**Classics Undergraduate Courses Spring 2019**

This spring, the Classics Department offers a wide range of elementary and intermediate Latin and Greek courses, as well as Greek and Latin Survey (taught by Marcus Folch and Katharina Volk, respectively) and Greek Prose Composition (taught by Elizabeth Scharffenberger). In addition, we offer the following:

**CLASSICAL CIVILIZATION**

**CLCV UN2441/Egypt in the Classical World/MW 11:40-12:55/Morris, Ellen**

This class traces Egypt's evolving integration into the classical world from the Saite Dynasty (c. 685 BCE) to the suppression of paganism by the Coptic church.  We'll pay close attention to the flashpoints that created conflicts between pagan Egyptians, Greeks, Jews, and Christians and also to integrative aspects of society.  The course incorporates evidence from texts, archaeology, and art.  No previous knowledge of Egypt or the Classical World is required. **Satisfies Global Core requirement.**

**CLCV UN3111/Plato & Confucius/TR 10:10-11:25/Folch, Marcus**

This course asks students to read principal works of Classical Greek and Chinese philosophy.  Readings focus on Socratic/Platonic and Confucian philosophers. The goals of the course are both contextualist and comparativist; alternating between philosophical traditions. Students will analyze several works of ancient Greek and Classical Chinese philosophy within their unique historical contexts and in comparison to each other. All readings are in translation. **Satisfies Global Core requirement.**

**CLCV UN3320/ Classics & Film/MW 2:40-3:55/Milnor, Kristina**

This course will consider representations of ancient Greece and Rome in cinema, from early silent films to the present day. We will discuss movies that purport to represent historical events (such as *Gladiator*), those that are filmic versions of ancient texts (Fellini's *Satyricon*), and those that simply use the ancient world as a thematic element (*Oh Brother, Where Art Thou*?).  The aim of the course is to consider both how film has affected modern popular notions about the classical past, and to investigate how the ancient past has been used by film makers to further their own cinematic ends. Readings include both ancient texts and modern criticism.

**CLCV GU 4110/Gender & Sexuality/TR 2:40-3:55/Foley, Helene**

This course will examine the ways in which gender and sexuality are constructed in ancient Greek society as represented in literature and art, with attention to scientific theory, ritual practice, philosophical speculation, and material evidence.

**CLASSICAL LITERATURE**

**CLLT GU4300/The Classical Tradition/TR 8:40-9:55/Scharffenberger, Elizabeth**

This course delves into the vast corpus of literature produced in classical antiquity, from its earliest beginnings to its last soundings. While our primary emphasis will be on the genres, themes, and contexts of ancient literature in its own right, we will also devote some attention to the extensive post-classical reception of ancient Greece and Rome in literature, music, film, and graphic art.

**GREEK**

**GREK UN3015/Philo of Alexandria: Life of Moses, On the Contemplative Life/TR 10:10-11:25/Schwartz, Seth**

We will read several treatises of Philo of Alexandria. Philo (c.15 BCE-c.50 CE) was one of two ancient Jewish writers in Greek whose works substantially survive (the other is Josephus), the first known individual who can be reasonably designated a Jewish philosopher, a major source for early imperial Platonism, the most important exegete of the Septuagint before late antiquity, a major political figure in Julio-Claudian Egypt, and the most important witness to the impact of Roman rule on Egypt, Alexandria, and the Jews of the Roman Empire.

**GREK UN3310/ Poetry: Hesiod/MW 1:10-2 :25/Krasne, Darcy**

In this class, we will read the entirety of Hesiod's *Theogony* and *Works and Days*, with attention both to the language of the poetry and to the intersecting traditions that stand behind it—mythology, epic, and wisdom poetry—as well as to some of the Near Eastern parallels and complementary Greek literature.

**GREK GU4010/Prose: Aristotle's Poetics/MW 10:10-11:25/Worman, Nancy**

Greek Prose 4010 is designed as an advanced reading course in Greek prose. Besides translating most of the *Poetics*, we will look at scenes from Sophocles' *Oedipus Tyrannos*, which (with Euripides' *Iphigeneia in Taurus*) was Aristotle's favorite exemplary tragedy. We will pay careful attention to how and why Aristotle highlights notions about plot, character, thought, and emotion, and to how he frames these as shaping the relationship between dramatic form and audience perception. Secondary readings will explore central ways in which Aristotle's ideas have aided or confounded scholars in their theorizing about tragedy.

**LATIN**

**LATN UN3013/Classical Latin Prose/MW 10:10-11 :25/Rynearson, Nicholas**

This course is intended to sharpen translation skills and introduce students to the style of classical prose.

**LATN UN3310/Satire/MW 11:40-12:55/Howley, Joseph**

This course explores the Roman genre of satire, the poetic form Romans claimed as entirely their own.  Focusing on the authors Juvenal and Persius, we will explore the history of playful moralizing and social critique in Latin verse, with an especial interest in the writing of satire under tyranny.

**LATN GU4010/Philosophy/MW 2:40-3:55/Williams, Gareth**

This course will focus on the ethical prose writings of the first-century CE Stoic philosopher-politician, Lucius Annaeus Seneca. We shall explore Seneca's moralizing magnetism, his versatility of philosophical topic and mode, his reputation (at least in some circles) for rank hypocrisy, and his qualities as a literary stylist.

**LATN GU4152/Medieval Latin Poetry/TR 2:40-3:55/Franklin, Carmela**

The course will cover the three major poetic genres of medieval Latin poetry: hymnody, epic, and lyric, with an emphasis on two parallel and intersecting streams in the poetic practices of the Latin Middle Ages: the role of the Bible and its hermeneutics, and of the formal conventions of classical and medieval secular Latin poetry.