

CLASSICS AND CINEMA

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On the set of *Gladiator* (2000)

CLASSICS AND CINEMA

SPRING 2021

Important Info

Class meeting

Thursday 2:00-3:20 PM
[MS Teams](#)

Class website

[Canvas](#)

Instructor

David Stifler, Ph.D.
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Office Hours

Monday 2:00-3:00 PM
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[Zoom](#)

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Office Hours

by appointment

1 *Description*
Overview of the course
contents, goals, format, and
required textbooks.

2 *Assessments*
Breakdown of how your
performance will be evaluated
through quizzes, tests, etc..

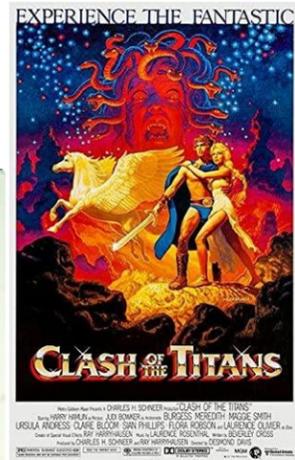
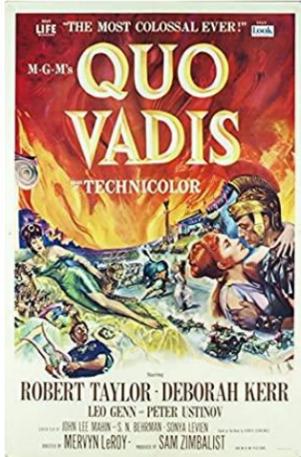
3 *Policies*
Discussion of expectations and
responsibilities for this course
and participation in it.

4 *Assignments*
Detailed description of the
different types of assignments
in this course.

5 *Schedule*
Calendar of readings,
assignments, etc. for the
semester.

George Clooney as Ulysses Everett McGill in *O Brother, Where Art Thou?* (2000)

1 Description



Throughout the history of cinema, Classically-themed films have been some of the **most popular and respected** examples of the medium, and many of them have been re-made at least once. For many people, the **cinema** has been their first encounter with what we call “**the Classical World**”, and it is not an exaggeration to say that **film is the main source** for much of the most recognizable imagery of these ancient civilizations. But despite their **general similarities**, Classically-inspired films demonstrate **incredible variety** in the **ideas** that they

express and the **styles** that they employ in doing so.

In this course, we will explore the **history of Classics on screen**, learning both about the **ancient sources** that inspire these films, and the **contemporary issues**—both artistic and social—that have shaped them. In order to be thoughtful and critical in our **viewing** of Classics and Cinema, we will have extensive **reading** and **discussion** about the films we watch throughout the course, with **brief lectures** to offer background and guidance.

Goals

In this course, you have the opportunity to:

- ❖ **Identify** the ancient events, characters, and sources that have inspired some of the most influential films in the history of cinema.
- ❖ **Summarize** the plots of the films we view and **discuss** their different approaches to the reception of ancient stories and themes.
- ❖ **Analyze** the writing, directing, acting, cinematography, design, and other key elements of Classically-inspired films.
- ❖ **Critique** the decisions made by screenwriters, directors, and other figures in the production of these films.

By the end of this course, **you will be able to employ your subject area knowledge and critical skills to contrast and evaluate a wide range of films in the Classical genre.**

Online Coursework

This course will utilize **Canvas** and **MS Teams**. Please go to: uc.instructure.com and follow the instructions to log in and download. Your **quizzes will be administered through Canvas**. I will also post reading assignments, project information, and send you e-mails through the site; you will also be able to access your

course grades at any time (although Canvas will not necessarily be used to calculate the final grade according to the weights listed below). **You** are responsible for using Canvas appropriately and receiving all e-mails I send to you – **Canvas issues are not an excuse** (except in case of system failure) for missing a deadline or assignment. If you have any problems with Canvas, please call **UC support** at 556-1602.

Media Required

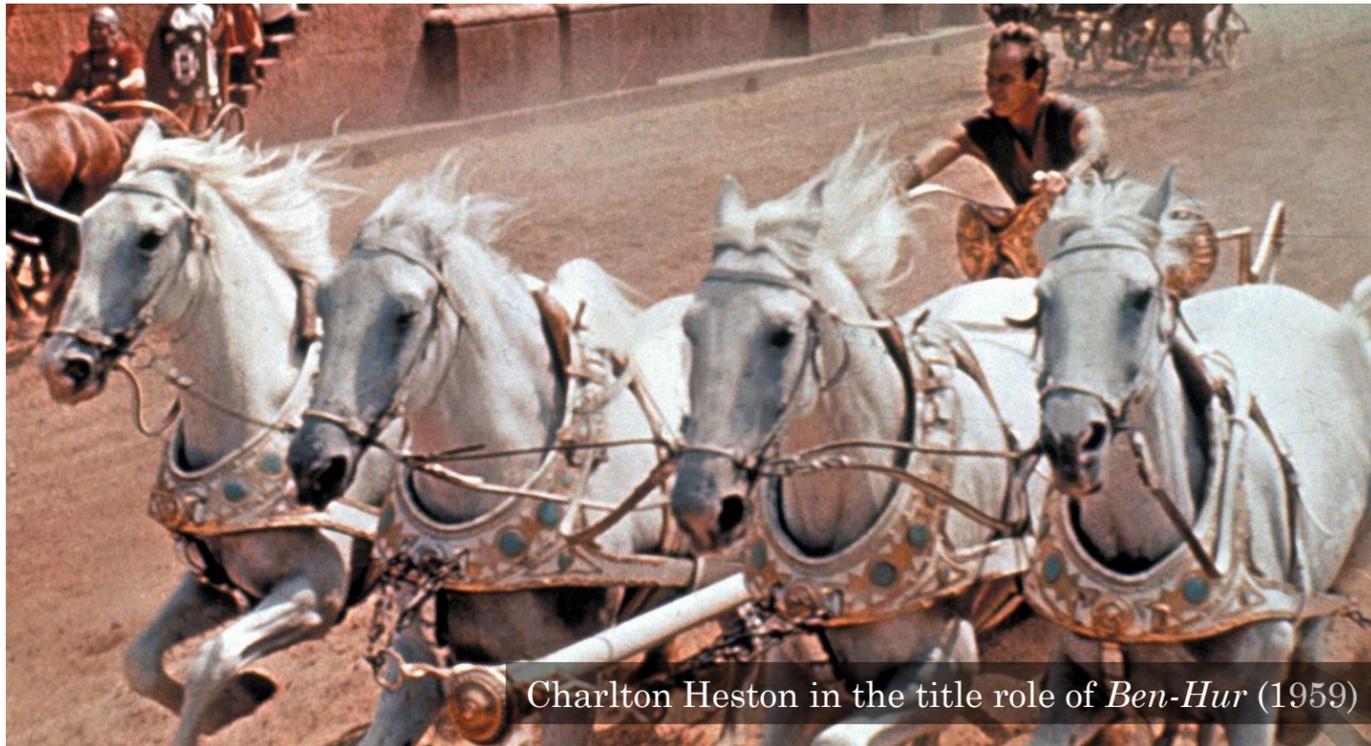
There is **no required textbook** for this course; **all readings will be posted on Canvas** in the respective modules, whether available to view and download as PDF or DOC files or linked to an online source.

Films selected for viewing in this course will all be available **online** through **streaming services**; you will need to have **access to, subscriptions, and/or rental** capability from the streaming video services indicated in the list of films.

You will likely be able to split the cost of a subscription with one or more classmates, depending on the service, although **some are available freely**. There are sure to be other ways to access the films, too, in addition to those noted in the schedule.

1 Description

continued



Charlton Heston in the title role of *Ben-Hur* (1959)

Activities

There will be five main activities in this class—**films, readings, lectures, discussion, and writing:**

- ❖ For each week, everyone will watch the same film and read the same readings about it. In addition, an additional film and associated readings will be assigned to an individual student or group for a specific week—these assignments will be decided far enough in advance to spread out the work.
- ❖ There will be one brief online lecture per week, related to the assigned film and its readings. These will add to or build on (but *not* replace) the film and reading assigned. Any slides used during lectures will be available on the course website, along with a recording of the lecture.

- ❖ Class **discussion** will take place in the **online forums** on the course website, and during **MS Teams meetings** at regular class time. Attendance at live meetings is required, and regular posts in the online forum are as well. For each class session, you will get to share your thoughts on the reading, by starting your own discussion threads as well as responding to threads started by your classmates. Each week, one student or group will also deliver a **presentation** to the rest of the class on an additional film.
- ❖ Once per week, you will get to **write** a short (1 page) response to one or more of the assigned films. You will submit them each **Thursday** via Canvas but can and should use them to help start class **discussions** as well. This will help you reflect on the films, and supply talking points. See pages 9-10 for assignment and evaluation details.

There will also be **three** short (2-3 page) **midterm** and **one** longer (4-5 page) **final writing projects**, which will give you the opportunity to comment on larger themes at greater length than in your weekly assignments.



Rosario Dawson as Roxana and Colin Farrell as Alexander in *Alexander* (2004)

2 Assessments



Megara (Susan Egan) and Hercules (Tate Donovan) from *Hercules* (1997)

Your grade will be derived from your quizzes, participation, writing, and exams:

20% Quizzes	periodic online quizzes about the films and associated readings, for which you are allowed (and encouraged) to use your readings, notes, and other media
25% Weekly Writing	short (1p) written assignments that show engagement with the films and your own critical thinking about them
20% Midterm Writing	three longer (2p) written assignments addressing themes or other issues related to several different films and texts
25% Participation & Discussion	regular active contributions to online discussions, both synchronous and asynchronous, showing knowledge of the films and reading, original thinking, and willingness to engage with classmates' ideas
10% Presentations & Final Writing Project	individual or group presentations related to additional films and readings, assigned at the beginning of the semester + longer (3-5p) written project in which you choose and argue a position related to multiple films and/or topics that we will explore throughout the course

GRADING SCALE:

A 93-100 | A- 90-92 | B+ 87-89 | B 83-86 | B- 80-82 | C+ 77-79
 C 73-76 | C- 70-72 | D+ 67-69 | D 63-66 | D- 60-62 | F < 60

- ❖ **Quizzes** will help you gauge how effective you are as a viewer and reader of the assigned material. They will involve multiple-choice and short answer questions drawn from the films, readings, and lectures. **All** of the information you need to get these questions right will be in the films, readings, and lectures, but it is **strongly** recommended that you take **notes**. You may re-take quizzes once each.
- ❖ **Writing** assignments will give you the chance to reflect on the reading and share your impressions, opinions, and ideas with the instructors and, if you wish, with your classmates. Details of weekly assignments are found on page 10; longer papers and final assignments will be distributed later in the course,

since their format will depend somewhat on the way the course has progressed.

- ❖ **Presentations** will give you practice at identifying the distinctive aspects of a film, deciding what is important or noteworthy about it, and expressing your ideas **concisely** to an audience of peers.
- ❖ **Discussion** is an important part of this course, and we will have one **synchronous** (live) class discussion per week for which your attendance is vital. We will also have regular **discussion forum** posts on Canvas. In an online setting it is essential not to become isolated but instead to connect with your classmates to ask questions and share your thoughts. Details are on page 9-10.



Katherine Hepburn as Hecuba in *The Trojan Women* (1971)

3 Policies

Attendance and Deadlines

This is an online class with one **synchronous**, or **live**, class meeting per week, for which your attendance is required (with reasonable accommodation for emergent circumstances). You will also need to participate regularly in **asynchronous** discussion posts throughout the week and complete all **quizzes** and **written assignments** before we have our class meeting. Keeping to these deadlines will be essential for us to use our meeting time effectively.

In practice this means that:

- ❖ **quizzes** will become available at 11:59am on Mondays and are due by 11:59am that Thursday; you will have a limited time to complete these, so make sure that you set aside enough time to do it
- ❖ **weekly writing** assignments must be submitted by our class meeting time every **Thursday at 2:00pm**; you are free to work on them throughout the week and respond to any film & reading assignment up to that point
- ❖ **participation** is evaluated by attendance and preparation in live class meetings and by contributions to online discussion; it is essential both to your own success and that of your classmates
- ❖ **presentations** will be delivered during our class meetings, while **writing projects** will be due by **2:00pm** on the dates indicated in the schedule

When extenuating circumstances warrant it, **late work will be accepted**—it is **your responsibility** to schedule your work for this course to allow time to complete all assignments, but I will work with you to help you succeed.

Communication with Instructors

If you have individual questions regarding any aspect of the syllabus, assignments, or the course structure, please **e-mail the professor (i.e. me)**, come to the **MS Teams meetings**, or schedule a virtual **office hour** which can be arranged by appointment if you are not able to attend a regularly scheduled meeting. Contact me (in person or via e-mail) **before** logging on to MS Teams, to make sure that I will be there.

I pledge to return all e-mails within **one business day**.

Accessibility

The University of Cincinnati is committed to providing all students equal access to learning opportunities. Accessibility Services is the official campus office that works with students who have disabilities (learning, ADD, psychological, visual, hearing, physical, cognitive, medical, etc.) to arrange reasonable accommodations. Students are encouraged to contact Accessibility Services for a confidential discussion about services and accommodations. Students should initiate contact early in the term to allow adequate time for services to be arranged.

If you require accommodations, please contact the AESS at (513) 556-6823 or at University Pavilion 210 on the main campus. You will be provided an Accommodation Form indicating your accommodation needs for the term. Please send this term to the professor as soon as possible to ensure your accommodation needs are discussed, agreed upon, and provided.



Richard Egan as Leonidas in *The 300 Spartans* (1963)

3 Policies

continued

Class Cancellation and Absence Policy

In the event that we have to cancel class, typically for health or technology-related reasons, the instructor will make any necessary adjustments to the syllabus and notify the class via the course website. Please note that **online assignments will still be due on the original date unless otherwise noted**; this is essential for minimizing disruptions. It is more likely that an assignment or virtual class will be canceled than postponed.

If you are sick to the point of interfering with your ability to work, then **get medical attention as soon as possible and notify the instructor** so that the instructor can plan around your absence and work on an individual make-up schedule.

Counseling Services

The experience of studying at the university level can be stressful for anyone in any course. While your instructor is always available to help you deal with any issues you may have in this course, the university provides all students with access to counselling services. These provide **free, confidential** crisis intervention, support groups, advocacy and ongoing individual counseling services to students who have experienced sexual violence, sexual harassment, stalking and/or intimate partner violence while enrolled at UC.

Students have access to counseling and mental health care through the [University Health Services](#) (UHS), which can provide both psychotherapy and psychiatric services. In addition, students can receive three free professional counseling sessions upon request through the [Counseling and Psychological Services](#) (CAPS). These sessions are not associated with student's insurance coverage. Students are encouraged to seek assistance for anxiety, depression, trauma/assault, adjustment to college life, interpersonal/relational difficulty, sexuality, family conflict, grief and loss, disordered eating and body image, alcohol and substance abuse, anger management, identity development and issues related to diversity, concerns associated with sexual orientation and spirituality concerns, as well as any other issue of concerns. After hours, students may call UHS at 513-556-2564 or CAPS Cares at 513-556-0648. For urgent physician consultation after-hours students may call 513-584-7777.

Title IX

Title IX is a federal civil rights law that prohibits discrimination on the basis of a person's **actual or perceived sex, gender, gender identity, gender expression, or sexual orientation**. Title IX also address instances of sexual violence, dating or domestic violence, and stalking. If a student discloses a Title IX issue to a faculty member, the faculty member is required to forward that information to the Title IX Office. The Title IX office will follow up with the student and discuss how the University can take steps to address the impact on the student and the community. They will also inform the student of their rights and direct them to available resources. The priority is to make sure students are **safe and successful** here at the University of Cincinnati. Students are not required to talk to anyone in the Title IX Office. Students may also directly report any instance of sex or gender-based discrimination, harassment or violence to the Title IX office at 513-556-3349. Students who wish to know more about their rights and resources on campus, they can consult the **Title IX website** or contact the **Title IX office** directly at 513-556-3349.

Diversity, Equity, and Inclusion

Filmmaking includes people from a wide range of backgrounds and identities, and so does this class. Your instructor will make every effort to create an environment in which all students are comfortable sharing their perspectives and feel that their personal **identity and background** are respected by every member of the class. In order to ensure success in this goal, all students must commit to **respectful** dialogue that acknowledges the fundamental **humanity** of each and every one of their classmates and recognizes their **right to participate fully** in this course. This statement is **not** intended as a discouragement to robust and critical debate; rather, you should make sure to focus all discussion on the **evidence** (textual, material, or otherwise) and pursue it in **good faith**. Ancient and modern sources alike have given us many examples of arguments in bad faith, and out of respect to each other and to the culture we are studying, we will be careful to avoid using fallacious or specious reasoning—and be sure to identify them if they occur in any of our discussions or readings. Above all, you should look for opportunities to learn from your classmates and recognize why and how their perspective may differ from yours.



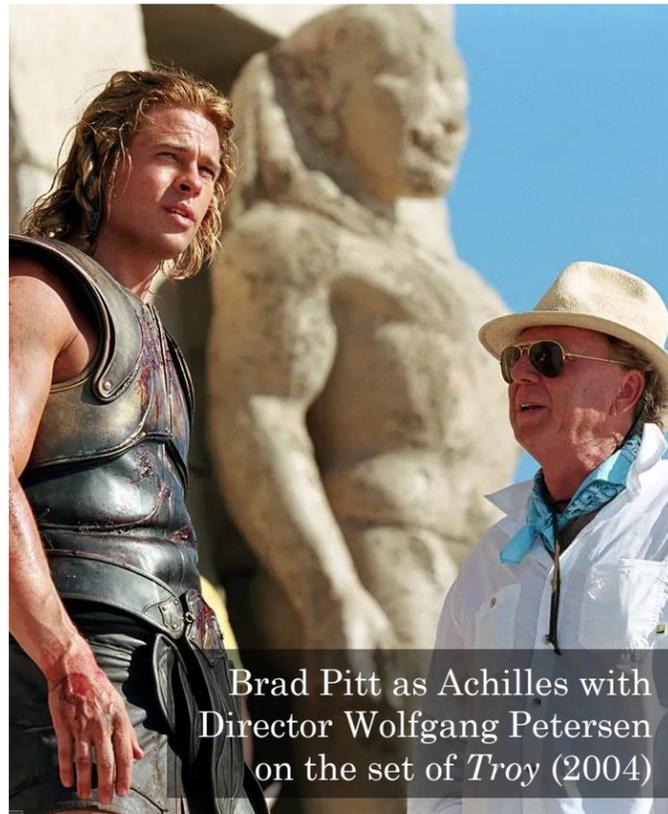
Chi-Raq (2015)

3 Policies

continued

Academic Integrity

In pursuit of its teaching, learning and research goals, the University of Cincinnati holds its students, faculty and administrators to the highest ethical standards defined in the University of Cincinnati [Student Code of Conduct](#).



Brad Pitt as Achilles with Director Wolfgang Petersen on the set of *Troy* (2004)

In this course, you must **avoid plagiarizing the work of others**.

The Code of Conduct defines **plagiarism** as:

- ❖ Submitting another's published or unpublished work in whole, in part or in paraphrase, as one's own without fully and properly crediting the author with footnotes, quotation marks, citations, or bibliographic references.
- ❖ Submitting as one's own original work, material obtained from an individual, agency, or the internet without reference to the person, agency or webpage as the source of the material.
- ❖ Submitting as one's own original work material that has been produced through unacknowledged collaboration with others without release in writing from collaborators.
- ❖ Submitting one's own previously written or oral work without modification and instructor permission.

[Here](#) is a useful chart on the subject!

What this means, essentially, is that in this course **all quizzes, presentations, and written assignments must contain your own work and yours alone**. You will (I hope!) get lots of interesting and useful ideas from the reading and from your classmates, and you must **acknowledge where your ideas come from** whenever possible.

Plagiarism is a very serious academic issue and any instances of plagiarism that I detect will be considered violations of academic integrity and treated as such.

Sensitive Material Trigger Warning

The films and readings for this course will address various challenging and possibly disturbing subjects, including military and sexual violence, slavery, religion, and others. It is essential that students commit to engaging with this material from a scholarly and mature viewpoint. If, however, students feel that certain topics will be too challenging for any reason, they are encouraged to speak with the instructor as soon as possible.

Non-Discrimination

The University of Cincinnati **does not discriminate** on the basis of disability, race, color, religion, national origin, ancestry, medical condition, genetic information, marital status, sex, age, sexual orientation, veteran status or gender identity and expression in its programs and activities.

The university **does not tolerate** discrimination, harassment, or retaliation on these bases and takes steps to ensure that students, employees, and third parties are not subject to a hostile environment in University programs or activities.

The university **responds promptly and effectively** to allegations of discrimination, harassment, and retaliation. It promptly conducts investigations and takes appropriate action, including disciplinary action, against individuals found to have violated its policies, as well as provides appropriate remedies to complainants and the campus community. The university takes immediate action to **end a hostile environment** if one has been created, prevent its recurrence, and **remedy the effects** of any hostile environment on affected members of the campus community.

If you need University support in any case of discrimination that goes against University policy, contact the equal opportunity and accessibility administration [here](#).

4 Assignments

Readings

Each week will have one film and one or more related readings assigned. In order to complete all other assignments for this course, you must view the assigned film and read the assigned text(s). I strongly recommend that you **take notes** either in a separate digital document or (better) by hand in a notebook. You should also write down any **questions or comments** you have and **mark the times and page numbers** to which these questions and comments refer. Taking good notes makes everything else much easier!

Lectures

Each week's assignment will have at least one corresponding **lecture** in some combination of PowerPoint slideshow and video, posted in advance and/or presented in class. These lectures will provide **background information** and/or **further discussion** on the assigned material. You may find that you prefer to watch/listen to the lecture before watching the film and doing the readings, or you may find it easier to watch afterwards.

Discussions

Each week you will get to share your thoughts and questions on the reading in the **discussion groups** on Canvas. You

will be expected to make **three posts per week** between our live class meetings—starting one discussion thread of your own and responding to at least two classmates' threads. Your regular attendance and participation in our live class meetings will comprise the other component of class discussion.

Presentations

One student or group of students will also be assigned to watch an extra film, read some related texts, and deliver a **presentation** on it to the class. These presentations will help you develop your skills at summarizing content concisely and explaining its significance, and help the class develop a broader understanding of the genre.

Weekly Writing

You will have the opportunity to write **10 one-page writing assignments**. Our weekly writing assignments will follow the prompts shown on table at right. If you can make a compelling case for substituting another prompt, you are welcome to **contact the instructor in advance** to discuss your proposal. **Assignment 10** "You vs You" is **required** for everyone. Each assignment is due **on Canvas by class time on Thursday**.

1	You vs Film	Identify something from this week's film and/or reading that struck you as interesting, surprising, odd, difficult to understand--anything that really caught your interest for any reason (cite specific scenes or passages, please!). Tell us why. This exercise asks what seems interesting, in one or more texts, in the light of what you think or know. Feel free to <u>underline</u> , bold , or otherwise highlight the sentence or clause that you feel contains the core of your observation.
2	You vs Film	Same as above.
3	You vs Film	Same as above.
4	Film vs Film	Compare and contrast this week's film and readings (or a section thereof) against a previous week's assignment. How does the one illuminate, contradict, agree with, flesh out, etc. the other? Please focus on and address specific scenes (or passages or themes or phenomena) . Feel free to <u>underline</u> , bold , or highlight the sentence/clause that you feel contains the core of your idea/observation. This exercise asks what seems interesting, in one or more film, in the light of what one or more other film did, and why. This last part is important. First observe what you observe and then take the next step: why does it matter? Turn your observation into the seed of an idea.
5	Film vs Film	Same as above.
6	Film vs Film	Same as above.
7	Film vs World	Consider this week's assignment (or a part of it) either (i) against the sum of the semester's films and discussions, (ii) in the light of some other area in which you have special interest or knowledge, including current (non-Classical) popular culture, or (iii) in answer to the question, "Why on earth should anyone watch and/or read this stuff?" This exercise asks what seems interesting in one or more films in the light of your own wider engagement with the subject of this course, or the world in which you live.
8	Film vs World	Same as above.
9	Film vs World	Same as above.
10	You vs You	Revisit one of your earlier pages. Reflect on your experience viewing the film of film, your use of the reading, and the idea you articulated. How has your thinking changed? What do you think has caused it to change? Have you made any progress towards answering some of the questions that you still had when you turned it in? What questions do you still have, or do you have new ones instead? What would you do differently if you addressed the same material and topic right now, and why?

4 Assignments

continued

Weekly Writing Grading

Each writing assignment, assuming it is turned in on-time and complete, will be **graded on a scale from 11 to 15**, based on how well you show your understanding of the films and readings, and how effectively you express your own thoughts on them, within the following guidelines:

11	Turned in on time but with < 375 words, and/or little to no engagement with the film/text itself, and/or is unclearly written to the extent that it is not possible to detect the idea you are going for. [words]
12	On-time delivery of ≥ 375 words. Writing engages with the film/text in that it reveals an observation, but does not address why the observation matters, and does not pivot from words to thought; the page might nod in this direction but be so unclearly written as to render assessment difficult. [words + a start]
13	Writing is clear, but it shows engagement only in that it summarizes the material and recapitulates lecture or class discussion; it is clear but does not take ownership of any ideas. Feel free to build on/expand ideas from discussions but find a way to make them your own while giving credit. [words + an idea]
14	Writing is clear and contains a good, clear, interesting idea of your own that builds off both film and reading and makes a case for itself. [words + your idea]
15	Writing is clear, compelling, well-crafted, and efficient, and contains a good, clear, interesting idea—or more than one—of your own devising. [words + your idea(s) are as one]

This scale will not be used to give you a grade directly, but rather will give us a number from which to generate your grade. The goal of this assignment is to give you regular, low-stakes practice at recognizing and expressing your ideas, so, as long as you demonstrate consistent effort and submit on time, you will succeed. We will also take into account your growth over the course and your improving ability to read and think about the material in determining your overall writing grade.

Weekly Writing Extra Credit

You can increase your score on any assignment by **1 point** – even if you already got 15 – by following this procedure:

1. Trade your page with a classmate, ideally someone new each time – can be done in discussion groups or over e-mail.
2. Read your classmate's page and write a brief response/assessment—let's say 3-5 clear, thoughtful sentences that show you have read it carefully and can give useful feedback.
3. Trade pages back, read your peer's feedback, and write another 3-5 sentences responding to your peer's comments.

4. Turn the pages + comments back in within **one week** of the original due date and watch the points roll in!

You will be able to model your comments on those given by the instructors, but try to keep in mind the following guidelines:

1. Be **respectful**. Everyone is here to learn, not to show off their knowledge.
2. Be **clear**. Useful feedback is easy to understand and easy to implement.
3. Be **prompt**. Make sure your partner has their page back in time to respond.



Woody Strode as Draba and Kirk Douglas as Spartacus in *Spartacus* (1960)

4 Assignments

continued

Presentations

You will have the opportunity to deliver one or more presentation(s) to the class on a film that you (and potential partners) select from the schedule. These presentations should take between **10 and 15 minutes** of class time. The goal should be to provide someone who has not seen the film with a good understanding of the **plot** and **characters** of the film, its major **themes**, its **relationship** to both **ancient** sources and **modern** ones (such as **remakes**), and its **critical reception**—including **your own criticism** of it. In addition, your presentation should **contribute to classmate’s understanding of the main assigned film** for the week by sharing some of the **additional perspective** gained by viewing your assigned film.

11	presentation is ready on time and is relevant to the film assigned but offers little engagement and summary of the film and does not meet other criteria
12	accurately represents the film, in that it summarizes clearly and employs an appropriate clip of no more than 3 minutes length, but does not offer 10-15 minutes of material and/or does not make clear connection to the main assigned film and reading
13	summarizes the film and readings clearly and integrates an appropriate clip effectively, takes up between 10-15 minutes of class time, and makes an effort at informing our discussion of the main assigned film, but does not contribute to/contrast with the main film and readings
14	summarizes the film clearly, discusses contemporary and/or later criticism, contrasts film with its ancient inspirations, contrasts film with main assignment, and advances a clear idea and/or opinion about the film presented
15	smoothly integrates summary, criticism, comparison with ancient sources and other films including but not limited to the main assignment, advances an original idea and contributes to class understanding of the main assignment

Other Extra Credit

The influence of Classical stories can be felt all around us, directly and indirectly. Throughout the course of the semester, you will have the opportunity to earn extra credit by writing extra response papers (the same length as regular papers) whenever you come into contact with something related to course material outside of class.

There are loads of **podcasts** out there related to film—reviews, recaps, discussions, criticism—and many others related to the ancient world. Some even relate to both! There are also a number of episodes or entire programs from **television**—a related but distinct medium to film—that address ancient mythology, ancient history, or both. Any of these would make great subjects for an extra credit response paper in which you share what you learned and why it interested you.

You can also look beyond the course material that I've selected: are you familiar with **other ancient texts** that relate to a film we've watched? Were you inspired to **read further** in an assigned text? Did you notice **Classical imagery in architecture**, such as in downtown Cincinnati itself? Did you notice **references** to ancient myths and history in a modern **political speech**? Can you identify Classical themes in a **film** that falls **outside** the genre(s) we focus on in this course?

This can be **anything** – the credit comes from your own detailed, thoughtful discussion of **how** and **why** something outside of class intersected with our course and the ways in which our course increased your appreciation for the world outside of class.

Students have the opportunity to earn **up to five points of extra credit towards each exam** through five response papers of this kind.



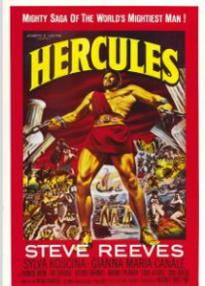
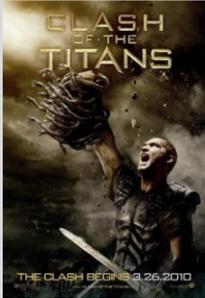
Hercules (1958) starring Steve Reeves

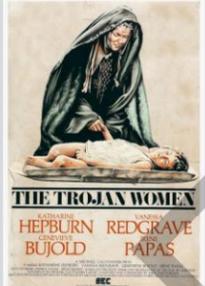
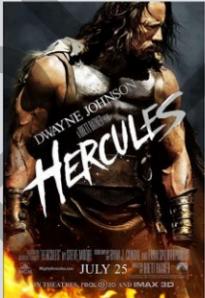
5 | Schedule

Sources for films as of 1/04/2020: A = Amazon Prime; D = Disney Plus; H = Hulu; N = Netflix; W = Wikipedia; Y = YouTube

This schedule is subject to change, pending availability of the films and readings listed and/or other emergent circumstances.

Films marked with an *asterisk will be presented by an instructor; other films are available for students or groups to present.

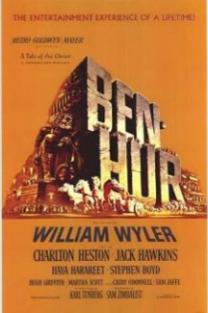
Week	Film	Reading/Writing	Presentation
UNIT I: Mythology			
I. Jan. 11-15	 Troy (2004 AY) note – multiple versions	selections from Homer, <i>The Iliad</i> , and Vergil, <i>The Aeneid</i> no writing assignment	*The Fall of Troy (1911 Y)
II. Jan. 18-22	 Hercules (1958 AY) note – listed as a 2016 release	selections from the <i>Argonautica</i> by Apollonius of Rhodes You vs Film 1 Due	Clash of the Titans (1981 AHY) Jason and the Argonauts (1963 AY)
III. Jan. 25-29	 Clash of the Titans (2010 AY)	selections from Pausanias and Apollodorus You vs Film 2 Due	Hercules Unchained (1959 AY)
IV. Feb. 1-5	 Hercules (1997 AD)	Hesiod, <i>Theogony</i> You vs Film 3 Due	Hercules in New York (1970 AY) note – also listed as a 1969 release

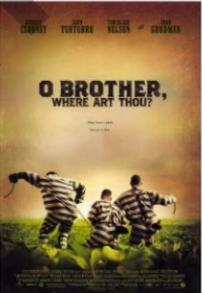
Week	Film	Reading/Writing	Presentation
V. Feb. 8-12	 The Trojan Women (1971 Y)	<i>The Trojan Women</i> by Euripides Film vs Film 1 Due	<i>Oedipus the King</i> (1968 Y) <i>Iphigenia</i> (1977 Y)
VI. Feb. 15-19	 Hercules (2014 A)	<i>Heracles</i> by Euripides Paper 1 Due	<i>Conan the Barbarian</i> (1982 AH) * <i>Troy: Fall of a City</i> (2018 N)
UNIT II: Ancient History			
VII. Feb. 22-26	 The 300 Spartans (1962 AY)	selections from Herodotus and Diodorus Siculus Film vs Film 2 Due	300 (2007 AHY)
VIII. Mar. 1-5	 Alexander (2004 AY) note – multiple versions	selections from Arrian, Plutarch, and the <i>Alexander Romances</i> Film vs Film 3 Due	<i>Alexander the Great</i> (1956 AY)

5 Schedule

continued

Sources for films as of 1/04/2020: A = Amazon Prime; D = Disney Plus; H = Hulu; N = Netflix; W = Wikipedia; Y = YouTube

Week	Film	Reading/Writing	Presentation
IX. Mar. 8-12	 <i>Spartacus</i> (1960 AY)	selections from Appian, Livy, Plutarch Film vs World 1 Due	* <i>Cabiria</i> (1914 W) <i>Ben-Hur</i> (1925 W)
X. Mar. 15-19	 <i>Ben-Hur</i> (1959 A)	selections from the Gospels; Lew Wallace, <i>Ben-Hur</i> ; Flavius Josephus, <i>Jewish Antiquities</i> and <i>Against Apion</i> Film vs World 2 Due	* <i>Scipione l'Africano</i> (1937 Y) <i>Quo Vadis?</i> (1951 AY)
XI. Mar. 22-26	 <i>Life of Brian</i> (1979 AN)	selections from the Gospels Film vs World 3 Due	<i>Cleopatra</i> (1963 AY) <i>Ben-Hur</i> (2016 AY)
XII. Mar. 29-Apr. 2	 <i>Gladiator</i> (2000 AY) note – multiple versions	selections from Cassius Dio; the <i>Historia Augusta</i> ; Marcus Aurelius, <i>Meditations</i> Paper 2 Due	<i>The Fall of the Roman Empire</i> (1964 AY) <i>Hail, Caesar!</i> (2016 AN) * <i>Rome</i> (2005-7 HBO)

Week	Film	Reading/Writing	Presentation
UNIT III: Transformation and Reimagination			
XIII. Apr. 5-9	 <i>The Warriors</i> (1970 AH)	selections from Xenophon, <i>Anabasis</i> You vs You Due	<i>The Hunger Games</i> (2012 AHY)
XIV. Apr. 12-16	 <i>Chi-Raq</i> (2015 A)	<i>Lysistrata</i> by Aristophanes Paper 3 Due	<i>Wonder Woman</i> (2017 AH)
XV. Apr. 19-24	 <i>O Brother, Where Art Thou?</i> (2000 A)	selections from Homer, <i>The Odyssey</i> no writing assignment	no class meeting

FINAL WRITING PROJECT due Monday, April 26

