabinowitz’s “Teaching Tragedy to the Incarcerated”	Module 2 CR
MODULE 3: LYSISTRATA AND PROTEST		
W Feb 19	Aristophanes, <i>Lysistrata</i> lines 1-705	
F Feb 21	Aristophanes, <i>Lysistrata</i> lines 705-1320	Module 3 TR
W Feb 26	Watch: Spike Lee’s <i>Chi-Raq</i> (available in course reserves; screening + panel discussion scheduled for this week – exact date/time TBD) Reviews of the film by Bené Viera , Matt Zoller Seitz , Ijeoma Oluo	
F Feb 28	Helen Morales’ “Aristophanes’ <i>Lysistrata</i> , the Liberian Sex Strike, and the Politics of Reception” Helen Morales’ “(Sex) Striking Out: Spike Lee’s Chi-Raq”	Module 3 CR
Mid-semester Review		
W Mar 4	Project proposal workshop	
F Mar 6	Mid-semester evaluations and book review meetings	
Spring Break		
MODULE 4: ARS AMATORIA AND MISOGYNY		
W Mar 18	Ovid, <i>Ars Amatoria</i> Books 1-2	
F Mar 20	Ovid, <i>Ars Amatoria</i> Book 3 and <i>Remedia Amoris</i>	Module 4 TR
W Mar 25	Donna Zuckerberg, <i>Not All Dead White Men</i> Chapter 3 (“The Ovid Method”)	
F Mar 27	Christopher Brunelle’s “What Rhymes With Venus?” Stephanie McCarter and Jia Tolentino’s “The Brutality of Ovid”	Module 4 CR

	MODULE 5: THE PARTHENON AND ANTIQUITIES THEFT	
W Apr 1	Watch: How the Parthenon of Athens was Built Phidias' Parthenon Sculptures	
F Apr 3	Perspectives and developments on the Parthenon marbles from: Dimitris Pandermalis (director of the Acropolis Museum) Mary Beard The British Museum The British Committee for the Reunification of the Parthenon Marbles (I recommend exploring the entirety of the BCRPM website) Bring Them Back (this is an English language version of a Greek site; there are constant updates, so explore it as much as you like) Listen: "Greece Unveils Museum Meant for Stolen Sculptures" (Silvia Poggioli for NPR)	Module 5 TR
W Apr 8	Explore the website: Trafficking Culture Charlotte Higgins' "A Scandal in Oxford: The curious case of the stolen gospel" Listen: "Hobby Lobby and the Illegal Antiquities Trade with Donna Yates" (episode 78 of the Archaeological Fantasies podcast)	
F Apr 10	No Class – CR may be submitted at the next class meeting if you prefer	Module 5 CR
	MODULE 6: ORPHEUS AND SONG	
W Apr 15	Vergil's <i>Georgics</i> 4.453-525 Ovid's <i>Metamorphoses</i> 10.1-146, 11.1-66	
F Apr 17	Apollonius Rhodes' <i>Argonautica</i> 1.492-518; 4.885-921 Listen: "Severed Heads and Cosmic Eggs: Orpheus and Esotericism"	Module 6 TR
W Apr 22	Anais' Mitchell's <i>Hadestown</i> (listen to the Broadway cast recording) Bridget Read, "The Liberating, Radical Politics of Hadestown."	
F Apr 24	Pina Bausch's <i>Orpheus und Eurydike</i> Part 1 and Part 2 (performed by the Paris Ballet) Review by Stephen Raskauskas	Module 6 CR
	Course Wrap-up	
W Apr 29	Book Review discussion	Book Review
Th May 7	9:00am-12:00pm: Final Project Presentations	Detailed Project Proposal + prototypes