FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
SIGNATURE SHEET
(One per department or program)

Department/Program Name: Art & Architectural History

Courses Covered by Signatures (please list all by acronym and number):

Re-submit of already existing courses:
ARTH 103, 241, 242, 243
ARTH 210, 214, 350
ARTH 277, 280, 303, 370, 375

Approved for Category 3 - Europe upon submission on new cover sheet & RD syllabus statement

contingent All others are approved except for ARTH 350

Request to add new courses for FLA certification:
ARTH 215
ARTH 231
ARTH 278
ARTH 101
ARTH 102
ARTH 105

Strike from the list:
ARTH 255 (Latin American) we are deactivating the course

Signatures:

Department Chair / Program Director

Dean

Faculty Coordinator for General Education

Chair, General Education Committee

Faculty Senate Secretariat
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
SIGNATURE SHEET

(One per department or program)

Department/Program Name: Art & Architectural History

Courses Covered by Signatures (please list all by acronym and number):

Re-submit of already existing courses:
ARTH 103, 241, 242, 243
ARTH 210, 214, 350
ARTH 277, 280, 303, 370, 375

Request to add new courses for FLA certification:
ARTH 215
ARTH 231
ARTH 278
ARTH 101
ARTH 102
ARTH 105

Strike from the list:
ARTH 255 (Latin American) we are deactivating the course

Signatures:

Department Chair /Program Director
[Signature]
Date 3-1-16

Dean
[Signature]
Date 3/1/16

Faculty Coordinator for General Education
Date

Chair, General Education Committee
Date

Faculty Senate Secretariat
Date
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: Department of Art and Architectural History

Course Acronym, Number, and Title: ARTH 214, Art of Ancient Greece

Category (Check only ONE)

_____ 1 The Role of Language in Culture
__x___ 2 Global and Cultural Awareness
_____ 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

The primary focus of this course is to introduce students to Greek art and architecture from the Bronze Age to the Hellenistic Period. The course is taught as a chronological survey of the most significant material remains in Greek history, including architecture, pottery, mosaics, numismatics, and sculpture. Students learn to interpret these artifacts through the lens of art history, implementing basic techniques such as formal analysis, iconography, and visual narrative strategies. These techniques are applied within a historical context.

Exams and assignments are designed to assess the students’ comprehension of the history of ancient Greece alongside the understanding of how art historical methods enrich our knowledge of ancient societies. The first half of the exam tests their visual retention of ancient works and relevant stylistic movements. It also requires their knowledge of ancient geography, events, and historical figures. The essay portion of the exam is designed to verify a student’s ability to analyze works using art historical methods within a historical context.

Writing assignments are designed to allow students to analyze the prominent cross-cultural presence of ancient Greek culture in contemporary society. From films about Olympian gods to their experience of collegiate Greek Life, these short essays help to transform their perception of the Classical world from an alien concept to one that continues to inform and influence their everyday lives.
The Art & Architecture of Ancient Greece

ARTH 214-001
Spring 2016
SCFA 307, TTh 9:25-10:40
Office Hours: TTh 11-12:00, or by appt.

Instructor: Álvaro Ibarra
Email: ibarria@cofc.edu
Phone: 843.953.2294
Office: SCFA 302B

Course Description & Objectives
This course surveys the art of ancient Greece, from the Greek Bronze Age through the Hellenistic period. The lectures and readings will present major works from both cultures in their historical, political, and cultural contexts—both ancient and modern. This approach will help students understand how ancients viewed these particular works. At the same time, the course will challenge students to consider the legacy of the ancient Greeks from a contemporary perspective.

Required Text
N. Spivey, Greek Art

Online Material
All images, terms, & concepts for the semester are available on OAKS. It is the student’s responsibility to access and cross-reference this information with readings and lectures.

Exams & Grading
Three in-class examinations (1/4 each)
Exams are composed of two parts. The first part consists of slide identifications, fill-in-the-blank, and multiple-choice questions that test a student’s familiarity with titles, artists, periods, and essential vocabulary. The second half will consist of short essay questions accompanied by pairs of slides geared towards verifying a student’s mastery and successful application of historical and art historical concepts.

Reflection Journal (1/4 total)
Students must turn in twelve 300-word journal entries on the continuing impact of the Classical world (Greek and/or Roman) on the modern age. Four entries are due per review session. No late entries will be accepted. SEE SCHEDULE & HANDOUT

Extra credit: up to 3 points
Extra credit consists of a 300-word précis of an academic lecture announced by the instructor. Students must get the instructor’s permission in advanced. The précis must be turned in on the Monday following the lecture. Completion of the précis does not guarantee extra credit. SEE HANDOUT

The instructor holds all discretionary power over exams, assignments, and extra credit.

General Education Student Learning Outcomes
Students analyze how ideas are represented, interpreted, or valued in various expressions of human culture. Students examine relevant primary source materials as understood by the discipline and interpret the material writing in assignments. Assessment will be applied to two questions on the final exam; the final exam is worth 25% of the course grade.

Attendance
Attendance is mandatory, including review sessions. I will lower final grades by three points for every unexcused absence beyond three. Documentation for legitimate absences should be taken to the Associate Dean of Students. Excessive absences will be reported to Undergraduate Academic Services.

Classroom Conduct
Please be courteous to your instructor and your fellow students. Students should arrive on time and stay the full 75 minutes. Do not rustle papers and put books away prior to the lecture’s conclusion. Leaving and returning to class is equally unacceptable. Talking, reading the newspaper, or any other kind of disruptive behavior will not be tolerated. Additionally, anything that rings, beeps, chimes, buzzes, squeals or plays charming electronic renditions of One Direction must be turned off.
Lastly, use of laptops is restricted to students with legitimate need of electronic note-taking assistance.
**Academic Dishonesty**
Acts prohibited by the university’s Honor Code and Code of Conduct for which discipline may be administered include scholastic dishonesty, including but not limited to cheating on an exam, plagiarizing, and unauthorized collaboration with another in preparing outside work. Academic work submitted by students shall be the result of their thought, research or self-expression. Academic work is defined as, but not limited to tests, quizzes, whether taken electronically or on paper; projects, either individual or group; classroom presentations, and homework.

**Learning and Tutoring Resources**
The Center for Student Learning provides comprehensive academic support programs for College of Charleston students. Study Strategies appointments available by calling 843.953.5635. CSL is located in Addlestone Library, Room 116, open M-F 8:30am-5pm.

**American Disabilities Act**
Please notify the professor if you have a disability that requires accommodation. He recommends that you register with the College of Charleston’s Center for Disability Services (Lightsey Center) as soon as possible. SNAP students must make exam appointments with CDS and deliver envelopes to their instructor in a timely fashion.

**College Policy on Religious Holidays**
The College of Charleston prohibits discrimination against any student due to religious beliefs. In affirming this diversity, the College supports the concept of “reasonable accommodation for religious observance” in regard to class attendance, and the scheduling of examinations and other academic work requirements, unless the accommodation would create an undue hardship on the College. The accommodation request imposes responsibilities and obligations on both the student requesting the accommodation and the College.

**Prerequisites or Co-requisites**
This course has no prerequisites or co-requisites.

**Foreign Language Alternative Program**
This course has been approved to satisfy Category 2 of the Foreign Language Alternative Program. Upon the completion of this course, students will use models and theories to analyze cross-cultural issues.

**PLEASE NOTE:** *The instructor reserves the right to alter this syllabus & schedule, if necessary.*

Thu. 7 Jan.  Introduction to Greek Studies
Tue. 12 Jan.  Physical & Cultural Topography of Greece *(Last day to add/drop, 13 Jan)*
Thu. 14 Jan.  Neolithic to Bronze Age Greece
Tue. 19 Jan.  Cycladic & Trojan Peoples
Thu. 21 Jan.  The Minoans
Tue. 26 Jan.  Mycenae & the Warriors of the Peloponnesse
Thu. 28 Jan.  Minoans & Mycenaeans: an analytical conundrum
Tue. 2 Feb.  The Catastrophy: Fall of the Bronze Age Palatial Cultures
Thu. 4 Feb.  The Greek Dark Age
Tue. 9 Feb.  *Review, 4 Reflection journals due*
Thu. 11 Feb.  **EXAM ONE**
Tue. 16 Feb.  Becoming Greek: Development in Early Archaic Greece
Thu. 18 Feb.  Archaic Pottery
Tue. 23 Feb.  Archaic Sculpture
Thu. 25 Feb.  Archaic Architecture
Tue. 1 Mar.  Paestum/Poseidonis: Archaic Architecture in Italy
Thu. 3 Mar.  The Persian Wars: East vs. West
Tue. 8 Mar.  **SPRING BREAK**
Thu. 10 Mar.  **SPRING BREAK**
Tue. 15 Mar.  The Allure of Empire: From Archaic to Classical Worldviews
Thu. 17 Mar.  Review, 4 reflection journals due (last day to withdraw with a W, 18 Mar)
Tue. 22 Mar.  **EXAM TWO**
Thu. 24 Mar.  Classical Pottery
Tue. 29 Mar.  Classical Sculpture
Thu. 31 Mar.  Classical Architecture
Tue. 5 Apr.  The Athenian Acropolis
Thu. 7 Apr.  The Legend & Legacy of Alexander the Great
Tue. 12 Apr.  Hellenistic Sculpture
Thu. 14 Apr.  Hellenistic Architecture
Tue. 19 Apr.  Review, 4 Reflection journals due
Thu. 21 Apr.  **COURSE HOLIDAY**
TBD  **EXAM THREE**

**NOTICE:** Final exams are scheduled by the registrar. DO NOT schedule travel until exam dates have been announced.
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: Department of Art and Architectural History

Course Acronym, Number, and Title: ARTH 215, Art of Ancient Rome

Category (Check only ONE )

- [ ] 1 The Role of Language in Culture
- [x] 2 Global and Cultural Awareness
- [ ] 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

The primary focus of this course is to introduce students to Roman art and architecture from the Iron Age to the Late Antique Period. The course is taught as a chronological survey of the most significant material remains in Roman history, including architecture, pottery, mosaics, numismatics, and sculpture. Students learn to interpret these artifacts through the lens of art history, implementing basic techniques such as formal analysis, iconography, and visual narrative strategies. These techniques are applied within a historical context.

Exams and assignments are designed to assess the students’ comprehension of the history of ancient Rome alongside the understanding of how art historical methods enrich our knowledge of ancient societies. The first half of the exam tests their visual retention of ancient works and relevant stylistic movements. It also requires their knowledge of ancient geography, events, and historical figures. The essay portion of the exam is designed to verify a student’s ability to analyze works using art historical methods within a historical context.

Writing assignments are designed to allow students to analyze the prominent cross-cultural presence of ancient Roman culture in contemporary society. From films about gladiators to their experience of the current political sphere, these short essays help to transform their perception of the Classical world from an alien concept to one that continues to inform and influence their everyday lives.
The Art & Architecture of Ancient Rome

ARTH 215-001
Fall 2015
SCFA 307, MWF 1:00-1:50
Office Hours: TTh 12-1:00 or by appt.

Instructor: Álvaro Ibarra
Email: ibarrea@cofc.edu
Phone: 843.953.2294
Office: SCFA 302B

Course Description & Objectives
This course surveys the art of ancient Rome, from the Iron Age through the Late Empire. The lectures and readings will present major works from both cultures in their historical, political, and cultural contexts—both ancient and modern. This approach will help students understand how ancients viewed these particular works. At the same time, the course will challenge students to consider the legacy of the ancient Romans from a contemporary perspective.

Required Text
Ramage & Ramage, Roman Art

Online Material
All images, terms, & concepts for the semester are available on OAKS. It is the student’s responsibility to access and cross-reference this information with readings and lectures.

Exams & Grading
Three in-class examinations (1/4 each)
Exams are composed of two parts. The first part consists of slide identifications, fill-in-the-blank, and multiple-choice questions that test a student’s familiarity with titles, artists, periods, and essential vocabulary. The second half will consist of short essay questions accompanied by pairs of slides geared towards verifying a student’s mastery and successful application of historical and art historical concepts.

Reflection journal (1/4 total)
Students must turn in twelve 300-word journal entries on the continuing impact of the Classical world (Greek and/or Roman) on the modern age. Four entries are due per review session. No late entries will be accepted. SEE SCHEDULE & HANDOUT

Extra credit: up to 3 points
Extra credit consists of a 300-word précis of an academic lecture announced by the instructor. Students must get the instructor’s permission in advanced. The précis must be turned in on the Monday following the lecture. Completion of the précis does not guarantee extra credit. SEE HANDOUT

The instructor holds all discretionary power over exams, quizzes, and extra credit.

General Education Student Learning Outcomes
Students analyze how ideas are represented, interpreted, or valued in various expressions of human culture. Students examine relevant primary source materials as understood by the discipline and interpret the material writing in assignments. Assessment will be applied to two questions on the final exam; the final exam is worth 25% of the course grade.

Attendance
Attendance is mandatory. I will lower final grades by three points for every unexcused absence beyond three. Documentation for legitimate absences should be taken to the Associate Dean of Students. Excessive absences will be reported to Undergraduate Academic Services.

Classroom Conduct
Please be courteous to your instructor and your fellow students. Students should arrive on time and stay the full 50 minutes. Do not rustle papers and put books away prior to the lecture’s conclusion. Leaving and returning to class is equally unacceptable. Talking, reading the newspaper, or any other kind of disruptive behavior will not be tolerated. Additionally, anything that rings, beeps, chimes, buzzes, squeals or plays charming electronic renditions of One Direction must be turned off. Lastly, use of laptops is restricted to students with legitimate need of electronic note-taking assistance.
Academic Dishonesty
Acts prohibited by the university’s Honor Code and Code of Conduct for which discipline may be administered include scholastic dishonesty, including but not limited to cheating on an exam, plagiarizing, and unauthorized collaboration with another in preparing outside work. Academic work submitted by students shall be the result of their thought, research or self-expression. Academic work is defined as, but not limited to tests, quizzes, whether taken electronically or on paper; projects, either individual or group; classroom presentations, and homework.

Learning and Tutoring Resources
The Center for Student Learning provides comprehensive academic support programs for College of Charleston students. Study Strategies appointments available by calling 843.953.5635. CSL is located in Addlestone Library, Room 116, open M-F 8:30am-5pm.

American Disabilities Act
Please notify the professor if you have a disability that requires accommodation. Register with the College of Charleston’s Center for Disability Services (Lightsey Center) as soon as possible. SNAP students must make exam appointments with CDS and deliver envelopes to their instructor in a timely fashion.

College Policy on Religious Holidays
The College of Charleston prohibits discrimination against any student due to religious beliefs. In affirming this diversity, the College supports the concept of “reasonable accommodation for religious observance” in regard to class attendance, and the scheduling of examinations and other academic work requirements, unless the accommodation would create an undue hardship on the College. The accommodation request imposes responsibilities and obligations on both the student requesting the accommodation and the College.

Prerequisites or Co-requisites
This course has no prerequisites or co-requisites.

Foreign Language Alternative Program
This course has been approved to satisfy Category 2 of the Foreign Language Alternative Program. Upon the completion of this course, students will use models and theories to analyze cross-cultural issues.

PLEASE NOTE: The instructor reserves the right to alter this syllabus whenever necessary

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wed. 26 Aug</td>
<td>Introduction</td>
</tr>
<tr>
<td>Fri. 28 Aug</td>
<td>Introduction to Roman Studies</td>
</tr>
<tr>
<td>Mon. 31 Aug</td>
<td>Physical &amp; Cultural Topography of Ancient Italy (Ramage, Introduction)</td>
</tr>
<tr>
<td>Wed. 2 Sep</td>
<td>Myths &amp; Legends of the Foundation of Rome</td>
</tr>
<tr>
<td>Fri. 4 Sep</td>
<td>Iron Age Italy (Ramage, Ch. 1)</td>
</tr>
<tr>
<td>Mon. 7 Sep</td>
<td>Iron Age Italy, cont’</td>
</tr>
<tr>
<td>Wed. 9 Sep</td>
<td>Regal Period: Rome in the Age of Kings</td>
</tr>
<tr>
<td>Fri. 11 Sep</td>
<td>Regal Period, cont’</td>
</tr>
<tr>
<td>Mon. 14 Sep</td>
<td>Founding of the Republic (Ramage, Ch. 2)</td>
</tr>
<tr>
<td>Wed. 16 Sep</td>
<td>Early Republican Sculpture</td>
</tr>
<tr>
<td>Fri. 18 Sep</td>
<td>Early Republican Sculpture, cont’</td>
</tr>
<tr>
<td>Mon. 21 Sep</td>
<td>Early Republican Architecture</td>
</tr>
<tr>
<td>Wed. 23 Sep</td>
<td>Early Republican Architecture, cont’</td>
</tr>
<tr>
<td>Fri. 25 Sep</td>
<td>Review, 4 Reflection Journals due</td>
</tr>
<tr>
<td>Mon. 28 Sep</td>
<td>EXAM ONE</td>
</tr>
<tr>
<td>Wed. 30 Sep</td>
<td>Expanding the Empire: Early to Middle Republic (Ramage, Ch. 3)</td>
</tr>
<tr>
<td>Fri. 2 Oct</td>
<td>Expanding the Empire, cont’</td>
</tr>
<tr>
<td>Mon. 5 Oct</td>
<td>Carthage, Hannibal, &amp; Rome</td>
</tr>
<tr>
<td>Wed. 7 Oct</td>
<td>The Punic Wars</td>
</tr>
<tr>
<td>Fri. 9 Oct</td>
<td>Rise of the Populous Leaders: Late Republican Portraiture</td>
</tr>
<tr>
<td>Mon. 12 Oct</td>
<td>From Republic to Empire</td>
</tr>
<tr>
<td>Wed. 14 Oct</td>
<td>From Republic to Empire</td>
</tr>
</tbody>
</table>
Fri. 16 Oct  Late Republican Sculpture & Architecture
Mon. 19 Oct  HOLIDAY, Fall Break
Wed. 21 Oct  HOLIDAY, SECAC Conference
Fri. 23 Oct  HOLIDAY, SECAC Conference
Mon. 26 Oct  Hellenistic Envy: The Art of Octavian & Antony
Wed. 28 Oct  Augustus Rising: Imaging Autocracy in the "Restored" Republic
Fri. 30 Oct  Augustan Architecture & Civic Planning (Ramage, Ch. 4)
Mon. 2 Nov  Review, 4 Reflection Journals due
Wed. 4 Nov  EXAM TWO
Fri. 6 Nov  The Flavians: Imaging a New Regime (Ramage, Ch. 5)
Mon. 9 Nov  The Flavians, cont'
Wed. 11 Nov  The Colosseum: To See & to be Seen
Fri. 13 Nov  Trajan & the Dacian Wars (Ramage, Ch. 6)
Mon. 16 Nov  Trajan & the Dacian Wars, cont'
Wed. 18 Nov  The High Empire: Hadrian & the Antonines (Ramage, Ch. 7 & 8)
Fri. 20 Nov  The Antonines, cont'
Mon. 23 Nov  Decline of the Empire: From the Severans to the Tetrachy (Ramage, Ch. 9-11)
Wed. 25 Nov  HOLIDAY, Thanksgiving
Fri. 27 Nov  HOLIDAY, Thanksgiving
Mon. 30 Nov  Decline of the Empire, cont'
Wed. 2 Dec  Constantine & Early Christian Art (Ramage, Ch. 12)
Fri. 4 Dec  Early Christian Art, cont'
Mon. 7 Dec  Review, 4 Reflection Journals due
TBD  EXAM THREE

NOTICE: Please do not make any travel arrangements until you know the Registrar’s schedule for final exams.
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: Art and Architectural History
Course Acronym, Number, and Title: ARTH 277: History of Renaissance Art

Category (Check only ONE)

_____ 1 The Role of Language in Culture
_____ 2 Global and Cultural Awareness
___X__ 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

Art History 277 offers an introduction to the visual arts (painting, sculpture, and architecture) of the Renaissance. Organized chronologically, the course surveys artifacts created in Italy and the North (France, Flanders, and Germany), between 1300-1600. Students learn to analyze and discuss these artifacts through the lens of art history, implementing techniques such as visual analysis, iconography, and cultural studies.

Exams and assignments are designed to assess the students’ knowledge of the role art played in the history of Europe from 1300-1600. Exam questions require students to demonstrate their knowledge of political, religious, philosophical, poetic, and geographical information as it relates to the creation and reception of art and other cultural artifacts. Students are required to compare and contrast movements and styles from different periods. Writing assignments are designed to teach students how to analyze artifacts (painting, sculpture, and architecture) in relation to cultural practices and perspectives. Students gain the critical skills needed to analyze and write coherently about visual artifacts.
Art History 277 offers an introduction to the visual arts (painting, sculpture, and architecture) of the Renaissance. The course examines works created in Italy and the North (France, Flanders, and Germany), between 1300-1600. The survey highlights major artists and architects of the period and considers patronage, iconography, function, and audience. The course examines the ways in which patrons used art to support political, cultural, and religious ideologies. It focuses on how art changes over time and how new techniques (perspective, anatomical study, discovery of antiquities, oil painting) altered the subject and function of art. The course will also address how notions of gender influenced the creation and reception of visual imagery.

General Education Student Learning Outcomes:
This course satisfies Humanities General Education requirements. During this course, students will complete the following learning outcomes:

1. Students analyze how ideas are represented, interpreted, or valued in various expressions of human culture.
2. Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.

Outcomes #1 and #2 will be assessed using Essay #2, which is 20% of the final grade.

Foreign Language Alternative:
This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region (program learning outcome 3).

Course Reading:

2) Course Reader. Available on OAKS
On certain days, you are responsible for reading articles to DISCUSS in class. DISCUSSION counts as 10% of your grade. All discussion articles will be placed in a folder labeled Course Reader on OAKS.

Course Resources:
OAKS
All students registered in the class are automatically provided access to OAKS, a web teaching service at the College of Charleston. ALL discussion articles, slide shows, writing assignments, course handouts, midterm reviews, notices, and other course communications will be posted on OAKS. I will also use the
email function on OAKS for mass emailing to the class. If you do not regularly check your @g.cofc.edu email address, I suggest that you forward it to your preferred email address. Please also make sure that your email account does not filter mass emails from OAKS out of your primary inbox.

**Course Requirements:**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Specified Dates</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discussion</td>
<td>Specified Dates</td>
<td>10%</td>
</tr>
<tr>
<td>Essay #1</td>
<td>Monday, February 16</td>
<td>20%</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>Wednesday, February 25</td>
<td>20%</td>
</tr>
<tr>
<td>Essay #2</td>
<td>Monday, April 20</td>
<td>20%</td>
</tr>
<tr>
<td>Creative Component</td>
<td>Monday, April 20</td>
<td>10%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>Friday, May 1</td>
<td>20%</td>
</tr>
</tbody>
</table>

**Exams:** There is a midterm and a final exam for this course. You will not be able to pass either exam without consistently attending lectures and taking notes during them. Both exams involve identifying images and textual quotations discussed in class. Readings in the textbook will provide supplementary material to my lectures, while quotes from our discussion readings may show up on the exam. Make-up exams will only be given when a documented severe illness or family emergency has prevented the student from taking the exam. An unexcused absence from an exam will result in a failing grade for that exam. **No make-up exams will be given without a documented excused absence- NO EXCEPTIONS.**

**Essays:** Writing for this course consists of two essays and small creative project. The first essay (2-3 pages) will consist of a visual analysis of an altarpiece. The second essay will be based on an object created during the High Renaissance. Your creative project will be tied to this essay. All submitted papers are to be typed, in 12 pt. font, and double spaced, with normal margins. All assignments are due at the start of class: 2:00 pm. Late papers will receive a half letter grade for every day they are late (from 90 to an 85).

**Class discussion** is expected. Some classes will consist primarily of lectures; however, discussion will be part of every class. Make sure you complete the readings. In order for discussion to work well, we must have a friendly and positive atmosphere within the class. Your classmates should feel safe in expressing opinions and offering up their personal ideas. This is my responsibility as well as yours: thus, be courteous and considerate when discussing yours and others’ opinions in class.

**Other Course Requirements:**

**Attendance** is required of all students. You are allowed **3 unexcused absences**; each subsequent absence will lower your final grade by one letter grade. [If you have 4 unexcused absences and a C in the course, your final grade will be a D.]

Excused absences include absences due to illness that requires a doctor’s visit* (or illness of an immediate family member for whom the student must care), death of an immediate family member, a religious observance, admission interviews, or other reasons approved in advance of the absence at the professor’s discretion. **Students seeking an excused absence must provide documentation to the professor to substantiate the excuse.** Students with excused absences are responsible for completing all course requirements. *If you are sick, but not sick enough to visit a doctor, one or two unexcused absences will not affect your grade- be judicious.

**Reading assignments** must be completed by the day they are discussed (the date under which a reading assignment is listed on the syllabus is the date by which it is due to be read).
Academic Honesty:
The College of Charleston has an Honor Code that prohibits cheating, plagiarizing, and all other forms of academic dishonesty (http://studentaffairs.cofc.edu/honor-system/index.php). If a student is responsible for an act of serious academic dishonesty, the student fails the course and a grade of “XF” will be used on that student’s transcript to note the act of academic dishonesty. In grievous cases of academic dishonesty, the student may be expelled or suspended from the College.

Plagiarism consists of duplicating, copying, or paraphrasing directly from a book, periodical, or website without acknowledging or documenting the author of the said material. Plagiarism includes directly copying from a text as well as taking original ideas, not presented for example in class, as your own. The assignments given in this class are designed for you to present your ideas and not those of others. You must cite material from other sources with quotations, endnotes, or footnotes. If you are unsure about what constitutes plagiarism, please get in touch with me before the assignment is due. Plagiarism will result in an F (0) on that assignment. Cheating is also not allowed. Any student caught cheating on an exam or paper assignment will be given an F (0) on that assignment. Again, all cases of academic dishonesty will be submitted to student affairs and may result in suspension from the College.

Disability Services:
Any student with a documented disability should contact the Center for Disability Services (http://disabilityservices.cofc.edu/) at 843-953-1431, Lightsey Center (Suite 104) to arrange for appropriate accommodations. If you have already met with this office and have approved accommodations, please provide me with your Professor Notification Letter (PNL). Please see me as soon as possible (after class or during office hours) to speak about your specific needs.

Course Schedule

Week 1:
1) Monday, January 12 Sacred & Profane Spaces: Art in the Renaissance City

2) Wednesday, January 14 DISCUSSION: Ultramarine & Gold
   • Baxandall, “Conditions of Trade: Section 3” in Painting and Experience in Fifteenth-Century Italy, 1-16

Week 2:
3) Monday, January 19 Martin Luther King Day: NO CLASS

4) Wednesday, January 21 Starting from Nature: Giotto
   • History of Italian Renaissance Art, 74-88

Week 3:
5) Monday, January 26 Domes & Doors: Brunelleschi & Ghiberti
   • History of Italian Renaissance Art, 160-168; Baptistery Doors: [100-101]; 181-188; 249-251

6) Wednesday, January 28 DISCUSSION: Alberti’s On Painting & Amorous Art
   • Alberti, “Book II,” On Painting, 63-85

Week 4:
7) Monday, February 2 Life Bursting from Stone: Donatello & Writing Workshop
   • History of Italian Renaissance Art, 188-193; 254-259

8) Wednesday, February 4 Measure=Beauty: Masolino and Masaccio
   • History of Italian Renaissance Art, 206-215; 218-220
Week 5:
9) Monday, February 9 Colors, Paper, & Thread: Art in France and Flanders
   • Stockstad, “Fifteenth Century Art in Northern Europe,” 585-598

10) Wednesday, February 11 Reality or Symbol: Jan Van Eyck
    • Stockstad, “Fifteenth Century Art in Northern Europe,” 598-609

Week 6:
11) Monday, February 16 Intimate Devotions: Fra Angelico and Fra Lippo Lippi
    • ***ESSAY #1 DUE
    • History of Italian Renaissance Art, 223-237, especially 228-235

12) Wednesday, February 18 Form & Character: Andrea del Castagno and Piero della Francesca
    • History of Italian Renaissance Art, 271-280; 290 (In July 1472)-293

Week 7:
13) Monday, February 23 DISCUSSION: Andrea Mantegna and the Court
    • Primary sources from Italian Art, 1400-1500: Sources and Documents, 10-14, 129-136
    • History of Italian Renaissance Art, 397-410

14) Wednesday, February 25 MIDTERM EXAM

Week 8:
SPRING BREAK

Week 9:
15) Monday, March 9 DISCUSSION: Botticelli’s Primavera
    • Paul Barolsky, “Botticelli’s Primavera and the Poetic Imagination of Italian Renaissance Art,” 5-35.

16) Wednesday, March 11 Adornment and Beauty: Botticelli
    • Compton, “Chapter 2: Flesh,” in Venus and the Arts of Love, 19-28
    • History of Italian Renaissance Art, 332-345

Week 10:
17) Monday, March 16 Gold on the Adriatic: Bellini, Antonello da Messina & Carpaccio
    • History of Italian Renaissance Art, 411-425

18) Wednesday, March 18 German Art: Dürer and Grünewald
    • Stockstad, “Fifteenth Century Art in Northern Europe,” 707-719

Week 11:
    • History of Italian Renaissance Art, 443-451; 455-462

20) Wednesday, March 25 Heroic Humanity: Michelangelo
    • History of Italian Renaissance Art, 469-480
Week 12:
21) Monday, March 30 Natural Grace: Raphael and Leonardo
   • Excerpts from Baldesar Castiglione, The Courtier, 96-104.
   • History of Italian Renaissance Art, 462-68; 480-485

22) Wednesday, April 1 DISCUSSION: Raphael’s Stanze
   • David Rosand, “Raphael’s School of Athens and the Artist of the Modern Manner,” 212-232

Week 13:
23) Monday, April 6 Sistine Chapel: Michelangelo
   • Excerpts from Michelangelo’s Poetry, on Oaks
   • History of Italian Renaissance Art, 496-512

24) Wednesday, April 8 Sensual Color: Giorgione & Titian
   • History of Italian Renaissance Art, 591-605

Week 14:
25) Monday, April 13 Poetic Myth in Venice: Titian’s Mythologies
   • History of Italian Renaissance Art, 606-613

26) Wednesday, April 15 DISCUSSION: Michelangelo and Bronzino’s Venuses

Week 15:
27) Monday, April 20 Art in the Medici Court: Cellini, Ammanati, and Giambologna
   • ESSAY #2 DUE WITH CREATIVE COMPONENT
   • History of Italian Renaissance Art, 662-668; [669-673]

28) Wednesday, April 22 DISCUSSION: Brueghel
   • Svetlana Alpers, “Bruegel’s festive peasants*,” Simiolus 6 (1972-73), 163-176

Week 16:
29) Monday, April 27 Italy and the North: Jan Gossaert

30) Friday, May 1 Final Exam from 12:00-3:00
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: Art and Architectural History
Course Acronym, Number, and Title: ARTH 278: Renaissance and Baroque Architecture
Category (Check only ONE)

- _____ 1 The Role of Language in Culture
- _____ 2 Global and Cultural Awareness
- ____X__ 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

ARTH 278 focuses upon Renaissance and Baroque architecture, including its practices, theories, and cultural perspectives. The course analyzes architecture created in Europe between 1400-1800, with a heavy emphasis on Italy. Students learn to analyze and discuss architecture, implementing techniques such as visual and material analysis, iconography, and cultural studies.

Exams and assignments are designed to assess the students’ knowledge of the role architecture played in the history of Europe from 1400-1800. Exam questions require students to demonstrate their knowledge of political, religious, philosophical, poetic, and geographical information as it relates to the creation and reception of architecture and other cultural artifacts related to architecture. Students are required to compare and contrast movements and styles from different periods. Writing assignments are designed to teach students how to analyze architecture in relation to cultural practices and perspectives. Students gain the critical skills needed to analyze and write coherently about architecture.
Renaissance and Baroque Architecture
ARTH 278, Section 01: Spring 2016
Monday & Wednesday, 2:00-3:15
309 Simons Center for the Arts

Professor: Dr. Rebekah Compton
Email: comptonrt@cofc.edu OR rebekahcompton@gmail.com
Telephone: 415-290-7310 (text messages preferred)
Office: 302 A Simons Center for the Arts
Office Hours: Wednesdays, 12:00-2:00 and by appointment
Mailbox: 301 Simons Center for the Arts

Art History 278 examines Renaissance and Baroque architecture in Europe and the Americas, created between 1400-1800. The course has a strong focus on Italian architecture but also considers France, England, Germany, and Spain as well as the spread of these ideas and prototypes in the new colonies. The course examines architectural forms, construction methods, and theoretical principles. Particular attention is paid to architecture’s relationship with and influence upon gender, art objects, and the structure of communities.

Reading:
Course Reader. Available on OAKS

General Education Student Learning Outcomes:
This course satisfies Humanities General Education requirements. During this course, students will complete the following learning outcomes:

1. Students analyze how ideas are represented, interpreted, or valued in various expressions of human culture.
2. Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.

Outcomes #1 and #2 will be assessed using Essay #2, which is 20% of the final grade.

Foreign Language Alternative:
This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region (program learning outcome 3).

Course Requirements:
Discussion 10%
Essay #1 20%
Midterm Exam 20%
Essay #2 20%
Creative Component/ Group Project 10%
Course Schedule

Week 1: Gothic v/s Classicism
Wednesday, August 23  Introduction

Week 2: Florence & Sacred Spaces
Monday, August 29  Brunelleschi & the Dome
Wednesday, August 31  Brunelleschi’s Modules: San Lorenzo & the Ospedale degli Innocenti

Week 3: Florence & Domestic Spaces
Monday, September 5  Medieval Palaces & the Palazzo Vecchio
Wednesday, September 7  Rich Residences: the Palazzo Medici & the Palazzo Strozzi

Week 4: Florentine Villas & Gardens
Monday, September 12  Vitruvius & the Ancient Villa
Wednesday, September 14  Medici Villa at Careggi & Others in Fiesole

Week 5: Court & City
Monday, September 19  Bramante in Milan
Wednesday, September 21  Venice, Urbino, & Mantua

Week 6: Ancient & Early Christian Rome
Monday, September 26  Ancient Architecture
Wednesday, September 28  Early Christian Churches

Week 7: St. Peter’s & the Vatican Complex
Monday, October 3  Bramante & Raphael
Wednesday, October 5  San Gallo & Michelangelo

Week 8: Roman Villas & Gardens
Monday, October 10  Belvedere, Villa Farnesina, Villa Giulia
Wednesday, October 12  Villa Lante & Villa d’Este

Week 9: Midterm & the French Chateau
Monday, October 17  MIDTERM
Wednesday, October 19  Fontainebleau

Week 10: Elizabethan Architecture
Monday, October 24  London, Court Culture, & the Theater
Wednesday, October 26  Hampton Court & Others

Week 11: Palladio: From the Veneto to America
Monday, October 31  Palladio in Venice & the Veneto
Wednesday, November 2  Palladio’s Treatise & its afterlife

Week 12: Reform & Germany
Monday, November 7  Fall Break
Wednesday, November 9  German Churches after Luther

Week 13: Counter-Reformation Rome
Monday, November 14  Bernini: Church & Piazza
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wednesday, November 16</td>
<td>Borromini &amp; the New Religious Orders</td>
</tr>
<tr>
<td><strong>Week 14: Baroque Madrid</strong></td>
<td></td>
</tr>
<tr>
<td>Monday, November 21</td>
<td>Palaces &amp; Churches in Madrid</td>
</tr>
<tr>
<td>Wednesday, November 23</td>
<td>Thanksgiving Break</td>
</tr>
<tr>
<td><strong>Week 15: Colonialism</strong></td>
<td></td>
</tr>
<tr>
<td>Monday, November 28</td>
<td>Missionaries, Churches, &amp; the Americas</td>
</tr>
<tr>
<td>Wednesday, November 30</td>
<td>Renaissance &amp; Baroque Architecture in Charleston</td>
</tr>
<tr>
<td><strong>Week 16: Review</strong></td>
<td></td>
</tr>
<tr>
<td>Monday, December 5</td>
<td>Catch up and Review</td>
</tr>
</tbody>
</table>
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: Art and Architectural History
Course Acronym, Number, and Title: ARTH 280: Baroque Art
Category (Check only ONE)  
 1) The Role of Language in Culture  
 2) Global and Cultural Awareness  
 3) Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

Art History 280 offers an introduction to the visual arts (painting, sculpture, architecture, and the decorative arts) produced in Europe from 1600-1800. Organized chronologically, the course surveys artifacts created in Italy, France, Spain, Germany, and the colonies. Students learn to analyze and discuss these artifacts through the lens of art history, implementing techniques such as visual analysis, iconography, and cultural context.

Exams and assignments are designed to assess the students’ knowledge of the role art played in the history of Europe from 1600-1800. Exam questions require students to demonstrate their knowledge of political, religious, economic, philosophical, poetic, and geographical information as it relates to the creation and reception of art and other cultural artifacts. Students are required to compare and contrast movements and styles from different periods. Writing assignments are designed to teach students how to analyze artifacts (painting, sculpture, and architecture) in relation to cultural practices and perspectives. In this course, students gain the critical skills needed to analyze and write coherently about visual artifacts.
HISTORY OF BAROQUE ART
ARTH 280, Section 01
FALL 2014
Monday & Wednesday, 2:00-3:15
307 Simons Center for the Arts

Professor: Dr. Rebekah Compton
Email: comptonrt@cofc.edu OR rebekahcompton@gmail.com
Telephone: 415-290-7310 (text messages preferred)
Office: 302 A Simons Center for the Arts
Office Hours: Wednesdays, 11:00-1:00 and by appointment
Mailbox: 301 Simons Center for the Arts

History of Art 280 offers an introduction to the visual arts (painting, sculpture, architecture, and the decorative arts) produced in Europe from 1600-1800. The span of time covered by this course (150 years) is relatively short, meaning that we will spend multiple class sessions on single artists. We will examine the work of Bernini, Caravaggio, Rubens, Rembrandt, Vermeer, and Velazquez along with their contemporaries. You will be responsible for understanding both the formal qualities of the works studied (composition, technique, style, etc.) and the relationship of the art to broader social, economic, cultural, political, and religious issues. Ideas related to patronage, art theory, technological innovation, and gender will also be considered.

General Education Student Learning Outcomes:
This course satisfies Humanities General Education requirements. During this course, students will complete the following learning outcomes:

1. Students analyze how ideas are represented, interpreted, or valued in various expressions of human culture.
2. Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.

Outcomes #1 and #2 will be assessed using Essay #2, which is 20% of the final grade.

Foreign Language Alternative:
This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region (program learning outcome 3).

Course Reading:

2) Course Reader. Available on OAKS
Every week, you are responsible for reading an article on a particular topic or a work of art that we will DISCUSS in class. DISCUSSION counts as 10% of your grade. All discussion articles will be placed in a folder labeled Course Reader on OAKS.

Course Resources:
OAKS
All students registered in the class are automatically provided access to OAKS, a web teaching service at the College of Charleston. ALL discussion articles, slide shows, writing assignments, course handouts, midterm reviews, notices, and other course communications will be posted on OAKS. I will also use the
email function on OAKS for mass emailing to the class. If you do not regularly check your @g.cofc.edu email address, I suggest that you forward it to your preferred email address. Please also make sure that your email account does not filter mass emails from OAKS out of your primary inbox.

**Course Requirements:**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Due Date</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Discussion</strong></td>
<td>Specified Dates</td>
<td>10%</td>
</tr>
<tr>
<td><strong>Essay #1</strong></td>
<td>Monday, September 22</td>
<td>20%</td>
</tr>
<tr>
<td><strong>Midterm Exam</strong></td>
<td>Wednesday, October 8</td>
<td>20%</td>
</tr>
<tr>
<td><strong>Group Project</strong></td>
<td>Various Dates</td>
<td>10%</td>
</tr>
<tr>
<td><strong>Essay #2</strong></td>
<td>Wednesday, November 12</td>
<td>20%</td>
</tr>
<tr>
<td><strong>Final Exam</strong></td>
<td>Friday, December 5</td>
<td>20%</td>
</tr>
</tbody>
</table>

**Exams:** There is a midterm and a final exam for this course. **You will not be able to pass either exam without consistently attending lectures and taking notes during them.** Both exams involve identifying images and textual quotations discussed in class. Readings in the textbook will provide supplementary material to my lectures, while quotes from our discussion readings may show up on the exam. Make-up exams will only be given when a **documented** severe illness or family emergency has prevented the student from taking the exam. An unexcused absence from an exam will result in a failing grade for that exam. **No make-up exams will be given without a documented excused absence- NO EXCEPTIONS.**

**Essays and Group Project:** Writing for this course consists of two essays and a small group project. The first essay (2-3 pages) will consist of a visual analysis of a baroque work of art. Students will write on one of five different works. Your assigned object will then determine your group for the group project, which will consist of a 20 minute presentation on an assigned aspect of baroque art. **Make sure you attend the class on the day of your group presentation.** Your final essay (2-3 pages) will then be based on another object; however, it will take into consideration your first essay and your group presentation. All submitted papers are to be typed, in 12 pt. font, and double spaced, with normal margins. All assignments are due at the start of class 2:00 pm. Late papers will receive a half letter grade for every day they are late (from 90 to an 85).

**Class discussion** is expected. Some classes will consist primarily of lectures; however, at least one day a week will be dedicated to discussion as well as group work. Make sure you complete the readings for these classes. In order for discussion to work well, we must have a friendly and positive atmosphere within the class. Your classmates must feel safe in expressing opinions and offering up their personal ideas. This is my responsibility as well as yours: thus, be courteous and considerate when discussing yours and others’ opinions in class.

**Other Course Requirements:**

**Attendance** is required of all students. If you anticipate that you will have excessive absences due to military service, athletics, or an ongoing illness, please receive approval before the last day to change your schedule. You are allowed 4 unexcused absences; each subsequent absence will lower your final grade by one letter grade. [If you have 5 unexcused absences and a C in the course, your final grade will be a D.]

Excused absences include absences due to illness that requires a doctor’s visit* (or illness of an immediate family member for whom the student must care), death of an immediate family member, a religious observance, admission interviews, or other reasons approved in advance of the absence at the professor’s discretion. **Students seeking an excused absence must provide documentation to the professor to substantiate the excuse.** Students with excused absences are responsible for completing all course requirements.
*If you are sick, but not sick enough to visit a doctor, one or two unexcused absences will not affect your grade—be judicious.

**Reading assignments** must be completed by the day they are discussed (the date under which a reading assignment is listed on the syllabus is the date by which it is due to be read).

**Academic Honesty:**
The College of Charleston has an Honor Code that prohibits cheating, plagiarizing, and all other forms of academic dishonesty ([http://studentaffairs.cofc.edu/honor-system/index.php](http://studentaffairs.cofc.edu/honor-system/index.php)). If a student is responsible for an act of serious academic dishonesty, the student fails the course and a grade of “XF” will be used on that student’s transcript to note the act of academic dishonesty. In grievous cases of academic dishonesty, the student may be expelled or suspended from the College.

Plagiarism consists of duplicating, copying, or paraphrasing directly from a book, periodical, or website without acknowledging or documenting the author of the said material. Plagiarism includes directly copying from a text as well as taking original ideas, not presented for example in class, as your own. The assignments given in this class are designed for you to present your ideas and not those of others. You must cite material from other sources with quotations, endnotes, or footnotes. If you are unsure about what constitutes plagiarism, please get in touch with me before the assignment is due. Plagiarism will result in an F (0) on that assignment. Cheating is also not allowed. Any student caught cheating on an exam or paper assignment will be given an F (0) on that assignment. Again, all cases of academic dishonesty will be submitted to student affairs and may result in suspension from the College.

**Disability Services:**
Any student with a documented disability should contact the Center for Disability Services ([http://disabilityservices.cofc.edu/](http://disabilityservices.cofc.edu/)) at 843-953-1431, Lightsey Center (Suite 104) to arrange for appropriate accommodations. If you have already met with this office and have approved accommodations, please provide me with your Professor Notification Letter (PNL). Please see me as soon as possible (after class or during office hours) to speak about your specific needs.

**Course Schedule**

**Week 1:**
1) Wednesday, August 20
   Introduction

**Week 2:**
2) Monday, August 25
   Renaissance v/s Baroque & Artist’s Materials
   • Gauvin A. Bailey, “Introduction,” *Baroque and Rococo*, 4-28

3) Wednesday, August 27
   Workshop in Painting Studio
   • Gauvin A. Bailey, “Pictures at War,” *Baroque and Rococo*, 32-54

**Week 3:**
4) Monday, September 1
   The Reformation and Annibale Carracci

5) Wednesday, September 3
   **Discussion:** The Early Art of Caravaggio
   • Andrew Graham-Dixon, “Rome, 1592-1595,” *Caravaggio*, 63-78; 124-137 (Look referenced images up online)
**Week 4:**
6) Monday, September 8  
  **Writing Workshop:** Baroque in Naples  
  - Sylvan Barnett, “Chapter 3: Analytic Thinking,” in *Writing About Art*, 47-112  
  - Gauvin A. Bailey, “Pictures at War,” *Baroque and Rococo*, 66-74

7) Wednesday, September 10  
  Caravaggio and the Sacred  
  - Gauvin A. Bailey, “Pictures at War,” *Baroque and Rococo*, 54-66  
  - 7:00 pm in 309 Simons: “The Glory of Color: Pigments in Early Florentine Altarpieces”

**Week 5:**
8) Monday, September 15  
  **Discussion:** The Feminine and Artemisia Gentileschi  
  - Mary Garrard, “Artemisia Gentileschi’s Self-Portrait as the Allegory of Painting,” *Art Bulletin* 64 (1982), 97-112

9) Wednesday, September 17  
  Bel Composto: Bernini and Sacred Interiors  
  - Gauvin A. Bailey, “Bel Composto,” *Baroque and Rococo*, 151-54; 161-175; 305-09

**Week 6:**
10) Monday, September 22  
  **Essay #1 Due:** Visual Analysis of Baroque Painting  
  - Gauvin A. Bailey, “Profane Images,” *Baroque and Rococo*, 88-92; 103-105

11) Wednesday, September 24  
  Roman Architecture and Civic Space  

**Week 7:**
12) Monday, September 29  
  The Court Painter: Peter Paul Rubens  
  - Gauvin A. Bailey, “Pictures at War,” *Baroque and Rococo*, 66-80

13) Wednesday, October 1  
  **Discussion:** Rubens & Renaissance Art  
  - Jeffrey Muller, “Rubens Theory and Practice of Imitation of Art,” *Art Bulletin* 64 (1982), 229-46

**Week 8:**
14) Monday, October 6  
  Van Dyck and Portraits + Midterm Review

  Wednesday, October 8  
  **Midterm Exam**

**Week 9:**
15) Monday, October 13  
  The Spanish Court and Velazquez  
  - Gauvin A. Bailey, “Profane Images,” *Baroque and Rococo*, 94-99; 175-179; 317-322

16) Wednesday, October 15  
  **Discussion:** Velazquez and Portraiture  
  - Svetlana Alpers, “Interpretation without Representation, or, the Viewing of Las Meninas,” *Representations* 1 (1983), 30-42

**Week 10:**
Monday, October 20  
  **Discussion:** Rembrandt’s Hand  
  - Svetlana Alpers, “Chapter 1: The Master’s Touch,” *Rembrandt’s Enterprise*, 14-33
Wednesday, October 22  Rembrandt and the Female Nude  
  •  Gauvin A. Bailey, “Profane Images,” *Baroque and Rococo*, 82-85; 107-117

**Week 11:**  
17) Monday, October 27  Rembrandt’s Etched and Drawn Line  
  •  **Group #1 and #2 Presentations**

18) Wednesday, October 29  Dutch Still Life and Genre Painting  
  •  **Group #3 and #4 Presentations**  
  •  Gauvin A. Bailey, “Profane Images,” *Baroque and Rococo*, 122-130

**Week 12:**  
Monday, November 3  Fall Break

19) Wednesday, November 5  Light and Vermeer  
  •  **Group #5 Presentation**  
  •  Gauvin A. Bailey, “Profane Images,” *Baroque and Rococo*, 130-134; 137-140

**Week 13:**  
20) Monday, November 10  **Discussion:** Dutch Painting and the Empire  

21) Wednesday, November 12  Arcadia and Poussin  
  •  Gauvin A. Bailey, “Profane Images,” *Baroque and Rococo*, 94-99

**Week 14:**  
22) Monday, November 17  **Discussion:** Poussin and Art Theory  
  •  Anthony Blunt, “Poussin’s Ideas on Painting,” in *Poussin*, 219-247

23) Wednesday, November 19  Versailles  
  •  ***Essay #2 Due***  
  •  Gauvin A. Bailey, *Baroque and Rococo*, 221-226; 257-264; 328-333

**Week 15:**  
24) Monday, November 24  Rococo Interiors  
  •  Gauvin A. Bailey, “In Apollo’s Realm,” *Baroque and Rococo*, 272-301

Wednesday, November 26  Thanksgiving

**Week 16:**  
25) Monday, December 1  Final Exam Review

Wednesday, December 3  **12:00-3:00 Final Exam**
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: Art and Architectural History
Course Acronym, Number, and Title: ARTH 303 Studies in Renaissance and Baroque Art
Category (Check only ONE)
   1 The Role of Language in Culture
   2 Global and Cultural Awareness
   X 3 Regions of the World

1) Attach the Syllabus
2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

Art History 303 offers studies on issues in Renaissance and Baroque art (1400-1800). Courses might focus on Renaissance Florence, Baroque Rome, or Love in the Renaissance. Students learn to analyze and discuss Renaissance or Baroque artifacts through the lens of art history, implementing techniques such as visual analysis, iconography, and cultural studies.

Exams and assignments are designed to assess the students’ knowledge of the role art played in either the Renaissance or Baroque periods. Exam questions require students to demonstrate their knowledge of political, religious, philosophical, poetic, and geographical information as it relates to the creation and reception of art and other cultural artifacts. Students are required to compare and contrast movements and styles from different periods. Writing assignments are designed to teach students how to analyze artifacts (painting, sculpture, and architecture) in relation to cultural practices and perspectives. Students gain the critical skills needed to analyze and write coherently about visual artifacts.

Attached is an example of ARTH 303, which focused on Beauty and Power in Renaissance Florence.
History of Art: Beauty and Power in Renaissance Florence
ARTH 303, Section 02, Fall 2013
Monday, Wednesday, 4:00-5:15
307 Simons Center for the Arts

Professor: Rebekah Compton
Email: rebekahcompton@gmail.com (checked most often); comptonrt@cofc.edu
Telephone: 415-290-7310 (text messages preferred)
Office: 303 Simons Center for the Arts
Office Hours: Wednesdays, 12:00-2:00 (available also for chat) and by appointment
Mailbox: 301 Simons Center for the Arts

History of Art 303 provides an in depth exploration of the major works of painting, sculpture, and
architecture of the Florentine Renaissance, covering the years 1400-1600. The course addresses the
architectural spaces of city squares, churches, chapels, refectories, and palaces along with their painted
and sculptural decoration (altarpieces, narrative cycles, devotional painting, civic sculpture, nuptial art,
and portraits). You will be responsible for understanding the formal qualities of the works studied
(composition, style, iconography, etc.) and the relationship of the art to broader social, economic, cultural,
political, and religious issues. Ideas related to the status of the artist, gender roles, and social class will
also be addressed.

Foreign Language Alternative:
This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon
the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives
from cultures in a specific world region (program learning outcome 3).

Course Reading:
Loren Partridge, Art of Renaissance Florence: 1400-1600 (Berkeley: University of California Press,

Michael Baxandall, Painting and Experience in Fifteenth-Century Italy, 2nd edition (Oxford University

Course Resources: OAKS All students registered in the class are automatically provided access to
OAKS, a web teaching service provided by the College of Charleston. ALL writing assignments, course
handouts, midterm reviews, notices, and other course communications will be posted on OAKS. Lecture
notes will be provided for some classes and posted on OAKS. You are expected to print or download
these notes and bring them to class. I will also use the email function on OAKS for mass emailing to the
class. If you do not regularly check your @g.cofc.edu email address, I suggest that you forward it to your
preferred email address. Please also make sure that your email account does not filter mass emails from
OAKS out of your primary inbox.

Course Requirements:
Renaissance Journal December 2 20%
Essay #1 September 25 15%
Midterm Exam October 9 20%
Essay #2 November 13 25%
Final Exam December 7 20%
**Renaissance Journal:**
Your Renaissance journal will be a collection of short writing assignments, photos, and articles that you collect over the course of the semester. Progress on the journal will be checked throughout the semester using the course drop box in OAKS. **You cannot complete this project the day before it is due!**

**Exams:**
There is a midterm and a final exam for this course. For each, you will be expected to synthesize material from the course lectures as well as the assigned readings. **You will not be able to pass either exam without consistently attending lectures.** Both exams involve identifying images and textual quotations discussed in class. Some questions are short answer and others are longer, comparative essays. The final covers primarily, but not exclusively, material from the second half of the semester.

Make-up exams will only be given when a **documented** severe illness or family emergency has prevented the student from taking the exam. An unexcused absence from an exam will result in a failing grade for that exam. **No make-up exams will be given without a documented excused absence- NO EXCEPTIONS.**

**Essays:**
Writing for this course consists of two essays. Your first essay (2-3) will be a visual analysis of an altarpiece, which will include discussion of Alberti’s *On Painting*. Your second essay (6-8) will be a short research paper comparing two works of art within a genre and will include use of primary and secondary source material. Handouts detailing each assignment will be handed out in class. All submitted papers are to be typed, in 12 pt. font, and double spaced, with normal margins. All assignments are due at the start of class 4:00. Late papers will receive a half letter grade for every day they are late (from 90 to an 85).

**Other Course Requirements:**
**Attendance** is required of all students. If you anticipate that you will have excessive absences due to military service, athletics, or an ongoing illness, please receive approval before the last day to change your schedule. You are allowed **3 unexcused absences;** each subsequent absence will lower your final grade by one letter grade. [If you have 4 unexcused absences and a C in the course, your final grade will be a D.]

Excused absences include absences due to illness that requires a doctor’s visit* (or illness of an immediate family member for whom the student must care), death of an immediate family member, a religious observance, admission interviews, or other reasons approved in advance of the absence at the professor’s discretion. **Students seeking an excused absence must provide documentation to the professor to substantiate the excuse.** Students with excused absences are responsible for completing all course requirements.

*If you are sick, but not sick enough to visit a doctor, one or two unexcused absences will not affect your grade- be judicious.

**Class participation** is expected. This course is primarily based on lectures; however, we will discuss individual works of art and readings during class. You may be called upon at any point to discuss an image or theory covered by that day’s lecture and readings. I expect you to come to class prepared and to participate in discussions. In order for discussion to work well, we must have a friendly and positive atmosphere within the class. Your classmates must feel safe in expressing opinions and offering up their personal ideas. This is my responsibility as well as yours: thus, be courteous and considerate when discussing yours and others’ opinions in class.

**Reading assignments** must be completed by the day they are discussed (the date under which a reading
assignment is listed on the syllabus is the date by which it is due to be read).

**Academic Honesty:**
The College of Charleston has an Honor Code that prohibits cheating, plagiarizing, and all other forms of academic dishonesty (http://studentaffairs.cofc.edu/honor-system/index.php). If a student is responsible for an act of serious academic dishonesty, the student fails the course and a grade of “XF” will be used on that student’s transcript to note the act of academic dishonesty. In grievous cases of academic dishonesty, the student may be expelled or suspended from the College.

Plagiarism consists of duplicating, copying, or paraphrasing directly from a book, periodical, or website without acknowledging or documenting the author of the said material. Plagiarism includes directly copying from a text as well as taking original ideas, not presented for example in class, as your own. The assignments given in this class are designed for you to present your ideas and not those of others. You must cite material from other sources with quotations, endnotes, or footnotes. If you are unsure about what constitutes plagiarism, please get in touch with me before the assignment is due. Plagiarism will result in an F (0) on that assignment. Cheating is also not allowed. Any student caught cheating on an exam or paper assignment will be given an F (0) on that assignment. Again, all cases of academic dishonesty will be submitted to student affairs and may result in suspension from the College.

**Disability Services:**
Any student with a documented disability should contact the Center for Disability Services (http://disabilityservices.cofc.edu/) at 843-953-1431, Lightsey Center (Suite 104) to arrange for appropriate accommodations. If you have already met with this office and have approved accommodations, please provide me with your Professor Notification Letter (PNL). Please see me as soon as possible (after class or during office hours) to speak about your specific needs.

**Course Schedule**

**Week 1:**
1) Wednesday, August 21 Introduction  
   - Partridge, *Art of Renaissance Florence*, 1-9

**Week 2:**
2) Monday, August 26 Pre-Renaissance Florence  
   - Partridge, *Art of Renaissance Florence*, 10-15

3) Wednesday, August 28 Ecclesiast Architecture: Brunelleschi  
   - Partridge, *Art of Renaissance Florence*, 19-21, 28-32

**Week 3:**
4) Monday, September 2 Civic Sculpture: Orsanmichele  
   - Partridge, *Art of Renaissance Florence*, 22-27  
   - Journal Entry: Classical Architecture in Charleston

5) Wednesday, September 4 Civic Sculpture: Ghiberti’s Baptistery Doors  
   - Partridge, *Art of Renaissance Florence*, 37-42  

**Week 4:**
6) Monday, September 9 Altarpieces: International Gothic  
   - Partridge, *Art of Renaissance Florence*, 43-45  
   - Baxandall, “Chapter 1: Conditions of trade,” *Painting and Experience*, 1-27
7) Wednesday, September 11  
Alberti’s *On Painting & Visual Analysis Workshop*  

**Week 5:**  
8) Monday, September 16  
Chapel Decoration: Masaccio and Masolino  
- Partridge, *Art of Renaissance Florence*, 45-50  
- **Journal Entry: Patron Saint Profile**  

9) Wednesday, September 18  
Monastic Devotion: Fra Angelico  
- Partridge, *Art of Renaissance Florence*, 53-56  
- Baxandall, “Chapter 2: The period eye,” *Painting and Experience*, 29-56  

**Week 6:**  
10) Monday, September 23  
Chapel and Refectory Decoration: Ghirlandaio  
- Partridge, *Art of Renaissance Florence*, 65-67, 70-72  

11) Wednesday, September 25  
Halls of State and Palace Architecture  
- Partridge, *Art of Renaissance Florence*, 73-75, 78-82  
- **Essay #1: Visual Analysis of Altarpiece**  

**Week 7:**  
12) Monday, September 30  
Palace Sculpture and Art: Donatello and the Bedroom  
- Partridge, *Art of Renaissance Florence*, 87-93  

13) Wednesday: 10/2  
Palace Art: Botticelli’s Mythologies  
- Partridge, *Art of Renaissance Florence*, 94-100  
- **Journal Entry: Mythology-Past and Present**  

**Week 8:**  
14) Monday, October 7  
Portraits and Review  
- Partridge, *Art of Renaissance Florence*, 101-106  
- Baxandall, “Chapter 3: Pictures and categories,” *Painting and Experience*, 56-108  

**Week 9:**  
15) Wednesday, October 16  
Savonarola and the Reform of Art  
- **Journal Entry: Savonarola’s Ideas on Art (PDF on OAKS) ARTH 303-02 (CRN:12307) 4**  

**Week 10:**  
16) Monday, October 21  
Research Paper Workshop  

17) Wednesday, October 13  
Civic Art: Sala Grande Cartoons and Michelangelo’s *David*  
- Partridge, *Art of Renaissance Florence*, 113-117
Week 11:
18) Monday, October 28 Devotional Art: Leonardo and Raphael
   - Partridge, *Art of Renaissance Florence*, 118-120; 124-126

19) Wednesday, October 30 Portraits: Leonardo and Raphael
   - Partridge, *Art of Renaissance Florence*, 121-123
   - **Journal Entry: Modern Re-Interpretations of Michelangelo or Leonardo**

Week 12:
20) Monday, November 4 Michelangelo’s Laurentian Library and New Sacristy
   - Partridge, *Art of Renaissance Florence*, 132-138
   - **Research Topic and Annotated Bibliography Due**

21) Wednesday, November 6 Sacred Mannerism: Pontormo and Andrea del Sarto
   - Partridge, *Art of Renaissance Florence*, 139-144

Week 13:
22) Monday, November 11 Palace Chapels and Church Decoration: Bronzino and Vasari
   - Partridge, *Art of Renaissance Florence*, 149-152; 155-156
   - **Journal Entry: Contemporary Issues in Renaissance Art**

23) Wednesday, November 13 Profane Love: Michelangelo and Bronzino’s Venuses
   - **Essay #2: Research Paper Due**

Week 14:
24) Monday, November 18 Civic Sculpture: Piazza della Signoria
   - Partridge, *Art of Renaissance Florence*, 147-148; 161-167

25) Wednesday, November 20 Courtly Portraits: Bronzino
   - Partridge, *Art of Renaissance Florence*, 168-172

Week 15:
26) Monday, November 25 Halls of State: Palazzo Vecchio
   - Partridge, *Art of Renaissance Florence*, 173-179
   - **Journal Entry: Medici Profiles and Portraits**

27) Wednesday, November 27 No Class- Thanksgiving

Week 16:
28) Monday, December 2 Final Exam Review
   - **Renaissance Journal Due Week 17:**

Monday, December 9 Final Exam
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: Art and Architectural History
Course Acronym, Number, and Title: ARTH 370 Early Italian Renaissance Art
Category (Check only ONE)  
  _____ 1 The Role of Language in Culture
  _____ 2 Global and Cultural Awareness
  ___X__ 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

Art History 370 offers an introduction to the visual arts (painting, sculpture, and architecture) of the Early Italian Renaissance. Organized chronologically, the course surveys artifacts created in Italy between 1300-1480. Students learn to analyze and discuss these artifacts through the lens of art history, implementing techniques such as visual analysis, iconography, and cultural studies.

Exams and assignments are designed to assess the students’ knowledge of the role art played in the history of Europe from 1300-1480. Exam questions require students to demonstrate their knowledge of political, religious, philosophical, poetic, and geographical information as it relates to the creation and reception of art and other cultural artifacts. Students are required to compare and contrast movements and styles from different periods. Writing assignments are designed to teach students how to analyze artifacts (painting, sculpture, and architecture) in relation to cultural practices and perspectives. Students gain the critical skills needed to analyze and write coherently about visual artifacts.
Art History 370 is a survey of the visual arts (painting, sculpture, and architecture) created in Italy during the Early Renaissance (1300-1480). The course highlights major artists and architects of the period and considers iconography, materials and technique, patronage, and reception. It focuses on how art changes over time and how new techniques and theories altered the subject and function of art. The course also addresses how notions of gender influenced the creation and reception of visual imagery.

**Foreign Language Alternative:**
This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region (program learning outcome 3).

**Course Readings:**


Course Reader. Available on OAKS

**Course Resources:**
OAKS
All students registered in the class are automatically provided access to OAKS. ALL articles, writing assignments, midterm reviews, notices, and other course communications will be posted on OAKS. I will also use the email function on OAKS for mass emailing to the class. If you do not regularly check your @g.cofc.edu email address, I suggest that you forward it to your preferred email address. Please also make sure that your email account does not filter mass emails from OAKS out of your primary inbox.

**Course Requirements:**

<table>
<thead>
<tr>
<th>Component</th>
<th>Due Date</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discussion</td>
<td>Specified Dates</td>
<td>10%</td>
</tr>
<tr>
<td>Essay #1</td>
<td>Monday, February 8</td>
<td>20%</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>Wednesday, March 2</td>
<td>20%</td>
</tr>
<tr>
<td>Essay #2</td>
<td>Monday, April 18</td>
<td>30%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>Friday, April 25</td>
<td>20%</td>
</tr>
</tbody>
</table>
Exams:
There is a midterm and a final exam for this course. **You will not be able to pass either exam without consistently attending lectures and taking notes during them.** Both exams involve identifying images and textual quotations discussed in class. Some questions are short answer and others are longer, comparative essays. The final covers primarily, but not exclusively, material from the second half of the semester.

Make-up exams will only be given when a **documented** severe illness or family emergency has prevented the student from taking the exam. An unexcused absence from an exam will result in a failing grade for that exam. **No make-up exams will be given without a documented excused absence- NO EXCEPTIONS.**

Essays:
Writing for this course consists of two essays. The first essay (2-3 pages) is a visual analysis of one work of art. The second essay (8-10 pages) is a research paper on a topic of your choice. You will develop the topic and paper through various assignments in class. Handouts for both assignments will be provided. All submitted papers are to be typed, in 12 pt. font, and double spaced, with normal margins. All assignments are due at the start of class 12:00. Late papers will receive a half letter grade for every day they are late (from 90 to an 85).

**Class discussion** is expected. Some classes will consist primarily of lectures; however, certain days will be dedicated to discussion as well as group work. Make sure you complete the readings for these classes. Your participation in these discussions is essential and will count as 10% of your grade. A seating chart will be employed for the assignment of discussion grades.

In order for discussion to work well, we must have a friendly and positive atmosphere within the class. Your classmates must feel safe in expressing opinions and offering up their personal ideas. This is my responsibility as well as yours: thus, be courteous and considerate when discussing yours and others’ opinions in class.

Other Course Requirements:
**Attendance** is required of all students. If you anticipate that you will have excessive absences due to military service, athletics, or an ongoing illness, please receive approval before the last day to change your schedule. You are allowed **4 unexcused absences**; each subsequent absence will lower your final grade by one letter grade. [5 unexcused absences with a C in the course will lower your grade to a D.]

Excused absences include absences due to illness that requires a doctor’s visit* (or illness of an immediate family member for whom the student must care), death of an immediate family member, a religious observance, admission interviews, or other reasons approved in advance of the absence at the professor’s discretion. **Students seeking an excused absence must provide documentation to the professor to substantiate the excuse.** Students with excused absences are responsible for completing all course requirements.

*If you are sick, but not sick enough to visit a doctor, one or two unexcused absences will not affect your grade- be judicious.

**Reading assignments** must be completed by the day they are discussed (the date under which a reading assignment is listed on the syllabus is the date by which it is due to be read).
Academic Honesty:
The College of Charleston has an Honor Code that prohibits cheating, plagiarizing, and all other forms of academic dishonesty ([http://studentaffairs.cofc.edu/honor-system/index.php](http://studentaffairs.cofc.edu/honor-system/index.php)). If a student is responsible for an act of serious academic dishonesty, the student fails the course and a grade of “XF” will be used on that student’s transcript to note the act of academic dishonesty. In grievous cases of academic dishonesty, the student may be expelled or suspended from the College.

Plagiarism consists of duplicating, copying, or paraphrasing directly from a book, periodical, or website without acknowledging or documenting the author of the said material. Plagiarism includes directly copying from a text as well as taking original ideas, not presented for example in class, as your own. The assignments given in this class are designed for you to present your ideas and not those of others. You must cite material from other sources with quotations, endnotes, or footnotes. If you are unsure about what constitutes plagiarism, please get in touch with me before the assignment is due. Plagiarism will result in an F (0) on that assignment. Cheating is also not allowed. Any student caught cheating on an exam or paper assignment will be given an F (0) on that assignment. Again, all cases of academic dishonesty will be submitted to student affairs and may result in suspension from the College.

Disability Services:
Any student with a documented disability should contact the Center for Disability Services ([http://disabilityservices.cofc.edu/](http://disabilityservices.cofc.edu/)) at 843-953-1431, Lightsey Center (Suite 104) to arrange for appropriate accommodations. If you have already met with this office and have approved accommodations, please provide me with your Professor Notification Letter (PNL). Please see me as soon as possible (after class or during office hours) to speak about your specific needs.

Course Schedule

**Week 1: Early Renaissance**  
Friday, January 8  
Introduction  

**Week 2: 1300-1400: The Trecento Inheritance**  
Monday, January 11  
Medieval Siena: Lorenzetti and Duccio  
• Campbell and Cole, “Chapter 1,” 18-24, 36-42  

Wednesday, January 13  
Cult Images, Cimabue, and Giotto  
• Campbell and Cole, “Chapter 1,” 26-28; 45-47  
• Discussion: Holmes, “Miraculous Images in Renaissance Florence,” 433-465

Friday, January 15  
Giotto and the Scrovegni Chapel  
• Campbell and Cole, “Chapter 1,” 29-36

**Week 3: 1400-1410: The Cathedral and the City**  
Monday, January 18  
NO CLASS: MLK Holiday

Wednesday, January 20  
The Florentine Cathedral and Baptistery Doors  
• Campbell and Cole, “Chapter 2,” 50-64

Friday, January 22  
Sacred Sculpture: Banco, Donatello, Jacopo della Quercia  
• Campbell and Cole, “Chapter 2,” 64-69
### Week 4: 1410-1420: Commissioning Art: Standardization, Customization, Emulation

<table>
<thead>
<tr>
<th>Monday, January 25</th>
<th>Visual Analysis Workshop: Essay #1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Discussion:</strong> Barnett, “Chapter 3: Analytic Thinking,” 47-112</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Wednesday, January 27</th>
<th>Orsanmichele</th>
</tr>
</thead>
<tbody>
<tr>
<td>Campbell and Cole, “Chapter 3,” 72-82</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Friday, January 29</th>
<th>Brunelleschi’s Architecture</th>
</tr>
</thead>
<tbody>
<tr>
<td>Campbell and Cole, “Chapter 3,” 87; “Chapter 4,” 93-94</td>
<td></td>
</tr>
</tbody>
</table>

### Week 5: 1410-1420: Commissioning Art: Standardization, Customization, Emulation

<table>
<thead>
<tr>
<th>Monday, February 1</th>
<th>Early Fifteenth-Century Altarpieces</th>
</tr>
</thead>
<tbody>
<tr>
<td>Campbell and Cole, “Chapter 3,” 82-87</td>
<td></td>
</tr>
<tr>
<td>Baxandall, “Chapter 1: Conditions of Trade,” in <em>Painting and Experience</em>, 1-27</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Wednesday, February 3</th>
<th>Altarpieces, Materials, and Iconography</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Friday, February 5</th>
<th>Amorous Gifts</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Discussion:</strong> Compton, “Visions of Venus on Early Fifteenth-Century Amorous Gifts,” 1-22</td>
<td></td>
</tr>
</tbody>
</table>

### Week 6: 1420-1430: Perspective and Its Discontents

<table>
<thead>
<tr>
<th>Monday, February 8</th>
<th>The Centrality of Florence and Perspective</th>
</tr>
</thead>
<tbody>
<tr>
<td>Campbell and Cole, “Chapter 4,” 90-93; 94-98</td>
<td></td>
</tr>
<tr>
<td><strong>DUE: Essay #1</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Wednesday, February 10</th>
<th>Perspective in Donatello and Masaccio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Campbell and Cole, “Chapter 4,” 98-107</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Friday, February 12</th>
<th>A Humanist on Art: Leon Battista Alberti</th>
</tr>
</thead>
<tbody>
<tr>
<td>Campbell and Cole, “Chapter 4,” 107-109</td>
<td></td>
</tr>
<tr>
<td><strong>Discussion:</strong> Alberti, <em>On Painting</em>, 43-98</td>
<td></td>
</tr>
</tbody>
</table>

### Week 7: 1430-40: Pictorial Techniques and the Uses of Drawing

<table>
<thead>
<tr>
<th>Monday, February 15</th>
<th>Pisanello</th>
</tr>
</thead>
<tbody>
<tr>
<td>Campbell and Cole, “Chapter 5,” 112-117; 122-123</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Wednesday, February 17</th>
<th>Paolo Uccello</th>
</tr>
</thead>
<tbody>
<tr>
<td>Campbell and Cole, “Chapter 5,” 116-121</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Friday, February 19</th>
<th>Jacopo Bellini</th>
</tr>
</thead>
<tbody>
<tr>
<td>Campbell and Cole, “Chapter 5,” 125-129</td>
<td></td>
</tr>
</tbody>
</table>

### Week 8: 1440-1450: Palace and Church

<table>
<thead>
<tr>
<th>Monday, February 22</th>
<th>Fra Angelico</th>
</tr>
</thead>
<tbody>
<tr>
<td>Campbell and Cole, “Chapter 6,” 132-140</td>
<td></td>
</tr>
</tbody>
</table>
Wednesday, February 24  
Mid-Century Altarpieces: Lippi and Veneziano  
• Campbell and Cole, “Chapter 6,” 140-144  
• Discussion: Nygren, “A Friend of the Bridegroom or a Lover of the Bride?” 8-15  

Friday, February 26  
Andrea del Castagno  
• Campbell and Cole, “Chapter 6,” 145-148  
• Baxandall, “Chapter 3: Pictures and Categories,” 109-153  

Week 9: Midterm Exam  
Monday, February 29  
Midterm Review  

Wednesday, March 2  
Midterm Exam  

Friday, March 4  
Research Workshop  
• Bring in three possible topics for research paper  

Week 10: Spring Break  
Monday, March 7 - Friday, March 11  
NO CLASS  

Week 11: 1440-1450: Palace and Church  
Monday, March 14  
Medici Palace and Garden Sculpture  
• Campbell and Cole, “Chapter 6,” 148-158  

Wednesday, March 16  
Early Renaissance Portraits  
• Discussion: Simons, “Women in Frames: the gaze, the eye, the profile in Renaissance portraiture,” 4-30  

Friday, March 18  
Civic Patronage: Siena and Venice  
• Campbell and Cole, “Chapter 6,” 158-170  

Week 12: 1440-1450: Rome and Other Romes  
Monday, March 21  
Rome and the Beginnings of Papal Art  
• Campbell and Cole, “Chapter 6,” 170-182; “Chapter 7,” 176-182  

Wednesday, March 23  
Art in the Courts of Naples and Rimini  
• Campbell and Cole, “Chapter 7,” 183-191  
• ***Research Topic Proposals DUE  

Friday, March 25  
Padua and the Beginnings of Andrea Mantegna  
• Campbell and Cole, “Chapter 7,” 191-201  

Week 13: Research Papers  
Monday, March 28  
Meetings to Discuss Topic Proposals  

Wednesday, March 30  
NO CLASS: RSA Conference  

Friday, April 1  
NO CLASS: RSA Conference
**Week 14: 1460-1470: Courtly Values**
Monday, April 4  
  Courtly Art in Ferrara and Milan  
  • Campbell and Cole, “Chapter 8,” 204-219

Wednesday, April 6  
  Court of Mantua: Mantegna  
  • Campbell and Cole, “Chapter 8,” 219-223; “Chapter 11,” 286-291  
  • Discussion: Jones, “Mantegna and Materials,” 71-90

Friday, April 8  
  Piero della Francesca  
  • Campbell and Cole, “Chapter 8,” 229-231; “Chapter 9,” 234-239

**Week 15: 1470-80: What is Naturalism**
Monday, April 11  
  Antonello da Messina and Giovanni Bellini  
  • Campbell and Cole, “Chapter 9,” 239-244

Wednesday, April 13  
  Gentile Bellini and Carlo Crivelli  
  • Campbell and Cole, “Chapter 10,” 264-271  
  • Discussion: Ornament and Illusion: Carlo Crivelli, selected pages

Friday, April 15  
  Catch Up & Research Paper Workshop  
  • Bring Paper and Footnotes into Class

**Week 16: 1480-1500: Art in the Margins**
Monday, April 18  
  Printmaking: Mantegna and Pollaiuolo  
  • Campbell and Cole, “Chapter 10,” 258-264  
  • ***DUE: Essay #2

Wednesday, April 20  
  Art in the Small Towns: Signorelli and Costa  
  • Campbell and Cole, “Chapter 11,” 305-312

Thursday, April 21  
  Conclusion and Review: High Renaissance

**Week 17: Final Exam**
Monday, April 25  
  12:00-3:00
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: Art and Architectural History
Course Acronym, Number, and Title: ARTH 375: Italian High/ Late Renaissance Art
Category (Check only ONE )

_____ 1 The Role of Language in Culture
_____ 2 Global and Cultural Awareness
____ X 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

Art History 370 offers an introduction to the visual arts (painting, sculpture, and architecture) of the High/Late Italian Renaissance. Organized chronologically, the course surveys artifacts created in Italy between 1480-1600. Students learn to analyze and discuss these artifacts through the lens of art history, implementing techniques such as visual analysis, iconography, and cultural studies.

Exams and assignments are designed to assess the students’ knowledge of the role art played in the history of Europe from 1480-1600. Exam questions require students to demonstrate their knowledge of political, religious, philosophical, poetic, and geographical information as it relates to the creation and reception of art and other cultural artifacts. Students are required to compare and contrast movements and styles from different periods. Writing assignments are designed to teach students how to analyze artifacts (painting, sculpture, and architecture) in relation to cultural practices and perspectives. Students gain the critical skills needed to analyze and write coherently about visual artifacts.
Italian High/Late Renaissance Art
ARTH 375, Section 01
Spring 2014
Monday, Wednesday, Friday, 12:00-12:50
307 Simons Center for the Arts

Professor: Rebekah Compton
Email: comptonrt@cofc.edu or rebekahcompton@gmail.com
Telephone: 843-792-8224 (office); 415-290-7310 (text messages preferred)
Office: 303 Simons Center for the Arts
Office Hours: Wednesdays, 2:00-4:00 and by appointment
Mailbox: 301 Simons Center for the Arts

Art History 375 is a survey of the visual arts (painting, sculpture, and architecture) created in Italy during the High and Late Renaissance (1480-1600). The course highlights major artists and architects of the period and considers patronage, iconography, function, and audience. It examines the ways in which patrons used art to support political, cultural, and religious ideologies. It focuses on how art changes over time and how new techniques and theories altered the subject and function of art. The course also addresses how notions of gender influenced the creation and reception of visual imagery.

Foreign Language Alternative:
This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region (program learning outcome 3).

Course Readings:

Course Reader. Available on OAKS
On specific days, you are responsible for reading an article on a particular topic or a work of art that we will discuss in class. All of these articles will be placed in a folder labeled Course Reader on OAKS.

Course Resources:
OAKS
All students registered in the class are automatically provided access to OAKS. ALL articles, writing assignments, midterm reviews, notices, and other course communications will be posted on OAKS. I will also use the email function on OAKS for mass emailing to the class. If you do not regularly check your @g.cofc.edu email address, I suggest that you forward it to your preferred email address. Please also make sure that your email account does not filter mass emails from OAKS out of your primary inbox.

Course Requirements:
Discussion Specified Dates 10%
Essay #1 Wednesday, February 5 20%
Midterm Exam Wednesday, February 19 20%
Essay #2 Monday, April 21 30%
Final Exam Friday, April 25 20%

Exams:
There is a midterm and a final exam for this course. You will not be able to pass either exam without consistently attending lectures and taking notes during them. Both exams involve identifying images
and textual quotations discussed in class. Some questions are short answer and others are longer, comparative essays. The final covers primarily, but not exclusively, material from the second half of the semester.

Make-up exams will only be given when a documented severe illness or family emergency has prevented the student from taking the exam. An unexcused absence from an exam will result in a failing grade for that exam. **No make-up exams will be given without a documented excused absence- NO EXCEPTIONS.**

**Essays:**
Writing for this course consists of two essays. The first essay (2-3 pages) is a visual analysis of one work of art. The second essay (8-10 pages) is a research paper on a topic of your choice. You will develop the topic and paper through various assignments in class. Handouts for both assignments will be provided. All submitted papers are to be typed, in 12 pt. font, and double spaced, with normal margins. All assignments are due at the start of class 12:00. Late papers will receive a half letter grade for every day they are late (from 90 to an 85).

**Class discussion** is expected. Some classes will consist primarily of lectures; however, certain days will be dedicated to discussion as well as group work. Make sure you complete the readings for these classes. Your participation in these discussions is essential and will count as 10% of your grade. A seating chart will be employed for the assignment of discussion grades.

In order for discussion to work well, we must have a friendly and positive atmosphere within the class. Your classmates must feel safe in expressing opinions and offering up their personal ideas. This is my responsibility as well as yours: thus, be courteous and considerate when discussing yours and others’ opinions in class.

**Other Course Requirements:**
**Attendance** is required of all students. If you anticipate that you will have excessive absences due to military service, athletics, or an ongoing illness, please receive approval before the last day to change your schedule. You are allowed **4 unexcused absences**; each subsequent absence will lower your final grade by one letter grade. [5 unexcused absences with a C in the course will lower your grade to a D.]

Excused absences include absences due to illness that requires a doctor’s visit* (or illness of an immediate family member for whom the student must care), death of an immediate family member, a religious observance, admission interviews, or other reasons approved in advance of the absence at the professor’s discretion. **Students seeking an excused absence must provide documentation to the professor to substantiate the excuse.** Students with excused absences are responsible for completing all course requirements.

*If you are sick, but not sick enough to visit a doctor, one or two unexcused absences will not affect your grade- be judicious.

**Reading assignments** must be completed by the day they are discussed (the date under which a reading assignment is listed on the syllabus is the date by which it is due to be read).

**Academic Honesty:**
The College of Charleston has an Honor Code that prohibits cheating, plagiarizing, and all other forms of academic dishonesty ([http://studentaffairs.cofo.edu/honor-system/index.php](http://studentaffairs.cofo.edu/honor-system/index.php)). If a student is responsible for an act of serious academic dishonesty, the student fails the course and a grade of “XF” will be used on
that student’s transcript to note the act of academic dishonesty. In grievous cases of academic dishonesty, the student may be expelled or suspended from the College.

Plagiarism consists of duplicating, copying, or paraphrasing directly from a book, periodical, or website without acknowledging or documenting the author of the said material. Plagiarism includes directly copying from a text as well as taking original ideas, not presented for example in class, as your own. The assignments given in this class are designed for you to present your ideas and not those of others. You must cite material from other sources with quotations, endnotes, or footnotes. If you are unsure about what constitutes plagiarism, please get in touch with me before the assignment is due. Plagiarism will result in an F (0) on that assignment. Cheating is also not allowed. Any student caught cheating on an exam or paper assignment will be given an F (0) on that assignment. Again, all cases of academic dishonesty will be submitted to student affairs and may result in suspension from the College.

Disability Services:
Any student with a documented disability should contact the Center for Disability Services (http://disabilityservices.cofc.edu) at 843-953-1431, Lightsey Center (Suite 104) to arrange for appropriate accommodations. If you have already met with this office and have approved accommodations, please provide me with your Professor Notification Letter (PNL). Please see me as soon as possible (after class or during office hours) to speak about your specific needs.

Course Schedule

**Week 1: Early Renaissance**
1) Wednesday, January 8
   Introduction

2) Friday, January 10
   Fifteenth-Century Painting & Sculpture

**Week 2: 1470-1480: What is Naturalism?**
3) Monday, January 13
   Antonello da Messina & Giovanni Bellini
   • Campbell and Cole, “Chapter 9,” 234-236; 239-244

4) Wednesday, January 15
   Leonardo da Vinci’s Beginnings
   • Campbell and Cole, “Chapter 9,” 244-252

5) Friday, January 17
   Botticelli’s Mythologies
   • Campbell and Cole, “Chapter 9,” 252-255
   • Discussion: Barolsky, “Botticelli’s Primavera and the Poetic Imagination,” 5-35

**Week 3: 1480-1490: Migration and Mobility**
6) Monday, January 20
   NO CLASS: MLK Holiday

7) Wednesday, January 22
   Visual Analysis Workshop: Essay #1
   • Campbell and Cole, “Chapter 10,” 266-271
   • Discussion: Barnett, “Chapter 3: Analytic Thinking,” in Writing About Art, 47-112

8) Friday, January 24
   Florentine Painters in Rome: Sistine Chapel
   • Campbell and Cole, “Chapter 10,” 275-280

**Week 4: 1490-1500: From the Margins to the Center**
9) Monday, January 27
   Savonarola in Florence
• Campbell and Cole, “Chapter 11,” 295-300
• **Discussion: Burke, “Painted Prayers: Savonarola and the Audience of Images,” 155-188**

10) Wednesday, January 29
   • Leonardo in Sforza Milan
   • Campbell and Cole, “Chapter 10,” 280-283 and “Chapter 11,” 312-320

11) Friday, January 31
    • Campbell and Cole, “Chapter 11,” 320-323

**Week 5: 1500-1510: Human Nature**

12) Monday, February 3
    • Michelangelo’s David & Battle Paintings
    • Campbell and Cole, “Chapter 12,” 326-329, 333-337

13) Wednesday, February 5
    • Holy Families
    • Campbell and Cole, “Chapter 12,” 329-333; 338-342

***Essay #1 Due***

14) Friday, February 7
    • Sensual Females: Leonardo and Giorgione
    • Campbell and Cole, “Chapter 12,” 337-338; 361-369

**Week 6: 1500-1510: Human Nature**

15) Monday, February 10
    • Architecture in Rome
    • Campbell and Cole, “Chapter 12,” 342-346

16) Wednesday, February 12
    • Sistine Chapel Ceiling
    • Campbell and Cole, “Chapter 12,” 346-356

17) Friday, February 14
    • Raphael’s Papal Apartments
    • Campbell and Cole, “Chapter 12,” 356-361
    • **Discussion: Rosand, “Raphael’s School of Athens,” 212-232**

**Week 7: 1510-1520: The Workshop and the “School”**

18) Monday, February 17
    • Midterm Review

19) Wednesday, February 19
    • Midterm Exam

20) Friday, February 21
    • Raphael’s Altarpieces and Portraits
    • Campbell and Cole, “Chapter 13,” 385-393

**Week 8: 1510-1520: The Workshop and the “School”**

21) Monday, February 24
    • Michelangelo’s Julius II Tomb and Fra Bartolomeo
    • Campbell and Cole, “Chapter 13,” 393-402

22) Wednesday, February 26
    • Research Workshop: Essay #2
    • **Discussion: Bring in 3 possible topics for Research Paper**

23) Friday, February 28
    • Titian’s Paintings
    • Campbell and Cole, “Chapter 13,” 402-407

**Week 9: Spring Break**
Week 10: 1520-1530: The Loss of the Center
24) Monday, March 10  Giulio Romano and Marcantonio Raimondi
   • Campbell and Cole, “Chapter 14,” 410-415; 417-419

25) Wednesday, March 12  Mannerism: Parmigianino, Rosso, and Pontormo
   • Campbell and Cole, “Chapter 14,” 415-417; 421-423
   • Discussion: Shearman, “Maniera as an Aesthetic Ideal,” 1-22

26) Friday, March 14  Lombardy and Correggio
   • Campbell and Cole, “Chapter 14,” 424-431

Week 11: 1530-1540: Dynasty and Myth
27) Monday, March 17  Della Rovere in Urbino and the Gonzaga in Mantua
   • Campbell and Cole, “Chapter 15,” 438-447

28) Wednesday, March 19  The Medici in Florence
   • Campbell and Cole, “Chapter 15,” 447-454; 502-508

29) Friday, March 21  Rome under the Farnese
   • Campbell and Cole, “Chapter 15,” 458-463

***Research Topic Proposals DUE***

Week 12: Research Papers
30) Monday, March 24  Meetings to Discuss Topic Proposals

31) Wednesday, March 26  NO CLASS: RSA Conference

32) Friday, March 28  NO CLASS: RSA Conference

Week 13: 1540-1550: Literate Art
33) Monday, March 31  Poetry: Michelangelo and Bronzino
   • Campbell and Cole, “Chapter 16,” 472-477

34) Wednesday, April 2  The City Square
   • Campbell and Cole, “Chapter 16,” 479-487

35) Friday, April 4  Painting without Poetry
   • Campbell and Cole, “Chapter 16,” 487-490

Week 14: 1550-1560: Disegno/ Colore
36) Monday, April 7  Titian and Charles V
   • Campbell and Cole, “Chapter 17,” 496-500

***Outline and Annotated Bibliography DUE***

37) Wednesday, April 9  Tintoretto
   • Campbell and Cole, “Chapter 17,” 500-502; 565-569
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Reading / Material</th>
</tr>
</thead>
<tbody>
<tr>
<td>38) Friday, April 11</td>
<td>Sofonisba Anguissola</td>
<td>• Campbell and Cole, “Chapter 17,” 513-516</td>
</tr>
<tr>
<td><strong>Week 15: 1560-1570: Decorum, Order, and Reform</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>39) Monday, April 14</td>
<td>Research Paper Workshop: Footnotes</td>
<td>• <strong>Bring Bibliography and Footnotes to Class</strong></td>
</tr>
<tr>
<td>40) Wednesday, April 16</td>
<td>Princes of the Church and Their Villas</td>
<td>• Campbell and Cole, “Chapter 18,” 531-538</td>
</tr>
<tr>
<td>41) Friday, April 18</td>
<td>Palladio and Venetian Architecture</td>
<td>• Campbell and Cole, “Chapter 18,” 538-541; 562-565</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• <strong>Discussion: Wittkower, “Principles of Palladio’s Architecture,” 102-122</strong></td>
</tr>
<tr>
<td><strong>Week 16: 1560-1570: Decorum, Order, and Reform</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>42) Monday, April 21</td>
<td>The Reformation of Art</td>
<td>• Campbell and Cole,” Chapter 18,” 524-529; 546-553</td>
</tr>
<tr>
<td>**<strong>Essay #2 DUE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>43) Wednesday, April 23</td>
<td>FINAL EXAM REVIEW</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Friday, April 25</td>
<td>FINAL EXAM: 12:00 pm-3:00 pm</td>
<td></td>
</tr>
</tbody>
</table>
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
SIGNATURE SHEET

(One per department or program)

Department/Program Name: Classics

Courses Covered by Signatures (please list all by acronym and number):

CLAS 101 [Greek Civilization]
CLAS 102 [Roman Civilization]
CLAS 103 [Classical Mythology]
CLAS 105 [History of the Classical World]
CLAS 223 [Aegean Prehistory]
CLAS 225 [Archaeology of Athens]
CLAS 226 [Archaeology of Rome]
CLAS 242 [Images of Women in Classical Antiquity]
CLAS 253 [Ancient Epic]
CLAS 254 [Tragedy]
CLAS 255 [Comedy]
CLAS 256 [Roman Satire]

Signatures:

[Signatures with dates: 3/1/14, 3/2/16, 3/23/16]

Faculty Senate Secretariat Date
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: Classics

Course Acronym, Number, and Title: CLAS 101: Ancient Greek Civilization

Category (Check only ONE)  
1. The Role of Language in Culture  
2. Global and Cultural Awareness  
X 3. Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

This course is an introduction to ancient Greek civilization, focusing on Greece’s classical era (5th and 4th centuries B.C.). Students read multiple primary sources (Greek poets, philosophers, playwrights, etc.), study architecture and artifacts, and analyze political and social structures of the Greek world.

Exams and quizzes are all based on interaction with primary sources from the Greek world and situating them within their appropriate context (historical, social, etc.).

The paper assignment (3–5 pages) involves close analysis of Greek texts (Homer and tragedy) to identify and interpret cultural ideals of the Greek world, for example students may choose from the following prompts.

1. Write an essay that analyzes how John Milton in Book 1 of Paradise Lost used his classical epic predecessors. Use the prologues (usually the first ten lines or so) of Homer’s Iliad and Hesiod’s Theogony to compare to Milton’s prologue. How do these ancient epics influence Milton’s work? (Other potential questions to consider: Where does Milton follow Homer and Hesiod and where does he depart? What is genuinely original about Milton? What is the value in standing in a long literary tradition as Milton does?)

2. Write an essay that analyzes the influence of Homer’s Iliad on one of the Greek tragic plays by Aeschylus or Sophocles that we have read for class. Be sure to pick a specific cultural ideal as discussed in class and create an argument-driven paper.

3. Pick two characters from Homer’s Iliad and use their words and actions to illustrate the preeminent values of the Homeric society. How are these ideals represented in our culture today?
CLAS 101: ANTIQUE GREEK CIVILIZATION
MWF 9:00 – 9:50AM, Spring 2016
Dr. Andrew T. Alwine, Randolph Hall 308C
Office hours: Monday 12:30 – 1:30PM, Thursday 2:00PM – 4:00PM, and by appointment
alwineat@cofc.edu

Required Textbooks
Homer, Iliad. Translated by Stanley Lombardo. ISBN: 9780872203525
Aeschylus. The Oresteia: Agamemnon; The Libation Bearers; The Eumenides. Translated by Robert Fagles. ISBN: 9780140443332
Sophocles. Theban Plays. Translated by Peter Meineck and Paul Woodruff. ISBN: 9780872205857
Aristophanes, Aristophanes I: Clouds, Wasps, Birds. Translated by Peter Meineck. ISBN: 9780872203600

Recommended Textbooks
Homer, Iliad (audiobook). Translated and read by Stanley Lombardo, Audible Audio Edition || Audio CD

Course Website
This class will have a website on OAKS (login via MyCharleston) which will contain the syllabus, schedule, various reading assignments, grade book, and other materials.

Learning Goals
This course is an introduction to ancient Greek civilization, focusing on Greece’s classical era (5th and 4th centuries B.C.) We will read multiple primary sources (Greek poets, philosophers, playwrights, etc.) as we survey the remarkable cultural achievements of the ancient Greeks. The goal is to give students as thorough a knowledge of ancient Greece civilization as possible in our limited time frame.

In accordance with the liberal arts model, our class activities are designed to help students become better learners and better citizens. Among the skills that will be emphasized are: consciously raising important questions, being critical of gaps in available information, recognizing the distinction between words and the ideas that they represent, investigating assumptions behind a line of reasoning, drawing critical inferences from evidence, testing one’s own conclusions for internal consistency, and being self-conscious about one’s own thinking and reasoning process. Education involves instruction in how to think, especially in regard to assimilating and organizing information.

General Education Credit
This course meets the following General Education requirements for Humanities:

Student Learning Outcome 1: Students analyze how ideas are represented, interpreted or valued in various expressions of human culture.

Student Learning Outcome 2: Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.

These outcomes will be assessed via a writing assignment of 3–5 pages.

Foreign Language Alternative Credit
This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region.

Program Learning Outcome 3: Students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region.
Evaluation
15% Quizzes  A  =  93+
15% Writing Assignment  A- = 90–92.9
40% Two Exams  B+ = 87–89.9
35% Final Exam  B  = 83–86.9
B- = 80–82.9
etc.

Class Participation and Etiquette
Daily reading assignments are listed on the schedule and are due on the day for which they are scheduled. It is important not merely to be present but to engage with the material (i.e. being prepared to discuss and ask questions during class). Failure to keep up with the reading assignments is extremely hazardous. All material from reading assignments or from in-class discussions may appear on exams.

Students should arrive before class begins, remain seated until the end of the period, and begin gathering their things after they have been dismissed. Arriving late, leaving during the class, and making agitated noise near the end of the period are rude and unworthy of a participant in higher education.

No electronic devices (laptops, tablets, cell phones, etc.) are permitted during class time.

Quizzes
Three scheduled quizzes will be given, as listed on the syllabus. In addition, at least five unscheduled quizzes, which will test comprehension of the reading assignment due for that day, will be administered in the course of the semester. All quizzes will be administered at the beginning of class; anyone who arrives late or is absent on a quiz day will receive a zero for that quiz. Students’ lowest quiz grade will be dropped.

Writing Assignment
A paper of 3–5 pages will be required from each student on the date listed on the syllabus. Electronic copies should be turned in through Dropbox on OAKS.

Topics
Students may choose from the following three prompts:

1. Write an essay that analyzes how John Milton in Book 1 of *Paradise Lost* used his classical epic predecessors. Use the prologues (usually the first ten lines or so) of Homer’s *Iliad* and Hesiod’s *Theogony* to compare to Milton’s prologue. How do these ancient epics influence Milton’s work? (Other potential questions to consider: Where does Milton follow Homer and Hesiod and where does he depart? What is genuinely original about Milton? What is the value in standing in a long literary tradition as Milton does?)

2. Write an essay that analyzes the influence of Homer’s *Iliad* on one of the Greek tragic plays by Aeschylus or Sophocles that we have read for class. Be sure to pick a specific angle and create an argument-driven paper.

3. Pick two characters from Homer’s *Iliad* and use their words and actions to illustrate the values of the Homeric society.

Essays resulting from either of these topics should demonstrate a close reading of the texts in questions. Do not make broad generalizations drawn from the internet about, e.g., the role of Fate in Sophocles. These papers should represent your own views and readings.

Format
The paper should be typed in 12-point Times New Roman (doubled-spaced) with 1-inch margins on 8.5x11-inch sheets. Be sure to set paragraph spacing to 0. Pagination should be listed at the bottom center of each page. The first page should begin with four lines left-justified at the top of the page and single-spaced. These four lines should be as follows: (1) the student’s name, (2) the date submitted, and (3) the title of the paper (4) a blank line. After these four lines, the body of the paper should begin (with no more introductory information or spacing). Failure to comply with these formatting guidelines will result in a penalty.
When you attach your name to a document that you turn you, you implicitly pledge that the work is your own and that you have not in any way given or received improper assistance.

Writing Lab
At the Writing Lab in the Center for Student Learning (Addlestone Library, first floor), trained writing consultants offer one-to-one consultations that address everything from brainstorming and developing ideas to crafting strong sentences and documenting sources.

Evaluation
A good, solid, straightforward paper that is without problems will receive a “B.” A paper that completes the assignment but has some issues with grammar, structure, or content will most likely fall in the “C” range. Only exceptional papers earn an “A.”

Papers turned in late will be penalized one letter grade (10 points). Papers still not turned in after 24 hours from the deadline will be penalized an additional 10 points per day.

The assignment is to create an argument, not a report. The successful paper will include an interesting thesis; the development of the thesis in a logical yet supple way; the substantiation of the thesis and any sub-claims with incisively analyzed evidence; the engaging use of properly attributed sources when appropriate; a clear, compelling style that conforms to standard usage.

Exams
Two regular-term exams will most likely be administered on the dates listed on the schedule (below) but are subject to change of date at the instructor’s discretion. The final exam will be administered on the date and time listed by the registrar. The final exam will be comprehensive.

These exams will consist of essay, short-answer identifications, identifications of quotations from reading assignments, multiple choice, and fill-in-the-blank. Anything from the reading assignments, lectures, or other class assignments may show up on the exam. Students who miss class should endeavor to obtain notes for that day’s lecture from other classmates.

Honesty
All students are responsible for knowing and obeying the student honor code (see the Student Handbook). To be clear, the honor code prohibits lying (knowingly furnishing false information in relation to academic work or information legitimately sought by an employee of the College), cheating (giving or receiving of unauthorized, dishonest assistance that might give one student an unfair advantage over another), stealing (unauthorized taking or appropriating of property), and plagiarism (including [1] verbatim repetition, without acknowledgement, of the writings of another author; [2] borrowing without acknowledging the source; [3] paraphrasing the thoughts of another writer without acknowledgement; [4] allowing any other person or organization to prepare work which one then submits as his/her own.)

Classics Department Policy on Honor Code Violations
The College of Charleston’s policy regarding Honor Code violations states the following:

The Honor Code specifically forbids lying, cheating, attempted cheating, stealing, attempted stealing and plagiarism. Students at the College are bound by honor and by their acceptance of admission to the College to abide by the Code and to report violations.

All faculty members at the College are required to abide by the College’s Honor Code and to report any suspected violations to the Office of Student Affairs. A student who is found by the Honor Board to have committed a Class 1 or Class 2 violation of the Honor Code in connection with any requirement for a course in the Classics Department will receive a final grade of “XF” for the course. Those admitting to or found by the Honor Board to have committed a Class 3 violation will receive sanctions as deemed appropriate by the instructor. These actions will be taken in addition to any other sanction that may be imposed by the College’s Honor Board [Revised version adopted by the Classics Department faculty, April 3, 2007]

Learning Disabilities
The College’s policy is to make reasonable accommodations for persons with documented disabilities. If you wish to disclose a learning disability, please visit the Center for Disability Services / SNAP, located on the first floor of the Lightsey Center, Suite 104.

Disclaimer
This syllabus (especially the schedule of assignments) is subject to change at the discretion of the instructor. The class will be duly notified of any changes that are made.
Schedule (CLAS 101, Spring 2016)

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td>Jan. 8</td>
<td>Introduction</td>
</tr>
<tr>
<td>W</td>
<td>Jan. 13</td>
<td>Minoan Civilization</td>
</tr>
<tr>
<td>M</td>
<td>Jan. 18</td>
<td>Martin Luther King, Jr. Day</td>
</tr>
<tr>
<td>W</td>
<td>Jan. 20</td>
<td>The Dark Age</td>
</tr>
<tr>
<td>W</td>
<td>Jan. 27</td>
<td>Homer, Continued</td>
</tr>
<tr>
<td>F</td>
<td>Jan. 29</td>
<td>Homer, Continued</td>
</tr>
<tr>
<td>M</td>
<td>Feb. 1</td>
<td>Homer, Continued</td>
</tr>
<tr>
<td>W</td>
<td>Feb. 3</td>
<td>The Greek Polis</td>
</tr>
<tr>
<td>F</td>
<td>Feb. 5</td>
<td>Hoplite Warfare and Egalitarianism</td>
</tr>
<tr>
<td>F</td>
<td>Feb. 12</td>
<td>EXAM 1</td>
</tr>
<tr>
<td>M</td>
<td>Feb. 15</td>
<td>Polis Religion(s)</td>
</tr>
<tr>
<td>W</td>
<td>Feb. 17</td>
<td>Intellectual Developments: Philosophy, Science, and Philosophy/Science</td>
</tr>
<tr>
<td>F</td>
<td>Feb. 19</td>
<td>Art and Architecture</td>
</tr>
<tr>
<td>M</td>
<td>Feb. 22</td>
<td>The Persian Wars</td>
</tr>
<tr>
<td>W</td>
<td>Feb. 24</td>
<td>Democracy and the “Greek Miracle”</td>
</tr>
<tr>
<td>F</td>
<td>Feb. 26</td>
<td>Greek Festivals</td>
</tr>
<tr>
<td>M</td>
<td>Feb. 29</td>
<td>Aeschylus' <em>Oresteia</em></td>
</tr>
<tr>
<td>W</td>
<td>Mar. 2</td>
<td>Aeschylus' <em>Oresteia</em>, Continued</td>
</tr>
<tr>
<td>F</td>
<td>Mar. 4</td>
<td>Aeschylus’ <em>Oresteia</em>, Continued</td>
</tr>
<tr>
<td></td>
<td><strong>SPRING BREAK</strong></td>
<td></td>
</tr>
<tr>
<td>W</td>
<td>Mar. 16</td>
<td>Sophocles, Continued</td>
</tr>
<tr>
<td>F</td>
<td>Mar. 18</td>
<td>EXAM 2</td>
</tr>
</tbody>
</table>

* Assignments are due on the days for which they are assigned. In other words, you ought to have read *Iliad*, Book 1, when you show up to class on Jan. 11.
<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Topic</th>
<th>Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td>Mar. 21</td>
<td>Sophocles, Continued</td>
<td>Sophocles, <em>Oedipus at Colonus</em> (pp. 125–163)</td>
</tr>
<tr>
<td>W</td>
<td>Mar. 23</td>
<td>Sophocles, Continued</td>
<td>Sophocles, <em>Oedipus at Colonus</em> (pp. 163–207)</td>
</tr>
<tr>
<td>W</td>
<td>Mar. 30</td>
<td>Aristophanes’ <em>Wasps</em>, Continued</td>
<td>Aristophanes, <em>Wasps</em> (pp. 179–233)</td>
</tr>
<tr>
<td>F</td>
<td>Apr. 1</td>
<td>Greeks at Leisure</td>
<td>PERIODS QUIZ</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>No assignment</td>
</tr>
<tr>
<td>M</td>
<td>Apr. 4</td>
<td>Aristophanes’ <em>Clouds</em></td>
<td>Aristophanes, <em>Clouds</em> (pp. 8–62)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>WRITING ASSIGNMENT DUE, 11:59PM</td>
</tr>
<tr>
<td>W</td>
<td>Apr. 6</td>
<td>Aristophanes’ <em>Clouds</em>, Continued</td>
<td>Aristophanes, <em>Clouds</em> (pp. 62–106)</td>
</tr>
<tr>
<td>F</td>
<td>Apr. 8</td>
<td>The Trial of Socrates</td>
<td>Plato, <em>Apology</em> (Tredennick, pp. 39–51)</td>
</tr>
<tr>
<td>M</td>
<td>Apr. 11</td>
<td>Socrates’ (Plato’s) Defense</td>
<td>Plato, <em>Apology</em> (pp. 39–70)</td>
</tr>
<tr>
<td>W</td>
<td>Apr. 13</td>
<td>Plato’s Dialogues</td>
<td>Plato, <em>Euthyphro</em> (pp. 9–30)</td>
</tr>
<tr>
<td>F</td>
<td>Apr. 15</td>
<td>Plato’s Dialogues, Continued</td>
<td>Plato, <em>Crito</em> (pp. 79–97)</td>
</tr>
<tr>
<td>M</td>
<td>Apr. 18</td>
<td>Alexander the Great and the Explosion of Greek Culture</td>
<td>Arrian’s <em>Anabasis of Alexander</em> (on OAKS)</td>
</tr>
<tr>
<td>W</td>
<td>Apr. 20</td>
<td>The “Hellenistic” (“Greek-ish”) World</td>
<td>DATES QUIZ</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>EVALUATION DAY†</td>
</tr>
<tr>
<td>R</td>
<td>Apr. 21</td>
<td>The Romans/Byzantines and After</td>
<td>TBA (on OAKS)</td>
</tr>
<tr>
<td>F</td>
<td>Apr. 29</td>
<td><strong>FINAL EXAM (8:00 – 11:00 AM)</strong></td>
<td>TBA (on OAKS)</td>
</tr>
</tbody>
</table>

† The format of this day will be as follows: (1) quiz, (2) 15-minute period allotted for evaluations (please bring an electronic device to do these), (3) another 25 minutes or so of class time. However, if the response rate for this course has already reached 80%, we will forgo the evaluation period and, instead, dismiss class 15 minutes early.
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department:

Course Acronym, Number, and Title: CLAS 102: ROMAN CIVILIZATION

Category (Check only ONE)

1. The Role of Language in Culture
2. Global and Cultural Awareness
X 3. Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

This course focuses on issues of identity: “What does it mean to be “Roman?” Students explore the social, cultural, and political institutions that shaped and influenced the identity of ancient Romans. In this regard, students will examine ancient Roman civilization from topical and thematic perspectives that focus on many different content areas (religion, family, friendship, sexuality, entertainment, art, etc.). A significant feature of this course is the relationship between ancient Rome and modern society; students will explore the ways in which ancient Rome has influenced modern (western) culture (architecture, politics, literature), and use assigned readings as a lens through which to consider their own culture vis-à-vis the ancient world.

Reading assignments will comprise original authors from a variety of genres (e.g., history: Livy, epic poetry: Vergil, letters: Pliny the Younger) as well as secondary sources in the form of book chapters and peer-reviewed articles. Students will learn to think cross-culturally by considering culture and society within the contexts of Rome and the modern world, and will hone valuable skills in textual analysis and synthesis. These outcomes are reflected in the assignments.

✓ Online Quizzes: Students will complete regular online quizzes that will assess them on readings and class lectures. These quizzes focus especially on “foreign” terminology (usually expressed by Latin words) and concepts.

✓ Exams: Exams consist of objective style questions, short answer, and an essay. Students will need to contextualize and synthesize readings and class discussion. The essay will require students to incorporate both primary and secondary sources to analyze some aspect of ancient Roman culture.

✓ Analytical Essay: Every student will write a 4-5 page analytical essay that examines the relationship between one or two aspects of ancient Roman civilization and their modern world. Students will need to develop a thesis, include primary sources to support their answer, and employ some of the (Latin) terminology and key concepts they have learned over the course of the semester.
Classes 102: Roman Civilization  
TR 1:40-2:55  
Ed Center 116

Professor: Dr. Noelle K. Zeiner-Carmichael  
Email: carmichaeln@cofc.edu  
Office: Randolph 308 C / 953-8062  
Office Hours: T/R 8:30-9 am and 11 am-12 pm (and by appointment).

Required Texts:  
3. Additional readings posted on OAKS: these must be printed out and brought to class.

General Education Student Objectives:  
This course meets the following General Education requirements for Humanities:

Student Learning Outcome 1: Students analyze how ideas are represented, interpreted or valued in various expressions of human culture.

Student Learning Outcome 2: Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.

Foreign Language Alternative Program: This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region.

Program Learning Outcome 3: Students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region.

These outcomes will be assessed via a 4-5 page analytical essay due December 5.

Course Description:  
The basic premise of this course is to answer the question: What did it mean to be Roman?

This question centers on identity and perspective. We will consider not only the daily activities of ancient Romans, but also the social, political, and cultural values that inform these activities. Please note that this not a history course (for that, consider taking HIST 232). We will deal with
historical context but only in so far as it situates the Romans within the larger world, both past and present, and as a way for understanding the geographical, historical, and cultural influences that shaped the Romans as a people.

Ancient Roman civilization covers a vast chronological period (roughly 8th c. BCE – 5th c. CE). Our focus will largely be on the Augustan period (27 BCE – 14 CE), although many of our sources come from the centuries before and after this period. Please be diligent in noting the origin and dating of sources covered in this course. In addition to Vergil’s *Aeneid*, this course will include additional primary sources from a variety of literary works and material evidence (such as inscriptions, paintings, monuments, etc.).

**Please note that introductory courses (100-level) DO NOT indicate ease of workload. Introductory courses merely denote that no prior knowledge is required or expected.**

In addition to meeting the Gen Ed objectives noted above, you will also:
- acquire knowledge and key concepts about significant aspects of Roman culture and daily life.
- analyze primary sources covering a range of historical periods and consider the ways in which genre and context influence the significance of these texts
- hone various skills including but not limited to: close reading and comprehension, synthesis of facts, concepts, and ideas, facilitation with primary and secondary sources.
- consider the ancient Roman world in light of your own modern context, both comparing and contrasting the things that make us similar and different.

**Course Assessment:**

<table>
<thead>
<tr>
<th>Assessment</th>
<th>Percentage</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exam 1</td>
<td>25%</td>
<td>September 24</td>
</tr>
<tr>
<td>Exam 2</td>
<td>25%</td>
<td>October 29</td>
</tr>
<tr>
<td>Online Quizzes (10 x 5 points each)</td>
<td>20%</td>
<td>regularly</td>
</tr>
<tr>
<td>Exam 3 = Final Exam</td>
<td>25%</td>
<td>December 5</td>
</tr>
<tr>
<td>Analytical Essay</td>
<td>5%</td>
<td>December 5</td>
</tr>
<tr>
<td></td>
<td>100%</td>
<td></td>
</tr>
</tbody>
</table>

Exams will be a combination of objective style questions and short answer/essay.

Online quizzes will cover only reading assignments. They will be objective style questions. You will have a limited time-frame in which to take the quiz and only a few minutes to complete it. You will only be allowed to login once to take the quiz. There are NO makeup quizzes. Quizzes cover the readings from the previous quiz through the readings due the Tuesday on which the online quiz closes.

The final exam is not cumulative. The take-home essay (due on the day of the final) is cumulative and will require you to utilize lecture notes and primary sources.

**NOTE: All exams are as scheduled.** Makeups will ONLY be given in the event of illness or family emergency (documentation is required). Plan your work/vacation schedules accordingly!!

**Additional Notes:**

**Class Time:**
Class time is not designed to reiterate the historical facts found in your secondary reading, but rather to explore those aspects not covered in the reading, to investigate primary sources and
what insight they provide into Roman civilization, and to view archaeological evidence relevant to the day’s topic. Class time is also your opportunity to ask questions about any reading assignments.

**Attendance Policy:**
I do not take attendance due to the large size of the class. In the event of unexcused absences, you are responsible for acquiring notes and any announcements made in class (I will not address these issues either in person or over email, nor will I offer you access to PowerPoint lectures). Naturally, if there are extraordinary circumstances for which you must miss class (major illness, death in the family, religious holiday) then you should discuss with me your options, but be prepared to show documentation. See [http://studentaffairs.cofc.edu/about/services/absence.php](http://studentaffairs.cofc.edu/about/services/absence.php) for further information.

**TECHNOLOGY**
Email: **You MUST use your CofC email account to contact me via email.** Emails should contain a specific subject heading that identifies the content of your email (e.g., “homework question”; “schedule meeting?” etc.). I will do my best to reply within 24 hours. Email is NOT a replacement for unexcused absences; if you miss class contact a fellow classmate to find out about any missed announcements or assignments.

**Cell Phone/Texting/Laptop/Tablet use.** Turn off your phones. Period. If I discover you texting or Facebooking during class time, I will deduct 5 points from your total quiz grade. If I discover you using your laptop for anything other than note-taking (email, Facebook, browsing, etc.) you will no longer be allowed to bring a laptop into the classroom. Period.

**POLICIES**
I strictly adhere to all college policies, such as Family Educational Rights and Privacy Act (FERPA), Rights of Students with Disabilities, Sexual Harassment Policy, and other Policies and Procedures.
An online copy of the student handbook is at [http://studentaffairs.cofc.edu/honor-system/studenth手册/documents-pdfs/handbook.pdf](http://studentaffairs.cofc.edu/honor-system/studenth手册/documents-pdfs/handbook.pdf) For SNAP services, see [http://disabilityservices.cofc.edu](http://disabilityservices.cofc.edu) Please discuss with me your individual concerns/needs.

**Honor Code Policy:**
Please note: **ignorance is not an excuse.** Cheating of any form including undocumented references in your paper will be considered intentional and thus plagiarized. It is your responsibility to make sure you understand proper documentation of sources and the rules surrounding plagiarism. See your student handbook for further information. In addition, read and review the following:

**Classics Department Policy on Honor Code Violations**
The College of Charleston’s policy regarding Honor Code violations states the following: **The Honor Code specifically forbids lying, cheating, attempted cheating, stealing, attempted stealing and plagiarism. Students at the College are bound by honor and by their acceptance of admission to the College to abide by the Code and to report violations.**

All faculty members at the College are required to abide by the College's Honor Code and to report any suspected violations to the Office of Student Affairs.

A student who is found by the Honor Board to have committed a Class 1 or Class 2 violation of the Honor Code in connection with any requirement for a course in the Classics Department will receive a final grade of “XF” for the course. Those admitting to
or found by the Honor Board to have committed a Class 3 violation will receive sanctions as deemed appropriate by the instructor. These actions will be taken in addition to any other sanction that may be imposed by the College’s Honor Board.

Revised version adopted by the Classics Department faculty, April 3, 2007

**GRADING SCALE**

Note: Grades are not negotiable. I do not give grades: You earn your grade.

- 100-94 A
- 93-90 A-
- 89-87 B+
- 86-83 B
- 82-80 B-
- 79-77 C+
- 76-73 C
- 72-70 C-
- 69-67 D+
- 66-63 D
- 62-60 D-
- 59-0 F

**Reading Guidelines and Assignment Schedule:**

**Readings:** All assignments other than Scarre will be found on OAKS. You should expect approximately 20-30 reading pages per class: plan accordingly. Assignments include selections from primary and secondary sources. If you are confused about the difference between primary and secondary sources, see the following website which provides a helpful overview: http://knowledgecenter.unr.edu/help/using/primary.aspx

How to read:

- Assignments listed as “overview” will provide background material; these readings generally come from your secondary source (your textbook by Scarre), and will be informational and factual. Usually these readings will not be discussed in class unless you have questions. Exams will include some objective style questions relating to these readings. Whenever possible consider how this background material connects to your primary source reading assignments.

- Other assignments comprise primary sources (i.e., the authors or archaeological material which existed during the period under study—the ancient Roman world). These primary sources come from a variety of genres and time periods, and reflect various ancient perspectives and practices relating to the day’s topic. You need to read these sources closely and deeply. Exams will include objective and subjective style questions (e.g., short answer, spot quotations, identification) relating to these readings. As a general guideline below are some things to think about as you read:
  - the author’s historical context
  - the author’s purpose
  - the genre in which the author writes (history, biography, poetry, letter)
o the work’s intended audience(s)
  o what insight the work provides us about the day’s topic
  o the reliability of the source and its author (are there obvious biases? can we trust
certain archaeological evidence?)
  o the relationship among the assigned readings (are the perspectives
similar/dissimilar? Why or why not?)
  o questions that the author or source raise, either implicitly or explicitly

- At times I will also ask you to look at material evidence (inscriptions, buildings, other
archaeological evidence); these, too, will be provided on OAKS and/or during class time.
You should apply the same kinds of “reading” guideline listed above. In particular,
consider
  o the object’s geographical/topographical context (if available)
  o architectural/artistic elements
  o who commissioned/built or made the object (if possible)
  o the purpose of the object
  o how it relates to the topic and the readings

- For each day I’ve listed a series of questions that relate to the topic and reading
assignments. Some of the answers will be easily found in Scarre; other questions you will
have to infer from primary source readings; others are meant to prepare you for the day’s
lecture topic.

- Class time will be devoted to presenting additional information about the topic (not
covered in Scarre) and exploring the day’s topic in relations to assigned primary source
material. Be prepared: bring in printouts of your primary source readings! I will spend
the last five minutes of class providing you with a brief introduction to the assigned
readings for the following class.

<table>
<thead>
<tr>
<th>Date</th>
<th>Assigned Reading Schedule (subject to adjustment)</th>
</tr>
</thead>
<tbody>
<tr>
<td>T August 20: Introduction</td>
<td>Approaches to Roman Civilization</td>
</tr>
<tr>
<td>Texts and Sources / Reading approaches</td>
<td></td>
</tr>
<tr>
<td>R August 22: Beginnings: History and Myth</td>
<td>What was the tradition of ancient historiography?</td>
</tr>
<tr>
<td>What was the ancient concept of “history” different</td>
<td></td>
</tr>
<tr>
<td>from our own? For ancient Romans (and Greeks)</td>
<td></td>
</tr>
<tr>
<td>what is the purpose of recording history and what</td>
<td></td>
</tr>
<tr>
<td>does the genre comprise?</td>
<td></td>
</tr>
<tr>
<td>How did Rome begin? What laws did the Romans</td>
<td></td>
</tr>
<tr>
<td>establish early on? What do these laws tell us</td>
<td></td>
</tr>
<tr>
<td>about the concerns or values of early Romans?</td>
<td></td>
</tr>
<tr>
<td>How did later Romans (particularly of the</td>
<td></td>
</tr>
<tr>
<td>Augustan period) view their origins (i.e., their</td>
<td></td>
</tr>
<tr>
<td>“history”)? What challenges do modern readers</td>
<td></td>
</tr>
<tr>
<td>face in utilizing ancient sources for information</td>
<td></td>
</tr>
<tr>
<td>about the ancient world?</td>
<td></td>
</tr>
<tr>
<td>T August 27: Roman religion</td>
<td>What was the basis of Roman religion? How did</td>
</tr>
<tr>
<td></td>
<td>N/A</td>
</tr>
<tr>
<td></td>
<td>Overview: Scarre: pp. 12-27</td>
</tr>
<tr>
<td></td>
<td>Roman historiography and origins:</td>
</tr>
<tr>
<td></td>
<td>• Livy: Preface, 1.1-6</td>
</tr>
<tr>
<td></td>
<td>• Polybius: 1.1-5</td>
</tr>
<tr>
<td></td>
<td>• Cassius Dio: Book 1 and 2, excerpts</td>
</tr>
<tr>
<td></td>
<td>• Plutarch: Life of Romulus, excerpts</td>
</tr>
<tr>
<td></td>
<td>Early Legislation:</td>
</tr>
<tr>
<td></td>
<td>• 12 Tables</td>
</tr>
<tr>
<td></td>
<td>Overview: “Religion in Ancient Rome” (Aldrete, pp. 141-148)</td>
</tr>
</tbody>
</table>
religion inform daily activities? What were the earliest religious concerns of the Romans?

What role did priests and priestesses have and what was their significance beyond the religious sphere?

Temples: what did they look like? What purpose(s) did they serve?

Belief versus Participation?

<table>
<thead>
<tr>
<th>Early Religious Foundations:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Plutarch: Life of Numa: 9-14, 19-20</td>
</tr>
<tr>
<td>- Livy: King Tarquin and the Temple to Jupiter 1.52-56</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>State Religion Rituals and priesthoods:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Cato the Elder: The Planting Ritual</td>
</tr>
<tr>
<td>- Cato the Elder: The Harvest Ritual</td>
</tr>
<tr>
<td>- Cicero: The Flamen Dialis</td>
</tr>
<tr>
<td>- Suetonius: Augustus, 90-96</td>
</tr>
<tr>
<td>- Pliny: Epistles 4.8, 10.13</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>An Alternate Perspective:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Persius: Satire 2</td>
</tr>
</tbody>
</table>

**R August 29: Social Order / Family**

What was the Roman class structure? How did such a class structure contribute to daily life? How did it shape both personal and state values?

What is the connection between the family and the state? How would you describe the relationship between a father and his children? What is a *paterfamilias*? What was his role and why was it so significant? What is the relationship between religion and the family?

What did an aristocratic man’s house look like? What took place there? How did a Roman aristocrat’s house intersect with his public duties and his public persona?

Throughout the remainder of the semester, consider how the Roman family functions on both a private and public level.

<table>
<thead>
<tr>
<th>Review: 12 Tables</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overview: “Structure of Roman Society”; Cicero’s viewpoint on aristocracy, <em>On Laws</em>, 2.3 (Shelton pp. 4-9)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Family origins and place:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Cicero: <em>On the Republic</em> 1.34.52-53</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Personal accounts:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Cicero: <em>Letter to Atticus</em> 3.3; <em>Letters to his Family</em> 14.4, 14.2, 14.14, 7.23</td>
</tr>
<tr>
<td>- Cicero: <em>On Old Age</em> 37</td>
</tr>
<tr>
<td>- Sallust: <em>Catinia</em> 39</td>
</tr>
<tr>
<td>- Horace: <em>Satires</em> 1.6</td>
</tr>
<tr>
<td>- Quintilian: <em>Elements of Oratory</em> 6.1-11</td>
</tr>
<tr>
<td>- Augustus (via Suetonius): <em>Life of Claudius</em> 4.1-3; 4.4-5; 4.6</td>
</tr>
<tr>
<td>- Pliny: <em>Epistles</em> 9.12</td>
</tr>
<tr>
<td>- Papyrus fragments: <em>Select Papyri</em> 121, 112, 130</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Material Evidence:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Roman house plans</td>
</tr>
</tbody>
</table>

**QUIZ 1 Saturday-Tuesday 10 am**

**T September 3: Roman Friendship (Amicitia)**

What is the nature of Roman friendship and what does it involve? Are there levels of friendship? What does Cicero’s treatise suggest about the value Romans placed on friendship? How useful is this source as evidence for the practice and attitude towards friendship in the Roman world?

What is the relationship between friendship and patronage? How do they intersect? Why? Is the distinction (or non-distinction) problematic for Romans?

<table>
<thead>
<tr>
<th>Thoughts on friendship and patronage, examples of friendship:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Catullus: 9</td>
</tr>
<tr>
<td>- Cicero: <em>On Friendship</em>, selections; <em>Letters to Atticus</em> 1.5; <em>Letter to Pompey</em> 5.7; <em>to Caesar</em> (Att. 9.11, 9.18)</td>
</tr>
<tr>
<td>- Horace: <em>Epistle</em> 1.10, 1.18</td>
</tr>
<tr>
<td>- Ovid: <em>Pont</em>. 1.9, 2.6, 3.8</td>
</tr>
<tr>
<td>- Pliny: <em>Epistles</em>, 4.1</td>
</tr>
<tr>
<td>- Seneca: <em>Epistle</em> 1.4</td>
</tr>
<tr>
<td>- Fronto: <em>Letters to Marcus Aurelius</em> and vice versa, <em>Ad Caes</em>. 3.2-3.6; 1.2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Recommendations, Introductions, Requests</th>
</tr>
</thead>
</table>
What do our texts reveal about some of the challenges facing Roman friendships when it comes to politics, maintaining communication, and other concerns?

What are the duties of friends? How do friends express their affection or disappointment? How do friends negotiate differences of opinion? Do age differences play a role in friendship?

In what ways is ancient friendship similar or dissimilar to modern day friendship? Throughout the semester and the remaining readings, keep track of the various ways in which Roman friendship and patronage function in society.

| Catullus: 68 |
| Cicero: *Letter to Caesar, Fam.* 7.5; to *Trebatius, Fam.* 7.7-7.8 |
| Horace: *Epistle* 1.9 |
| Pliny: *Epistle* 1.14, 1.16, 2.13, 10.94-5 |
| John the Elder: *Letters* 2, 3 |
| Fronto: *Letter to Marcus Aurelius, Ad Caes.* 5.37 |
| Vindolanda: 2.225, 2.250, |
| Oxyrhynchus: 292 |

Friendship and Communication

- Ovid: *Tristia* 4.7, *Pont.* 4.6
- Pliny: *Epistles* 2.2, 6.1
- Vindolanda: 2.310, 2.311,

Personal Enemies, Disagreements, Disappointments

- Catullus: 12, 77
- Cicero: *Letters with Celer* 5.1-2; to *Atticus* 3.13
- Ovid: *Tristia* 5.8

**R September 5: Roman Politics and Elections**

What were the various governing bodies in Rome and what was their function? What are the different locations where Roman politics and governmental institutions were exercised?

What is the relationship between magistrates, power, and fame/reputation? How does the Roman house facilitate a Roman man’s political standing or reputation?

What are the essential aspects of election campaigning? How do candidates seek support?

What insight do these letters provide when it comes to Roman friendship (amicitia) and politics?

| Overview: “Government of Ancient Rome” (Aldrete, pp. 43-53) |
| The Structure of Roman Government: |
| - Polybius: *Histories*, Analysis of Roman Government 6.5.11-18 |

Elections and Campaigning:

- Quintus Cicero: *Letter to Marcus Cicero*, selections
- Cicero: *Letters to Atticus* 1.1
- Pliny: *Epistles* 2.9, 6.6; 8.10-11

Material Evidence:

- Political posters and graffiti from Pompeii
- The Roman Forum: Curia, comitium
- Coins

**QUIZ 2 Saturday-Tuesday 10 am**

**T September 10: Augustus and the Principate**

What historical / military events contributed to Octavian/Augustus’ rise in power? How would you describe his rule? What was Cicero’s view of Octavian/Augustus early on?

What were some of the key ideological themes of Augustus’ rule? What was he trying to accomplish?

How did contemporary authors honor Augustus? Do their works reflect the themes and goals of his

| Overview: Scarre pp. 28-37 |
| Republican accounts of Octavian: |
| - Cicero: *Letter to Cassius, Fam.* 12.4; letter to *Atticus* 16.9; *Letter to Brutus* 1.3 |

Augustus’ accomplishments/enactments:

- *Res Gestae* ("Accomplishments") selections
- Suetonius: *Augustus* 32-41
- *Lex Julia; Lex Papia Poppaea* (Ulpian, Justinian, Digest)

Literary celebrations ("encomia") of Augustus and
rule? How might these authors’ contemporaneous status possibly affect the content of their poems?
What was Augustus’ involvement (if any) in the production of these works?

What kinds of things did Augustus accomplish?
How are Augustus’ and Suetonius’ accounts similar or dissimilar? What purpose did the Res Gestae serve? Who was its intended audience?
Who read it? What about for Suetonius’ biography?

<table>
<thead>
<tr>
<th>Augustan Rome:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Vitruvius: <em>On Architecture</em>, Book 1 preface</td>
</tr>
<tr>
<td>• Propertius: 2.31; 4.1; 4.6</td>
</tr>
<tr>
<td>• Horace: <em>Odes</em> 3.2; 4.15</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Material Evidence:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Arch of Octavian/Arch of Augustus</td>
</tr>
<tr>
<td>• Coins</td>
</tr>
<tr>
<td>• Prima Porta</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>R September 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>NO CLASS</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>QUIZ 3 Saturday-Tuesday 10 am</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>T September 17: <em>Otium</em>: Literature and Literary Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>Why do Romans produce literature—what were the benefits? Where and when do Romans write? What are some of the concerns Romans have about writing and their audiences?</td>
</tr>
<tr>
<td>What were the publication and promotion practices of ancient Rome? What material form did literary works take (e.g., what did they look like)?</td>
</tr>
<tr>
<td>What kinds of things do the Romans write and publish? How is this different/similar to our own practices? Are different cultural values assigned to different literary genres? What is the relationship among authors, especially of different time periods?</td>
</tr>
<tr>
<td>What kinds of prefaces do authors write for their works? How do they introduce their works?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Overview: Writing and Literacy, Scarre pp. 78-79</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Literary Practices of Augustus:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Suetonius: <em>Augustus</em>, 84-89</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Literary Activities: Reading, Writing, and Publishing</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Catullus: 22; 36; 42; 50</td>
</tr>
<tr>
<td>• Cicero: <em>Letter to Lucceius</em>, Fam. 5.12; to Varro, Fam. 9.8</td>
</tr>
<tr>
<td>• Horace: <em>Epistle</em> 1.3, 1.13, 1.20</td>
</tr>
<tr>
<td>• Ovid: <em>Tristia</em> 5.7; <em>Pont.</em> 4.13</td>
</tr>
<tr>
<td>• Seneca: <em>Epistles</em> 1.2, 2.21</td>
</tr>
<tr>
<td>• Martial: <em>Epigrams</em> 8 (preface) and 9</td>
</tr>
<tr>
<td>• Pliny: <em>Epistles</em> 1.1, 1.2, 1.8, 1.13, 3.21, 4.14, 4.27, 5.8, 6.20, 7.9, 7.33, 9.3,</td>
</tr>
<tr>
<td>• Juvenal: <em>Satire</em> 1</td>
</tr>
<tr>
<td>• Fronto: <em>Letters to Marcus Aurelius and vice versa</em>, <em>Ad Ant.</em> 2.4, 2.5; <em>Ad Caes.</em> 3.11, 3.12</td>
</tr>
<tr>
<td>• Oxyrhynchus, 2192</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Literary Concerns:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Statius: <em>Silvae</em>, Preface 1, 3</td>
</tr>
<tr>
<td>• Pliny: <em>Epistles</em>, 5.3</td>
</tr>
<tr>
<td>• Tacitus: <em>Agricola</em>, 1-3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Material Evidence:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Wax tablets, papyri rolls</td>
</tr>
<tr>
<td>• Libraries: Porticus Octaviae, Temple Palatine Apollo</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>R September 19: <em>Aeneid</em> Book 1</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th><em>Aeneid</em> Book 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>How does the <em>Aeneid</em> open? Why? How does Vergil introduce Roman history into the opening of the <em>Aeneid</em>? What is the connection between Aeneas and Augustus (this is something to follow closely throughout the work)?</td>
</tr>
<tr>
<td>How does Vergil establish his literary authority from the very beginning?</td>
</tr>
<tr>
<td>Who is Aeneas? How would you characterize him as a hero? Why?—give specific evidence. What literary mechanisms does Vergil employ to provide</td>
</tr>
</tbody>
</table>
this initial characterization of Aeneas?

In what ways does Book 1 reflect aspects of Roman civilization you have learned about thus far? In particular, what religious aspects do you see and how are they significant in relation to Aeneas and the narrative?

Who is Dido? How is she characterized? What kind of queen is she?

**T September 24: TEST 1**

**R September 26: Augustan Rome: inside (and out)**

What was Augustus' contribution to later imperial successions? How and to what extent did the Roman empire expand under Augustus and the Julio-Claudians? What would have been the political/cultural effects of such expansion on local populations?

What did Augustus’ building program involve? What practical and symbolic purpose(s) did it serve? What kinds of buildings were restored and built?

What is the relationship between buildings/art and power? How do we see this with Augustus?

What was the relationship between other Italian/provincial cities and Rome? How did these cities show their respect for Augustus both during and after his lifetime? How did Roman politics and culture influence cities outside Rome (and perhaps vice versa)?

What was the imperial cult? What were its origins? What purpose did it serve? How was cult worship of Augustus reinforced through building projects and literary works? What (genealogical) justification was there for the establishment of the imperial cult?

**Overview: Augustan Rome and provincial expansion / post-Augustan emperors, Scarre pp. 38-51**

**Augustus’ Public Works:**
- Suetonius: *Augustus*, 28.3-30; 46-51

**Material Evidence:**
- Campus Martius
- Palatine temple of Apollo
- Inscription: Augustus refusing freedom to Samos, 25 BCE

**Rise of the Provinces and Administration:**
- Strabo: *Geography*, 5.3
- Pliny the Elder: *Natural History*, 3.5.66-7, 36.24.101-110, 36.24.121-123

**Imperial Cult**
- Cassius Dio: *Roman History*, 50.25
- Horace: *Ode* 4.5
- Suetonius: *Augustus* 52-53

**Material Evidence:**
- Augustus’ edicts from Cyrene, 7, 6, 4 BCE
- Oath of Loyalty, Paphlagonia, 3 BCE
- Letter to Cyme from the governor of Asia

**Post-Augustan, Alternate Perspectives:**
- Tacitus: *Annals* 1.1-10
- Pliny the Elder: *Natural History*, 7.147-50

**QUIZ 4 Saturday-Tuesday 10 am**

**T October 1: Aeneid Books 2 and 3**

What are the thematic and narrative purposes of Book 2 and 3?

How would you describe Aeneas in these two books?

Do these books reflect Augustan Rome and the values and ideals of Augustus’ rule?

Aeneas & Co. does a lot of traveling in Book 3. Why? In what ways does religion continue to play a role in these books? What about the family?

**Aeneid Books 2 and 3**

**Material Evidence:**
- *Ara Pacis*
- Forum of Augustus
<table>
<thead>
<tr>
<th>What problems does Aeneas face? Why are they important for Aeneas' characterization and the overarching themes of the <em>Aeneid</em>?</th>
</tr>
</thead>
<tbody>
<tr>
<td>What are the after-effects of the Trojan war? Do these relate at all to the Augustan political context?</td>
</tr>
<tr>
<td><strong>R October 3: Roman women: the idealized matron</strong></td>
</tr>
<tr>
<td>Who are our sources for Roman women? How trustworthy are these sources in depicting a realistic portrait of Roman women? What purpose do these depictions serve? Did Roman women have any power or influence?</td>
</tr>
<tr>
<td>What qualities did Romans value in Roman women? How were Roman women supposed to behave? What were their &quot;jobs&quot;?</td>
</tr>
<tr>
<td>Legal Evidence:</td>
</tr>
<tr>
<td>- <em>Lex Iulia; Lex Papia Poppaea</em> (Ulpian, Justinian, Digest)</td>
</tr>
<tr>
<td>&quot;Perfected&quot; Women:</td>
</tr>
<tr>
<td>- Livy: Rape of Lucretia (1.57-59)</td>
</tr>
<tr>
<td>- Propertius: 4.3</td>
</tr>
<tr>
<td>- Ovid: <em>Heroides</em> 1; <em>Tristia</em> 1.6, 3.7</td>
</tr>
<tr>
<td>- Tacitus: Paulina, <em>Annals</em> 15.63-64</td>
</tr>
<tr>
<td>- Pliny: <em>Epistles</em> 2.4, 4.19, 6.7, 8.5, 8.10-11</td>
</tr>
<tr>
<td>- Statius: to his wife Claudia, <em>Silvae</em> 3.5; Marriage hymn to Stella and Violentilla, <em>Silvae</em> 1.2</td>
</tr>
<tr>
<td>Material Evidence:</td>
</tr>
<tr>
<td>- <em>Laudatio Turiae</em></td>
</tr>
<tr>
<td>- Oxyrhynchus, 528</td>
</tr>
<tr>
<td>- Papyri 115</td>
</tr>
<tr>
<td>- Augustan portrait statues, Livia</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>QUIZ 5 Saturday-Tuesday 10 am</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>T October 8: Roman women: sex, the domina, and (in)famous exempla</strong></td>
</tr>
<tr>
<td>How are Roman women portrayed in love poetry? How is idealized beauty defined? How realistic are these literary depictions? What purpose, if any, does love poetry serve?</td>
</tr>
<tr>
<td>Who are Quinta Claudia and Clodia? Why are they so iconographic? What about Julia? How do their (literary) examples play a role in the reinforcement of shared morality, gender norms, and politics?</td>
</tr>
<tr>
<td>Love poetry and the domina:</td>
</tr>
<tr>
<td>- Catullus: 2, 5, 7, 8, 41, 43, 83</td>
</tr>
<tr>
<td>- Horace: 1.25, 2.8</td>
</tr>
<tr>
<td>- Propertius: 1.11</td>
</tr>
<tr>
<td>- Ovid: <em>Ars Amatoria</em>, excerpts</td>
</tr>
<tr>
<td>Other (in)famous women: Quinta Claudia, Clodia, Julia:</td>
</tr>
<tr>
<td>- Livy: Tullia, 1.46-48, 59.10</td>
</tr>
<tr>
<td>- Ovid: Quinta Claudia, <em>Fasti</em> 4.299-328</td>
</tr>
<tr>
<td>- Silius Italicus: Quinta Claudia, <em>Punic</em> 17.1-47</td>
</tr>
<tr>
<td>- Cicero: Clodia, <em>Pro Caelio</em>, 13-16</td>
</tr>
<tr>
<td>- Tacitus: Julia, <em>Annals</em>, 1.3, 1.6, 1.53</td>
</tr>
<tr>
<td>- Cassius Dio: Julia, 53.33-4, 55.10A, 55.32, 57.3.6</td>
</tr>
<tr>
<td>- Macrobius: Julia, <em>Saturnalia</em> 2.5.1-10</td>
</tr>
<tr>
<td>Material Evidence:</td>
</tr>
<tr>
<td>- brothels at Pompeii</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>R October 10: Aeneid Book 4</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>What kind of woman is Dido? In what ways does</td>
</tr>
<tr>
<td><em>Aeneid</em>, Book 4</td>
</tr>
</tbody>
</table>
she represent the idealized or non-idealized Roman woman?

What purpose does Book 4 fulfill in relation to 1) the narrative and 2) Aeneas characterization and 3) the Aeneid’s overarching themes?

On whose emotions does Aeneas focus and why? What would Vergil’s audience have recognized in Dido’s curse? What did it mean for Roman history?

Compare Vergil’s account of Dido with Ovid’s. How are they similar or dissimilar? What was Ovid trying to accomplish? How does his poem affect how you read Vergil’s Aeneid Book 4? Consider the historical and legal context in which Ovid produced his poems.

<table>
<thead>
<tr>
<th>A different perspective:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Ovid Heroides 7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>T October 15</th>
</tr>
</thead>
<tbody>
<tr>
<td>NO CLASS FALL BREAK</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>R October 17: Otium: Games and Shows</th>
</tr>
</thead>
<tbody>
<tr>
<td>How do the games of Book 5 anticipate the Romans later social practice when it comes to entertainment? How are women portrayed in Book 5? Are they sympathetic characters?</td>
</tr>
<tr>
<td>What kind of entertainment did the Romans enjoy? Where did these activities take place and who attended them?</td>
</tr>
<tr>
<td>What kind of attitude did Romans hold towards popular entertainment? Do these attitudes ever appear contradictory? Does the context or purpose of an author’s writing affect the way in which he expresses his attitude towards entertainment?</td>
</tr>
<tr>
<td>What connection might there be between popular entertainment and the patron or host?</td>
</tr>
<tr>
<td>What benefits were there for the general population when it came to such entertainment? What role did the emperor play when it came to supporting popular entertainment?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Aeneid Book 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overview: “Entertainment in Ancient Rome,” (Aldrete, pp. 119-140); Scarre: 82-83</td>
</tr>
<tr>
<td>Perspectives on games and shows:</td>
</tr>
<tr>
<td>• Cicero: Letter to Marius, Fam. 7.1; to Caecilius Rufus, Fam. 2.11; On Duties 2.57-8</td>
</tr>
<tr>
<td>• Seneca: Epistles 1.7, 1.8</td>
</tr>
<tr>
<td>• Pliny: Epistles 9.6, 4.22, 6.34</td>
</tr>
<tr>
<td>• Tacitus: Annals 14.17</td>
</tr>
<tr>
<td>• Statius: Games of Domitian, Silvae 1.6</td>
</tr>
<tr>
<td>• Juvenal: Satire 10</td>
</tr>
<tr>
<td>• Suetonius: Julius 10.2, 26.2, 39; Augustus 43-45; Nero 6, 12, 22-4</td>
</tr>
<tr>
<td>• Cassius Dio: 39.38.1-4, 43.22-24</td>
</tr>
<tr>
<td>Lex Roscia:</td>
</tr>
<tr>
<td>• Martial: Epigrams 5.8, 14, 23, 25, 27, 35, 38</td>
</tr>
<tr>
<td>• Juvenal: Satire 3.153-9</td>
</tr>
<tr>
<td>Material Evidence:</td>
</tr>
<tr>
<td>• Flavian Amphitheater</td>
</tr>
<tr>
<td>• Circus Maximus</td>
</tr>
<tr>
<td>• Pompeii: graffiti and announcements (CIL IV.3884)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>QUIZ 6 Saturday-Tuesday 10 am</th>
</tr>
</thead>
<tbody>
<tr>
<td>T October 22: Aeneid 6, the Underworld</td>
</tr>
<tr>
<td>Why does Aeneas visit the Underworld? What does this visit achieve? Why does Book 6 make a difference to the overall narrative of Vergil’s Aeneid? Is Vergil following a literary tradition?</td>
</tr>
<tr>
<td>What is the Underworld like? What does Aeneas encounter? What do you make of the symbolism of the Golden Bough and the Ivory Gate?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Aeneid Book 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overview: Death and burial (Aldrete, pp. 83-91)</td>
</tr>
</tbody>
</table>
How does Book 6 connect with Vergil’s Augustan context? How effective is this as a narrative strategy? What does Book 6 reveal about Roman attitudes towards death and the afterlife? Is death related to religion?

**R October 24: Death in the Roman world**

<table>
<thead>
<tr>
<th>Roman attitudes towards death:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Cicero: <em>Epistle to Atticus</em> 3.3.12.15; <em>Epistle from and to Sulpicius Rufus</em> 4.5-6</td>
</tr>
<tr>
<td>- Catullus: 68</td>
</tr>
<tr>
<td>- Fronto: Epistle from and to Antoninus (Nep. am. 1 and 2)</td>
</tr>
<tr>
<td>- Ovid: <em>Trist</em>. 1.1, 1.11; <em>Pont</em>. 1.9, 1.10, 4.11</td>
</tr>
<tr>
<td>- Pliny: <em>Epistle</em> 1.12, 1.17, 2.1, 2.7, 3.10, 4.2, 4.7, 4.21, 6.20, 7.26</td>
</tr>
<tr>
<td>- Seneca: <em>Epistle</em>, 1.12; <em>Consolation to Helvia</em>, excerpts; <em>Consolation to Marcia</em>, excerpts</td>
</tr>
<tr>
<td>- Statius: <em>Consolation to Abascanus on the death of Priscilla</em>, <em>Silvae</em> 5.2, <em>Lament on death of his son</em>, <em>Silvae</em> 5.5; <em>Consolation on death of Melior’s parrot</em>, <em>Silvae</em> 2.4</td>
</tr>
</tbody>
</table>

**Material Evidence:**
- Pyramid of Cestius
- Tomb of Eurysaces
- Augustus’ mausoleum
- Tomb of Priscilla

| T October 29 |
| EXAM 2 |

<table>
<thead>
<tr>
<th><strong>R October 31: Aeneid Book 7-8</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>How does Book 7 signal a new start for the Aeneid? What literary features and epic conventions does Vergil use? What are the family dynamics of King Latinus and his family? What is their ancestry? Why is he eager to welcome Aeneas?</td>
</tr>
</tbody>
</table>

Note the new characters introduced, such as Mezentius, Turnus, Allecto, and Camilla. What do you think of their initial characterizations? How do the women of these book correspond (or not) to what you have learned about Roman women thus far?

Does Book 7 relate in any way to Augustan social and cultural institutions?

Who is the River Tiber? Who is Evander and what is the initial meeting like between him and Aeneas? How would you describe Evander? What is genealogical background? Is this important for Vergil’s audience? Where do they meet? Why is this significant for Vergil’s audience? |

<p>| Aeneid Book 7-8 |</p>
<table>
<thead>
<tr>
<th>What do you make of the Hercules and Cactus story? What is the literary significance?</th>
</tr>
</thead>
<tbody>
<tr>
<td>What does Venus request of Vulcan? What is the literary significance of the end result? Is Vergil following any models?</td>
</tr>
<tr>
<td>What do you think about the role of hospitality in these books? Does it provide any insight into the practicalities of ancient life? What is the role of omens? How do Aeneas and Turnus (and others) interpret these omens?</td>
</tr>
</tbody>
</table>

**QUIZ 7 Saturday-Tuesday 10 am**

**T November 5: Roman Housing: the domus (revisited), the villa, insulae**

- What is the interrelationship among Roman housing, function, social class, and luxury? How do villas serve to represent their owners and the values they want to advertise? What changes did the villa undergo over time?
- What is the interaction between public and private when it comes to Roman housing?
- What purposes (beyond the obvious) did various types of housing serve? Why do authors write about their housing?

**R November 7: Otium: Bathing and Dining**

- Beyond the obvious, what other purposes did the practices of bathing and dining serve? What types of food/wine did the Roman particularly value and enjoy?
- Food is an important element of the dinner party, but how does it become a symbolic aspect of literature about dining and eating? What value(s) did the Romans place on food and eating? How do Roman authors use food and dining as a method for characterization or narrative description?
- Were there rules/expectations associated with the Roman institution of the dinner party? What is the relationship between dining and bathing?
- What material elements (rooms, decorations, etc.) were associated with Roman dining? Are the differences between public and private baths? What are the pros and cons of each?

**Personal Accounts:**
- Cato the Elder: *On Agriculture*, excerpts
- Columella: *On Agriculture* 1.6.1-11, 18-24  
  - Cicero: *Letter to Gallus*, Fam. 7.23
  - Varro: *On Agriculture* Book 3 excerpts
  - Horace: *Epistles* 1.10, 1.16
  - Seneca: *Epistles* 1.12, 86
  - Martial: *Epigrams* 3.58, 4.64, 12.50
  - Pliny: *Epistles* 1.9, 5.6, 9.39
  - Statius: *Silvae* 1.3, 2.2
  - Juvenal: *Satire* 3.193-202

**Material Evidence:**
- Villa of Boscoreale
- Painting styles, Pompeian
- Rental notices (CIL 4.138)

**Food:**
- Cato the Elder: *On Agriculture*, 75-90
- Ovid: *Pont.* 1.10
- Macrobius: *Saturnalia Coniuiva*, 3.13
- Apicius: *The Art of Cooking*, selections

**Dining:**
- Cicer: *Letters to Friends*, Fam. 7.26, 9.21, 9.26
- Horace: *Epistle* 1.6
- Petronius: Trimalchio’s Feast, (Satyricon) selections
- Seneca: *Epistle* 2.18
- Cassius Dio: Domitian’s Feast, 67.9
- Pliny: *Epistle* 2.6
- Martial: *Epigram* 5.78
- Statius: Thanksgiving, *Silvae* 4.2
- Suetonius: *Augustus*, 73-78; *Nero*, 31
- Fronto: *Marcus Aurelius to Fronto (Ad Caes.* 4.6)

**Invitations**
- Catullus: 13
- Horace: *Epistle* 1.5, 1.6
- Martial: *Epigram* 11.52
- Pliny: *Epistle* 1.15
### Baths and Bathing
- Cicero: *Letter to Terentia*, Fam. 14.20
- Seneca: *Epistle*, 56.1, 2
- Pliny: *Epistle*, 10.23-4
- Statius: *Baths of Claudius Etruscus*, Silvae 1.5
- Frontinus: *Aqueducts of Rome* 2.103, 124, 126, 127

### Material Evidence:
- Mosaics (Unswept Floor)
- *thermapolia*
- *triclinia*

### QUIZ 8 Saturday-Tuesday 10 am

#### T November 12:
Guest Lecture: Dr. Darryl Phillips

#### Aeneid Books 9-11
- Scarce: pp. 38-45, 50-55-63; 64-77; 80-81; 104-107
- Life on the Frontier/Military letters; travel:
  - Ovid: *Trist.* 1.11, 5.7
  - *Vindolanda*: 2.225, 2.291-2, 2.316
  - Papyri: 111, 112, 115
- Governorship:
  - Cicero: *Letter to his brother*, Quint. 2.16; to *his Friends*, Fam. 2.11, 15.5-6
  - Pliny: *Epistles* 10.17-8, 10.33-4, 10.90-1

### R November 14: Imperial Rome—provincial rule, Romanization, and foreigners, the frontier

What did provincial administration involve? What were the challenges for Roman emperors faced in ruling a vast geographical expanse? What measures did they employ to meet these challenges?

Did provinces and provincials benefit by being part of the Roman empire?

What kinds of communication were used to facilitate provincial administration? What role did the army play in maintaining peace abroad?

What can our literary sources and material evidence tell us about provincial life and/or the relationship between provinces and the emperor?

### QUIZ 9 Saturday-Tuesday 10 am

#### T November 19: Slaves and freedmen

What is the basis of Roman slavery? What are the different types of slavery? Who becomes a slave? What are the duties of different slaves?

How would you describe the relationship(s) between a slave and master? What kind of treatment do slaves experience?

Who are freedmen? What kind of reputation did they have? Why? Why did the Romans write about their slaves? Did writing on the subject of slavery ever serve an ulterior motive?

What was the legal status of freedmen? What

### Overview: (Aldrete 65-71)

#### Manumission:
- Cicero: *Letter his family*, Fam. 14.4, 16.16
- Paul the Apostle: *Letter to Philemon*

#### Treatment of Slaves and Personal Accounts:
- Cicero: *Letter to Tiro*, Fam. 16.4
- Cato the Elder: *On Agriculture*, selections
- Varro: *On Agriculture*, 1.17.1, 3.5-7
- Columella: *On Agriculture*, excerpts
- Seneca: *Epistle* 5.47
- Pliny: *Epistles* 1.4, 3.14, 8.16, 10.31-2
- Tacitus: *Annals* 14.39-44
- Laws to curb cruelty (Shelton p. 184)
reputation did they have among upper class Romans in particular?

<table>
<thead>
<tr>
<th>Three Slave Revolts:</th>
</tr>
</thead>
<tbody>
<tr>
<td><a href="http://www.fordham.edu/Halsall/ancient/3s_laverevolttexts.asp">http://www.fordham.edu/Halsall/ancient/3s_laverevolttexts.asp</a></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Material Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oxyrhynchus 95</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Freedmen:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stereotypes of the wealthy freedman, Petronius: <em>Satyricon</em> (Shelton p. 192-195)</td>
</tr>
<tr>
<td>Statius: <em>Death of Melior’s slave, Silvae</em> 2.1; <em>Consolation to Flavius Ursus, Silvae</em> 2.6</td>
</tr>
</tbody>
</table>

R November 21: *Aeneid* 12

What is the relationship between peace and violence in this book? Who promotes violence and what do they want?

Who is Juturna? Who authorizes her actions?

What is Aeneas’ assessment of the war and his actions in it? What do these say about his character? Is Aeneas the same hero you encountered in Book 1?

What is your assessment about the epic’s ending? What, do you think, would have been the response from Vergil’s audience? Is it a satisfactory ending?

**QUIZ 10 Saturday-Tuesday 10 am**

T November 26 (Last Class): Later Roman Empire: Mystery Cults and the Rise of Christianity

Why might mystery cults be popular with some Romans? What did they offer that the state religion did not?

How did Romans think of Christians? What do Pliny’s letters suggest about how the Romans viewed Christians in terms of the state government and provincial security? What do you think about the way Pliny handled the situation he faced and communicated it to the Emperor Trajan?

What were some of the major concerns of the early Christian-Romans? Do you recognize any aspects of traditional (pagan) Roman institutions in the letters of Christian writers?

<table>
<thead>
<tr>
<th>Overview: Scarre pp. 102-3, 114-127</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Overview: Mystery Religions, Christianity (Aldrete, 158-166)</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Worship of Cybele:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Catullus: 63</td>
</tr>
<tr>
<td>Lucretius: <em>On the Nature of Things</em>, excerpt</td>
</tr>
<tr>
<td>Prudentius: <em>Peristephanon</em>, X, 101 1-50</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Worship of Isis:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apuleius, <em>Golden Ass</em>, excerpts</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Various Perspectives, Christianity:</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Jude: Epistle</em></td>
</tr>
<tr>
<td><em>Pliny: Epistles</em>, 10.96-7</td>
</tr>
<tr>
<td><em>John the Elder: 2 and 3</em></td>
</tr>
<tr>
<td><em>Tertullian: Apology</em>, excerpts</td>
</tr>
<tr>
<td><em>Minucius Felix: Charge of Ritual Cannibalism, Octavius</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Material Evidence:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Certificate of sacrifice to gods (Papyrus)</td>
</tr>
<tr>
<td>Catacombs</td>
</tr>
</tbody>
</table>

R November 28: Thanksgiving No Class
| R December 5 | FINAL EXAM 12-3 |
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: Classics

Course Acronym, Number, and Title: CLAS 103: Classical Mythology

Category (Check only ONE )

- 1 The Role of Language in Culture
- 2 Global and Cultural Awareness
- X 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

Mythic systems contain within their stories their culture’s principal beliefs and questions about life and how to live with each other and the divine. In CLAS 103 students will learn the basic myths of ancient Greece and Rome and how to interpret the cultural messages they relate. This will include not only mythological figures of the ancient world and their stories, but also the cultural and political issues at play within their wider Mediterranean contexts.

Sources will include Greek and Roman literary works from Homer and the major dramatist (Aristophanes, Aeschylus, Sophocles, and Euripides) to Vergil and Ovid, as well as in depth analysis of the sites and cities involved in the myths.

The Student will learn to think cross-culturally as the myths change and shift between Greece, Rome and the modern world. This cross-cultural analysis is reflected in the assignments. For example:

Written Assignment: This assignment will challenge you to assess how two different cultures (Greece and Rome) in different socio-historical circumstances use the same myth. The Greek dramatist, Euripides, and the Roman philosopher-dramatist, Seneca, both write a tragedy about Medea. Begin by reading and studying each play, as well studying the backgrounds of Euripides and Seneca and the times in which they lived. Then, write a 4-5 page paper analyzing how specific socio-political ideas of each culture shaped the myth represented in each play. Your analysis must be supported by references to the two plays, the primary sources, contextualized (situated) appropriately within each culture. Your essay should begin with a well-crafted and clear thesis statement. The main body of your essay should be comprised of three primary elements: (1) a summary of the life and times of each author, Euripides and Seneca (including how different they are and/or similar); (2) a summary of each play (including how they differ and how they are similar); (3) an analysis of how Seneca changes the character of Medea, when he presents this Greek myth to his Roman audience. Your essay should end with a well-expressed and logical conclusion, which suggests reasons for the changes Seneca made.
General Education Student Learning Outcomes: This course meets the following General Education requirements for Humanities:

Student Learning Outcome 1: Students analyze how ideas are represented, interpreted or valued in various expressions of human culture.

Student Learning Outcome 2: Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.

These outcomes will be assessed via a paper due toward the end of the course.

Foreign Language Alternative Program: This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region.
Program Learning Outcome 3: Students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region.

**Course Description and Objectives:** CLAS 103 introduces students to the mythology of ancient Greece and Rome. You will not only learn the major mythological figures of the ancient world and their stories, but also the cultural and historical background that shaped Graeco-Roman mythology. Lectures will include illustrations of some of the major sites and artistic depictions connected with the myths.

**Course Learning Outcomes:**
- Show a working knowledge of the primary myths for Greece and Rome [quizzes; exams]
- Be able to explain and apply the heroic pattern to legendary and historic figures from ancient Greece and Rome to present cultures [exams; essays; in-class discussion]
- To analyze and assess how different cultures (such as Greece and Rome) appropriate a particular myth for their own purposes [written assignment]

**Activities:** Considerable time will be spent presenting and analyzing the myths told and passed on by the Greeks and Romans. Students should not only read the assigned text (Powell) carefully but study and learn the key-words and objectives for each chapter. Also students must take excellent notes of all lectures and be prepared and willing to participate in class-discussions.

**Classroom Etiquette:**
1. NO Cell Phones!!!
2. No private conversations with others during class.
3. No reading newspapers, magazines, etc. during class.
4. Arriving late and leaving early are disruptive. A late arrival or early departure without an excuse counts as an absence.


**Grading:**
- Examinations (60%): 2 exams and final (Feb. 12; mar. 25; Final Apr. 25 [4-7pm])
- Quizzes (quiz average 25%): Six unannounced quizzes will be given over the assigned chapter readings. You may drop your lowest quiz score. Use your dropped quiz wisely. No make-up quizzes will be given.
- Written Assignment (15%): see description and grading rubric below. Due Apr. 4
- Your grade will be the average of your score on three exams, quiz average, and written assignment, based on the following scale:

<table>
<thead>
<tr>
<th>Score</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>100-93</td>
<td>A</td>
</tr>
<tr>
<td>92-90</td>
<td>A-</td>
</tr>
<tr>
<td>Grade</td>
<td>Description</td>
</tr>
<tr>
<td>-------</td>
<td>-------------</td>
</tr>
<tr>
<td>89-87</td>
<td>B+</td>
</tr>
<tr>
<td>86-83</td>
<td>B</td>
</tr>
<tr>
<td>82-80</td>
<td>B-</td>
</tr>
<tr>
<td>79-77</td>
<td>C+</td>
</tr>
<tr>
<td>76-73</td>
<td>C</td>
</tr>
<tr>
<td>72-70</td>
<td>C-</td>
</tr>
<tr>
<td>69-67</td>
<td>D+</td>
</tr>
<tr>
<td>66-63</td>
<td>D</td>
</tr>
<tr>
<td>62-60</td>
<td>D-</td>
</tr>
<tr>
<td>59-0</td>
<td>F</td>
</tr>
</tbody>
</table>

Any student eligible for and needing accommodations because of a disability is asked to speak with me during my office hours.

**Absences and Make-up Work:** "More than 1 = 1": If you fall behind, it will be very difficult to 'catch up'. Therefore, unexcused absences of any kind are not allowed and no work can be made up for any unexcused absence. Specifically two unexcused absences (absences without the documentation of an illness, death in the family, or religious observance) will lower your final grade by one letter grade. All requests for excused absences should be documented through the Memo office.

All reading assignments are due at the class hour for which that reading is assigned. Exams missed because of an illness or an excused absence according to university policy may be made up at the convenience of the instructor provided that proper documentation for that absence is provided by the student.

**Center for Student Learning:** I encourage you to utilize the Center for Student Learning's (CSL) academic support services for assistance in study strategies and course content. They offer tutoring, Supplemental Instruction, study skills appointments, and workshops. Students of all abilities have become more successful using these programs throughout their academic career and the services are available to you at no additional cost. For more information regarding these services please visit the CSL website at [http://csl.cofc.edu](http://csl.cofc.edu) or call (843)953-5635.

**Honor Code:** All of us in this class are bound by the Honor System of the College of Charleston. I expect each person in this class to be an exemplary member of the college community and to contribute to a positive learning environment.

**Classics Department Policy on Honor Code Violations:** The College of Charleston's policy regarding Honor Code violations states the following:

The Honor Code specifically forbids lying, cheating, attempted cheating, stealing, attempted stealing and plagiarism. Students at the College are bound by honor and by their acceptance of admission to the College to abide by the Code and to report violations.

All faculty members at the College are required to abide by the College's Honor Code and to report any suspected violations to the Office of Student Affairs. A student who is found by the Honor Board to have committed a Class 1 or Class 2 violation of the Honor Code in connection
with any requirement for a course in the Classics Department will receive a final grade of “XF” for the course. Those admitting to or found by the Honor Board to have committed a Class 3 violation will receive sanctions as deemed appropriate by the instructor. These actions will be taken in addition to any other sanction that may be imposed by the College’s Honor Board [Revised version adopted by the Classics Department faculty, April 3, 2007]

**Calendar of Topics and Reading Assignments** (All chapter numbers are for Powell, *Classical Myth*).

-- One major task for this course is to complete the reading assignments. This is where I expect you to spend your time preparing for the class. Do not skip the reading!!!

-- All reading assignments should be done for the class for which they are assigned. In other words, read the assigned material before the class meets. On weeks where two chapters are assigned, the first will be due on Wednesday and the second on Friday. On the weeks where only one chapter is assigned, it will be due on Wednesday.

**Week 1 (Jan. 11, 13, 15):** Definitions and Background. The Nature of Myth (Chapter 1)

**Week 2 (Jan. 20, 22):** The Cultural Context of Classical Myth (Chapter 2); Divine Myths: Myths of Creation: The Rise of Zeus (Chapter 4)

**Week 3 (Jan. 25, 27, 29):** Myths of Creation: The Origins of Mortals (Chapter 5); Myths of the Olympians: Zeus and Hera (Chapter 6)

**Week 4 (Feb. 1, 3, 5):** Myths of the Olympians: Male Deities (Chapter 7, Chapter 8)

**Week 5 (Feb. 8, 10, 12):** Myths of the Olympians: Female Deities (Chapter 9); Exam 1

**Week 6 (Feb. 15, 17, 19):** Myths of Fertility: Demeter (Chapter 10); Myths of Fertility: Dionysus

**Week 7 (Feb. 22, 24, 26):** Dionysus cont. (Chapter 11); Myths of Death (Chapter 12)

**Week 8 (Feb. 29, Mar. 2, 4):** Legends: Perseus and the Myths of the Argive Plain (Chapter 14); Herakles (Chapter 15)

**Spring Break: Mar. 7, 9, 11**

**Week 9 (Mar. 14, 16, 18):** Theseus and the Myths of Athens (Chapter 16)

**Week 10 (Mar. 21, 23, 25):** Myths of Crete (Chapter 17); Exam 2

**Week 11 (Mar. 28, 30, Apr. 1):** Oedipus and the Myths of Thebes (Chapter 18); Jason (Ch. 19)

**Week 12 (Apr. 4, 6, 8):** Jason cont.; The Trojan War (Chapter 20); Written Assign. Due
Week 13 (Apr. 11, 13, 15): The Fall of Troy (Chapter 21); The Return of Odysseus (Chapter 22)

Week 14 (Apr. 18, 20, 21): Legends of Aeneas (Chapter 23); Legends of Early Rome (Chapter 24)

Final Exam (Apr.25, Monday, 4-7pm)

Written Assignment: This assignment will challenge you to assess how two different cultures (Greece and Rome) in different socio-historical circumstances use the same myth. The Greek dramatist, Euripides, and the Roman philosopher-dramatist, Seneca, both write a tragedy about Medea. Begin by reading and studying each play, as well studying the backgrounds of Euripides and Seneca and the times in which they lived. Then, write a 4-5 page paper analyzing how specific socio-political ideas of each culture shaped the myth represented in each play. Your analysis must be supported by references to the two plays, the primary sources, contextualized (situated) appropriately within each culture. Your essay should begin with a well-crafted and clear thesis statement. The main body of your essay should be comprised of three primary elements: (1) a summary of the life and times of each author, Euripides and Seneca (including how different they are and/or similar); (2) a summary of each play (including how they differ and how they are similar); (3) an analysis of how Seneca changes the character of Medea, when he presents this Greek myth to his Roman audience. Your essay should end with a well-expressed and logical conclusion, which suggests reasons for the changes Seneca made.

Format: Four-five pages, typed double-spaced with 1 inch margins, in Times New Roman Font (or equivalent). Your essay should contain in-text citations to specific lines numbers whenever relevant. There should be a front title page, containing a title, the course name, your name, and the date. Due: Monday, Apr. 4, 2016: Beginning of class.

Grading: Total of 100 points:

<table>
<thead>
<tr>
<th></th>
<th>0-5</th>
<th>6-10</th>
<th>11-20</th>
<th>21-30</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gives a clear and well-crafted thesis (10 pts.).</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contains a complete and relevant summary of authors’ lives and times (20 pts.).</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contains a careful summary of each play (20 pts.).</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Presents an original and thoughtful analysis of how Seneca changed the character of Medea (30 pts.).</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Essay’s conclusion is well-expressed and</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>evaluative (10 pts.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------------------</td>
<td>---</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exhibits effective</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>grammar and expression;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>follows formatting; uses</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>appropriate citations; is</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>on-time (10 pts.)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: Classics

Course Acronym, Number, and Title: CLAS 105: History of the Classical World

Category (Check only ONE )

1. The Role of Language in Culture
2. Global and Cultural Awareness
3. Regions of the World

X

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

This course is an introduction to the history of classical world, focusing on the Mediterranean basin between 500 B.C. and A.D. 200 (especially the Greek and Roman civilizations). Students read multiple primary sources (historians, political treatises, philosophy, etc.) and learn to situate them within their appropriate contexts (historical, social, etc.) and to use them as evidence for historical trends. Much of the course is dedicated to explaining the differing political, social, and economic structures and practices of these diverse societies.

The second paper assignment (2–3 pages) involves analysis of a historical trend and requires interaction with primary source documents. It also requires that students explain the historical context of these sources and to cite specific examples wherever possible.

Writing Assignment #1

Compose a fictional journal of a particular Greek person (2 full pages). A brief introductory paragraph should explain who the fictional character is, and when and where he/she lived. The journal proper should demonstrate knowledge of the period through detail and creativity, making specific references to Greek buildings/sites/institutions/customs. Avoid generalizations about Greek history in general; this assignment should envision a specific person’s life in the context of Ancient Greece.

Writing Assignment #2

Identify a major historical development/theme/trend (such as freedom of speech) that fell within the classical period but continued to have an impact on later history (2–3 full pages). Use at least two primary source documents from the ancient world to support your thesis. Be sure to explain the historical context of these sources and to cite specific examples wherever possible.
CLAS 105: HISTORY OF THE CLASSICAL WORLD
MWF 9:00–9:50AM, Fall 2015
Dr. Andrew T. Alwine, Randolph Hall 308C
Office hours: Monday 10:00–10:50AM, Thursday 2:00–4:00PM, and by appointment
alwineat@cofc.edu

Required Textbooks

Course Website
This class will have a website on OAKS (login via MyCharleston) which will contain the syllabus, schedule, various reading assignments, grade book, and other materials.

Learning Goals
The history of the classical world is the story of ancient Greece and Rome, two of the most dynamic civilizations in world history, whose impact on later ages has been profound. This course will introduce students to the remarkable story of the rise and fall of these civilizations, beginning with a brief overview of the first developments of civilization in ancient Mesopotamia and then quickly moving to the Greek and Roman worlds.

In accordance with the liberal arts model, our class activities are designed to help students become better learners and better citizens. Among the skills that will be emphasized are: consciously raising important questions, being critical of gaps in available information, recognizing the distinction between words and the ideas that they represent, investigating assumptions behind a line of reasoning, drawing critical inferences from evidence, testing one’s own conclusions for internal consistency, and being self-conscious about one’s own thinking and reasoning process. Education involves instruction in how to think, especially in regard to assimilating and organizing information.

General Education Credit
This course meets the following General Education requirements for History:

Student Learning Outcome 1: Students demonstrate knowledge of history and awareness of the historical experience.

Student Learning Outcome 2: Students situate primary historical records in their context and use sources to construct historical arguments.

These outcomes will be assessed via an essay on a writing assignment of 2–3 pages.

Foreign Language Alternative Credit
This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region.

Program Learning Outcome 3: Students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region.

Evaluation
10% Scheduled Quizzes
10% Unscheduled Quizzes
5% Writing Assignment #1
15% Writing Assignment #2
35% Two Exams
25% Final Exam

\[
\begin{array}{ll}
\text{A} &= 93+ \\
\text{A-} &= 90–92.9 \\
\text{B+} &= 87–89.9 \\
\text{B} &= 83–86.9 \\
\text{B-} &= 80–82.9 \\
\text{etc.} \\
\end{array}
\]
Class Participation and Etiquette

Daily reading assignments are listed on the schedule and are due on the day for which they are scheduled. It is important not merely to be present but to engage with the material. Failure to keep up with the reading assignments is extremely hazardous. All material from reading assignments or from in-class discussions may appear on exams.

Students should arrive before class begins, remain seated until the end of the period, and begin gathering their things after they have been dismissed. Arriving late, leaving during the class, and making agitated noise near the end of the period are rude and unworthy of a participant in higher education.

No electronic devices (laptops, tablets, cell phones, etc.) are permitted during class time.

Quizzes

Several scheduled quizzes will be given, as listed on the syllabus. In addition, at least five unscheduled quizzes, which will test comprehension of the reading assignment due for that day, will be administered in the course of the semester. All quizzes will be administered at the beginning of class; anyone who arrives late or is absent on a quiz day will receive a zero for that quiz. Students’ lowest quiz grade will be dropped.

Writing Assignments

Writing Assignment #1
Compose a fictional journal of a particular Greek person (1–2 full pages). A brief introductory paragraph should explain who the fictional character is, and when and where he/she lived. The journal proper should demonstrate knowledge of the period through detail and creativity, making specific references to Greek buildings/sites/institutions/customs. Avoid generalizations about Greek history in general; this assignment should envision a specific person’s life in the context of Ancient Greece.

Writing Assignment #2
Identify a major historical development/theme/trend (such as freedom of speech) that fell within the classical period but continued to have an impact on later history (2–3 full pages). Use at least two primary source documents from the ancient world to support your thesis. Be sure to explain the historical context of these sources and to cite specific examples wherever possible.

Format

These papers should be typed in 12-point Times New Roman (doubled-spaced) with 1-inch margins on 8.5x11-inch sheets. Be sure to set paragraph spacing to 0. Pagination should be listed at the bottom center of each page. The first page should begin with four lines left-justified at the top of the page and single-spaced. These four lines should record (1) the student’s name, (2) the date submitted, and (3) the title of the paper (4) a blank line. After these four lines, the body of the paper should begin (with no more introductory information or spacing). Failure to comply with these formatting guidelines will result in a penalty.

The first line, your name in print, will serve as a pledge, which is a formal statement that the work is your own and that you have not in any way given or received improper assistance.

Writing Lab

At the Writing Lab in the Center for Student Learning (Addlestone Library, first floor), trained writing consultants offer one-to-one consultations that address everything from brainstorming and developing ideas to crafting strong sentences and documenting sources.

Evaluation

A good, solid, straightforward paper that is without problems will receive a “B.” A paper that completes the assignment but has some issues with grammar, structure, or content will most likely fall in the “C” range. Only exceptional papers earn an “A.”

Papers turned in late will be penalized one letter grade (10 points). Papers still not turned in after 24 hours from the deadline will be penalized an additional 10 points per day.
Exams
Two regular-term exams will most likely be administered on the dates listed on the schedule (below) but are subject to change of date at the instructor’s discretion. The final exam will be administered on the date and time listed by the registrar. The final exam will be comprehensive.

These exams will consist of essay, short-answer identifications, identifications of quotations from reading assignments, multiple choice, and fill-in-the-blank. Anything from the reading assignments, lectures, or other class assignments may show up on the exam. Students who miss class should endeavor to obtain notes for that day’s lecture from other classmates.

Honesty
All students are responsible for knowing and obeying the student honor code (see the Student Handbook). To be clear, the honor code prohibits lying (knowingly furnishing false information in relation to academic work or information legitimately sought by an employee of the College), cheating (giving or receiving of unauthorized, dishonest assistance that might give one student an unfair advantage over another), stealing (unauthorized taking or appropriating of property), and plagiarism (including [1] verbatim repetition, without acknowledgement, of the writings of another author; [2] borrowing without acknowledging the source; [3] paraphrasing the thoughts of another writer without acknowledgement; [4] allowing any other person or organization to prepare work which one then submits as his/her own.)

Classics Department Policy on Honor Code Violations
The College of Charleston’s policy regarding Honor Code violations states the following:

The Honor Code specifically forbids lying, cheating, attempted cheating, stealing, attempted stealing and plagiarism. Students at the College are bound by honor and by their acceptance of admission to the College to abide by the Code and to report violations.

All faculty members at the College are required to abide by the College’s Honor Code and to report any suspected violations to the Office of Student Affairs. A student who is found by the Honor Board to have committed a Class 1 or Class 2 violation of the Honor Code in connection with any requirement for a course in the Classics Department will receive a final grade of “XF” for the course. Those admitting to or found by the Honor Board to have committed a Class 3 violation will receive sanctions as deemed appropriate by the instructor. These actions will be taken in addition to any other sanction that may be imposed by the College’s Honor Board [Revised version adopted by the Classics Department faculty, April 3, 2007]

Learning Disabilities
The College’s policy is to make reasonable accommodations for persons with documented disabilities. If you wish to disclose a learning disability, please visit the Center for Disability Services / SNAP, located on the first floor of the Lightsey Center, Suite 104.

Disclaimer
This syllabus (especially the schedule of assignments) is subject to change at the discretion of the instructor. The class will be duly notified of any changes that are made.
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>F Aug. 28</td>
<td>The Beginnings of Civilization</td>
<td>I Samuel, Chs. 8–10</td>
</tr>
<tr>
<td>M Aug. 31</td>
<td>The Rise and Fall of Empires (c. 2000–500 B.C.)</td>
<td>Roux, <em>Ancient Iraq</em> (selection on OAKS)</td>
</tr>
<tr>
<td>W Sept. 2</td>
<td>Minoan and Mycenaean Civilization</td>
<td>Pomeroy et al., <em>A Brief History of Ancient Greece</em> (selection on OAKS)</td>
</tr>
<tr>
<td>F Sept. 4</td>
<td>Homer and the Warrior Code</td>
<td>Fox, Chapter 1</td>
</tr>
<tr>
<td>M Sept. 7</td>
<td>The <em>Polis</em>, Colonization, and the Wider Greek World</td>
<td><em>Iliad</em>, Book 1 (on OAKS)</td>
</tr>
<tr>
<td>W Sept. 9</td>
<td>Life in the <em>Polis</em></td>
<td>MAP QUIZ #1</td>
</tr>
<tr>
<td>F Sept. 11</td>
<td>Sparta</td>
<td>Fox, Chapter 2</td>
</tr>
<tr>
<td>M Sept. 14</td>
<td>The People’s Revolution in Athens</td>
<td>Fox, Chapters 7–8</td>
</tr>
<tr>
<td>F Sept. 18</td>
<td>Athens’ Apogee (479–431 B.C.)</td>
<td>Fox, Chapter 9</td>
</tr>
<tr>
<td>W Sept. 23</td>
<td>EXAM 1</td>
<td>DATES QUIZ #1</td>
</tr>
<tr>
<td>F Sept. 25</td>
<td>Fourth Century Greece</td>
<td>Chapters 11–12</td>
</tr>
<tr>
<td>M Sept. 28</td>
<td>Philip and Athens</td>
<td>Thucydides, <em>History of the Peloponnesian War</em> 1.139–146 (on OAKS)</td>
</tr>
<tr>
<td>W Sept. 30</td>
<td>Thucydides the Philosopher</td>
<td>Fox, Chapters 15–17</td>
</tr>
<tr>
<td>F Oct. 2</td>
<td>The Age of Reason</td>
<td>Fox, Chapters 18–20</td>
</tr>
<tr>
<td>M Oct. 5</td>
<td>Alexander the Great</td>
<td>Thucydides’ “Melian Dialogue” (on OAKS)</td>
</tr>
<tr>
<td>W Oct. 7</td>
<td>The Hellenistic World: Age of Empires</td>
<td>Plato, <em>Gorgias</em> (on OAKS)</td>
</tr>
<tr>
<td>F Oct. 9</td>
<td><em>SPQR</em>: The Roman Respublica</td>
<td>MAP QUIZ #2</td>
</tr>
<tr>
<td>M Oct. 12</td>
<td>The Romans Take to the Seas</td>
<td>Fox, Chapters 26–27</td>
</tr>
<tr>
<td>W Oct. 14</td>
<td>The First World War</td>
<td>DATES QUIZ #2</td>
</tr>
<tr>
<td>F Oct. 16</td>
<td>EXAM 2</td>
<td>Fox, Chapter 28</td>
</tr>
<tr>
<td>M Oct. 19</td>
<td>Fall Break – no class</td>
<td>Fox, Chapters 28</td>
</tr>
<tr>
<td>F Oct. 23</td>
<td>The Late Republic</td>
<td>Fox, Chapters 30–31</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fox, Chapters 32–33</td>
</tr>
<tr>
<td>Date</td>
<td>Topic</td>
<td>Assignment 1 Due at Midnight</td>
</tr>
<tr>
<td>--------</td>
<td>----------------------------------------------------------------------</td>
<td>-------------------------------</td>
</tr>
<tr>
<td>M Oct. 26</td>
<td>Cicero and Caesar</td>
<td>Fox, Chapters 34–35</td>
</tr>
<tr>
<td>W Oct. 28</td>
<td>Cicero and the Catilinarian Conspiracy</td>
<td>Sallust, <em>Catiline’s War</em> (on OAKS)</td>
</tr>
<tr>
<td>M Nov. 2</td>
<td>Caesar vs. Pompey</td>
<td>Fox, Chapters 36–37</td>
</tr>
<tr>
<td>W Nov. 4</td>
<td>Freedom’s Final Hour</td>
<td>Fox, Chapter 38</td>
</tr>
<tr>
<td>F Nov. 6</td>
<td>The Roman Revolution</td>
<td>Cicero, <em>On Duties</em> (selections on OAKS)</td>
</tr>
<tr>
<td>M Nov. 9</td>
<td>The Principate</td>
<td>Fox, Chapters 41–42</td>
</tr>
<tr>
<td>W Nov. 11</td>
<td>Peace at Last</td>
<td>Fox, Chapters 43–44</td>
</tr>
<tr>
<td>F Nov. 13</td>
<td>The Julio-Claudians (A.D. 14–68)</td>
<td>Fox, Chapter 45</td>
</tr>
<tr>
<td>M Nov. 16</td>
<td>A Romanized World</td>
<td>Tacitus, <em>Annals</em> (selection on OAKS)</td>
</tr>
<tr>
<td>W Nov. 18</td>
<td>The Spread of Christianity</td>
<td>Fox, Chapters 46–47</td>
</tr>
<tr>
<td>F Nov. 20</td>
<td>From Principate to Empire</td>
<td>Fox, Chapter 48</td>
</tr>
<tr>
<td>W Nov. 25</td>
<td>Thanksgiving – no class</td>
<td>Fox, Chapters 49–50</td>
</tr>
<tr>
<td>F Nov. 27</td>
<td>Thanksgiving – no class</td>
<td>Fox, Chapters 51–53</td>
</tr>
<tr>
<td>M Nov. 30</td>
<td>The Golden Age</td>
<td>Fox, Chapters 54–55, “Hadrian: A Retrospective”</td>
</tr>
<tr>
<td>W Dec. 2</td>
<td>The Third Century and Diocletian</td>
<td>TBA (on OAKS)</td>
</tr>
<tr>
<td>F Dec. 4</td>
<td>Constantine</td>
<td></td>
</tr>
<tr>
<td>M Dec. 7</td>
<td>The Legacy of the Classical World</td>
<td>TBA</td>
</tr>
<tr>
<td>M Dec. 14</td>
<td><strong>FINAL EXAM (8:00 – 11:00AM)</strong></td>
<td></td>
</tr>
</tbody>
</table>

---

1 The format of this day will be as follows: (1) dates quiz, (2) 15-minute period allotted for evaluations (please bring an electronic device to do these), (3) another 25 minutes or so of class time. However, if the response rate for this course has already reached 80%, we will forgo the evaluation period and, instead, dismiss class 15 minutes early.
1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

This course explores the rise of complex societies in the Aegean Basin, including the early state systems of the Minoan and Mycenaean civilizations. To gain an understanding of how these civilizations emerged and how they functioned, students will be consistently exposed to the ancient remains of these civilizations and scholarly assessments of how these artifacts can be contextualized to develop an understanding of these past cultures.

Readings will consist of peer-reviewed articles, selections from edited volumes, and short articles from edited encyclopediae.

Assignments indicating that students “will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region.” Consist of the following:

- **Article Analysis:** Students will analyze assigned journal articles, summarizing their theses, overall organizations, and line of arguments. (See example 1)
- **Exams:** Students will take 2 one-hour tests and a two-hour comprehensive final. These tests will require students to analyze and interpret sites and their artifacts to argue specific theories on how the city-states involved began and built their cultures.
Example 1

CLAS 223: Aegean Prehistory

Article Assignment

Due Monday, September 8 (10% of the final grade):


1. In your own words, what is the thesis of the paper? Where is it most explicitly located? (5 points)

2. Well-written articles tend to have several components (1 point each):
   - the statement of the problem
   - a review of past methods/approaches
   - the introduction/discussion of the method to be employed in the study
   - the presentation of the data, analysis of data
   - discussion/contextualization

   Using parenthetical citation (<author> <year>: <page#>), note where in the article these components begin.

3. Based upon the ‘statement of the problem,’ ‘presentation and analysis of data,’ and the ‘discussion/contextualization,’ did the Runnels make an effective argument? Explain in a brief essay. (10 points)

Example 2

CLAS 223. Exam 1 essay questions:

**Essay Questions:** Address 2 of the following questions — each separately within the framework of a well-organized essay (introduction, body of argument, conclusion).

1. Are feasting activities found at EM cemeteries examples of religious or secular rituals? What do these activities tell us about EM society?
2. Within the context of the EH, discuss how the institutional paradigm helps to describe the ancient economy. What are the strengths or weaknesses to this approach?
3. Discuss the issues in discovering evidence for the Palaeolithic and Mesolithic periods in the Aegean.
4. Discuss the EC III “gap.” Is it really a gap? What could be causing it?
CLAS 223.01
Aegean Prehistory

Course#: CLAS 203.01
Meeting Time: MWF 9:00 - 9:50
Place: RSS 105

Instructor: Dr. James Newhard
Office: Randolph Hall 308B
E-mail: newhardj@cofc.edu
Phone: 843-953-5485
Office Hours: M: 10:00 - 12:00
W: 10:00 - 11:00
and by appointment

Course Goals:
This course will introduce you to the cultures and civilizations of the Aegean Basin from the Palaeolithic through Late Bronze Age (approx. 25,000 - 1,200 BC), with a particular focus placed upon the Bronze Age phases (c. 3,200 - 1,200 BC).

In addition being exposed to the physical remains of these civilizations, we will be focused upon:
- honing critical thinking and research skills through daily participation in class discussion and a research paper
- using and evaluating primary and secondary evidence to gain an understanding of the course’s subject matter
- gaining skills and facility in conducting research (i.e., finding academically appropriate sources and materials)

General Education Student Learning Outcomes:
This course meets the following General Education requirements for Humanities:
- Student Learning Outcome 1: Students analyze how ideas are represented, interpreted or valued in various expressions of human culture.
- Student Learning Outcome 2: Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.

These outcomes will be assessed via an essay on the final exam.

Foreign Language Alternative Program
This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region.
- Program Learning Outcome 3: Students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region.

Required Texts
(on course schedule as “BAA”)
On "Reserve"

In Addlestone:
- Other books as needed

Online:

Electronic Resources

There is a site for this course which will be shortly activated through OAKS. You will find a copy of this syllabus, any major adjustments or announcements that may be required during the semester, links to approved on-line resources, and a listing of articles that will be used for class or may be of use for your research.

Journals of Interest

Much of the information that you will need to access for research will be in academic journals, many of which publish articles that are NOT in English. Fear them not. In these days of world-wide access to information, we need to lose our trepidation with data not found in our mother-tongue.

I’ve given the major journals for Aegean archaeology, along with their most common abbreviations. When reading, you will likely be assaulted with a barrage of journal abbreviations. An exhaustive (but by no means complete) list can be found at [http://www.ajaonline.org/submissions/journals-series](http://www.ajaonline.org/submissions/journals-series). Also be aware that there is some but not complete standardization in abbreviating journal titles.

Mostly German

**AA** Archäologischer Anzeiger.

**Ant. Welt.** Antike Welt.


**JDAI** Jahrbuch des Deutschen Archäologischen Instituts.

**JÖAI** Jahreshefte des Österreichischen Archäologischen Institutes in Wien.

Mostly Greek

**AAA** Αρχαιολογικά αναλέκτα εξ Αθηνών. (Archaiologika analekta ex Athinon)

**Arch. Delt.** Αρχαιολογικον Δελτιον. (Archaiologikon Deltion)

(also ΑρχιΔελτ)—

**Arch. Eph.** Αρχαιολογική Εφημερίς. (Archaiologiki Ephimeris)

(also ΑρχΕφ)—

**Ergon** Εργον της εν Αθηνας Αρχαιολογικης Εταιρειας. (Ergon tis en Athines Archaiologikis Etereias)

**Praktika** Πρακτικα της εν Αθηνας Αρχαιολογικης Εταιρειας. (Praktika tis en Athines Archaiologikis Etereias)
English
AJA  American Journal of Archaeology.
BSA  Annual of the British School in Athens.
Hesperia  Hesperia.
JHS  Journal of the Hellenic Society.
JMA  Journal of Mediterranean Archaeology
JFA  Journal of Field Archaeology
OJA  Oxford Journal of Archaeology
OpAth  Opuscula Atheniensia

Mostly French
BCH  Bulletin de correspondence hellénique.

Other Resources
Me. I AM HERE TO HELP. If you need any type of assistance – help with the research paper, you wish to discuss the readings (either because they alter your worldview or because you're using them as sleeping aids) – please see this as an open invitation. I am more than happy to help expand/refine a paper topic, provide guidance for finding research materials, or informally reviewing your work. Stop by my office during office hours and other times (by appointment). In addition, I am always happy to help with any questions that you might have about the Classics and Archaeology Programs.

Course Requirements and Expectations:

ATTENDANCE, PARTICIPATION AND PREPARATION. Daily Attendance is expected and will count for 10% of your final grade. Participation is an on-going component of your learning. Participating does not mean always having the right answer (there often isn’t a right answer), but it does involve some advance thought and preparation. In order to participate effectively, you must be prepared for class. You should read the assigned material before we discuss the material together in class. Each day, bring your textbook, notes and at least one question or comment about the reading to share with the class. More than 10 unexcused absences will be considered excessive, and will result in a grade of a WA for the course (quality points equivalent to an “F”).

ARTICLE ANALYSIS: You will be asked to analyze journal articles, summarizing their theses, overall organizations, and line of arguments.

EXAMS: There will be 2 one-hour tests and a two-hour comprehensive final. Make-up exams during the semester will be considered only for students who obtain an official excuse from the Dean of Students. A missed test counts a zero. The final exam will be comprehensive and given on the time and date as specified on the Registrar’s Office’s website. Requests to adjust the final exam date will only be considered (not approved, merely considered) if the rationale conforms to the narrow exceptions found in the undergraduate catalog.

RESEARCH PAPER: You will write a detailed and researched paper discussing a particular issue of the period. While I hate to give page lengths, I expect a paper of quality to be between 12 and 20 pages, excluding bibliography, footnotes, and supporting images. Professional standards of research and citation apply (quality work will not rely upon internet resources, and you will fully cite all ideas not your own). Failure to cite resources and/or provide proper attribution to other people's ideas and work is a form of academic dishonesty, and is a violation of the College’s Honor Code. An outline and preliminary bibliography is due on October 10, and will constitute 10% of your overall grade. The final paper is due within 15 minutes with the start of class on November 24, with ½ a letter grade demerit for those turned between that time and 5:00pm of that day. Thereafter, late papers will be docked 1 full letter grade for every day late (not counting holidays).
Evaluation/Grading:

Your final grade will be calculated in the following manner:

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Exams</td>
<td>30%</td>
</tr>
<tr>
<td>Research Paper</td>
<td>20%</td>
</tr>
<tr>
<td>Paper Outline</td>
<td>10%</td>
</tr>
<tr>
<td>Article Analyses</td>
<td>10%</td>
</tr>
<tr>
<td>Attendance</td>
<td>10%</td>
</tr>
<tr>
<td>Final exam</td>
<td>20%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

Grading System: Exams and the final grade will receive a letter grade based on the following grading system:

- **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**: below 60%
- **WA**: excessive absences. Quality points equivalent to "F."
- **XF**: Honor Code violation. Quality points equivalent to "F."

Intellectual Honesty:

I regard plagiarism and other forms of cheating as the antithesis of scholarship, learning, collegiality, and responsible citizenship. This course is covered by the Honor Code for the College of Charleston, and any alleged infractions will be vigorously pursued. Neither ignorance of the definitions of plagiarizing or cheating nor the lack of intention to deceive constitutes an acceptable defense in matters of scholarly dishonesty.

Classics Program Policy on Honor Code Violations

The College of Charleston’s policy regarding Honor Code violations states the following:

- The Honor Code specifically forbids lying, cheating, attempted cheating, stealing, attempted stealing and plagiarism.
- Students at the College are bound by honor and by their acceptance of admission to the College to abide by the Code and to report violations.

All faculty members at the College are required to abide by the College’s Honor Code and to report any suspected violations to the Office of Student Affairs.

A student who is found by the Honor Board to be in violation of the Honor Code in connection with any requirement for a course in the Classics Program will receive a final grade of "XI" for the course. This action will be taken in addition to any other sanction that may be imposed by the College’s Honor Board.

Responsibilities

Your responsibilities will consist of coming to class prepared. This means having the assigned homework completed and having questions. You are also responsible for checking your student email. If I need to communicate with you outside of class, it will be through these methods.

My responsibilities will include managing class discussion and expanding upon the readings as needed; providing context for the reading material; designing and grading the papers and exams; and being open to respond to any questions you may have as you engage in your personal research topic.

If you have any questions or concerns - now or during the quarter - please see me after class, during my office hours, or call/email for an appointment (email works best - I check several times a day). If you fall behind or need
clarification in some matter, it is your responsibility to seek me out to discuss it. The sooner you come to me, the sooner we can resolve any concerns. I am happy to help you with any questions you have about the Latin language.

Classroom Decorum
Maintaining a professional classroom environment is essential to your success in the course. I therefore expect the following to be followed as a matter of politeness and courtesy to myself and your fellow students:

- I expect you to be prompt for class having read the assignment for the day.
- I expect all cellular phones or other personal electronic devices to be in a hibernating stage or turned off for the duration of the class.
- If you need to leave the room during class for an emergency, please let me know before leaving.
- If a fellow student has a question, it is common courtesy and a matter of respect to listen patiently and quietly. Paying attention at these moments may answer one of your own questions, or spark a follow-up question in your own mind. This is one of the basic elements and benefits of meeting as a class. Visiting with your neighbor, asking questions of fellow students, etc. is not only a distraction, but insensitive and rude to your fellow classmates and me.

Note: The material presented to this class, including handouts and notes taken from lectures, is the intellectual property of the instructor, James Newhard. These materials may not be published or used in electronic media without the express permission of the instructor, and violations will be prosecuted. In other words, you can take notes for your own use, or lend them to a friend who has missed a class. You may not sell them or publish them on the web.

Course Calendar:
All aspects of this syllabus are subject to change if necessary at the instructor’s discretion. All changes or amendments will be announced in class.

Note: Sometimes we will be reading articles from edited volumes or journals for class. A large amount of the research conducted in Aegean Prehistory is found in these media. Since one of the goals of the course is to gain familiarity with finding resources, I have provided the bibliographic citation for the work. It is up to you to find the article within the Addlestone’s subscribed electronic repositories. They’re all there.

Week 1

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>W</td>
<td>8/20</td>
<td>Introduction to class</td>
</tr>
</tbody>
</table>
| F   | 8/22 | Research Methods; The nature of Aegean Prehistory  
Read: BAA chapter 1 |

Week 2

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Topic</th>
</tr>
</thead>
</table>
| M   | 8/25 | Chronology  
Read: BAA chapter 2  
LAST DAY TO DROP/ADD |
| W   | 8/27 | Early Prehistory: Palaeolithic and Mesolithic  
Read:  
<table>
<thead>
<tr>
<th>Date</th>
<th>Section</th>
<th>Topic</th>
<th>Read</th>
</tr>
</thead>
<tbody>
<tr>
<td>8/29</td>
<td>F</td>
<td>Ancient Economies</td>
<td>Halperin, chapter 2</td>
</tr>
<tr>
<td>9/1</td>
<td>M</td>
<td>Neolithic Aegean</td>
<td>BAA chapter 3</td>
</tr>
<tr>
<td>9/3</td>
<td>W</td>
<td>Neolithic Aegean</td>
<td>BAA chapter 3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>RESEARCH PAPER TOPICS ASSIGNED</td>
<td></td>
</tr>
<tr>
<td>9/5</td>
<td>F</td>
<td>NO CLASS</td>
<td></td>
</tr>
<tr>
<td>9/8</td>
<td>M</td>
<td>EBA Mainland</td>
<td>BAA chapter 4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ARTICLE ANALYSIS #1 DUE</td>
<td></td>
</tr>
<tr>
<td>9/10</td>
<td>W</td>
<td>EBA Mainland II</td>
<td>BAA chapter 49 - Lerna</td>
</tr>
<tr>
<td>9/12</td>
<td>F</td>
<td>EBA Crete</td>
<td>BAA chapter 5</td>
</tr>
<tr>
<td>9/15</td>
<td>M</td>
<td>EBA Crete</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Read:</td>
<td></td>
</tr>
<tr>
<td>9/17</td>
<td>W</td>
<td>EBA Cyclades</td>
<td>BAA chapter 6</td>
</tr>
<tr>
<td>9/19</td>
<td>F</td>
<td>EBA Cyclades II</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Read:</td>
<td></td>
</tr>
<tr>
<td>9/22</td>
<td>M</td>
<td>Review for Exam I</td>
<td></td>
</tr>
<tr>
<td>9/24</td>
<td>W</td>
<td>Exam I</td>
<td></td>
</tr>
<tr>
<td>9/26</td>
<td>F</td>
<td>MBA Crete</td>
<td>BAA chapter 8</td>
</tr>
</tbody>
</table>
Week 7

M 9/29  MBA Crete
    Read: BAA chapter 14 - Minoan Architecture

W 10/1  MBA Crete
    Read: BAA Chapter 16 - Cretan Hieroglyphic and Linear A
          BAA Chapter 30 - Minoan Pottery

F 10/3  MBA Crete
    Read: BAA chapter 24 - Minoan Seals and Sealings
          BAA chapter 19 - Minoan religion

Week 8

M 10/6  MBA Crete
    Read: BAA 17 - frescoes

W 10/8  MBA Mainland
    Read: BAA chapter 7

F 10/10 MBA Mainland
    Read: BAA chapter 55 - Aegina Kolonna
          PAPER OUTLINE DUE

Week 9

M 10/13 MBA Cyclades
    Read: BAA chapter 9

W 10/15 Thera and the Theran Eruption
    Read: BAA chapter 34
          BAA chapter 56 - Akrotiri

F 10/17 LBA Mainland
    Read: BAA chapter 10
          BAA chapter 45 - Argolid
          BAA chapter 46 - Boeotia
          BAA chapter 47 - Central and Southern Peloponnese
          BAA chapter 50 - Mycenae
          BAA chapter 51 - Pylos
          BAA chapter 52 - Thebes
          BAA chapter 54 - Tiryns
<table>
<thead>
<tr>
<th>Week 10</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
</table>
| **M** | 10/20 | LBA Mainland | **Read:** BAA chapter 31 – Mycenaean Pottery
BAA chapter 15 – Mycenaean Architecture
BAA chapter 16 – Figurines |
| **W** | 10/22 | LBA Mainland | **Read:** BAA chapter 27 – Linear B
BAA chapter 25 – Mycenaean Seals and Sealings |
| **R** | 10/23 | LBA Mainland | **Read:** BAA chapter 20 – Mycenaean Religion
**Last day to withdraw from classes with a grade of "W"** |
| **F** | 10/24 | LBA Crete | **Read:** BAA chapter 11
BAA chapter 18 – State and Society |

<table>
<thead>
<tr>
<th>Week 11</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
</table>
| **M** | 10/27 | LBA Economy | **Read:** BAA chapter 22
BAA chapter 64
BAA chapter 59 |
| **W** | 10/29 | Death and Burial | **Read:** BAA chapter 21 |
| **F** | 10/31 | Review for Exam II |  |

<table>
<thead>
<tr>
<th>Week 12</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>M</strong></td>
<td>11/3</td>
<td>Fall Break</td>
<td></td>
</tr>
<tr>
<td><strong>W</strong></td>
<td>11/5</td>
<td>Exam II</td>
<td></td>
</tr>
</tbody>
</table>
| **F** | 11/7 | The Trojan War | **Read:** BAA chapter 35
BAA chapter 63 |

<table>
<thead>
<tr>
<th>Week 13</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>M</strong></td>
<td>11/10</td>
<td>Cyprus</td>
<td><strong>Read:</strong> BAA chapter 60</td>
</tr>
<tr>
<td><strong>W</strong></td>
<td>11/12</td>
<td>Egypt</td>
<td><strong>Read:</strong> BAA chapter 61</td>
</tr>
<tr>
<td><strong>F</strong></td>
<td>11/14</td>
<td>Levant</td>
<td><strong>Read:</strong> BAA chapter 62</td>
</tr>
</tbody>
</table>
Week 14
M 11/17  Western Anatolia
    Read:  BAA chapter 65
W 11/19  Hittites
    Read:  Handouts in Class
F 11/21  COLLAPSE
    Read:  BAA chapter 13
             BAA chapter 36

Week 15
M 11/24  COLLAPSE
    Read:  BAA chapter 13
             BAA chapter 36
    PAPER DUE
W 11/26  TURKEY WEDNESDAY
F 11/28  TURKEY FRIDAY

Week 16
M 12/1   Review for Final Exam

FINAL EXAM:  Wednesday, December 3, 8:00 - 11:00
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department:  CLASSICS

Course Acronym, Number, and Title: CLAS 225. The Archaeology of Athens

Category (Check only ONE )

   1 The Role of Language in Culture
   2 Global and Cultural Awareness
   X  3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

This course is an in-depth discussion of the physical remains of Athens from the Prehistoric through the Roman periods. Specific focus will be placed upon how these remains lend an understanding of social, economic, and political processes through time.

Students will be consistently exposed to the ancient remains of this region and scholarly assessments of how the remains can be contextualized to develop an understanding of the socio-economic processes that led to the establishment of an urban center in Attica.

Readings will consist of peer-reviewed articles, selections from edited volumes, and a textbook devoted to the subject.

Assignments indicating that students “will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region,” consist of the following:

- **ORAL PRESENTATIONS:** Each of you will be responsible for presenting a BRIEF 15-minute oral report to the class on a specific site or monument under discussion. (See example 1)

- **EXAMS:** There will be two one-hour exams and a comprehensive final. These exams will most likely take the form of slide identifications and questions focused upon synthesizing information from readings and lectures. Make-up or advance exams will be considered only for students who obtain an official excuse from the Dean of Students. A missed test counts as a zero. (See example 2)
Example 1

CLAS 225
Archaeology of Athens
Oral Presentations

In a brief report to the class (lasting approximately 15 minutes), answer the following questions:

1. where is the monument located?
2. when was it excavated and by whom?
3. what is the broad consensuses for its date?
4. what is its significance or function?
5. are there major debates/discussions about the monument? Discuss briefly

You will be evaluated according to the following rubric:

<table>
<thead>
<tr>
<th>Category</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Basic facts (date, location, history of scholarship)</td>
<td>40</td>
</tr>
<tr>
<td>Succinct and clear discussion of significance</td>
<td>25</td>
</tr>
<tr>
<td>Succinct and clear discussion of debates/discussions</td>
<td>25</td>
</tr>
<tr>
<td>Overall organization and supporting materials</td>
<td>10</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

You may use any form of visual aids (slide presentation, handouts, etc.). A brief bibliography of the salient SCHOLARLY articles and/or ancient sources (beyond that which is given in Camp) for the monument is also expected as a handout – NOT as a brief splash page at the end of a PowerPoint.

List of monuments:

- Tholos
- Bouleterion
- Metroon
- Propylaia
- Erechtheion
- Metopes of the Periklean Parthenon
- Panathenaic Frieze on the Parthenon
- Archaic Parthenon
- The “Old Temple to Athena”
- T. of Athena Nike
- T. of Hephaistos
- Theatre of Dionysos
- Stoa of Attalos
- Royal Stoa
- T. of Apollo Patroos
- Sanctuary of Brauron
- Eleusinian Mysteries (Telesterion)
- The Pnyx
- Olympeion
- Arch of Hadrian
- Library of Hadrian
- Roman Agora
- Tower of the Winds
- Lysikrates Monument
- T. of Poseidon at Sounion
- Asklepieion
- Odeion of Perikles
- Odeion of Agrippa
- The Pireaus
Example 2
CLAS 225. Exam 1 essay questions:

**Essay Questions**: Address 2 of the following questions – each separately within the framework of a well-organized essay (introduction, body of argument, conclusion). 20 points each (40 points total).

1. Discuss the 4 aspects of state formation and discuss the evidence for their expression within the archaeological record of archaic Athens.

2. Discuss the ‘tomb of the rich Athenian lady’ in light of the most recent analysis by Liston and Papadopoulos.

3. Discuss the role of Peisistratos in the development of the urban layout of Athens.
Classical Civilization 225
The Archaeology of Athens

Course #: CLAS 225.01
Meeting Time: T TH 1:40 – 2:55
Place: Randolph Hall, 301 A

Instructor: Dr. James Newhard
Office: Randolph 308b
E-mail: newhardj@cofc.edu
Office Phone: 843-953-5485
Office Hours: M 9 – 11; T 9 – 10
and by appointment

Course Goals:
This course is an in-depth discussion of the physical remains of Athens from the Prehistoric through the Roman periods. Specific focus will be placed upon how these remains lend an understanding of social, economic, and political processes through time.

General Education Student Learning Outcomes:
This course meets the following General Education requirements for Humanities:
- Student Learning Outcome 1: Students analyze how ideas are represented, interpreted or valued in various expressions of human culture.
- Student Learning Outcome 2: Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.

These outcomes will be assessed via an essay, on the final exam. It will be graded as part of your final exam.

Foreign Language Alternative Program
This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region.
- Program Learning Outcome 3: Students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region.

Required Text:
Camp, J.M.
2001 The Archaeology of Athens. Yale University Press. ISBN#0-300-10151-1

Hard Copy Reserve:
Alcock, Susan E. and Robin Osborne (eds.)

Burkert, Walter
1983 Homo necans: the anthropology of ancient Greek sacrificial ritual and myth. (Peter Bing, trans).
Berkeley: University of California Press. BL788 B8713 1983

Camp, John M.
DF287 .A23 C36 1986
Cosmopoulos, Michael B. (ed.)

Cox, Cheryl A.

Demant, Nancy H.

Eliot, C. William

Garland, Robert.

Golden, Mark

Goldhill, Simon and Robin Osborne (eds.)

Hurwit, Jeffrey M.

Jenkins, Ian.

Neill, Jenifer

Neill, Jenifer (ed.)

Neill, Jenifer and John Oakley (eds.)

Osborne, Robin

Parke, Herbert W.

Pomeroy, Sarah B.

Simon, Erika.

Thompson, H.A. and R.E. Wycherley
Special Collections
Travlos, John
1971 The Pictorial Dictionary of Ancient Athens. NA280.T68

Electronic Books (available through CofC Libraries website)
Shipley, Graham and John Salmon (eds.)
Tandy, David

Journals of Interest (you WILL be using these)
Much of the information that you will need to access for research will be in academic journals, many of which publish articles that are NOT in English. Fear them not. In these days of world-wide access to information, we need to lose our trepidation with data not found in our mother-tongue.

I've given the major journals for classical archaeology, along with their most common abbreviations. When reading, you will likely be assaulted with a barrage of journal abbreviations. An exhaustive (but by no means complete) list can be found at http://www.ajaonline.org/index.php?type=page&pid=8. Also be aware that there is some but not complete standardization in abbreviating journal titles.

Mostly German
AA Archäologischer Anzeiger.
ANRW Aufstieg und Niedergang der römischen Welt.
Ant. Welt. Antike Welt.
JDAI Jahrbuch des Deutschen Archäologischen Instituts.
JOAI Jahreshefte des Österreichischen Archäologischen Institutes in Wien.

Mostly Greek
AAA or AA Αρχαιολογικά αναλήκτα ἐκ Αθηνῶν. (Archaiologika analekta ex Athinon)
Arch. Delt. Αρχαιολογικῶν Δελτίων. (Archaiologikon Deltion)
(also Αρχαιολογική Εφημερίς. (Archaiologiki Ephimeris)
Arch. Eph. Ergon της τεω Αθηναιων Αρχαιολογικων Εταιρειας. (Ergon tis en Athines Archaiologikis Eteriaes)
Praktika Πρακτικα της τεω Αθηναιων Αρχαιολογικων Εταιρειας. (Praktika tis en Athines Archaiologikis Eteriaes)

English
AJA American Journal of Archaeology.
BSA Annual of the British School in Athens.
CJ Classical Journal.
Hesperia Hesperia.
JHS Journal of the Hellenic Society.

Mostly French
BCH Bulletin de correspondence hellénique.
CRAI Comptes rendus des séances de l'Académie des inscriptions et belles-lettres.

Electronic Resources:
OAKS: This course will be managed through OAKS. You will find a copy of this syllabus, daily assignments, any updates or large-scale changes to the course format, reading materials, and other elements of the course.
L'année philologique: This is a comprehensive bibliography of all things classical – philology, history, and archaeology. The hardcopy version is available in Classics Conference Room 308E Randolph, while the electronic (and searchable) version is available from all computers on the campus network and available via the library (http://libguides.library.cofc.edu/classics). USE IT!

The Agora Excavations: EXTREMELY useful site – has more information than you can digest with several visits. Low quality .pdf versions of the “Agora Picture Book” series available as well. http://www.ascsa.edu.gr/index.php/excavationagora is the website for the excavations in general, and http://www.agathe.gr provides a host of online resources and data.

ASCSA Digital Collections: The central node for digital collections of the American School of Classical Studies (http://www.ascsa.net).

Course Requirements

Attendance/Preparation: Class attendance and preparation is essential as the lectures will present material not covered in the readings. If you are absent, you are nonetheless responsible for the material covered on that day. Daily attendance will be taken and will form part of your final grade. Excused absences will be considered only for students who obtain an official excuse from the Dean of Students. Much of what we will learn will come out of lecture and discussion in class. Being present in class is an important step. Coming to class prepared includes having read the assigned material, and having questions or thoughts about the information presented. Reading assignments are posted on OAKS. IN ADDITION, it is assumed that you will have read any sites and monuments briefly located within the second section of the textbook for the monuments listed for particular days. 10 unexcused absences will be considered excessive, and will result in a grade of a WA for the course (quality points equivalent to an “F”).

Exams: There will be two one-hour exams and a comprehensive final. These exams will most likely take the form of slide identifications and questions focused upon synthesizing information from readings and lectures. Make-up or advance exams will be considered only for students who obtain an official excuse from the Dean of Students. A missed test counts as a zero.

Oral Presentations: Each of you will be responsible for presenting a BRIEF 15-minute oral report to the class on a specific site or monument under discussion.

Homework: On at least 2 occasions, you will be required to draw plans of Athenian topography. These do not necessarily need to be to scale or objects of artistic perfection. Nonetheless, they should be of appropriate detail so that features are clearly marked and their relationships to other features are clearly represented. You will bring 2 copies of your work to class – one of which will be turned in at the beginning of class (a photocopy is perfectly fine).

Research Paper: A detailed and researched paper discussing a particular issue in Athenian archaeology. While I hate to give page lengths, I expect a paper of quality to be between 10 and 20 pages, excluding bibliography, footnotes, and supporting figures. Professional standards of research and citation apply (quality work will not rely upon non-vetted internet resources, and fully cite all ideas not your own). Failure to cite resources and/or provide proper attribution to other people’s ideas and work is a form of academic dishonesty, and is a violation of the College’s Honor Code. The paper is due within 15 minutes with the start of class on November 24, with ½ a letter grade demerit for those turned between that time and 5:00pm of that day. Thereafter, late papers will be docked 1 full letter grade for every day late (not counting holidays).

Evaluation:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exam I</td>
<td>15%</td>
</tr>
<tr>
<td>Exam II</td>
<td>15%</td>
</tr>
<tr>
<td>Oral Report</td>
<td>10%</td>
</tr>
<tr>
<td>Research Paper</td>
<td>20%</td>
</tr>
<tr>
<td>Homework</td>
<td>10%</td>
</tr>
<tr>
<td>Attendance</td>
<td>10%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>20%</td>
</tr>
</tbody>
</table>
Grading System:
Exams and the final grade will receive a letter grade based on the following grading system:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>93% - 100%</td>
</tr>
<tr>
<td>A-</td>
<td>90% - 92%</td>
</tr>
<tr>
<td>B+</td>
<td>87% - 89%</td>
</tr>
<tr>
<td>B</td>
<td>83% - 86%</td>
</tr>
<tr>
<td>B-</td>
<td>80% - 82%</td>
</tr>
<tr>
<td>C+</td>
<td>77% - 79%</td>
</tr>
<tr>
<td>C</td>
<td>73% - 76%</td>
</tr>
<tr>
<td>C-</td>
<td>70% - 72%</td>
</tr>
<tr>
<td>D+</td>
<td>67% - 69%</td>
</tr>
<tr>
<td>D</td>
<td>63% - 66%</td>
</tr>
<tr>
<td>D-</td>
<td>60% - 62%</td>
</tr>
<tr>
<td>F</td>
<td>below 60%</td>
</tr>
<tr>
<td>WA</td>
<td>excessive absences, quality points equivalent to “F.”</td>
</tr>
<tr>
<td>XF</td>
<td>Honor Code violation, quality points equivalent to “F.”</td>
</tr>
</tbody>
</table>

Students with Disabilities
The College will make reasonable accommodations for persons with documented disabilities. Students should apply for services at the Center for Disability Services/SNAP located on the first floor of the Lightsey Center, Suite 104. Students approved for accommodations are responsible for notifying me as soon as possible and for contacting me one week before accommodation is needed.

Statement on Academic Ethics:
I regard plagiarism and other forms of cheating as the antithesis of scholarship, learning, collegiality, and responsible citizenship. This course is covered by the Honor Code for the College of Charleston, and any alleged infractions will be vigorously pursued. Neither ignorance of the definitions of plagiarizing or cheating nor the lack of intention to deceive constitutes an acceptable defense in matters of scholarly dishonesty.

Department of Classics Policy on Honor Code Violations
The College of Charleston’s policy regarding Honor Code violations states the following:

*The Honor Code specifically forbids lying, cheating, attempted cheating, stealing, attempted stealing, and plagiarism. Students at the College are bound by honor and by their acceptance of admission to the College to abide by the Code and to report violations.*

All faculty members at the College are required to abide by the College’s Honor Code and to report any suspected violations to the Office of Student Affairs.

A student who is found by the Honor Board to be in violation of the Honor Code in connection with any requirement for a course in the Classics Program will receive a final grade of “XF” for the course. This action will be taken in addition to any other sanction that may be imposed by the College’s Honor Board.

Classroom Decorum
Maintaining a professional classroom environment is essential to your success in the course. I therefore expect the following to be followed as a matter of politeness and courtesy to myself and your fellow students:

- I expect you to be prompt for class having prepared the assigned lesson for the day.
- I expect all cellular phones, pagers, or other personal electronic devices to be in a hibernating stage or turned off for the duration of the class.
- If you need to leave the room during class for an emergency, please let me know before leaving.
- If a fellow student has a question, it is common courtesy and a matter of respect to sit patiently and quietly. Paying attention at these moments may answer one of your own questions, or spark a follow-up question in your own mind. This is one of the basic elements and benefits of meeting as a class. Visiting with your neighbor, asking questions of fellow students, etc. is not only a distraction, but insensitive and rude to your fellow classmates and me.

Availability
If you have any questions or concerns - now or during the session - feel free see me after class, during my office hours, or call/email for an appointment (email works best - I check several times a day). If you fall behind or need clarification in some matter, it is your responsibility to seek me out to discuss it. The sooner you come to me, the sooner we can resolve any concerns.

Note: The material presented to this class, including handouts and notes taken from lectures, is the intellectual property of the instructor, James Newhard. These materials may not be published or used in electronic media without the express permission of the instructor, and violations will be prosecuted. In other words, you can take notes for your own use, or lend them to a friend who has missed a class. You may not sell
them or publish them on the web.

All aspects of this syllabus are subject to change at the instructor's discretion. All changes/amendments will be announced in class.

Course Schedule

Week 1:
08/25 Tues: Natural setting of Attica
Read for Thursday: Archaeology of Athens (henceforth, AofA), Chapters 1 & 2

08/27 Thurs: Prehistoric Athens
Read for Tuesday: AofA, pp 23-26; 261-264

Week 2:
08/31 LAST DAY TO DROP/ADD
09/01 Tues: Early Iron Age ("Dark Age") and Ea. Geometric Athens
For Thursday: Smithson 1968 (on OAKS)
Liston and Papadopoulos 2004 (on OAKS)

09/03 Thurs: Geometric Athens
For Tuesday: Camp 1979 (on OAKS)
Tandy 1997, chapter 2 (on OAKS)

Week 3:
09/08 Tues: Geometric Athens II

09/10 Thurs: 7th Century Athens
For Tuesday: AofA 26-39; 257-261

Week 4:
09/15 Tues: 6th Century: Solon and Peisistratos
DUE: Sketch of Akropolis at 480BC
For Thursday: Ferrari 2002 (on OAKS)

09/17 Thurs: Old T. to Athena, Prytaneion, Olympeion

Week 5:
09/22 Tues: Review for Exam I

09/24 Thurs: Exam I
For Tuesday: AofA, 39-58; 257-261

Week 6:
09/29 Tues: Athens at the turn of the century

10/01 Thurs: Royal Stoa, T. of Apollo Patroos, Metroon

Week 7:
10/06 Tues: Bouleterion, Altar of 12 Gods, Archaic Parthenon
For Thursday: AofA 271-317
10/08 Thurs: Athens and Attica. Town and Country in 5th Century Athens
   For Tuesday:     AoF 108-112

Week 8:
10/13 Tues: Brauron, Eleusis, T. of Poseidon at Sounion, the Piraeus
   For Thursday:    AoF 59-74; 117-137

10/15 Thurs: Periklean Athens and the 5th Century
   DUE: Sketch of the Agora, c. ---- BC
   For Thursday:    AoF 102-104

Week 9:
10/20 SPRING BREAK
10/22 Pnyx, Tholos, T. of Hephaistos
   For Tuesday:     AoF 74-92; 100-101

Week 10:
10/27 Tues: Periklean Odeion, Propylaia, Asklepieion

10/29 Thurs: Parthenon Metopes, Panathenaic Frieze, T. of Athena Nike
   (Last day to withdraw from classes with a grade of "W")

Week 11:
11/03 Tues: Summarizing the 5th Century

11/05 Thurs: Review for Exam II

Week 12:
11/10 Tues: Exam II
   For Thursday:     AoF 137-160

11/12 Thurs: End of the 5th and 4th Century Athens
   DUE: Sketch of the Agora in about 300BC
   For Tuesday:     AoF 93-100;

Week 13:
11/17 Tues: Theatre of Dionysos, Erechtheion
   For Thursday:     AoF 161-182

11/19 Thurs: Hellenistic Athens
   Tower of the Winds, Lysikrates Monument, Stoa of Attalos
   For Tuesday:     AoF 183-222

Week 14:
11/24 Tues: Graecia Capta: Roman Athens

11/26 Thurs: TURKEY DAY

Week 15:
12/01 Tues: Odeion of Agrippa, Roman Agora, Arch of Hadrian, Library of Hadrian

12/03 Thurs: Review for Final

Final Exam: Tuesday, December 15 at 12:00
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: CLASSICS

Course Acronym, Number, and Title: CLAS 226 THE ARCHAEOLOGY OF ROME

Category (Check only ONE )

1 The Role of Language in Culture
2 Global and Cultural Awareness
X 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

CLAS 226, The Archaeology of Rome, is a survey of the development of Rome as a capital city of a major empire, from 750 BCE to 336 CE. As outlined in the specific course objectives for CLAS 226, students identify and analyze individual features of physical structures and their relationship to one another. Students also evaluate Romans’ perceptions of their city and its growth through study of relevant primary texts. Together these two strains of evidence allow students to understand how Romans thought about activities such as eating and drinking, hygiene, shopping, religious rites, and political work, and how their perspectives on these activities changed over a long period of time.

Assignments in the class are designed to make students familiar with monuments and the development of Rome as a city. For example, students each draw a large-format map of the city that accurately represents the location of numerous monuments in their architectural and topographic context. This assignment effectively treats the city of Rome as an artifact of the cultural patterns that created it.

In another assignment, students each present a monument or building to the class, including both physical details of the structure or artwork and literary evidence from Roman texts that relates to the monument. This allows students to analyze both literary and material artifacts about a particular location. A group project, “Imaginative Archaeology of Rome,” requires students to analyze the architectural messages of a given time period and design a new monument appropriate to the period, contextualizing the new monument with respect to other monuments and topographic situations and literary and historical evidence about the period and area. Both of these assignments treat material evidence as an alternative language that communicates meaning to members of a specific group, in this case visitors to and residents of ancient Rome.
CLAS 226: The Archaeology of Rome

Instructor: Dr. Allison Sterrett-Krause
Randolph Hall 306C
Office Hours: M W 10-11a; 3-4p
Meetings also available by appointment
Email: sterrettkrauseae@cofc.edu
Office: 843-953-5887
Cell: 843-868-1323

Course description
This course explores the development of Rome as a major city and archaeological site from its Iron Age beginnings to its heyday as an imperial capital and beyond. Detailed study of the archaeological remains demonstrates how cities change over time and how social and political trends shape the urban landscape.

In this course, students will develop significant familiarity with the city of Rome as a central feature in the Mediterranean world through course readings, lectures and slides, in-class discussions, individual research projects and class presentations, group creative projects, and the production of hand-drawn maps. The skills involved in these assignments provide an introduction to discipline-specific research skills and methodology for classical archaeologists.

General Education:
This course has been approved for general education in the Humanities:
Student Learning Outcome 1: Students analyze how ideas are represented, interpreted or valued in various expressions of human culture.
Student Learning Outcome 2: Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.
These outcomes will be assessed via an essay given near the end of the course.

Foreign Language Equivalency:
This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region. This class meets the following learning outcome.
Program Learning Outcome 3: Students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region.
Course Objectives
By the end of this course, you will
- Understand the broad course of Rome’s development from the 8th c. BCE to the 3rd c. CE
- Be familiar with the location, appearance, and significance of Rome’s major architectural monuments and topographic features from the Archaic, Republican, and Imperial periods.
- Identify themes in architectural expression and relate themes to political and social developments
- Improve your skills at drawing by hand, a skill essential for working archaeologists
- Analyze and contextualize primary archaeological and literary evidence
- Evaluate scholarly contributions to the study of Roman architecture and topography

Course Textbooks
- Dozens, if not hundreds, of other readings as assigned; these may be distributed digitally via OAKS or placed on reserve at the Circulation Desk in Addlestone Library.

Course requirements
<table>
<thead>
<tr>
<th>Requirement</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class participation</td>
<td>20%</td>
</tr>
<tr>
<td>Site report presentation &amp; script</td>
<td>20%</td>
</tr>
<tr>
<td>Group creative project</td>
<td>10%</td>
</tr>
<tr>
<td>Map x 3</td>
<td>45% (15% each time)</td>
</tr>
<tr>
<td>Final essay exam</td>
<td>5%</td>
</tr>
</tbody>
</table>

Class participation consists of attending class regularly, answering questions, and contributing to group discussions. Participation is graded daily and requires active engagement in class material—attendance is not sufficient alone. Participation points cannot be made up because you cannot participate if you are not in class. I make allowances for three (3) absences or days when you are completely unprepared.

Each student will complete an individual research project on a monument or site in Rome. (Sites and presentation dates will be assigned in the first week of class via the sortes or lottery.) After completing your research, you will teach your monument or site to the class in an oral presentation. Your site report will take into consideration the archaeology, literature, iconography, and topography of your monument or site; it will require you to do some in-depth research beyond what you would normally read for
class. In addition to your oral report, you will produce a handout on your site, to include bibliography and a plan, that will be distributed to the class via OAKS 1 class period before you present. You will give me a digital copy of the script of your presentation on the date of your presentation.

A hand-drawn map of Rome, which take the place of exams in this class, will help you to develop a detailed understanding of the topography of Rome as you situate each monument in its place upon the physical topography of the site of Rome. You will draw a large format map (in the medium of your choice, as long as it’s by hand and not by computer) that will trace the development of Rome over time; each time you hand in the map I will grade you on accuracy and presentation. Hand drawing is a skill that archaeologists (still!) use in the field on a regular basis and this project is designed to help you hone that skill.

The group creative project will be completed in groups of 4 or 5, which I will assign. This project is a creative but research-based analytical project which will produce a wiki page on our class wiki site. Each group is charged with creating a new monument to erect in the city of Rome at some period that we have studied (Monarchy, Republic, Principate, High Empire, Late Empire). Using all your knowledge of themes in ancient art, context-versus-content, and iconography, your group will design this new monument by analyzing other examples from the period, and each group will situate the new monument in its historical and archaeological context.

The wiki site you build, modeled after the Wikipedia site for the Flavian Amphitheater (Colosseum), will answer many questions: Where will your monument be placed? What sort of monument will you build? What material will you employ? How will it be decorated? Who is its intended audience? What themes will you emphasize? And how will your monument complement other monuments constructed in that period and in previous eras? You should explain your choices, and especially consider your monument in relation to other monuments of the period. Your web page should include sketches or plans of your proposed monument (artistic ability will not be graded per se, but your site should include at least one visual aid). You should employ at least 3 scholarly sources in your consideration of themes and iconography, and you should make copious reference to other sites and monuments that we have studied.

Each individual will also hand in an individual evaluation form (available on OAKS) detailing the contributions of each member to the finished project. Each person will receive an individual grade for the group project; in assigning each grade, I will consider your finished webpage and the evaluations that each team provides (rubric available on OAKS).

A word on working with others in teams
You may not like it, but in the world you will need to work with others on many different projects — your colleagues on a proposal or research project at work, the other parents on coaching your child’s soccer team, or your neighbors on organizing the community garage sale. Each person will bring different skills and strengths to the project, and it is up to you to work together to produce a finished product.

Sometimes someone on your team will not want to pull his or her own weight. It might be more comfortable just to do the work for that person, but doing extra work is unfair to you, and putting someone’s name on work to which they did not contribute substantially is a violation of the rules of academic Honor. If you are running into trouble with one member of the group (not doing any work, or bossing everyone around, etc.) you should confront that person in an assertive but friendly way and let him or her know what the problem is. Together you should discuss solutions. If that discussion does not bring about positive change, your entire group should make an appointment to speak with me about the problem, and I will help you to consider some different solutions.

You will evaluate the contributions of your partner or team members when you hand in the assignment. How did each person contribute to the finished project? What problems did you face in working with these people? What was your team or partner particularly good at? What grade does each person deserve? You should answer the questions thoughtfully and honestly; you are on your honor to do so.

Course and Classroom policies

Honor Code and Honor Code Violations
The College of Charleston’s policy regarding Honor Code violations states the following: “The Honor Code specifically forbids lying, cheating, attempted cheating, stealing, attempted stealing, and plagiarism.” Students at the College are bound by honor and by their acceptance of admission to the College to abide by the Code and to report violations.

All faculty members at the College are required to abide by the College’s Honor Code and to report any suspected violations to the Office of Student Affairs. A student who is found by the Honor Board to have committed a Class 1 or Class 2 violation of the Honor Code in connection with any requirement for a course in the Classics Department will receive a final grade of “XF” for the course. Those admitting to or found by the Honor Board to have committed a Class 3 violation will receive sanctions as deemed appropriate by the instructor. These actions will be taken in addition to any other sanction that may be imposed by the College’s Honor Board.

Students can find the complete Honor Code and all related processes in the Student Handbook at http://studentaffairs.cofc.edu/honor-system/studenthandbook/index.php
I aggressively pursue possible Honor Code violations via established College procedures. IGNORANCE IS NO EXCUSE. If you have questions about academic Honor or find yourself in the position of committing a possible honor violation due to issues of time management, stress, or other circumstances, PLEASE contact me ASAP before taking any action that might have long-reaching consequences.

Absences, Late Work, and Make-Ups
Though attendance is not strictly required, I expect you to participate regularly during class. We all learn best when we are in the classroom and able to exchange ideas and information with one another. To that end, I expect you to be in the classroom most of the time. I do not differentiate between “excused” and “unexcused” absences since any absence from class impedes everyone’s learning.

I understand that life happens (religious holidays fall during the week; relatives become ill or pass away; cars don’t start; awesome parties occur spontaneously on school nights; the alarm fails to go off; you catch the deadly green lip fungus; etc.) and that you may occasionally need to miss class. You are all responsible adults—if you do not feel like a responsible adult yet, fake it in front of professors for now—and can make your own decisions about missing classes as needed. I will, however, only forgive three (3) absences or days when you are completely unprepared to participate (when you might as well be absent).

To restate that: you get 3 “cuts” or “passes” throughout the semester. After that, absences and lack of preparation will negatively impact your participation grade. If something major comes up that will cause you to miss several classes, please get in touch with me so that we can work something out. In the case of excessive absences, warranted or otherwise, I may advise you to withdraw from the course.

I generally do not allow make-ups of major assignments (exams, quizzes, papers, etc.) without a documented excuse. It is not possible to make up participation points because you can only earn participation points if you participate. If you celebrate a religious holiday, play sports, or are involved in other activities that might require missing a major assignment (exam, deadline, etc.), let me know in advance so that we can arrange an alternate schedule for completion. If you experience an emergency that will cause you to miss a big assignment, I need to know ASAP (preferably before the due date!) and you will need to provide me with appropriate documentation.

I accept late written assignments with a penalty of 10% per day late (including weekends). Assignments handed in late on the day they are due (e.g., due in class, handed in after class) incur a 5% penalty. I reserve the right not to accept a very late assignment.
OAKS and Technology Information
I use the OAKS learning management software in each class, especially the calendar, content, and dropbox tools. I expect you to check in on OAKS regularly as I often update both course content (i.e. new articles, copies of my lecture slides, etc.) and the course schedule in the Calendar. If you use a digital calendar program on a computer or smart device I encourage you to subscribe to the OAKS calendar and set it to refresh daily so that you can keep abreast of necessary changes to the schedule. I will also announce changes in class, but keeping track on them on the calendar is generally a reliable way to know where we are. If you have trouble with your OAKS account, please contact the IT helpdesk for assistance. Be certain to carefully file all receipts from the OAKS dropbox so that we can quickly solve any problems with online submissions of assignments.

Grades and Grade Scale
You earn grades based on your performance on graded activities; grades are not negotiable. I will not discuss grades via email or phone. If you have questions about a grade or would like feedback, you must make an appointment to speak with me privately in my office. Please note that under the federal Family Educational Rights and Privacy Act (FERPA), I am not allowed to discuss grades with parents or other interested parties without your express written consent. Further, please note that since you are all adults, your grades are entirely your own responsibility.

<table>
<thead>
<tr>
<th>Letter grade</th>
<th>Points</th>
<th>Letter Grade</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>93-100</td>
<td>C</td>
<td>73-76</td>
</tr>
<tr>
<td>A-</td>
<td>90-92</td>
<td>C-</td>
<td>70-72</td>
</tr>
<tr>
<td>B+</td>
<td>87-89</td>
<td>D+</td>
<td>67-69</td>
</tr>
<tr>
<td>B</td>
<td>83-86</td>
<td>D</td>
<td>63-66</td>
</tr>
<tr>
<td>B-</td>
<td>80-82</td>
<td>D-</td>
<td>60-62</td>
</tr>
<tr>
<td>C+</td>
<td>77-79</td>
<td>F</td>
<td>0-59</td>
</tr>
</tbody>
</table>

Classroom Etiquette
I expect you to behave like responsible adults who are interested in the subject matter (if you’re not: fake it ‘til you make it). To that end,
- please be respectful of me and of your classmates during class discussions;
- avoid surreptitious use of technology (i.e., don’t check FB or text during class, it’s entirely obvious and extremely rude);
- silence electronic gadgets and noisemakers;
- pay attention to what is happening and contribute your own ideas appropriately.

Students with special needs
If you are a student with a documented disability and think that you may need a reasonable accommodation to fulfill the essential functions of the course as listed in this syllabus, I will work with you and the Center for Disability Services (953-1431) to meet
your learning needs. Please contact me as soon as possible so that you can participate fully in this course.

A note on phone and email communications and social media
I encourage you to contact me by phone or email if you have questions. Please keep in mind that any communication between student and instructor is professional interaction. With that in mind, I will endeavor to be respectful and considerate in emails to you. Please do the same when you write to me:

- Use your CofC email account, or at the very least an email account that lists your name as the sender (e.g., “Elizabeth Student,” not “trideltcutiepi@gmail.com”)
- Include our course name in your subject line (e.g., “Question on reading for LATN; “Wednesday’s Latin class”)
- begin your note with a salutation (e.g., “Dear Dr. Sterrett-Krause,”);
- type out words and phrases (e.g. “you,” not “u”; “see you later,” not “cu l8r”);
- end your note with a complementary closing and your name (e.g., “Thanks, George Student”.

If you telephone me, please follow the same basic guidelines:
- Identify yourself clearly with first and last name;
- Say which class you are in;
- If leaving me a message, include your phone number so that I can call you back.

I answer the phone and return calls during business hours (9a-6p), and I check and reply to email regularly during the week. I do not answer the phone or check email in the evenings or on weekends. Please check your email and OAKS at least once daily during the week, so that you will receive notifications related to our class in a timely fashion.

Facebook is not, on the whole, a professional platform for interaction. I prefer to keep my personal life personal, so I will not accept friend requests from current students. After you have graduated and we no longer have a professional relationship, I will be glad to interact with you on social media.
Preliminary Schedule

This schedule is subject to significant revision with respect to class topics and assigned readings. Dates of assessment activities are pretty firm. Refer frequently to the Calendar in OAKS for updates.

Note: Student presentations will begin in week 4 or week 5 (depending on enrollments). Presentations will take place throughout the semester as monuments’ chronology indicates. As outlined above, on or before the date of presentation students will each submit digital copies of presentation scripts and class handouts. Thus presentation dates are not indicated in this printed schedule since they are individual to each class participant. Presentation topics will be assigned before Jan. 19.

All assigned readings should be done prior to coming to class. When reading scholarly work, don’t just read for facts. Try to get a general sense of the author’s point—why did he write this book or article? What is he trying to tell you? Do you believe him?

Key: A = Aicher 2004, Rome Alive. A.6 = Aicher, entry group 6; etc.
Cl = Claridge 2010, Rome 2nd ed. Cl 4-32 = Claridge pp. 4-32. Cl “Forum Pavements” = Claridge, section on Forum Pavements, etc.

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Topic in Class</th>
<th>Assignment Read BEFORE Class</th>
<th>Map Objects &amp; Assessments</th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td>12-Jan</td>
<td>Intro/topography</td>
<td>Cl 4-32 and 39-61</td>
<td>Hills (7 + Janiculum), Tiber River, Tiber Island, Campus Martius</td>
</tr>
<tr>
<td>W</td>
<td>14-Jan</td>
<td>General intro: Roman architecture/civilization</td>
<td>Cl 33-38; A xxiii-xxix</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>16-Jan</td>
<td>General intro: Roman sources/chronology</td>
<td></td>
<td></td>
</tr>
<tr>
<td>M</td>
<td>19-Jan</td>
<td>MLK, Jr. day - No class</td>
<td>A.59, A.62.3-62.4; Cl 131-133 &quot;Precinct of Victory&quot;</td>
<td>Hut of Romulus, &quot;Murus Romulus,&quot; Lupercal, Forum, Forum sepulcretum</td>
</tr>
<tr>
<td>W</td>
<td>21-Jan</td>
<td>Earliest Rome: Palatine and Esquiline Settlements and Cemeteries</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>23-Jan</td>
<td>Earliest Rome: Forum</td>
<td>A.6; TBA</td>
<td></td>
</tr>
<tr>
<td>M</td>
<td>26-Jan</td>
<td>Archaic Rome: Infrastructure</td>
<td>TBA on OAKS; TBA; Cl 282-284 &quot;Archaic and Republican Temples S. Omobono,&quot; 271-273 &quot;Tabularium&quot;</td>
<td></td>
</tr>
<tr>
<td>W</td>
<td>28-Jan</td>
<td>Archaic Rome: Temples</td>
<td>TBA on OAKS</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>30-Jan</td>
<td>Archaic Rome: Forum again</td>
<td>TBA; Cl 88-91 &quot;Forum Pavements,&quot; 109-111</td>
<td></td>
</tr>
<tr>
<td>Day</td>
<td>Date</td>
<td>Topic</td>
<td>OAKS Date</td>
<td>Notes</td>
</tr>
<tr>
<td>-----</td>
<td>--------</td>
<td>--------------------------------------------</td>
<td>-----------</td>
<td>--------------------------------------------</td>
</tr>
<tr>
<td>S</td>
<td>31-Jan</td>
<td>Storm day. <em>In case of inclement weather prior to this date that results in missed class meetings, I will hold class. Please plan accordingly.</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>M</td>
<td>2-Feb</td>
<td>Archaic and Republican Rome</td>
<td>TBA on OAKS</td>
<td>TBA on OAKS</td>
</tr>
<tr>
<td>W</td>
<td>4-Feb</td>
<td>Republican Rome 2</td>
<td>&quot;</td>
<td>&quot;Map Due (1), Friday 13 Feb.&quot;</td>
</tr>
<tr>
<td>F</td>
<td>6-Feb</td>
<td>Late Republic and Aftermath:</td>
<td>TBA</td>
<td>TBA</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pompey, Caesar, &amp; Octavian</td>
<td></td>
<td></td>
</tr>
<tr>
<td>M</td>
<td>16-Feb</td>
<td>Augustus 1: Forum, Forum Augusti, Palatine</td>
<td>TBA</td>
<td>TBA</td>
</tr>
<tr>
<td>W</td>
<td>18-Feb</td>
<td>Spring Break</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>20-Feb</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>M</td>
<td>23-Feb</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>W</td>
<td>25-Feb</td>
<td>Augustus 2: Campus Martius</td>
<td>TBA</td>
<td>TBA</td>
</tr>
<tr>
<td>F</td>
<td>27-Feb</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>M</td>
<td>2-Mar</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>W</td>
<td>4-Mar</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>6-Mar</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>M</td>
<td>9-Mar</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>W</td>
<td>11-Mar</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>13-Mar</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>M</td>
<td>16-Mar</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>W</td>
<td>18-Mar</td>
<td>Julio-Claudians</td>
<td>TBA</td>
<td>&quot;Map Due (2), Fri, 20 Mar&quot;</td>
</tr>
<tr>
<td>F</td>
<td>20-Mar</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>M</td>
<td>23-Mar</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>W</td>
<td>25-Mar</td>
<td>Flavians and Nerva</td>
<td>TBA</td>
<td>TBA</td>
</tr>
<tr>
<td>F</td>
<td>27-Mar</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>M</td>
<td>30-Mar</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>W</td>
<td>1-Apr</td>
<td>Trajan and Hadrian</td>
<td>TBA</td>
<td>TBA</td>
</tr>
<tr>
<td>F</td>
<td>3-Apr</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>M</td>
<td>6-Apr</td>
<td>Antonines, Severans, and Soldier Emperors</td>
<td>TBA</td>
<td>TBA</td>
</tr>
<tr>
<td>W</td>
<td>8-Apr</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>10-Apr</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>M</td>
<td>13-Apr</td>
<td>Diocletian, Constantine, and Beyond</td>
<td>TBA</td>
<td>TBA</td>
</tr>
<tr>
<td>W</td>
<td>15-Apr</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>17-Apr</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>M</td>
<td>20-Apr</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>W</td>
<td>22-Apr</td>
<td>Group Project meetings during class periods; Dr. SK available for consult</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>24-Apr</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>M</td>
<td>27-Apr</td>
<td>Group project reveal and discussion</td>
<td></td>
<td>Wiki Pages Due</td>
</tr>
<tr>
<td>T</td>
<td>28-Apr</td>
<td>Reading Day/Storm Make-Up Day. <em>In the event of inclement weather (after 30 Jan).</em></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
that leads to missed class periods, I will hold a class meeting on this date. Please plan accordingly.

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td>1-May</td>
<td>12:00-3:00 Final Exam Period</td>
<td>Final Essay Exam in class</td>
</tr>
</tbody>
</table>
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: CLASSICS

Course Acronym, Number, and Title: CLAS 242 IMAGES OF WOMEN IN CLASSICAL ANTICITY

Category (Check only ONE )

   1 The Role of Language in Culture
   
   2 Global and Cultural Awareness
   
   X 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

CLAS 242, Images of Women in Classical Antiquity, requires students to analyze literary and material analysis to contextualize ancient and modern writing and material objects (artifacts) by and about women in Greece and Rome. Students develop skills of close reading of ancient texts in translation through guided in-class exercises, an analytical essay, and essay exams. Students develop skills of close analysis of material objects (artifacts/visual evidence) through the same assignments. Through a focus on primary evidence, students are able to more fully understand women’s lives in classical world, including how women were viewed by men and how individual women viewed and positioned themselves.

Per the syllabus, “Class will be a mixed lecture/discussion format. In class I will provide you with some social/historical context for the readings, share additional images and texts, and offer guidance on how to analyze archaeological and literary evidence. Your job is to prepare the readings carefully before class (see schedule on OAKS), think about the nature of the evidence, what biases are inherent, what the evidence says about the reality of women’s lives and experiences, and what the limitations of the evidence are. In class, you should be prepared to discuss the above questions as they relate to the topic at hand.”

In-class discussions and informal writing assignments focus heavily on these questions. For example, a class discussion about Aristophanes’ play Women at the Thesmophoria began with the following prompts:

- how does the women's hierarchy in the play reflect that of male Athenian society?
- what gender stereotypes are featured in this play?
- Is this funny? Why?
Similarly, the final exam essay prompts required students to carefully analyze evidence about a particular woman (evidence given along with exam question) and contextualize her life with comparisons to other primary evidence, both literary and archaeological.
Images of Women in Classical Antiquity
CLAS 242

Instructor
Dr. Allison Sterrett-Krause
Office: Randolph Hall 306C
Office Hours: M 2-3p; T 1:30-2:30p;
Th 2-3p (at Kudu Coffeehouse on Vanderhorst)
Meetings also available by appointment

Email: sterrettkrauseae@cofc.edu
Office: 843-953-5887
Cell: 843-868-1323 (call or text, 9a-6p)

Course Description
This course aims to explore the roles of women of classical antiquity, the cultures of ancient Greece and Rome. We will take an interdisciplinary approach to the question, making use of literary, archaeological, and historical evidence from across the ancient world. Because our sources about women in antiquity are limited, and our sources from women are nearly non-existent, we will also investigate the male attitudes and voices that mediate our knowledge of women’s lives. Through this double approach to antiquity, we will gain a deeper knowledge of the ways gender and other social markers functioned—and continue to function—in human societies, including our own.

Course Objectives
- Become familiar with the types of ancient evidence that offer insight into women’s lives
- Analyze primary sources of evidence for women’s lives (literary, visual, material, historical)
- Recognize and contextualize similarities and differences between women’s roles in ancient Greece and Rome
- Engage with relevant secondary scholarship on the study of gender in antiquity
• Consider the theoretical and methodological challenges associated with studying women (and other underrepresented groups) in antiquity
• Communicate ideas effectively in both written and oral formats

General Education Student Learning Outcomes (SLOs)
This course meets the following General Education requirements for Humanities:

SLO 1: Students analyze how ideas are represented, interpreted, or valued in various expressions of human culture.

SLO 2: Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.

These outcomes will be assessed via the final exam essay.

Foreign Language Alternatives Program
This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region.
This class meets the following learning outcome.

Program Learning Outcome 3: Students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region.

Required Texts


3) Henderson, Three Plays by Aristophanes: Staging Women (Routledge 2010)

4) Many additional readings distributed via OAKS. Please budget paper or funds for printing these readings or make arrangements to access them via an e-reader or other means. You will need to bring copies of the readings with you to class so that we may discuss them.
Course Activities and Grading Components

<table>
<thead>
<tr>
<th>Activity</th>
<th>%age of Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class Participation</td>
<td>25%</td>
</tr>
<tr>
<td>Article Review</td>
<td>25%</td>
</tr>
<tr>
<td>Essay</td>
<td>25%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>25%</td>
</tr>
</tbody>
</table>

Class participation
Class will be a mixed lecture/discussion format. In class I will provide you with some social/historical context for the readings, share additional images and texts, and offer guidance on how to analyze archaeological and literary evidence.

Your job is to prepare the readings carefully before class (see schedule on OAKS), think about the nature of the evidence, what biases are inherent, what the evidence says about the reality of women’s lives and experiences, and what the limitations of the evidence are. In class, you should be prepared to discuss the above questions as they relate to the topic at hand.

I expect you to participate meaningfully and regularly in each class meeting, since we are creating the class together. You will receive a grade for the quantity and quality of your participation in each class meeting (full participation, good participation, limited participation, zero participation). Please see below for information about attendance and missed classes.

Article Review
For the article review assignment, you will study, critique, and present the ideas of an author working on questions related to women and gender in the ancient world. You will select your article from a list I will provide; articles will be available on OAKS or via the library website. You must complete one review; please sign up on the sign-up sheet for the article or date that you prefer. (There are 7 dates during the semester.)

Your written reviews (not more than 2 pages or 500 words) will outline the author’s main ideas, the evidence used, and the degree to which you find the thesis convincing. Your reviews should also include any questions that the article raises that you would like to pursue further. (This assignment corresponds to SLO 1 above.) On the day when your article review is due, you will help lead class discussion on the ideas in your article.

Essays
You will write a short analytical essay (5-7 pages, 1250-1750 words) for this class on a topic of your choice. The essay is due in the OAKS Dropbox on November 24, 2015. You must propose a topic to me by October 29, 2015. In your essay you may employ primary
evidence from among the sources we have studied together, primary evidence from scholarship in the discipline, other primary sources you find on your own, and limited amounts of secondary scholarship (check with me if you are unclear about appropriate sources). The goal of the essay is to assert an idea and explain or defend it through reference to ancient evidence.

Please note: *I consider writing well to be one of the most important things you can learn in college.* I encourage you to read carefully the “Picky Writing Rules” handout, posted among the course resources in OAKS. This document presents information about my expectations for good writing. My expectations are high and may be very different from the writing you have done in the past. I grade analytical essays using a rubric built from the Picky Writing Rules.

You should plan to spend a reasonable amount of time polishing your written work for this course as last-minute efforts rarely meet my standards. I am happy to work with students who would like individual attention to their writing; please stop by my office during office hours or make an appointment to bring me a draft essay. I encourage you to take advantage of other campus resources such as the Writing Lab when working on your Analytical Essay.

**Final exam essay**
The final graded assignment is a final essay, to be written in class during our final exam period (December 10, 2015). The question will ask you to evaluate a statement about specific ancient women or types, with reference to primary evidence and to specific cultural contexts. You may refer to any and all course materials for the final exam, except as noted in the examination paper. (This essay will evaluate both SLOs listed above.)

**Course and Classroom policies**

**Honor Code and Honor Code Violations**
The College of Charleston’s policy regarding Honor Code violations states the following: *"The Honor Code specifically forbids lying, cheating, attempted cheating, stealing, attempted stealing, and plagiarism."* Students at the College are bound by honor and by their acceptance of admission to the College to abide by the Code and to report violations.

All faculty members at the College are required to abide by the College’s Honor Code and to report any suspected violations to the Office of Student Affairs. A student who is found by the Honor Board to have committed a Class 1 or Class 2 violation of the Honor Code in connection with any requirement for a course in the Classics Department will receive a final grade of “XF” for the course. Those admitting to or
found by the Honor Board to have committed a Class 3 violation will receive sanctions as deemed appropriate by the instructor. These actions will be taken in addition to any other sanction that may be imposed by the College’s Honor Board.

Students can find the complete Honor Code and all related processes in the Student Handbook at http://studentaffairs.cofc.edu/honor-system/studenthandbook/index.php

A personal note: I find violations of academic honor personally offensive. I loathe plagiarizers and pursue them vigorously through established procedures. If you are uncertain about the definition of plagiarism or feel overwhelmed by the rules of academic citation, please come talk to me. If you are considering cheating or plagiarizing in order to complete an assignment before a deadline, stop what you are doing and CALL ME IMMEDIATELY.

Absences, Late Work, and Make-Ups
Though attendance is not strictly required, I expect you to participate regularly during class. We all learn best when we are in the classroom and able to exchange ideas and information with one another. To that end, I expect you to be in the classroom most of the time. I do not differentiate between “excused” and “unexcused” absences since any absence from class impedes everyone’s learning—even in a lecture course such as this one.

I understand that life happens (religious holidays fall during the week; relatives become ill or pass away; cars don’t start; awesome parties occur spontaneously on school nights; the alarm fails to go off; you catch the deadly green lip fungus; etc.) and that you may occasionally need to miss class. You are all responsible adults—if you do not feel like a responsible adult yet, fake it in front of professors for now—and can make your own decisions about missing classes as needed. I will, however, only forgive three (3) absences or days when you are completely unprepared (when you might as well be absent).

To restate that: you get 3 “cuts” or “passes” throughout the semester. After that, absences will negatively impact your participation grade. If something major comes up that will cause you to miss several classes, please get in touch with me so that we can work something out. In the case of more than 4 absences, warranted or otherwise, I may advise you to withdraw from the course or institute an administrative withdrawal (indicated by a WA grade).

I generally do not allow make-ups of major assignments (exams, quizzes, papers, etc.) without a documented excuse. If you celebrate a religious holiday, play sports, or are involved in other activities that might require missing a major assignment (exam, deadline, etc.), let me know in advance so that we can arrange an alternate schedule for completion. If you experience a major emergency that will cause you to miss a big
assignment, I need to know ASAP (preferably before the due date!) and you will need to provide me with appropriate documentation. Please note that a plane ticket home for the holidays does NOT constitute an emergency and you will not be offered an alternate date for the examination in this situation.

I accept late assignments with a penalty of 10% per day late (including weekends). Assignments handed in late on the day they are due (e.g., due in class, handed in after class) incur a 5% penalty. I reserve the right not to accept a very late assignment.

**OAKS and Technology Information**
I use OAKS regularly, especially the Calendar, Content, Gradebook, and Dropbox tools. You should get into the habit of checking our OAKS page at least twice a week.

Daily reading assignments for Images of Women are only available through the OAKS Calendar. In the description of each day’s class topic you will find a list of reading assignments. Reading assignments are listed on the day they are due; complete them before coming to class. Using the digital calendar allows me to update reading assignments based on our progress through the schedule. You can subscribe to the OAKS calendar with a digital calendar app and set it to refresh daily so that you will have the most updated information.

Analytical essays must be turned in through the OAKS Dropbox tool. This is so I do not lose your paper in my office. Be certain to carefully file all email receipts from the OAKS Dropbox so that we can quickly solve any problems with online submissions of assignments.

If you have trouble with your OAKS account, please contact the IT helpdesk for assistance.

**Grades and Grade Scale**
You earn grades based on your class performance; grades are not negotiable.

<table>
<thead>
<tr>
<th>Letter grade</th>
<th>%age</th>
<th>Letter Grade</th>
<th>%age</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>93-100</td>
<td>C</td>
<td>73-76</td>
</tr>
<tr>
<td>A-</td>
<td>90-92</td>
<td>C-</td>
<td>70-72</td>
</tr>
<tr>
<td>B+</td>
<td>87-89</td>
<td>D+</td>
<td>67-69</td>
</tr>
<tr>
<td>B</td>
<td>83-86</td>
<td>D</td>
<td>63-66</td>
</tr>
<tr>
<td>B-</td>
<td>80-82</td>
<td>D-</td>
<td>60-62</td>
</tr>
<tr>
<td>C+</td>
<td>77-79</td>
<td>F</td>
<td>0-59</td>
</tr>
</tbody>
</table>

I use the OAKS Gradebook to record all grades. I cannot discuss grades via email or phone. If you have questions about a grade or would like feedback, you must make an appointment to speak with me privately in my office. Under the federal Family
Educational Rights and Privacy Act (FERPA), I am not allowed to discuss grades with parents or other interested parties without your express written consent.

I will submit grades to the Registrar at midterm and final grading time. At midterm I do not give plus/minus grades, only a letter. I assign plus/minus grades at the end of the course.

**Course Evaluation**
I welcome student feedback throughout the semester. Please feel free to email me or stop by my office if you have concerns about the course or the learning environment that you would like me to address. If I don’t know that it’s broken, I can’t fix it.

At the end of the semester, you will have an opportunity to provide me with written, anonymous feedback about the course and my teaching. I use these evaluations to improve courses for future semesters, and I especially appreciate thoughtful, constructive, and detailed comments. Students’ course evaluations also play a role in faculty tenure and promotion.

You may complete an evaluation of this course in class on December 3 (with an internet device). Course evaluations will be available via OAKS from November 16-December 16.

**Students with Special Learning Needs**
I welcome students with different learning styles and abilities into this course, and I am committed to offering all students equal access to learning opportunities. If you may need a reasonable accommodation to fulfill the essential functions of the course as listed in this syllabus, I will work with you and the Center for Disability Services (843-953-1431) to meet your learning needs.

Please contact me as soon as possible so that you can participate fully in this course. I am only allowed to provide accommodations to students who are registered with the CDS/SNAP office.

**Classroom Etiquette**
I expect you to behave like responsible adults who are interested in the subject matter (if you’re not: fake it ’til you make it). To that end,
- please be respectful of me and of your classmates during class discussions;
- avoid surreptitious use of technology (i.e., don’t check FB or text during class, it’s entirely obvious and extremely rude);
- silence electronic gadgets and noisemakers;
- pay attention to what is happening and contribute your own ideas appropriately.
Phone Calls, Emails, and Social Media

I encourage you to contact me by phone, text, or email if you have questions. Please keep in mind that any communication between student and instructor is professional interaction. With that in mind, I will endeavor to be respectful and considerate in emails to you. Please do the same when you write to me:

- Use your CofC email account, or at the very least an email account that lists your name as the sender (e.g. “Elizabeth Student,” not “trideltcutiepi@gmail.com”)
- Include our course name in your subject line (e.g., “Question on reading for CLAS 102”; “Monday’s Civ class”)
- begin your note with a salutation (e.g., “Dear Dr. S-K,”);
- type out words and phrases (e.g. “you,” not “u”; “see you later,” not “cu l8r”);
- end your note with a complementary closing and your name (e.g., “Thanks, George Student”).

If you telephone or text me, please follow the same basic guidelines:

- Identify yourself clearly with first and last name;
- Say which class you are in;
- If leaving me a message, include your phone number so that I can call you back.

I answer the phone and return calls during business hours (9a-6p), and I check and reply to email regularly during the week. **I do not answer the phone or check email in the evenings or on weekends.** Please check your CofC email at least once daily during the week, so that you will receive notifications related to our class in a timely fashion.

Facebook is not, on the whole, a professional platform for interaction. I prefer to keep my personal life personal, so I will not accept friend requests from current students. After you have graduated and we no longer have a professional relationship, I will be glad to interact with you on social media.

*This syllabus is subject to change at the discretion of the instructor.*

*Changes to the syllabus policies will be announced in class and on OAKS.*

*Updates to class assignments will be posted to the class calendar in OAKS.*
Schedule Overview

Daily reading assignments are located in the OAKS calendar for this class. Assignments are listed on the day they are due; please complete readings before class.

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Class Topic</th>
<th>Class plan</th>
<th>Assessments</th>
</tr>
</thead>
<tbody>
<tr>
<td>T</td>
<td>8/25</td>
<td>Intro. Current Images of ancient women</td>
<td>Lecture</td>
<td></td>
</tr>
<tr>
<td>H</td>
<td>8/27</td>
<td>Gender, Sex, Theory</td>
<td>Literature &amp; Discussion</td>
<td></td>
</tr>
<tr>
<td>M</td>
<td>8/31</td>
<td></td>
<td></td>
<td>End of Add/Drop</td>
</tr>
<tr>
<td>T</td>
<td>9/1</td>
<td>Archaic 1</td>
<td>Lecture</td>
<td></td>
</tr>
<tr>
<td>H</td>
<td>9/3</td>
<td>Archaic 2</td>
<td>Archaeology &amp; scholarship</td>
<td>Article reviews</td>
</tr>
<tr>
<td>T</td>
<td>9/8</td>
<td>Archaic 3</td>
<td>Literature &amp; Discussion</td>
<td></td>
</tr>
<tr>
<td>H</td>
<td>9/10</td>
<td>Classical 1</td>
<td>Lecture</td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>9</td>
<td>Classical 2</td>
<td>Lecture</td>
<td></td>
</tr>
<tr>
<td>H</td>
<td>9/17</td>
<td>Classical 3</td>
<td>Literature &amp; Archaeology</td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>9/22</td>
<td>Classical 4</td>
<td>Scholarship</td>
<td>Article reviews</td>
</tr>
<tr>
<td>H</td>
<td>9/24</td>
<td>Classical 5</td>
<td>Literature &amp; Archaeology, II</td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>9/29</td>
<td>Hellenistic 1</td>
<td>Lecture &amp; Literature</td>
<td></td>
</tr>
<tr>
<td>H</td>
<td>10/1</td>
<td>Hellenistic 2</td>
<td>Archaeology</td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>10/6</td>
<td>Hellenistic 3</td>
<td>Scholarship</td>
<td>Article reviews</td>
</tr>
<tr>
<td>H</td>
<td>10/8</td>
<td>Roman 1</td>
<td>Lecture</td>
<td></td>
</tr>
<tr>
<td>S</td>
<td>10/10</td>
<td>Storm Day</td>
<td></td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>10/13</td>
<td>Roman 2</td>
<td>Literature</td>
<td></td>
</tr>
<tr>
<td>H</td>
<td>10/15</td>
<td>Roman 3</td>
<td>Archaeology</td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>10/20</td>
<td>Fall Break</td>
<td></td>
<td></td>
</tr>
<tr>
<td>H</td>
<td>10/22</td>
<td>Roman 4</td>
<td>Scholarship</td>
<td>Article reviews</td>
</tr>
<tr>
<td>T</td>
<td>10/27</td>
<td>Roman 5</td>
<td>Lecture</td>
<td></td>
</tr>
<tr>
<td>H</td>
<td>10/29</td>
<td>Roman 6</td>
<td>Literature</td>
<td>Withdrawal date CLAS 242 essay</td>
</tr>
<tr>
<td>T</td>
<td>11/3</td>
<td>Roman 7</td>
<td>Archaeology</td>
<td></td>
</tr>
<tr>
<td>H</td>
<td>11/5</td>
<td>Roman 8</td>
<td>Scholarship</td>
<td>Literature reviews</td>
</tr>
<tr>
<td>T</td>
<td>11/10</td>
<td>Roman 9</td>
<td>Lecture</td>
<td></td>
</tr>
<tr>
<td>H</td>
<td>11/12</td>
<td>Roman 10</td>
<td>Literature</td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>11/17</td>
<td>Roman 11</td>
<td>Archaeology</td>
<td></td>
</tr>
<tr>
<td>H</td>
<td>11/19</td>
<td>Roman 12</td>
<td>Scholarship</td>
<td>Literature reviews</td>
</tr>
<tr>
<td>T</td>
<td>11/24</td>
<td>Byzantine 1</td>
<td>Lecture &amp; Literature</td>
<td>CLAS 242 essay</td>
</tr>
<tr>
<td>H</td>
<td>11/26</td>
<td>Thanksgiving Break</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day</td>
<td>Date</td>
<td>Topic</td>
<td>Archaeology &amp; Discussion</td>
<td>Literature Reviews</td>
</tr>
<tr>
<td>-----</td>
<td>------</td>
<td>-------</td>
<td>--------------------------</td>
<td>--------------------</td>
</tr>
<tr>
<td>T</td>
<td>12/1</td>
<td>Byzantine 2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>H</td>
<td>12/3</td>
<td>wrap up: Images of Women in Classical Antiquity</td>
<td>Course Evaluation.</td>
<td></td>
</tr>
<tr>
<td>T</td>
<td>12/8</td>
<td>Reading Day/Storm day</td>
<td></td>
<td></td>
</tr>
<tr>
<td>H</td>
<td>12/10</td>
<td>CLAS 242 Exam: 12p</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: CLASSICS

Course Acronym, Number, and Title: CLAS 253: Epic

Category (Check only ONE )

1. The Role of Language in Culture
2. Global and Cultural Awareness
X. 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

This course is an introduction to the literary genre known as epic poetry. Students will be reading the great epics of Greece and Rome in translation. Although it is delineated by its use of a common poetic meter, dactylic hexameter, the subjects can vary considerably. Students will be asked to think critically about topics such as the narrative, character, mythology, and authorial voice. Students will read some of the most noted ancient works, including Homer’s *Iliad* and *Odyssey* and Vergil’s *Aeneid*.

Throughout this course, students will be asked to think about aspects of Greek and Roman culture through its epic literature (such as war and peace, family relationships, politics, power constructs) in order to gain a better understanding both of the wider Mediterranean world and of the development of western civilization. By thinking critically about the beginnings of the epic genre, students will be able to understand its later manifestations in the modern world.

OAKS Discussion Board Posts: Over the course of the semester, students are required to participate weekly on OAKS through the discussion boards. Students are required to make two contributions to the online discussions each week. There are three categories for discussion: character identifications, relationships and scenes, and concepts and themes.

Paper: Every student will write a 5-7 page paper, which analyzes the use of a Greek and/or Roman epic(s) within a contemporary context. Your example can come from any contemporary context, such as advertising, movies, short stories, novels, plays, or poems. Your modern exemplum can be an adaptation of an ancient epic or a modern interpretation of important features of the epic genre. Your analysis must be specific and focused. You must include significant analysis of the ancient texts in your paper. Vague comparisons will be penalized. The paper must have a well-crafted and clear thesis statement. The arguments of the paper must be supported with specific evidence from the tragedies, using an appropriate citation style.
COURSE DESCRIPTION

This course is an introduction to the literary genre known as epic poetry. Although it is delineated by its use of a common poetic meter, dactylic hexameter, the subjects can vary considerably. Students will be asked to think critically about topics such as the narrative, character, mythology, and authorial voice. Students will read some of the most noted ancient works, including Homer’s *Iliad* and *Odyssey* and Vergil’s *Aeneid*. All readings will be in English.

Throughout this course, students will be asked to think about aspects of Greek and Roman culture through the gaze of literary works in order to gain a better understanding both of the ancient world and of the development of western civilization. By thinking critically about the beginnings of the epic genre, students will be able to understand its later manifestations in the modern world.
GENERAL EDUCATION STUDENT LEARNING OUTCOMES

This course meets the following General Education requirements for Humanities:

- **Student Learning Outcome 1**: Students analyze how ideas are represented, interpreted or valued in various expressions of human culture.
- **Student Learning Outcome 2**: Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments (or alternatives that require equally coherent and sustained analysis).

These outcomes will be assessed via an essay on the final exam.

FOREIGN LANGUAGE ALTERNATIVE PROGRAM

This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region.

- **Program Learning Outcome 3**: Students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region.

COURSE OBJECTIVES

- Demonstrate knowledge of the elements of the epic genre (quizzes; exams)
- Demonstrate knowledge of the narratives and historical context of the epics to be read (quizzes; exams)
- Explain and apply the pattern of the epic hero within Greek and Roman literature (quizzes; exams)
- Analyze how the elements of the ancient epic genre have been appropriated by one’s own culture (analytical paper)

REQUIRED TEXTS


Note on Translations: There are many other translations of these ancient texts available both in bookstores and online. These texts were chosen specifically for this course. If you would like to use a different translation, I recommend that you check with me first. Some available translations, especially those on the internet, have poor or outdated translations. It is your responsibility to make sure that you are reading the correct assignment. In addition, all references to the texts in lecture and on exams will be from the assigned translations.

Classics 253, page 2 of 8
COURSE REQUIREMENTS

- Quizzes

Throughout the semester there will be weekly quizzes. These quizzes are to ensure that you are keeping up with the reading and coming to lecture. Each quiz will be worth 15 points. The questions will be a combination of multiple choice, matching, fill-in-the-blank, and identification questions. The quizzes will be administered on Mondays and will cover the readings and lectures from the previous week. These quizzes will be given at the beginning of class and will be collected promptly at 1:10 PM. Makeup quizzes will not be allowed. If you are late to class, you will miss the quiz. There will be 11 quizzes given throughout the term, and you will be permitted to drop your lowest grade.

- Exams

There will be two exams in this course: a midterm and a final exam. Both exams will consist of matching, identification, short answer, and essay questions. The exams will cover the assigned readings and the lecture material.

The midterm will be on Monday, October 21. Makeup exams will only be allowed in exceptional circumstances with proper documentation from the office of the Associate Dean of Students. It must be made up within one week of the original date.

The final exam will be given on Wednesday, December 4 at 12:00-3:00 PM, as has been determined by the College. The final must be taken at the scheduled time unless formal permission is granted to reschedule. For more information on the College’s final examination policy, see the “Final Examinations” section of the undergraduate catalog.

- Analytical Paper

There will also be an analytical paper for this course. It is due on Friday, November 15. The writing prompt and detailed instructions will be distributed in class and posted on OAKS in October.

- Class and OAKS Participation

In addition to attending class, you are responsible for being prepared for and engaged in class. In order for me to consider you prepared for class, you must have read and thought about the assignments. I strongly recommend taking notes while you are reading. Class will consist of both lecture and discussion. You should be ready and willing to discuss the lecture topics and readings.

You will also be required to participate weekly on OAKS through the discussion boards. You will be required to make 2 contributions to online discussions each week. Each contribution will be worth 5 points for a total of 10 points weekly. Your lowest two weeks will be dropped at the end of the semester.

The online discussions will help to create a study guide for the class. There will be topics available for contributions about relevant names, terms, and concepts. Your contributions must be made by 11:59 PM each Friday. Some (but not all) quiz and exam questions will be drawn from
the OAKS discussion boards. It is your collective responsibility to keep the information organized and ensure that important information is included. It is your personal responsibility to ensure that you do not repeat items that are already posted as this will negatively affect your grade.

ATTENDANCE

Attendance is mandatory for this course. Attendance will be taken every day in class. After the first week of class (starting on Wednesday, August 28), you will earn 2 points for every class that you attend, up to 70 points. Since there are thirty-eight classes during the term, you may miss three classes without repercussions. If there are serious reasons that cause you to miss additional classes, you must speak with me. Such circumstances will be dealt with on a case-by-case basis.

It is your responsibility to make up what you missed as much as this is possible. PowerPoint lectures and handouts will be available on OAKS, but notes from a classmate are the best option. In addition, it is your responsibility to come to class prepared for our next meeting.

SUMMARY OF COURSE REQUIREMENTS

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quizzes</td>
<td>150</td>
</tr>
<tr>
<td>Midterm</td>
<td>150</td>
</tr>
<tr>
<td>Analytical Paper</td>
<td>150</td>
</tr>
<tr>
<td>Final Exam</td>
<td>200</td>
</tr>
<tr>
<td>OAKS Participation</td>
<td>100</td>
</tr>
<tr>
<td>Attendance</td>
<td>70</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>820 points</strong></td>
</tr>
</tbody>
</table>

GRADING SCALE

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
<th>Point</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>94-100</td>
<td>4.0</td>
</tr>
<tr>
<td>A-</td>
<td>90-93</td>
<td>3.7</td>
</tr>
<tr>
<td>B+</td>
<td>87-89</td>
<td>3.3</td>
</tr>
<tr>
<td>B</td>
<td>84-86</td>
<td>3.0</td>
</tr>
<tr>
<td>B-</td>
<td>80-83</td>
<td>2.7</td>
</tr>
<tr>
<td>C+</td>
<td>77-79</td>
<td>2.3</td>
</tr>
<tr>
<td>C</td>
<td>74-76</td>
<td>2.0</td>
</tr>
<tr>
<td>C-</td>
<td>70-73</td>
<td>1.7</td>
</tr>
<tr>
<td>D+</td>
<td>67-69</td>
<td>1.3</td>
</tr>
<tr>
<td>D</td>
<td>64-66</td>
<td>1.0</td>
</tr>
<tr>
<td>D-</td>
<td>60-63</td>
<td>0.7</td>
</tr>
<tr>
<td>F</td>
<td>59 and below</td>
<td>0.0</td>
</tr>
<tr>
<td>WA</td>
<td>0</td>
<td>0.0</td>
</tr>
<tr>
<td>XF</td>
<td>0</td>
<td>0.0</td>
</tr>
</tbody>
</table>

ACADEMIC HONESTY

Please be advised that any form of academic dishonesty is entirely unacceptable and will result in a failing grade for the assignment, and possibly for the course. Ignorance is not an excuse. Cheating of any form including undocumented references will be considered intentional and thus plagiarized. It is your responsibility to make sure you understand proper documentation of sources and the rules surrounding plagiarism. If you are unsure you may talk to me, a librarian, or the writing center.

CLASSICS PROGRAM POLICY ON HONOR CODE VIOLATIONS

The College of Charleston’s policy regarding Honor Code violations states the following:

_The Honor Code specifically forbids lying, cheating, attempted cheating, stealing, attempted stealing and plagiarism. Students at the College are bound by honor and by their acceptance of admission to the College to abide by the Code and to report violations._

Classics 253, page 4 of 8
All faculty members at the College are required to abide by the College’s Honor Code and to report any suspected violations to the Office of Student Affairs.

A student who is found by the Honor Board to have committed a Class 1 or Class 2 violation of the Honor Code in connection with any requirement for a course in the Classics Department will receive a final grade of “XF” for the course. Those admitting to or found by the Honor Board to have committed a Class 3 violation will receive sanctions as deemed appropriate by the instructor. These actions will be taken in addition to any other sanction that may be imposed by the College’s Honor Board.

Revised version adopted by the Classics Department faculty, April 3, 2007

ACCOMMODATIONS FOR DISABILITIES

Any student in this class who has a documented disability and has been approved to receive accommodations through SNAP Services should come to office hours as soon as possible to discuss this with me.

TOPICS & READINGS SCHEDULE

The assignments are listed on the day that they are due (i.e. when we will discuss them in class). Assignments are given according to the book divisions of the poems with the exception of the Epic of Gilgamesh. Assignments not found in the required books are labeled with OAKS and can be found there.

If you choose not to purchase the required texts, it is your responsibility to complete the correct reading assignment. If you have a question about an upcoming assignment, be sure to ask. Ignorance or confusion is not an excuse for being unprepared for class or an exam.

<table>
<thead>
<tr>
<th>WEDNESDAY August 21</th>
<th>Discussion Topics and Assignments Due</th>
<th>Assigned Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRIDAY August 23</td>
<td>The Nature of Ancient Epic Poetry</td>
<td>• The Background of the Trojan War and the Iliad</td>
</tr>
<tr>
<td></td>
<td>Oral Poetry and Dactylic Hexameters</td>
<td>• The Subject of the Iliad: The Wrath of Achilles</td>
</tr>
<tr>
<td></td>
<td>Introduction to Homeric Poetry</td>
<td>• The “Perfect” Translation: Does It Exist?</td>
</tr>
<tr>
<td>MONDAY August 26</td>
<td>Dreams and Other Ritual Type Scenes</td>
<td>• Role of Catalogues</td>
</tr>
<tr>
<td></td>
<td>Helen: Cause of the Trojan War?</td>
<td>• Helen: Cause of the Trojan War?</td>
</tr>
<tr>
<td>WEDNESDAY August 28</td>
<td>Divine Involvement in Homeric epic</td>
<td>• Nature of Battle in Epic</td>
</tr>
<tr>
<td></td>
<td>Women’s Roles in the Iliad</td>
<td>• Homeric Battle Etiquette</td>
</tr>
<tr>
<td>FRIDAY August 30</td>
<td>Nature of Battle in Epic</td>
<td>• Accuracy of Battle Descriptions</td>
</tr>
<tr>
<td></td>
<td>Homeric Battle Etiquette</td>
<td>• QUIZ #1</td>
</tr>
<tr>
<td>MONDAY September 2</td>
<td>The Importance of Achilles</td>
<td>• Iliad 9-10</td>
</tr>
</tbody>
</table>

Classics 253, page 5 of 8
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>September 4</td>
<td>Brains vs. Brawn in the Greek Mindset</td>
<td></td>
</tr>
<tr>
<td>FRIDAY</td>
<td>Formulaic Language in the <em>Iliad</em></td>
<td><em>Iliad</em> 11-13</td>
</tr>
<tr>
<td>September 6</td>
<td>Homeric Similes</td>
<td></td>
</tr>
<tr>
<td>MONDAY</td>
<td>The Will of Zeus</td>
<td><em>Iliad</em> 14-15</td>
</tr>
<tr>
<td>September 9</td>
<td>Who Controls the Course of Battle?</td>
<td></td>
</tr>
<tr>
<td>WEDNESDAY</td>
<td>The Death of Patroclus</td>
<td><em>Iliad</em> 16-17</td>
</tr>
<tr>
<td>September 11</td>
<td>The Role of Misrecognition and the Gods</td>
<td></td>
</tr>
<tr>
<td>FRIDAY</td>
<td>The Relationship between Achilles and Patroclus</td>
<td><em>Iliad</em> 18-19</td>
</tr>
<tr>
<td>September 13</td>
<td>The Armor of Achilles – Old and New</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Role of <em>Ekphrasis</em> in Greek Epic</td>
<td></td>
</tr>
<tr>
<td>MONDAY</td>
<td>The <em>Aristeia</em> of Achilles</td>
<td><em>Iliad</em> 20-22</td>
</tr>
<tr>
<td>September 16</td>
<td>The Duel of Hector and Achilles</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Homeric Responses to Death</td>
<td></td>
</tr>
<tr>
<td>WEDNESDAY</td>
<td>Mourning and Desecration</td>
<td><em>Iliad</em> 23-24</td>
</tr>
<tr>
<td>September 18</td>
<td>Funeral Games</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Sorrow of Priam</td>
<td></td>
</tr>
<tr>
<td>FRIDAY</td>
<td>Mesopotamian Epic Poetry</td>
<td><em>Epic of Gilgamesh</em> (p.1-41)</td>
</tr>
<tr>
<td>September 20</td>
<td>Motifs in Near Eastern Epic</td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Gilgamesh</em> and <em>Aristeia</em> of Achilles</td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Gilgamesh</em> and Achilles, <em>Enkidu</em> and <em>Patroclus</em></td>
<td></td>
</tr>
<tr>
<td>MONDAY</td>
<td>The Prominence of the Flood Myth</td>
<td><em>Epic of Gilgamesh</em> (p.42–63)</td>
</tr>
<tr>
<td>September 23</td>
<td>Comparing the <em>Iliad</em> and the <em>Epic of Gilgamesh</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>QUIZ #4</td>
<td></td>
</tr>
<tr>
<td>WEDNESDAY</td>
<td>Introduction to Homer’s <em>Odyssey</em></td>
<td><em>Odyssey</em> 1-2</td>
</tr>
<tr>
<td>September 25</td>
<td>Invocation of the Muse</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Situation in Ithaca</td>
<td></td>
</tr>
<tr>
<td>FRIDAY</td>
<td>Telemachus in Pylos and Sparta</td>
<td><em>Odyssey</em> 3-4</td>
</tr>
<tr>
<td>September 27</td>
<td>Homecoming of the Other Greek Leaders</td>
<td></td>
</tr>
<tr>
<td>MONDAY</td>
<td>The Appearance of <em>Odysseus</em></td>
<td><em>Odyssey</em> 5-6</td>
</tr>
<tr>
<td>September 30</td>
<td>The Court of the <em>Phaeacians</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Nature of Homeric Narrative</td>
<td></td>
</tr>
<tr>
<td></td>
<td>QUIZ #5</td>
<td></td>
</tr>
<tr>
<td>WEDNESDAY</td>
<td>Role of Bards and Songs</td>
<td><em>Odyssey</em> 7-8</td>
</tr>
<tr>
<td>October 2</td>
<td>Issues of Identity and Hospitality (The Good)</td>
<td></td>
</tr>
<tr>
<td>FRIDAY</td>
<td>The Adventures of <em>Odysseus</em>: The Cyclops and Circe</td>
<td><em>Odyssey</em> 9-10</td>
</tr>
<tr>
<td>October 4</td>
<td>Issues of Identity and Hospitality (The Bad)</td>
<td></td>
</tr>
<tr>
<td>MONDAY</td>
<td>The Adventure of <em>Odysseus</em>: The Underworld and Helius’ Cattle</td>
<td><em>Odyssey</em> 11-12</td>
</tr>
<tr>
<td>October 7</td>
<td>Ritual, Understanding, and Punishment</td>
<td></td>
</tr>
<tr>
<td></td>
<td>QUIZ #6</td>
<td></td>
</tr>
<tr>
<td>WEDNESDAY</td>
<td>Return to Ithaca (at last)</td>
<td><em>Odyssey</em> 13-16</td>
</tr>
<tr>
<td>October 9</td>
<td>Recognition and Loyalty: <em>Eumaeus</em>, <em>Telemachus</em>, and <em>Eurykleia</em></td>
<td></td>
</tr>
<tr>
<td>FRIDAY</td>
<td>Relations within the Palace</td>
<td><em>Odyssey</em> 17-19</td>
</tr>
<tr>
<td>October 11</td>
<td>The Role of Penelope</td>
<td></td>
</tr>
<tr>
<td>MONDAY</td>
<td>NO CLASS</td>
<td></td>
</tr>
</tbody>
</table>

Classics 253, page 6 of 8
<table>
<thead>
<tr>
<th>Date</th>
<th>FALL BREAK</th>
<th>Midterm</th>
</tr>
</thead>
<tbody>
<tr>
<td>October 14</td>
<td><strong>OMENS FOR SLAUGHTER</strong></td>
<td></td>
</tr>
<tr>
<td>October 16</td>
<td>• Punishment of the Suitors</td>
<td><strong>Odysssey 20-22</strong></td>
</tr>
<tr>
<td></td>
<td>• Price of Disloyalty</td>
<td></td>
</tr>
<tr>
<td>FRIDAY</td>
<td>• The Test of the Marriage Bed</td>
<td><strong>Odysssey 23-24</strong></td>
</tr>
<tr>
<td>October 18</td>
<td>• The True End of Wanderings?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Review for Midterm</td>
<td></td>
</tr>
<tr>
<td>MONDAY</td>
<td><strong>MIDTERM</strong></td>
<td></td>
</tr>
<tr>
<td>October 21</td>
<td><strong>WEDNESDAY</strong></td>
<td><strong>Argonautica 1</strong></td>
</tr>
<tr>
<td>October 23</td>
<td>• Introduction to Apollonius of Rhodes</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Invocation to Apollo</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Jason as an Epic Hero</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• The Catalog of the Argonauts</td>
<td></td>
</tr>
<tr>
<td>FRIDAY</td>
<td>• The Voyage of the Argo</td>
<td><strong>Argonautica 2</strong></td>
</tr>
<tr>
<td>October 25</td>
<td>• Mapping Mythology</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• The Role of Prophecy</td>
<td></td>
</tr>
<tr>
<td>MONDAY</td>
<td><strong>WEDNESDAY</strong></td>
<td><strong>Argonautica 3</strong></td>
</tr>
<tr>
<td>October 28</td>
<td>• Jason in Colchis</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• The Portrayal of Medea</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• A Love Story?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• QUIZ #7</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>WEDNESDAY</strong></td>
<td><strong>Argonautica 4</strong></td>
</tr>
<tr>
<td>October 30</td>
<td>• The Voyage Home</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Connections with Homer's Odysssey</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Climax and Anti-climax in the Argonautica</td>
<td></td>
</tr>
<tr>
<td>FRIDAY</td>
<td><strong>FRIDAY</strong></td>
<td><strong>Aeneid 1</strong></td>
</tr>
<tr>
<td>November 1</td>
<td>• Introduction to Roman Epic</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Introduction to Vergil</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Voyage from Troy</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Plotting of the Gods</td>
<td></td>
</tr>
<tr>
<td>MONDAY</td>
<td><strong>MONDAY</strong></td>
<td><strong>Aeneid 2-3</strong></td>
</tr>
<tr>
<td>November 4</td>
<td>• The Fall of Troy</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Adventures around the Mediterranean</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Fate and Duty in the Aeneid</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• QUIZ #8</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>WEDNESDAY</strong></td>
<td><strong>Aeneid 4</strong></td>
</tr>
<tr>
<td>November 6</td>
<td>• The Love Affair with Dido</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Role of Love Interests in Ancient Epic</td>
<td></td>
</tr>
<tr>
<td>FRIDAY</td>
<td><strong>FRIDAY</strong></td>
<td><strong>Aeneid 5-6</strong></td>
</tr>
<tr>
<td>November 8</td>
<td>• Role of Games in Ancient Epic</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Aeneas’ Responses to Death</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Journey to the Underworld</td>
<td></td>
</tr>
<tr>
<td>MONDAY</td>
<td><strong>MONDAY</strong></td>
<td><strong>Aeneid 7-8</strong></td>
</tr>
<tr>
<td>November 11</td>
<td>• The Second Part of the Aeneid (Books 7-12)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• War over a Woman (Again?!?): Turnus and Lavinia</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Vergil and Variants in Roman History</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• QUIZ #9</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>WEDNESDAY</strong></td>
<td><strong>Aeneid 9-10</strong></td>
</tr>
<tr>
<td>November 13</td>
<td>• Under Siege</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Divine Arguments: Juno and Venus</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Vergilian Epic Innovations</td>
<td></td>
</tr>
<tr>
<td>FRIDAY</td>
<td><strong>FRIDAY</strong></td>
<td><strong>Aeneid 11-12</strong></td>
</tr>
<tr>
<td>November 15</td>
<td>• The Female Warrior</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Turnus and Aeneas as Epic Heroes</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• A Trojan Victory</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• ANALYTICAL PAPER DUE</td>
<td></td>
</tr>
<tr>
<td>MONDAY</td>
<td>WEDNESDAY</td>
<td>FRIDAY</td>
</tr>
<tr>
<td>------------------------</td>
<td>---------------------</td>
<td>--------------------</td>
</tr>
<tr>
<td>November 18</td>
<td>November 20</td>
<td>November 22</td>
</tr>
<tr>
<td>18</td>
<td>20</td>
<td>22</td>
</tr>
<tr>
<td><strong>Introduction to Statius' <em>Thebaid</em></strong></td>
<td><strong>Introduction to Lucan's <em>Civil War</em></strong></td>
<td><strong>Introduction to Lucretius’ <em>On the Nature of Things</em></strong></td>
</tr>
<tr>
<td><strong>Roman Epic and Politics</strong></td>
<td><strong>A Historical Epic</strong></td>
<td><strong>A Philosophical Epic</strong></td>
</tr>
<tr>
<td><strong>Relationship between Author and Patron</strong></td>
<td><strong>Julius Caesar as Epic Hero</strong></td>
<td><strong>A “Scientific” Epic</strong></td>
</tr>
<tr>
<td><strong>QUIZ #10</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WEDNESDAY</th>
<th>FRIDAY</th>
<th>MONDAY</th>
<th>EXAM PERIOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>December 27</td>
<td><strong>NO CLASS</strong></td>
<td><strong>Final Thoughts on Roman Epic</strong></td>
<td><strong>FINAL EXAM</strong></td>
</tr>
<tr>
<td></td>
<td><strong>THANKSGIVING BREAK</strong></td>
<td><strong>Review for Final Exam</strong></td>
<td><strong>December 4, 12-3 PM</strong></td>
</tr>
</tbody>
</table>

Note: The topics for class and reading assignments are subject to change at the professor's discretion. Substantive changes will be announced in class and posted on the course website.
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: CLASSICS

Course Acronym, Number, and Title: CLAS 254: Tragedy

Category (Check only ONE )

_____ 1 The Role of Language in Culture

_____ 2 Global and Cultural Awareness

____X 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

This course is an introduction to the literary genre known as tragedy. Students will be reading the great tragedies of Greece and Rome in translation. In this class students will review and analyze the nature and function of ancient Greek and Roman drama in its theatrical, historical and social contexts. Students will be asked to think critically about topics such as the narrative, character, mythology, and authorial voice. We will discuss all the major dramatists from classical antiquity whose works are preserved. Students will read some of the most noted ancient works, including Aeschylus’ Oresteia, Sophocles’ Oedipus the King, and Euripides’ Hippolytus.

Throughout this course, students will be asked to think about aspects of Greek and Roman culture through the tragedies in order to gain a better understanding both of the ancient world (e.g., religion, family structures, gender conflicts, and power dynamics) and of the development of western civilization. By thinking critically about ancient tragedy, students will be able to understand its later manifestations in the modern world.

Short Assignments: Throughout the semester students will complete twelve short writing assignments (roughly one per week). These assignments are designed to help the students engage with reading and the ancient world, so as to be able to situate the texts within their cultural contexts. These assignments will be different every week to correlate with the week’s reading assignments. For example, Short Assignment #6 requires students to compare and contrast the three different versions of Creon - from Oedipus Tyrannos, Antigone, and Phoenician Women with a view to power conflicts between the state and family units.

Paper: Every student will write an 8-10 page paper, which analyzes two (or more) Greek tragedies. The paper may discuss any facet of the tragedies, including character development, staging, use of mythology, or themes. At least one of the tragedies that is analyzed must not have been read as a class assignment. The paper must have a well-crafted and clear thesis statement. The arguments of the paper must be supported with specific evidence from the tragedies, using an appropriate citation style.
**CLASSICS 254: TRAGEDY**

**Dr. Kristen M. Gentile**
**Office Location:** Randolph Hall 306D
**Email:** gentilekm@cofc.edu
**Phone:** 843-953-1998
**Office Hours:** MWF 11-11:45 AM, MW 3-4 PM, and by appointment

---

**COURSE DESCRIPTION**

This course is an introduction to the literary genre known as tragedy. In this class we will review and analyze the nature and function of ancient Greek and Roman drama in its theatrical, historical and social context. Students will be asked to think critically about topics such as the narrative, character, mythology, and authorial voice. We will discuss all the major dramatists from classical antiquity whose works are preserved. Students will read some of the most noted ancient works, including Aeschylus’ *Oresteia*, Sophocles’ *Oedipus the King*, and Euripides’ *Hippolytus*. All readings will be in English.

Throughout this course, students will be asked to think about aspects of Greek and Roman culture through the gaze of literary works in order to gain a better understanding both of the ancient world and of the development of western civilization. By thinking critically about ancient tragedy, students will be able to understand its later manifestations in the modern world.
GENERAL EDUCATION STUDENT LEARNING OUTCOMES

This course meets the following General Education requirements for Humanities:

- **Student Learning Outcome 1**: Students analyze how ideas are represented, interpreted or valued in various expressions of human culture.
- **Student Learning Outcome 2**: Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.

These outcomes will be assessed in an essay on the final exam.

FOREIGN LANGUAGE ALTERNATIVE PROGRAM

This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region.

- **Program Learning Outcome 3**: Students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region.

COURSE OBJECTIVES

- Demonstrate knowledge of the elements and conventions of the ancient tragedy (short assignments; quizzes; exams)
- Analyze, evaluate, and compare the tragic visions of Aeschylus, Sophocles, Euripides, and Seneca as an illustration of the way different artists, working within the same genre and traditions, can convey very individual and personal visions of life (short assignments; quizzes; exams; analytical paper)
- Analyze the presentation of women on the Greek tragic stage in the light of the social, political, and economic status of the actual women of classical Athens as an illustration of literature’s relation to its social and cultural background. (short assignments; quizzes; exams)
- Develop an understanding and appreciation of Greek tragedy in universal and contemporary terms as an illustration of the way in which art rises above the time and place which produced it. (short assignments; analytical paper)

REQUIRED TEXTS

Note on Translations: There are many other translations of these ancient texts available both in bookstores and online. These texts were chosen specifically for this course. If you would like to use a different translation, I recommend that you check with me first. Some available translations, especially those on the internet, have poor or outdated translations. It is your responsibility to make sure that you are reading the correct assignment. In addition, all references to the texts in lecture and on exams will be from the assigned translations.

SUMMARY OF COURSE REQUIREMENTS

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quizzes (4)</td>
<td>100</td>
</tr>
<tr>
<td>Short Assignments (10)</td>
<td>100</td>
</tr>
<tr>
<td>In-Class Midterm</td>
<td>100</td>
</tr>
<tr>
<td>Take-Home Midterm Essay</td>
<td>50</td>
</tr>
<tr>
<td>Analytical Paper</td>
<td>150</td>
</tr>
<tr>
<td>Final Exam</td>
<td>200</td>
</tr>
<tr>
<td>Attendance</td>
<td>50</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>750 points</strong></td>
</tr>
</tbody>
</table>

COURSE REQUIREMENTS

- **Quizzes**

Throughout the semester there will be four quizzes. These quizzes are to ensure that you are keeping up with the reading and coming to lecture. Each quiz will be worth 25 points. The questions will be combination of multiple choice, matching, fill-in-the-blank, and identification questions. The dates of these quizzes are listed on the course schedule.

- **Short Assignments**

Throughout the semester there will be twelve short assignments (roughly one per week). These assignments are designed to help you engage more with the material, especially the readings. These assignments will be announced in class prior to the due date. Details about each assignment will also be posted on OAKS. Each short assignment is worth 10 points. Because of the nature of the assignments, you must bring them to class on the due date or submit them prior to the due date. Late assignments will not be accepted. You will be able to drop your lowest two grades on these assignments.

- **Exams**

There will be two exams in this course: a midterm and a final exam. The exams will cover the assigned readings and the lecture material.

The midterm will be on **Wednesday, February 25**. The midterm exam will consist of an in-class exam with identifications and short answer questions and a take-home essay. Makeup exams will only be allowed in exceptional circumstances with proper documentation from the office of the Associate Dean of Students. It must be made up within one week of the original date.

The final exam will be given on **Wednesday, May 6 at 4:00 – 7:00 PM**, as has been determined by the College. The final must be taken at the scheduled time unless formal permission is granted...
to reschedule. For more information on the College’s final examination policy, see the “Final Examinations” section of the undergraduate catalog.

- **Analytical Paper**

  There will also be an analytical paper for this course. It is due on **Wednesday, April 22**. The writing prompt and detailed instructions will be distributed in class and posted on OAKS in October.

**ATTENDANCE**

Attendance is mandatory for this course. Attendance will be taken every day in class. After the first week of class (starting on Wednesday, January 21), you will earn 2 points for every class that you attend, up to 50 points. Since there are twenty-six classes during the term, you are allowed one unexcused absence. If there are serious reasons that cause you to miss additional classes, you must speak with me. Absences from class will only be considered excused if the Associate Dean of Students provides me with acceptable documentation on your behalf. Such circumstances will be dealt with on a case-by-case basis.

It is your responsibility to make up what you missed as much as this is possible. PowerPoint lectures and handouts will be available on OAKS, but notes from a classmate are the best option. In addition, it is your responsibility to come to class prepared for our next meeting.

**CLASSROOM EXPECTATIONS**

I expect you to behave like responsible adults who are interested in the subject matter. If you’re not: “fake it ‘til you make it.” Behaving like a responsible adult involves the following behaviors:

- Be respectful of me and of your classmates during class discussions. We will at times deal with sensitive issues such as sexuality, rape, incest, cannibalism, and murder. I will be respectful, but these are issues within the ancient world that we must address. There will be images (both ancient and modern) on lecture slides that depict these issues.
- Avoid surreptitious use of technology (i.e., don’t check Facebook or text during class). It’s entirely obvious and extremely rude.
- Silence all electronic devices.
- Pay attention and contribute your own ideas when appropriate.

**COMMUNICATION EXPECTATIONS**

I encourage you to contact me by email if you have questions. Please keep in mind that any communication between student and instructor is professional interaction. With that in mind, I will endeavor to be respectful and considerate in emails to you. Please do the same when you write to me:

- Use your CofC email account
- Include our course name in your subject line (e.g., “Question on reading for CLAS 254”; Tragedy class on Monday”)
- Begin your note with a salutation (e.g., “Dear Dr. Gentile,”);
- Do not use texting shorthand
- End your note with an appropriate closing and your name (e.g., “Thanks, George Smith”).
I expect you to check your CofC email on a daily basis. This is the primary way with which I will communicate. I also recommend checking OAKS on a regularly basis. Any major changes in the course or reading schedule will be posted here. In addition, grades will be updated on OAKS on a regular basis.

**GRADING SCALE**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>94-100</td>
<td>4.0</td>
</tr>
<tr>
<td>A-</td>
<td>90-93</td>
<td>3.7</td>
</tr>
<tr>
<td>B+</td>
<td>87-89</td>
<td>3.3</td>
</tr>
<tr>
<td>B</td>
<td>84-86</td>
<td>3.0</td>
</tr>
<tr>
<td>B-</td>
<td>80-83</td>
<td>2.7</td>
</tr>
<tr>
<td>C</td>
<td>77-79</td>
<td>2.3</td>
</tr>
<tr>
<td>C-</td>
<td>74-76</td>
<td>2.0</td>
</tr>
<tr>
<td>D+</td>
<td>67-69</td>
<td>1.7</td>
</tr>
<tr>
<td>D</td>
<td>64-66</td>
<td>1.0</td>
</tr>
<tr>
<td>D-</td>
<td>60-63</td>
<td>0.7</td>
</tr>
<tr>
<td>F</td>
<td>59 and below</td>
<td>0.0</td>
</tr>
<tr>
<td>WA</td>
<td>0</td>
<td>0.0</td>
</tr>
<tr>
<td>XF</td>
<td>0</td>
<td>0.0</td>
</tr>
</tbody>
</table>

**ACADEMIC HONESTY**

Please be advised that any form of academic dishonesty is entirely unacceptable and will result in a failing grade for the assignment, and possibly for the course. **Ignorance is not an excuse.** Cheating of any form including undocumented references will be considered intentional and thus plagiarized. It is your responsibility to make sure you understand proper documentation of sources and the rules surrounding plagiarism. If you are unsure you may talk to me, a librarian, or the writing center.

**CLASSICS PROGRAM POLICY ON HONOR CODE VIOLATIONS**

The College of Charleston’s policy regarding Honor Code violations states the following:

*The Honor Code specifically forbids lying, cheating, attempted cheating, stealing, attempted stealing and plagiarism. Students at the College are bound by honor and by their acceptance of admission to the College to abide by the Code and to report violations.*

All faculty members at the College are required to abide by the College’s Honor Code and to report any suspected violations to the Office of Student Affairs.

*A student who is found by the Honor Board to have committed a Class 1 or Class 2 violation of the Honor Code in connection with any requirement for a course in the Classics Department will receive a final grade of “XF” for the course. Those admitting to or found by the Honor Board to have committed a Class 3 violation will receive sanctions as deemed appropriate by the instructor. These actions will be taken in addition to any other sanction that may be imposed by the College’s Honor Board.*

Revised version adopted by the Classics Department faculty, April 3, 2007

**ACCOMMODATIONS FOR DISABILITIES**

Any student in this class who has a documented disability and has been approved to receive accommodations through SNAP Services should come to office hours as soon as possible to discuss this with me.
## TOPICS & READINGS SCHEDULE

The assignments are listed on the day that they are due (i.e. when we will discuss them in class). Assignments not found in the required books are labeled with OAKS and can be found there.

If you choose not to purchase the required texts, it is your responsibility to complete the correct reading assignment. If you have a question about an upcoming assignment, be sure to ask. Ignorance or confusion is not an excuse for being unprepared for class or an exam.

<table>
<thead>
<tr>
<th>Date</th>
<th>Discussion Topics and Assignments Due</th>
<th>Assigned Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MONDAY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>January 12</strong></td>
<td>• Introduction to Classics 254</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Course Expectations</td>
<td></td>
</tr>
<tr>
<td><strong>WEDNESDAY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>January 14</strong></td>
<td>• Introduction to Tragedy</td>
<td>• Scodel, Chapters 1-2</td>
</tr>
<tr>
<td></td>
<td>• Methodological Approaches</td>
<td></td>
</tr>
<tr>
<td><strong>MONDAY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>January 19</strong></td>
<td>• NO CLASS</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Martin Luther King, Jr. Day</td>
<td></td>
</tr>
<tr>
<td><strong>WEDNESDAY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>January 21</strong></td>
<td>• Origins of Tragedy</td>
<td>• Scodel, Chapters 3-4</td>
</tr>
<tr>
<td></td>
<td>• Festivals and Performances</td>
<td></td>
</tr>
<tr>
<td><strong>MONDAY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>January 26</strong></td>
<td>• Aeschylus’ <em>Oresteia: Agamemnon</em></td>
<td>• Aeschylus, <em>Agamemnon</em></td>
</tr>
<tr>
<td></td>
<td>• QUIZ #1: Background of Tragedy</td>
<td></td>
</tr>
<tr>
<td><strong>WEDNESDAY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>January 28</strong></td>
<td>• Aeschylus’ <em>Oresteia: Libation Bearers</em></td>
<td>• Aeschylus, <em>Libation Bearers</em></td>
</tr>
<tr>
<td><strong>MONDAY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>February 2</strong></td>
<td>• Aeschylus’ <em>Oresteia: Eumenides</em></td>
<td>• Aeschylus, <em>Eumenides</em></td>
</tr>
<tr>
<td><strong>WEDNESDAY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>February 4</strong></td>
<td>• Themes and Conflicts in the <em>Oresteia</em></td>
<td>• Foley 1998, “Introduction to Aeschylus’ <em>Oresteia</em>”</td>
</tr>
<tr>
<td><strong>MONDAY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>February 9</strong></td>
<td>• The Role of the Chorus in Greek Tragedy</td>
<td>• Scodel, Chapter 6</td>
</tr>
<tr>
<td></td>
<td>• QUIZ #2: Aeschylus’ <em>Oresteia</em></td>
<td>• Battezzatto 2008, “Lyric” (OAKS)</td>
</tr>
<tr>
<td><strong>WEDNESDAY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>February 11</strong></td>
<td>• Women and Misogyny in the <em>Oresteia</em>: Clytemnestra, Electra, and Cassandra</td>
<td>• Schein 1982, “The Cassandra Scene in Aeschylus’ <em>Agamemnon</em>” (OAKS)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Zeitlin 1996, “The Dynamics of Misogyny: Myth and Mythmaking in Aeschylus’ <em>Oresteia</em>” (OAKS)</td>
</tr>
<tr>
<td><strong>MONDAY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>February 16</strong></td>
<td>• Sophocles’ Version of the Story</td>
<td>• Sophocles’ <em>Electra</em></td>
</tr>
<tr>
<td><strong>WEDNESDAY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>February 18</strong></td>
<td>• Euripides’ Version of the Story</td>
<td>• Euripides’ <em>Electra</em></td>
</tr>
<tr>
<td><strong>MONDAY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>February 23</strong></td>
<td>• Different Versions, Different Themes, Same Story</td>
<td>• Rabinowitz 2009, “Family Roman and Revenge in the House of Atreus” (OAKS)</td>
</tr>
<tr>
<td><strong>WEDNESDAY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>February 25</strong></td>
<td><strong>MIDTERM</strong></td>
<td></td>
</tr>
<tr>
<td><strong>MONDAY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>March 2</strong></td>
<td>• NO CLASS</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• SPRING BREAK</td>
<td></td>
</tr>
<tr>
<td><strong>WEDNESDAY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>March 4</strong></td>
<td>• NO CLASS</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• SPRING BREAK</td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Topic</td>
<td>Reading References</td>
</tr>
<tr>
<td>------------</td>
<td>----------------------------------------------------------------------</td>
<td>-----------------------------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>MONDAY</strong></td>
<td><strong>March 9</strong></td>
<td>Sophocles’ Theban Plays</td>
</tr>
<tr>
<td><strong>WEDNESDAY</strong></td>
<td><strong>March 11</strong></td>
<td>The “Perfect” Tragedy, Ancient Poetic Criticism</td>
</tr>
<tr>
<td><strong>MONDAY</strong></td>
<td><strong>March 16</strong></td>
<td>The Appropriation of Tragedy</td>
</tr>
<tr>
<td><strong>WEDNESDAY</strong></td>
<td><strong>March 18</strong></td>
<td>Sophocles’ <em>Antigone</em></td>
</tr>
<tr>
<td><strong>MONDAY</strong></td>
<td><strong>March 23</strong></td>
<td>A Female Protagonist? Politics in Tragedy: Thebes vs. Athens</td>
</tr>
<tr>
<td><strong>WEDNESDAY</strong></td>
<td><strong>March 25</strong></td>
<td>Euripides’ <em>Phoenician Women</em></td>
</tr>
<tr>
<td><strong>MONDAY</strong></td>
<td><strong>March 30</strong></td>
<td>Free Women and Captive Women, Gender Issues in Tragedy</td>
</tr>
<tr>
<td><strong>WEDNESDAY</strong></td>
<td><strong>April 1</strong></td>
<td>Another Side of the Most Beautiful Woman in the Ancient World, QUIZ #3: Theban Plays</td>
</tr>
<tr>
<td><strong>MONDAY</strong></td>
<td><strong>April 6</strong></td>
<td>Did She Really Launch a Thousand Ships?</td>
</tr>
<tr>
<td><strong>WEDNESDAY</strong></td>
<td><strong>April 8</strong></td>
<td>Comparing Tragic Helen to Epic Helen</td>
</tr>
<tr>
<td><strong>MONDAY</strong></td>
<td><strong>April 13</strong></td>
<td>Euripides’ <em>Hippolytus</em></td>
</tr>
<tr>
<td><strong>WEDNESDAY</strong></td>
<td><strong>April 15</strong></td>
<td>Shame and Respect in Tragedy</td>
</tr>
<tr>
<td><strong>MONDAY</strong></td>
<td><strong>April 20</strong></td>
<td>Drama in the Roman World, QUIZ #4: Helen and Hippolytus</td>
</tr>
<tr>
<td><strong>WEDNESDAY</strong></td>
<td><strong>April 22</strong></td>
<td>A Different Side of Phaedra, Influence of Roman Culture on Greek Myth and Drama</td>
</tr>
<tr>
<td><strong>MONDAY</strong></td>
<td><strong>April 27</strong></td>
<td>Later Influences of Ancient Drama</td>
</tr>
<tr>
<td><strong>EXAM PERIOD</strong></td>
<td><strong>FINAL EXAM</strong></td>
<td>Wednesday, May 6 at 4-7 PM</td>
</tr>
</tbody>
</table>

Note: The topics for class and reading assignments are subject to change at the professor’s discretion. Substantive changes will be announced in class and posted on the course website.
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department:

Course Acronym, Number, and Title: CLAS 255: Comedy (Humor in Rome and Greece)

Category (Check only ONE )

  1 The Role of Language in Culture
  2 Global and Cultural Awareness
  X 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

Comedy is a major conveyer of cultural beliefs and practices. This course explores the role of humor and laughter in the specific cultures of Greece and Rome, contextualized within the wider Mediterranean world. The students will gain an understanding of what was funny to the Greeks and Romans, why it was funny, and what that can tell us about their culture and ours, including issues of free speech, religion, political institutions, family, and gender.

Sources will include readings from original authors -- from Homer's epic poetry to Aristophanes' comedies to Cicero's political invective to Archilochus' mocking iambics to Juvenal's satires-- as well as inscriptions and graffiti.

The Student will learn to think cross-culturally as humor is moves between the contexts of Greece, Rome and the modern world. This cross-cultural analysis is reflected in the assignments.

- **Cultural Event Reports:** Over the course of the semester, you will be required to attend two cultural events of a comic nature, which do not count for credit in any of your other classes. Examples might include attending a play, the cinema, going to see a comedian, or even sponsoring a movie night with your friends. These are not the only options. The primary restriction is that you must be in an audience with other people. After each event, you will hand in a 1-2 page response report. Be prepared to share your experience with the class. One paper will be due before midterm and another towards the end of class.

- **Oral Presentations:** There will be two oral presentations for each student in the class. (1) After our section on comic theories, apply a theory (or theories) to a favorite joke, sitcom, movie, or other exemplum of their choice, and give a five-minute presentation explaining the humor to the class. (2) For the second presentation select a current example of political invective, and give a 5 minute presentation explaining how it relates to ancient examples and then assessing its effectiveness.

**Paper:** Every student will write a 5 page research paper, which analyzes Aristophanes’ comedy *Lysistrata*. They are free to narrow this topic to a particular perspective (idea), such as the politics of the play, gender issues, the role of the household, heroism, etc. The paper, however, must begin with a well-crafted and clear thesis statement. The main body of the paper must (1) summarize the historical context
the play addresses; (2) give a complete structural analysis of the play; (3) define particular theoretic approach or approaches to the comedy and apply it/them to assessing the play’s humor. The student must formulate arguments with specific citations to the play and appropriate secondary sources. The essay should end with a well-expressed and logical conclusion, which not only reviews what is learned from the theoretical approach adopted but also what questions it raises.
General Education Student Learning Outcomes: This course meets the following General Education requirements for Humanities:

Student Learning Outcome 1: Students analyze how ideas are represented, interpreted or valued in various expressions of human culture.

Student Learning Outcome 2: Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.

These outcomes will be assessed via a written paper due near the end of the course.

Foreign Language Alternative Program: This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region.

Program Learning Outcome 3: Students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region.

Course Content:

• Intercultural-discovery: This course explores the role of humor and laughter in Greek and Roman culture in conjunction with our own. Our goal is to understand what was funny to the Greeks and Romans, why it was funny, and what that can tell us about their culture and ours. Ultimately we want to test if and how their approach to humor interacts with us.

• Knowledge/Understanding Theory: We will begin by reviewing the theories on humor, which will provide you with analytical and interpretive tools for our sources: examples of humor in Greece, Rome, and your own culture.

• Research and Application: Sources will include readings from ancient authors -- from Homer's epic poetry to Aristophanes' comedies to Cicero's political invective to Archilochus' mocking iambics to Juvenal's satires--which will expose us to the complex uses of laughter in the Greek and Roman worlds. Along the way, we will also be reading and assessing modern exempla that will highlight common comic themes and enliven our class discussions.
The content of the course is focused on improving your critical reading skills, your writing, and your facility with public speaking. By the end of the course, you should have increased confidence in your research and communication methods, and most importantly, discovered laughter along the way.

**Required Texts**


**Coursework and Class Activities:**

- **Assigned Readings and Discussions:** In order to be successful in this class, you must read your assignments carefully and come to class ready to engage myself and your colleagues. I will have read the material and they will have too. You will not be able to succeed nor have fun with any subject without engaging the sources thoughtfully and deeply. “You have three minutes to be charming, and then you’d better have something in your head.” For each assigned reading the following is required:
  
  - You must take notes and hand these in. (1) For secondary works (commentaries), outline the main points and cite page references. Then write whether you agree or disagree with the author and why. (2) For primary sources (original works), outline the readings and then write down questions on anything you do not understand or find particularly funny.
  
  - Be willing to offer comments, share your insights, challenge your classmates – ask questions.

  **Expectation:** If you do not do either of these, I will judge that you did not complete the reading and you enter a failing grade for that day into your participation grade.

- **Cultural Event Reports:** Over the course of the semester, you will be required to attend two cultural events of a comic nature, which do not count for credit in any of your other classes. Examples might include attending a play, the cinema, going to see a comedian, or even sponsoring a movie night with your friends. These are not the only options. The primary restriction is that you must be in an audience with other people. After each event, you will hand in a 1-2 page response report. Be prepared to share your experience with the class. One paper will be due before midterm and another towards the end of class.

  **Expectation:** A [(1) Describes the exact event, time, setting, and the audience in attendance; [2] conveys the material with minimal mistakes in spelling and grammar; [3] summarizes the content of the event and your reaction with enough specifics that there is
no doubt you attended; [4] briefly suggests a theoretical approach taken by the event or a
point of comparison with a different source); B (contains 1-3 but lacks 4); C [lacks
two of the required elements]; D (Meets only 1 of the required criteria); (fails to meet
hcrerion 3).

- Oral Presentations: There will be two oral presentations for each student in the class. (1) After
our section on comic theories, apply a theory (or theories) to a favorite joke, sitcom, movie, or
other exemplum of their choice, and give a five-minute presentation explaining the humor to
the class. (2) For the second presentation select a current example of political invective, and give a 5
minute presentation explaining how it relates to ancient examples and then assessing its
effectiveness.

Expectation: Each presentation will be scored on a scale of 1-10 for the following
categories: (1) Material; (2) Comprehension; (3) Clarity/Expression; (4) Mechanics and
Delivery; (5) Time

Research Paper: Every student is required to produce a 5 page research paper. To improve the
quality of your writing, we will be working on these papers in stages. Please note that you must
hand in two drafts, including one for peer review, before handing in your final version. You will
receive a grade for each draft as well as the final.

Topic: Write a 4-5 page paper which analyzes Aristophanes’ comedy Lysistrata. You are free to
narrow this topic to a particular perspective (idea), such as the politics of the play, gender issues,
the role of the household, heroism, etc. Your paper, however, must begin with a well-crafted and
clear thesis statement. The main body of the paper must (1) summarize the historical context the
play addresses; (2) give a complete structural analysis of the play; (3) define particular theoretic
approach or approaches to the comedy and apply it/them to assessing the play’s humor. Be sure
to build your arguments with specific citations to the play and appropriate secondary sources.
Your essay should end with a well-expressed and logical conclusion, which not only reviews
what is learned from the approach you adopt but also what questions it raises.

Expectation: Total of 100 points:

<table>
<thead>
<tr>
<th></th>
<th>0-5</th>
<th>6-10</th>
<th>11-20</th>
<th>21-30</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paper gives a clear and well-</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>crafted thesis (10 points).</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paper contains a complete and</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>relevant summary of the historical</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>context (20 points).</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paper contains an accurate</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>structural analysis of the play</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(20 points).</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The paper defines clearly a</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>theoretical approach and applies it</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>with specifics to assess the play’s</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>comic values (30 points).</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Essay’s conclusion in a logical</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
fashion states what is learned and not learned from the theory.
(10 points).

Paper exhibits effective use of grammar and expression;
follows formatting; is on-time
(10 points).

Midterm and Final Exams: There will be a midterm and final exam. Both will be cumulative. To prepare for exams you should keep a notebook containing the notes from the assigned reading, notes from class presentations and discussions, as well as your research for the above projects. You should begin to study for exams well in advance. Content: Each exam will include at least the following: (1) identification of terms, definitions, dates, and persons from the readings, class discussions, and presentations; (2) short answer questions; essays.

Grading:

Readings and Participation: 25%
Research Hand-In: 5%
Oral Presentations (2): 10%
Cultural Events Papers (2): 10%
Research Paper: 20%
Midterm Exam: 15%
Final: 15%

Final grades will be based on the following scale:

<table>
<thead>
<tr>
<th>Score</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>100-93</td>
<td>A</td>
</tr>
<tr>
<td>92-90</td>
<td>A-</td>
</tr>
<tr>
<td>89-87</td>
<td>B+</td>
</tr>
<tr>
<td>86-83</td>
<td>B</td>
</tr>
<tr>
<td>82-80</td>
<td>B-</td>
</tr>
<tr>
<td>79-77</td>
<td>C+</td>
</tr>
<tr>
<td>76-73</td>
<td>C</td>
</tr>
<tr>
<td>72-70</td>
<td>C-</td>
</tr>
<tr>
<td>69-67</td>
<td>D+</td>
</tr>
<tr>
<td>66-63</td>
<td>D</td>
</tr>
<tr>
<td>62-60</td>
<td>D-</td>
</tr>
<tr>
<td>59-0</td>
<td>F</td>
</tr>
</tbody>
</table>

** Any student eligible for and needing accommodations because of a disability is asked to speak with me during my office hours.

Classroom Etiquette:
    1. NO Cell Phones!!!
2. No private conversations with others during class.
3. No reading newspapers, magazines, etc. during class.
4. Arriving late and leaving early are disruptive. A late arrival or early departure without an excuse counts as an absence.

Absences and Make-up Work: All reading assignments are due at the class hour for which that reading is assigned. Exams and assignments missed because of an illness or an excused absence according to university policy may be made up at the convenience of the instructor provided that proper documentation for that absence is provided by the student. All requests for excused absences should be documented through the Memo office.

“More than 2 = 1”: If you fall behind, it will be very difficult to ‘catch up’. Therefore, unexcused absences of any kind are not allowed and no work can be made up for any unexcused absence. Specifically three unexcused absences (absences without the documentation of an illness, death in the family, or religious observance) will lower your final grade by one letter grade.

Honor Code: All of us in this class are bound by the Honor System of the College of Charleston. I expect each person in this class to be an exemplary member of the college community and to contribute to a positive learning environment.

Classics Department Policy on Honor Code Violations: The College of Charleston’s policy regarding Honor Code violations states the following:

*The Honor Code specifically forbids lying, cheating, attempted cheating, stealing, attempted stealing and plagiarism. Students at the College are bound by honor and by their acceptance of admission to the College to abide by the Code and to report violations.*

All faculty members at the College are required to abide by the College’s Honor Code and to report any suspected violations to the Office of Student Affairs. A student who is found by the Honor Board to have committed a Class 1 or Class 2 violation of the Honor Code in connection with any requirement for a course in the Classics Department will receive a final grade of “XF” for the course. Those admitting to or found by the Honor Board to have committed a Class 3 violation will receive sanctions as deemed appropriate by the instructor. These actions will be taken in addition to any other sanction that may be imposed by the College’s Honor Board [Revised version adopted by the Classics Department faculty, April 3, 2007]

Class Schedule:

Calendar of Topics and Reading Assignments: One major task for this course is to complete the reading assignments. This is where I expect you to spend your time preparing for the class. Do not skip the reading!!! All reading assignments should be done for the class for which they are assigned. In other words, read the assigned material before the class meets.

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>(T) 8/21</td>
<td>Introduction to the Course</td>
<td>No assignment</td>
</tr>
<tr>
<td>Date</td>
<td>Class Activity</td>
<td>Readings</td>
</tr>
<tr>
<td>-------</td>
<td>---------------------------------------------------------------------------------------------------</td>
<td>---------------------------------------------------------------------------------------------</td>
</tr>
</tbody>
</table>
| (R) 8/23 | *CofC Library Resources*  
  *“Laughter and Tears”*                                                                 | Morreall (188-224)                                                                            |
  *Aristotle, Rhet.* 1389b10-11; *Nic. Ethics* 1128                                             |
| (R) 8/30 | *A Look at Stephen Colbert*  
  *Traditional Theories (cont.):* Kierkegaard, Freud; Bergson                               | Morreall (111-126); Oaks: N.J. Lowe (2007) *Comedy* (Cambridge) 1-20                         |
| (T) 9/4  | *“Hamlet’s Blackberry”*  
  *Contemporary Theories: Morreall; Clark*                                                   | Morreall, 128-155                                                                             |
| (R) 9/6  | *Research Review*  
  *Contemporary Theories (cont.):* Scruton; Martin.                                                 | Morreall, 156-186; Research Practicum Due                                                    |
| (T) 9/11 | Iambic Mockery and Menace: Archilochus’ Cow; Demeter and Iambe                                      | WebCT: Inscription of Mnemepes; *The Hymn to Demeter*                                         |
| (R) 9/13 | Scapegoats: Thersites, and the Cyclops                                                              | Oaks: Homer: *Iliad* 2.1-335; *Odyssey* 9  
  Oral Presentations 1                                                                            |
  Oral Presentations 1                                                                            |
| (R) 9/20 | Iambic Laughter in the *Clouds*                                                                      | *Clouds* 1-700  
  Oral Presentations 1                                                                            |
| (T) 9/25 | The Structure of Comedies                                                                           | *Clouds* 701-1515  
  Oaks: K. J. Dover (1972) *Aristophanic Comedy* (Berkley) 49-68                             |
| (R) 9/27 | *Aristophanes and Socrates*  
  *“Akmed, the Dead Terrorist” – is it wrong to laugh?*                                              | Morreall (226-263): *The Ethics of Laughter and Humor*  
  Oaks: Plato’s *Apology* 17-19                                                                   |
| (T) 10/2 | *“Pandora”: Aristophanes’ Women*                                                                     | *Lysistrata* 1-800                                                                            |
| (R) 10/4 | Review for Midterm Exam                                                                            | Construct a Practice Exam                                                                    |
| (T) 10/9 | MIDTERM EXAM                                                                                       |                                                                                              |
| (R) 10/11 | Roman Comedy and Plautus                                                                            | Watling, *Introduction*                                                                     |
| (T) 10/16 | No Class                                                                                           | *Lysistrata* 801-1321                                                                       |
| (R) 10/18 | Plautine Incongruity: “A Funny Thing Happened On the Way to the Forum”                            | *Menaechmi*  
| (T) 10/23 | The Clever Slave                                                                                    | *Pseudolus*                                                                                 |
| (R) 10/25 | It’s No Game: Blaming Enemies in Athens                                                            | *Against Timarchus* (Carey: 18-53)                                                           |
| (T) 10/30 | Greek Political Invective: “The Functions and Methods of Legal Consultants in Classical Athens”    | *Against Timarchus*: (Carey 53-87)                                                            |
| (R) 11/1 | In-class Peer Review of Drafts                                                                       | Draft 1 of Research Paper Due                                                                |
| (T) 11/6 | No Class                                                                                           |                                                                                              |
| (R) 11/8 | *The Nature of Roman Oratorical Invective*  
  WebCT: K. Geffcken (1973) *Comedy in the Pro Caelio* (Leiden) selections                  |
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>11/13</td>
<td>Cicero and the Republic</td>
<td>Oaks: Cicero’s <em>Philippic</em> 2.42-56</td>
</tr>
<tr>
<td></td>
<td></td>
<td>: Cicero’s novel invective in <em>Philippic</em> 2.44-46,”</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Eranos</em> 96 (1-2): 114-128; Oral Presentation 2</td>
</tr>
<tr>
<td>11/15</td>
<td>Dr. Gonda van Steen: Aristophanes and the Women-Plays</td>
<td>Draft 2 of Research Paper Due</td>
</tr>
<tr>
<td>11/20</td>
<td>The Roman Satirists: “Threatening Poses”</td>
<td>Oaks: Horace I. 1, 2, 6, 8, 9</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Oral Presentation 2</td>
</tr>
<tr>
<td>11/22</td>
<td>Thanksgiving Break</td>
<td>No Class</td>
</tr>
<tr>
<td>11/27</td>
<td>The Satirist and the Problem of <em>Persona</em></td>
<td>Juvenal: Satires 1, 3, 10</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Oral Presentation 2</td>
</tr>
<tr>
<td>11/29</td>
<td>Conclusions &amp; Review</td>
<td>Final Draft of Research Paper Due</td>
</tr>
</tbody>
</table>

**Final Exam:** (R) Dec. 6: 8-11 am
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department:

Course Acronym, Number, and Title: CLAS 256: ANCIENT SATIRE

Category (Check only ONE )

1. The Role of Language in Culture
2. Global and Cultural Awareness
X 3. Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

Satire is a major conveyer of cultural beliefs and practices. This course explores the role of satire in ancient Greece and Rome. The students will learn about the origins and development of ancient satire as a distinct literary genre; they will explore what aspects of ancient Greek and Roman society functioned as the object of literary satire as a form of social commentary. In this regard, students will examine how satire served to reinforce the shared values of Greek and Roman society within particular socio-political contexts and topics (e.g., politics, women, sexuality, religion, etc.). In addition, students will use ancient satire as a lens through which to view modern day forms of satire as they are expressed in the media and print forms. Questions that students will consider include:

1. What are the major characteristics of ancient satire? i.e., how do we define the genre of satire?
2. How does one determine the tone of a satire?
3. How do various author differ from each other? How are they similar? What does this say about the consistency of the genre?
4. In what ways does satire reflect the cultural, social, and political context in which it was produced? Is its effect at all lost to us reading it 2000 years later?
5. What role does the author have in the creation of satire and in his own self-fashioning?
6. In what ways is ancient satire similar or dissimilar to later/modern satire?
7. What is the purpose of satire (if any)?
8. How can we determine truth from fiction when it comes to satire?

Reading assignments will comprise original authors (e.g., Horace, Seneca, and Petronius) as well as secondary sources in the form of book chapters and peer-reviewed articles. Students will learn to think cross-culturally by considering satire within the contexts of Rome and the modern world, and will hone valuable skills in textual analysis and synthesis. These outcomes are reflected in the assignments.

✓ Class Participation: As part of the overall participation grade, at the beginning of the semester students will be asked to choose a modern-day example of satire and consider how/why it constitutes “satire.” In so doing students will first establish modern definitions of “satire” before exploring the genre as it existed in the ancient world. Students will present their examples during the first week-and-a-half of the semester.
Exams: Exams consist of short answer, spot quotations, and an essay. Students will need to contextualize readings, class discussion, and modern examples of satire. In so doing, student will understand the relationship between historical context and the production of satire, social commentary and literary expression (both prose and poetry), and the role of modern day scholarship in the analysis of the ancient world.

Paper: Every student will write a 4-5 page analytical essay that examines the relationship between topical satire and the specific context in which it is produced. Students will formulate a thesis with specific textual references to support their argument. Students are required to consider how the literary conventions of ancient satire communicate, in either a positive or negative way, values about a particular social topic.
Required Texts (4)
1. The Satires of Horace 0812240901
2. The Satyricon and The Apocolocyntosis (Penguin Classics) by Petronius and Seneca 9780140444896
3. Sixteen Satires by Juvenal (Penguin Classics) 9780140447040
4. Chattering Courtesans and Other Sardonic Sketches by Lucian (Penguins Classics) 978-0140447026

General Education Credit: This course meets the following General Education requirements for Humanities:

Student Learning Outcome 1: Students analyze how ideas are represented, interpreted or valued in various expressions of human culture.

Student Learning Outcome 2: Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments (or alternatives that require equally coherent and sustained analysis).

These outcomes will be assessed on the final exam (or appropriate place in the course).

Foreign Language Alternative Program: This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region.

Program Learning Outcome 3: Students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region.

Learning Outcomes
The aim of this course is to familiarize you with the genre of ancient satire through selected readings of several satirists from the ancient Greco-Roman world. Our texts come mainly from the period of 2nd century BCE – 2nd century CE. Throughout the semester we will try our best to define ancient “satire” and use it as a lens to examine satire in our modern world.

Some questions we will explore include (but are not limited to):
1. What are the major characteristics of ancient satire? i.e., how do we define the genre of satire?
2. How does one determine the tone of a satire?
3. How do various author differ from each other? How are they similar? What does this say about the consistency of the genre?
4. In what ways does satire reflect the cultural, social, and political context in which it was produced? Is its effect at all lost to us reading it 2000 years later?
5. What role does the author have in the creation of satire and in his own self-fashioning?
6. In what ways is ancient satire similar or dissimilar to later/modern satire?
7. What is the purpose of satire (if any)?
8. How can we determine truth from fiction when it comes to satire?

Another major objective of this course is to hone skills that you can apply not only to other courses and disciplines but also other areas of your life. With this in mind this course aims to exercise:
- close reading and critical thinking skills through analysis of the texts and Commonplace book (see below)
- oral and aural communication skills through class participation
- writing skills through take-home essay exam portions and analytical essay

**Learning Assessment**
20% Participation and Attendance: Daily
30% Exam 1: 2/26
30% Exam 2 (Final): 5/2
Exams comprise a combination of identifications, short answer, spot quotations, and an essay.
20% 4-5 page Analytical Essay (due 4/23)

**Essay Topic:**
As you now know ancient satire is topical, serving a variety of purposes and reflecting a wide range of characteristics; it is written both as a reflection of and/or a response to the historical and cultural contexts in which it is produced. The satirists we have read this semester each reflect the historical setting and social conditions in which they wrote. How? Why?
1. Describe the various ways in which these authors, each in their own unique way, exploit the genre of satire to comment upon their world.
2. Be sure to consider the purpose and conventions of the genre: why, do you think, these authors consciously chose satire instead of an alternative genre to respond to their contexts? In other words, explore how satire as a genre functions as a mouthpiece for writing about the times, in either a positive, negative or didactic (teaching) manner.
3. Your essay should include a well-stated thesis in the introduction, a solid conclusion, and a well-organized body.
4. You must choose at least three different authors to consider and you must make at least 2 specific references to the texts for each author (citing page number or poem/line number).

**Participation and Attendance**
Things happen—keep the lines of communication open and let me know when things come up. Nonetheless, more than three unexcused absences will affect your participation grade with a 2 point drop on your final grade per absence.; more than six unexcused absences will result in a WA for the course. Excused absences are at my discretion. [Please limit the “my car won’t start” excuse to no more than 2.] Assignments are due on the date they are assigned (I know, what a novel idea). I expect you to come to class and engage with the material and your classmates in a meaningful way.
This is a discussion-oriented class, which means, of course, you will be expected to open your mouth—to talk and to do so in an engaged and meaningful way. I will, in fact, evaluate you on the quality of your participation (see attached rubric).

**Course Organization**
The course is organized chronologically so we will begin with satire’s origins and the earliest satirists. In addition, we will trace various themes and topics, noting parallels (and contradictions) among authors. Your own commonplace book will be helpful, but be sure to pay attention to other themes as we discuss them in class. Assignments consist largely of primary source reading, but some secondary sources (biographical/encyclopedia entries, peer-reviewed articles) will be occasionally assigned (TBA) to provide basic background information and scholarly insight. Reading questions will be posted on OAKS and will correspond with class discussion and your performance.

**Reading / Assignment Schedule (subject to revision): assignments are listed on the day they are due.**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TUESDAY</th>
<th>THURSDAY</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/10</td>
<td>Introductions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1/15-17</td>
<td>Satire, what is it?</td>
<td><strong>The Genre Born:</strong> Roman Comedy, Ennus Lucilius; Varro</td>
<td>Modern satire example, presentations</td>
</tr>
<tr>
<td>1/22-24</td>
<td><strong>The Genre Refined</strong> Horace Views/Autobiographical</td>
<td>Modern satire example, presentations <em>Horace Satires</em>: 1.1; 1.2</td>
<td><em>Horace Satires</em>: 1.4 (1.10); 1.5 (1.6)</td>
</tr>
<tr>
<td>1/29-31</td>
<td><strong>The Genre Refined</strong> Horace Entertainment</td>
<td>Modern satire example, presentations <em>Horace Satires</em>: 1.8; 1.9</td>
<td><em>Horace Satires</em>: 2.1; 2.5</td>
</tr>
<tr>
<td>2/5-7</td>
<td><strong>The Genre Refined</strong> Horace Country versus City Transportation, Travel; Villas and Urban Housing; Philosophy</td>
<td><em>Horace Satires</em>: 2.2; 2.6</td>
<td><em>Horace Satires</em>: 2.3; 2.8</td>
</tr>
<tr>
<td>2/12-14</td>
<td>Menippean Satire: Neronian Rome Politics and Propaganda</td>
<td>Seneca’s <em>Apocolocyntosis</em> Seneca’s <em>Apocolocyntosis</em></td>
<td></td>
</tr>
<tr>
<td>2/19-21</td>
<td>Menippean Satire: Neronian Rome Food, Drink Slavery, Gardens</td>
<td><em>Petronius’ Satyricon</em> <em>Petronius’ Satyricon</em></td>
<td></td>
</tr>
<tr>
<td>2/26-28</td>
<td>Buffer-catch-up</td>
<td></td>
<td><strong>Test 1</strong></td>
</tr>
<tr>
<td>3/5-7</td>
<td><strong>SPRING BREAK</strong></td>
<td><strong>SPRING BREAK</strong></td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Reading 1</td>
<td>Reading 2</td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>---------------------------------------------------------------------------</td>
<td>---------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>3/12-14</td>
<td>The Philosopher-Satirist Literary Trends libertas: Outside the Home</td>
<td>Persius <em>Satires</em>: 1, 3 (OAKS)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Persius <em>Satires</em>: 5, 6 (OAKS)</td>
<td></td>
</tr>
<tr>
<td>3/19-21</td>
<td>Satire as Epigram: Flavian Rome and Martial Legacy Hunting; Art Collecting Baths and Bathing; Personal Items</td>
<td>Martial Selected epigrams (OAKS)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Martial Selected epigrams (OAKS)</td>
<td></td>
</tr>
<tr>
<td>3/26-28</td>
<td>Satire as Invective: Flavian Rome and Juvenal Women; sex Patron-Client System; Household Items</td>
<td>Juvenal <em>Satires</em>: 1; 3</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Juvenal <em>Satires</em>: 4; 5</td>
<td></td>
</tr>
<tr>
<td>4/2-4</td>
<td>Juvenal Games Utilitarian Buildings</td>
<td>Juvenal <em>Satires</em>: 10; 11</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Juvenal Satire 14</td>
<td></td>
</tr>
<tr>
<td>4/9-11</td>
<td>The Genre Adapted: Lucian and the “Second-Sophistic” Satiric Epics</td>
<td>Lucian <em>True Histories</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lucian <em>True Histories</em></td>
<td></td>
</tr>
<tr>
<td>4/16-18</td>
<td>The Genre Adapted: Lucian and the “Second-Sophistic” Religion Women</td>
<td>A Few Words About Mourning / The Journey Down to Hades</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chattering Courtesans</td>
<td></td>
</tr>
<tr>
<td>4/23 (last class)</td>
<td><strong>Essay Due</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Thursday, May 2</strong>&lt;sup&gt;nd&lt;/sup&gt; 4pm – 7pm (FINAL EXAM SLOT)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
copying on quizzes/exams will be considered intentional and thus an honor code violation. In addition, read and review the following:

Classics Department Policy on Honor Code Violations:
The College of Charleston's policy regarding Honor Code violations states the following:
The Honor Code specifically forbids lying, cheating, attempted cheating, stealing, attempted stealing and plagiarism. Students at the College are bound by honor and by their acceptance of admission to the College to abide by the Code and to report violations. All faculty members at the College are required to abide by the College's Honor Code and to report any suspected violations to the Office of Student Affairs. A student who is found by the Honor Board to have committed a Class 1 or Class 2 violation of the Honor Code in connection with any requirement for a course in the Classics Department will receive a final grade of "XF" for the course. Those admitting to or found by the Honor Board to have committed a Class 3 violation will receive sanctions as deemed appropriate by the instructor. These actions will be taken in addition to any other sanction that may be imposed by the College's Honor Board.

Revised version adopted by the Classics Department faculty, April 3, 2007

Grading Scale:
Note: Grades are not negotiable. I do not give grades: You earn your grade. Experience has shown that students who attend class religiously and take their own notes perform better overall.

100-94 A
93-90 A-
89-87 B+
86-83 B
82-80 B-
79-77 C+
76-73 C
72-70 C-
69-67 D+
66-63 D
62-60 D-
59-0 F

Other Items:
Technology Etiquette
Email: You MUST use your CofC email account. Emails should contain specific subject headings that identify the content of your email (e.g., “homework question”; “schedule meeting?” etc.). Emails should also be written with proper spelling, grammar, and appropriate tone (e.g., don’t write emails to your professors the way you would to your friends). Do not neglect to sign your name on an email. I receive hundreds of emails/day and prioritize them accordingly. If you want to be taken seriously, then write your email with decorum and respect. I will do my best to reply within 24 hours. Email is NOT a replacement for unexcused absences; if you choose to miss class contact a fellow classmate to find out about any missed announcements or assignments.

Cell Phone/Texting/Laptops/Tablets/Ipads: Turn off your phones. Period. If I catch you texting or checking your phone during class, or using a laptop, et al. for anything other than class purposes, I’ll call you out. For each additional time I must ask you not to check your phones and I’ll dock 5 points off your Class Participation grade. (Oh, and by the way, it’s really, really obvious when you are attempting to “surreptitiously” check your phone or FB during class. Resist the urge: hone your focusing skills).

Classroom Respect: Please be courteous to your classmates, particularly during discussion. Differing opinions are to be expected—and enrich discussion. Be respectful of your classmates; be aware of your own participation (i.e., try not to monopolize the discussion)—allow time and space for other students to
participate. Class time is not the opportunity to finish homework for other classes or to read the newspaper; I expect you to pay attention and contribute on a regular and thoughtful basis.

Other: Don’t friend request me on FB. As much as I may enjoy your company, I do draw some lines. (Generally, I allow friend requests once you have graduated, thus terminating the teacher-student relationship). Don’t call me at home. Don’t have your parent(s) call me (I’m completely serious). Don’t lie to me—it’s offensive. (Plus, I won’t hesitate to bring you before Honor Board). No need to fill me in on every last detail of your food poisoning episode—a simple excused absence with documentation is just fine.
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
SIGNATURE SHEET
(One per department or program)

Department/Program Name: __HISTORY________________________________

Courses Covered by Signatures (please list all by acronym and number):

<table>
<thead>
<tr>
<th>Course</th>
<th>Signature</th>
<th>Course</th>
<th>Signature</th>
<th>Course</th>
<th>Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>HIST 103*</td>
<td></td>
<td>HIST 262</td>
<td></td>
<td>HIST 341</td>
<td></td>
</tr>
<tr>
<td>HIST 104</td>
<td></td>
<td>HIST 263</td>
<td></td>
<td>HIST 343</td>
<td></td>
</tr>
<tr>
<td>HIST 230</td>
<td>Approved for Cat 3 Syllabus Required</td>
<td>HIST 270</td>
<td>Not approved</td>
<td>HIST 344</td>
<td></td>
</tr>
<tr>
<td>HIST 231</td>
<td></td>
<td>HIST 274</td>
<td></td>
<td>HIST 345</td>
<td></td>
</tr>
<tr>
<td>HIST 232</td>
<td></td>
<td>HIST 276*</td>
<td></td>
<td>HIST 346</td>
<td></td>
</tr>
<tr>
<td>HIST 234</td>
<td></td>
<td>HIST 276*</td>
<td></td>
<td>HIST 347</td>
<td></td>
</tr>
<tr>
<td>HIST 235</td>
<td></td>
<td>HIST 277</td>
<td></td>
<td>HIST 350</td>
<td></td>
</tr>
<tr>
<td>HIST 241</td>
<td></td>
<td>HIST 282</td>
<td></td>
<td>HIST 357</td>
<td></td>
</tr>
<tr>
<td>HIST 242</td>
<td></td>
<td>HIST 283</td>
<td></td>
<td>HIST 359</td>
<td></td>
</tr>
<tr>
<td>HIST 244</td>
<td></td>
<td>HIST 286</td>
<td></td>
<td>HIST 364</td>
<td></td>
</tr>
<tr>
<td>HIST 247</td>
<td></td>
<td>HIST 287</td>
<td></td>
<td>HIST 365</td>
<td></td>
</tr>
<tr>
<td>HIST 250</td>
<td></td>
<td>HIST 291</td>
<td></td>
<td>HIST 366</td>
<td></td>
</tr>
<tr>
<td>HIST 252</td>
<td></td>
<td>HIST 336</td>
<td></td>
<td>HIST 370</td>
<td></td>
</tr>
<tr>
<td>HIST 261</td>
<td>Not approved</td>
<td>HIST 337</td>
<td></td>
<td>HIST 370</td>
<td>Not approved</td>
</tr>
</tbody>
</table>

Signatures:

Phyllis 3 March 2016
Department Chair/Program Director

Maurice 3-3-16
Dean

3/23/16
Faculty Coordinator for General Education

3/23/16
Chair, General Education Committee

Faculty Senate Secretariat
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: HISTORY

Course Acronym, Number, and Title: HIST 231: Ancient Greece

Category (Check only ONE)

_____ 1 The Role of Language in Culture
_____ 2 Global and Cultural Awareness

X__ 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

This course is an introduction to the political, social, and cultural history of ancient Greece. Students read both primary and secondary sources that give insight on Greek civilization in the period from the first emergence of Greeks in history (c. 1500 BCE) to the creation of the Hellenistic oikumene in the wake of Alexander the Great’s death (323 BCE). A typical assignment for the course is a research paper on a topic important in the history of ancient Greece, such as the origins of Athenian democracy.
HIST 231: ANCIENT GREECE

MWF 11:00–11:50AM, Fall 2015
Dr. Andrew T. Alwine, Randolph Hall 308C
Office hours: Monday 10:00–10:50AM, Thursday 2:00–4:00PM, and by appointment
alwineat@cofc.edu

Required Textbooks

Course Website
This class will have a website on OAKS (login via MyCharleston) which will contain the syllabus, schedule, various reading assignments, grade book, and other materials.

Learning Goals
This course is an introduction to the political, social, and cultural history of Ancient Greece. We will read both the primary sources (the Greek historians and other ancient writers) and secondary sources (our textbook and scholarly work in the field). The goal is to give students as thorough a knowledge of Ancient Greece as possible in our limited time frame.

In the course of our study of Ancient Greece, we will also learn how to pose and provide answers to a variety of questions that are of enduring significance for humanity. Topics will include (to name only a few) warfare and society, the nature of empires, clash between East and West, the proper functioning of democracy, interstate relationships, and privileged and underprivileged classes.

In accordance with the liberal arts model, our class activities are designed to help students become better learners and better citizens. Among the skills that will be emphasized are: consciously raising important questions, being critical of gaps in available information, recognizing the distinction between words and the ideas that they represent, investigating assumptions behind a line of reasoning, drawing critical inferences from evidence, testing one’s own conclusions for internal consistency, and being self-conscious about one’s own thinking and reasoning process.

Education involves instruction in how to think, especially in regard to assimilating and organizing information. This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region (program learning outcome 3).

General Education Credit
This course meets the following General Education requirements for Humanities:

Student Learning Outcome 1: Students analyze how ideas are represented, interpreted or valued in various expressions of human culture.

Student Learning Outcome 2: Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.

These outcomes will be assessed via an essay on the final exam (minimum two pages).

1 The second edition (2009) is also fine, although the page numbers are slightly different for the assignments. Please consult the instructor if you have a previous edition.
Evaluation

- 10% Attendance
- 10% Quizzes
- 20% Research Paper
- 25% Two Exam
- 35% Final Exam

<table>
<thead>
<tr>
<th>Grade</th>
<th>Minimum Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>93+</td>
</tr>
<tr>
<td>A-</td>
<td>90–92.9</td>
</tr>
<tr>
<td>B+</td>
<td>87–89.9</td>
</tr>
<tr>
<td>B</td>
<td>83–86.9</td>
</tr>
<tr>
<td>B-</td>
<td>80–82.9</td>
</tr>
<tr>
<td>etc.</td>
<td></td>
</tr>
</tbody>
</table>

Class Participation and Etiquette

Daily reading assignments are listed on the schedule and are due on the day for which they are scheduled. It is important not merely to be present but to engage with the material (i.e. being prepared to discuss and ask questions during class). Failure to keep up with the reading assignments is extremely hazardous. All material from reading assignments or from in-class discussions may appear on exams.

Students should arrive before class begins, remain seated until the end of the period, and begin gathering their things after they have been dismissed. Arriving late, leaving during the class, and making agitated noise near the end of the period are rude and unworthy of a participant in higher education.

No electronic devices (laptops, tablets, cell phones, etc.) are permitted during class time.

Attendance

Attendance will be taken at the beginning of each class period. Students arriving after roll has been taken will not be counted as present. The grade will be calculated by dividing the number of class meetings at which the student was present by the total number of class meetings for the semester (which is 42). For example, if a student misses three classes, his/her grade will be 39 / 42 = 92%.

Quizzes

Two map quizzes will be given in the course of the term. For both quizzes, a list of possible identifications will be provided by the instructor through OAKS. There will also be three quizzes on key events and dates. A list of these events and dates will be provided by the instructor through OAKS. Quizzes will be administered at the beginning of class. Anyone who arrives late or is absent on a quiz day will receive a zero for that quiz.

Research Paper

A research paper of minimum 8 pages will be required from each student on the date listed on the schedule. Please see below (after the schedule) for further guidelines.

Exams

The first two exams will be administered on the date listed on the schedule (below) and the final exam at the date and time listed by the registrar. The former is subject to change of date at the instructor’s discretion. The final exam will be comprehensive but will concentrate on the material covered since the midterm.

These exams will consist of essay, short-answer identifications, identifications of quotations from reading assignments, multiple choice, and fill-in-the-blank. Anything from the reading assignments, lectures, or other class assignments may show up on the exam. Students who miss class should endeavor to obtain notes for that day’s lecture from other classmates.

Honesty

All students are responsible for knowing and obeying the student honor code (see the Student Handbook). To be clear, the honor code prohibits lying (knowingly furnishing false information in relation to academic work or information legitimately sought by an employee of the College), cheating (giving or receiving of unauthorized, dishonest assistance that might give one student an unfair advantage over another), stealing (unauthorized taking or appropriating of property), and plagiarism (including [1] verbatim repetition, without acknowledgement, of the writings of another author; [2] borrowing without acknowledging the source; [3] paraphrasing the thoughts of another writer without acknowledgement; [4] allowing any other person or organization to prepare work which one then submits as his/her own.)
Classics Department Policy on Honor Code Violations
The College of Charleston’s policy regarding Honor Code violations states the following:

The Honor Code specifically forbids lying, cheating, attempted cheating, stealing, attempted stealing and plagiarism. Students at the College are bound by honor and by their acceptance of admission to the College to abide by the Code and to report violations.

All faculty members at the College are required to abide by the College’s Honor Code and to report any suspected violations to the Office of Student Affairs. A student who is found by the Honor Board to have committed a Class 1 or Class 2 violation of the Honor Code in connection with any requirement for a course in the Classics Department will receive a final grade of “XF” for the course. Those admitting to or found by the Honor Board to have committed a Class 3 violation will receive sanctions as deemed appropriate by the instructor. These actions will be taken in addition to any other sanction that may be imposed by the College’s Honor Board [Revised version adopted by the Classics Department faculty, April 3, 2007]

Learning Disabilities
The College’s policy is to make reasonable accommodations for persons with documented disabilities. If you wish to disclose a learning disability, please visit the Center for Disability Services / SNAP, located on the first floor of the Lightsey Center, Suite 104.

Disclaimer
This syllabus (especially the schedule of assignments) is subject to change at the discretion of the instructor. The class will be duly notified of any changes that are made.
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>W Aug. 26</td>
<td>Introduction to Greek History and Historiography</td>
<td></td>
</tr>
<tr>
<td>F Aug. 28</td>
<td>The Minoan and Mycenaean Civilizations</td>
<td>Pomeroy, pp. 1–40</td>
</tr>
<tr>
<td>M Aug. 31</td>
<td>The Dark Age</td>
<td>Pomeroy, pp. 41–47, 58–65</td>
</tr>
</tbody>
</table>
| W Sept. 2 | Homeric Society | Homer, *Iliad* 1 (on OAKS)  
Pomeroy, pp. 47–58 |
| F Sept. 4 | The Rise of the *Polis* | MAP QUIZ #1  
Pomeroy, pp. 67–98 |
| M Sept. 7 | Warfare in Ancient Greece | Selection from V. D. Hanson, *The Western Way of War* (on OAKS) |
| W Sept. 9 | Sparta | Pomeroy, pp. 99–120  
Xenophon, *Spartan Society* (on OAKS) |
| F Sept. 11 | History of Athens | Pomeroy, pp. 121–136 |
| M Sept. 14 | Athenian Democracy | Herodotus 5.62–78 (pp. 392–400)  
Ober, “‘I Besieged That Man!’ Democracy's Revolutionary Start” |
| W Sept. 16 | Herodotus and the East-West Conflict | Herodotus 1.1–91 (pp. 3–52) |
| F Sept. 18 | The Persian Empire | Herodotus 1.95–140 (pp. 56–74)  
Pomeroy, pp. 136–137 |
| M Sept. 21 | The Ionian Revolt | Herodotus 5.28–38, 97–126 (pp. 377–382, 411–423)  
Pomeroy, pp. 138–141 |
| W Sept. 23 | Darius’ Invasion and the Battle of Marathon | Herodotus 6.87–118 (pp. 462–475)  
Pomeroy, pp. 141–146 |
| F Sept. 25 | Xerxes’ Invasion and the Battle of Thermopylae | Herodotus 7.1–21, 44–53, 139–146, 206–239 (pp. 493–505, 516–520, 553–557, 584–598)  
Pomeroy, pp. 146–148 |
| M Sept. 28 | Artemisium, Salamis, Plataea, and Mycale | DATES QUIZ #1  
Herodotus 9.1–85 (p. 665–708) |
| W Sept. 30 | EXAM #1 |  |
| F Oct. 2 | Thucydides and the Athens-Sparta Conflict | Thucydides 1.1–19 (pp. 3–14)  
Kagan, *Thucydides*, Ch. 1 (on OAKS) |
| M Oct. 5 | Thucydides’ Method | Thucydides 1.20–23 (pp. 14–16)  
Pomeroy, pp. 198–200, 206–211  
De Romilly, *The Mind of Thucydides*, Introduction and Ch. 1 (on OAKS) |
| W Oct. 7 | The Pentecontaetia | MAP QUIZ #2  
Thucydides 1.89–118 (pp. 49–65)  
Pomeroy, pp. 152–160 |
| F Oct. 9 | Democratization in Athens | Pomeroy, pp. 160–163  
Thucydides 2.34–46 (pp. 110–118)  
TBA (on OAKS) |
| M Oct. 12 | Society and Culture in the *Polis* | Pomeroy, pp. 163–181, 200–206 |
| Pritchard, “The Symbiosis between Democracy and War: The Case of Ancient Athens” |
|------|---------|-----------------------------|-------------------------------------------------------------|
| F Oct. 16 | Athenian Acropolis | TBA (on OAKS) |
| M Oct. 19 | Fall Break – no class |
| W Oct. 21 | Reasons for War | Thucydides 1.24–89 (pp. 16–49)  
| | | Pomeroy, pp. 211–217 |
| F Oct. 23 | Athens and Sparta on the Eve of War | Thucydides 1.119–146 (pp. 65–85) |
| M Oct. 26 | The Outbreak of the Peloponnesian War | Thucydides 2.1–33 (pp. 89–110) |
| W Oct. 28 | The Fall of Periclean Democracy | Thucydides 2.47–67 (pp. 118–128)  
| | | Pomeroy, pp. 218–223  
| F Oct. 30 | New Politicians and Generals at Athens | Thucydides 3.35–50 (pp. 175–184)  
| | | Pomeroy, pp. 223–234  
| M Nov. 2 | The Sicilian Expedition | Thucydides 6.1–72 (pp. 361–402) |
| W Nov. 4 | The Sicilian Expedition, Continued | Thucydides 6.72–7.20 (pp. 402–438) |
| F Nov. 6 | The Sicilian Expedition, Continued | Thucydides 7.21–87 (pp. 438–478)  
| | | Pomeroy, pp. 234–239 |
| M Nov. 9 | Xenophon and the End of the Peloponnesian War | Xenophon 1 (pp. 3–37)  
| | | Pomeroy, pp. 239–246 |
| W Nov. 11 | EXAM #2 |
| F Nov. 13 | “The Thirty” in Athens | Xenophon 2.3–4 (pp. 52–76)  
| | | Pomeroy, pp. 247–253 |
| M Nov. 16 | Agesilaus and the Crisis of Sparta | Xenophon 3.1.1–10, 3.3.4–3.4.11 (pp. 79–82, 97–103)  
| | | Hamilton, *Agesilaus and the Failure of Spartan Hegemony*, Chapter 3 (on OAKS) |
| W Nov. 18 | Greece in Shambles, Persia Triumphant | Xenophon 4.2.1–4.3.21 (pp. 127–138)  
| | | Pomeroy, pp. 253–254  
| | | Hamilton, *Agesilaus and the Failure of Spartan Hegemony*, Chapter 4 (on OAKS) |
| F Nov. 20 | The Theban Hegemony | Xen. 6.3.1–6.4.20 (pp. 234–247)  
| | | Pomeroy, pp. 254–259 |
| M Nov. 23 | Law, Democracy, and Philosophy in Athens | Xenophon 3.4.12–14 (pp. 104–108)  
| | | Pomeroy, pp. 260–264  
| | | Burke, “Finances and the Operation of the Athenian Democracy in the ‘Lycurgan Era’” (on OAKS) |
| W Nov. 25 | Thanksgiving break – no class |
| F Nov. 27 | Thanksgiving break – no class |
| M Nov. 30 | Philip II of Macedonia | Pomeroy, pp. 283–300  
<p>| | | Burke, “Finances and the Operation of the Athenian Democracy in the ‘Lycurgan Era’” (on OAKS) |</p>
<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Topic</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>W</td>
<td>Dec. 2</td>
<td>Alexander III of Macedonia</td>
<td>Pomeroy, pp. 301–324</td>
</tr>
</tbody>
</table>
| F   | Dec. 4 | The Hellenistic World                      | **DATES QUIZ #3**  
**EVALUATION DAY**²  
Pomeroy, pp. 327–359 |
| M   | Dec. 7 | Enter Rome                                 | Pomeroy, pp. 361–365 |
| F   | Dec. 11| **FINAL EXAM (12:00–3:00AM)**             |                |

² The format of this day will be as follows: (1) dates quiz, (2) 15-minute period allotted for evaluations (please bring an electronic device to do these), (3) another 25 minutes or so of class time. However, if the response rate for this course has already reached 80%, we will forgo the evaluation period and, instead, dismiss class 15 minutes early.
The Research Paper

Timeline
By November 13 students must inform the instructor (by e-mail) of the topics they have chosen.

By November 18 students may provide the instructor (through OAKS) with a full bibliography for their project.

On November 23 the final copy is due. Both electronic and paper copies must be turned in.

Format
The research paper has a minimum requirement of eight (8) pages. The research paper should be typed in 12-point Times New Roman (doubled-spaced) with 1-inch margins on 8.5x11-inch sheets. Pagination should be listed at the bottom center of each page. The first page should begin with three lines left-justified at the top of the page and single-spaced. These three lines should record (1) the student’s name, (2) the date submitted, and (3) the title of the paper. After these three lines, the body of the paper should begin (with no more introductory information).

All students must also sign by their name on the first page. This signature will service as a pledge, which is a formal statement that the work is your own and that you have not in any way given or received improper assistance. Failure to comply with these formatting guidelines will result in a grade penalty.

Sources
A minimum of eight (8) secondary (peer-reviewed, academic) sources will be required. In-depth interaction with primary sources is assumed. Students are encouraged to employ print sources in their research. Electronic sources are permitted, but they must be peer-reviewed, academic pieces (i.e. no Wikipedia articles, online encyclopedias, blogs, newspaper articles, etc.). Textbooks should not be used as sources. If you have a question on whether or not something qualifies as a legitimate source, please ask the instructor.

The topics listed below will provide students with a few sources that will help them to get started in their research. Students are encouraged to find additional sources by (1) by following the footnotes of the sources already provided by the instructor, (2) locating and reading the relevant primary sources, and (3) using databases (such as the library guide to Classics research) and search engines (such as JSTOR, L’année, etc.).

Evaluation
A good, solid, straightforward paper that is without problems will receive a “B.” A paper that completes the assignment but has some issues with grammar, structure, or content will most likely fall in the “C” range. Only exceptional papers earn an “A.”

Papers turned in late will be penalized one letter grade (10 points). Papers still not turned in after 24 hours from the deadline will be penalized an additional 10 points per day.

The assignment is to create an argument, not a report. The successful paper will include an interesting thesis; the development of the thesis in a logical yet supple way; the substantiation of the thesis and any sub-claims with incisively analyzed evidence; the engaging use of properly attributed sources when appropriate; a clear, compelling style that conforms to standard usage.

Topics
Students may choose a topic and prompt from those provided below or speak with the instructor about crafting a custom topic.

1. The Origins of Athenian Democracy
   Prompt: Make an argument about when Athens became a “democracy.”
   Advice: Consider what our definition of “democracy” is and what the ancient definition was. Be sure to state explicitly what definition of democracy you will be using in pursuing the question of
When Athens became a democracy.

Primary Sources: Aristotle, *Athenian Constitution*, sections 1–28; Herodotus 5.69–73; “The Old Oligarch”;

Secondary Sources: Thucydides 2.34–46; Plutarch, *Pericles*, sections 11–14

2. The Cleisthenic Reforms

Prompt: Make an argument to answer the questions, (1) What were the purposes of the reforms of Cleisthenes, and (2) How were these purpose accomplished by those reforms?

Advice: Consider what Cleisthenes intended to accomplish. Consider also what the role of the elite and what the role of the masses of citizens were in all of this. Which one was dominant? Where the elites simply competing for favor with the people, or was Athens becoming more democratic? What was the purpose of the system of tribes, trittyes, and demes? How does it fit into the power struggle?

Primary Sources: Aristotle, *The Athenian Constitution*, Sections 20–22; Herodotus 5.62–78


3. Thucydides’ “Truest Cause”

Prompt: Was Thucydides correct about the cause of the Peloponnesian War?

Advice: Thucydides famously states what he sees as the real cause motivating the Peloponnesian War, but scholars have frequently disagreed. Argue for your own “truest cause.”

Primary Sources: Thucydides, Book 1; Plutarch, *Life of Pericles*


4. The Old Oligarch

Prompt: When was the treatise known as the “Old Oligarch” written, and who was the intended audience?
Advice: Consider other sources that are critical of the democracy in order to put this treatise in its proper context.

Primary Sources: The “Old Oligarch”; Thucydides & Plato (see passages discussed in articles)


5. Patronage under the Athenian Democracy

Prompt: Did patronage exist in Athens under the democracy? If so, how did it work?

Advice: Consider whether there are different types of patronage to be considered.

Primary Sources: Xenophon, Memorabilia 2.9–10; Aristotle, Athenian Constitution, Sections 4–6, 27; Plutarch, Life of Cimon, Section 10


6. The Nature of Sparta

Prompt: Characterize the social and political arrangement at Sparta.

Advice: Much recent scholarship has raised fundamental questions about the nature of Spartan society and the reliability of the literary sources for it. After explaining this debate, take a stance as to whether the traditional image of Sparta or the increasingly popular modern interpretation is correct.

Primary Sources: Xenophon, The Lacedaemonian Constitution; Plutarch, Life of Lycurgus

Hansen, Mogens. 2009. “Was Sparta A Normal or Exceptional Polis?” In Sparta:
7. Athens’ Imperial Ambitions in the Fourth Century

Prompt: Analyze the nature and purpose of the “Second Athenian Confederacy” of the fourth century.

Advice: It would be useful to compare and contrast the Second Athenian Confederacy and the Athenian “Empire” of the fifth century.


FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: HISTORY

Course Acronym, Number, and Title: HIST 232: Ancient Rome

Category (Check only ONE)  

1  The Role of Language in Culture

2  Global and Cultural Awareness

X  3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

HIST 232 examines the rise of ancient Rome to greatness, surveying the period from its legendary foundation in 753 BCE to the death of Constantine in 337 CE. The course focuses primarily on the political, military, and economic history of Rome, although literary and artistic culture is also covered. A typical assignment for this course is a 5-7 page essay focusing on a primary source from ancient Rome.
The city of Rome grew from a tiny settlement on the Palatine Hill to a mighty empire stretching from Britain to Babylon. In this course we will follow Rome's great generals, statesmen, and enemies from Rome's foundation by Romulus in 753 BCE to the death of Rome's first Christian emperor in 337 CE. We will focus primarily on the political, military, and economic history of Rome; we will discuss its rich literary and artistic culture, as well.

This course examines not just the history of Rome, but also its historiography: that is, how do we know what we think we know about Rome? What kinds of sources did the Romans leave us, and how do we interpret them? We will read several different kinds of primary sources written by ancient authors: historical accounts, speeches, biographies, and letters. We will discuss some of the major methodological questions in ancient historiography: How do we know if a source is reliable? How do we reconcile conflicting accounts? Can - and should - we separate “history” from “myth”? And how did ancient authors' conception of “truth” and “fact” differ from our own?

This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region (program learning outcome 3).

General Education Student Learning Outcomes
This course meets the following General Education requirements for Humanities:

Student Learning Outcome 1: Students analyze how ideas are represented, interpreted, or valued in various expressions of human culture.

Student Learning Outcome 2: Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.

These outcomes will be assessed via a take-home essay, due on the day of the final exam. It will be graded as part of your final exam.

Instructor
Dr. Jennifer Gerrish, gerrishj@cofc.edu

Office Hours (Randolph 306B)
Monday 9-9:50a, Thursday 10a-12p, or by appointment

Course Websites
http://gerrishclassics.squarespace.com: find the syllabus, online readings, class slides, presentation schedules, and other resources here
OAKS (login through MyCharleston): find your grades and access class email list here
Assessment
20% Student Engagement (in-class work; preparedness for and contribution to discussions and group work)
15% Quizzes (Top Ten and pop; lowest 2 dropped)
10% Group Portfolios
10% Primary Source Essay
20% Test 1
25% Test 2

Required Texts


** earlier editions of both textbooks exist, but they differ significantly from these editions in both structure (chapters and page numbers) and content. If you purchase an older edition, you are responsible for verifying with a classmate that you are reading the correct sections and for acquiring any materials that your edition does not contain.
**Additional required readings will be made available on the course website
COURSE SCHEDULE
(Readings subject to modification; if you miss class, please confirm the next assignment with a classmate. Please note that I've indicated days on which I suggest you take advantage of a lighter reading day to get ahead on a longer assignment.)

F 1/8 No Class Meeting - Syllabus Quiz on OAKS (due 11am Sat, 1/9)

M 1/11 Course Overview and Introduction

W 1/13 Archaic Italy and the Emergence of Rome
   Boatwright 1-31

F 1/15 Primary Source Discussion: Literary Sources and Historiography
   Historians xvi-xxx
   “Reading Primary Sources: An Introduction for Students” and “Analyzing Primary Sources” slideshow (link on website)

M 1/18 No Class - Martin Luther King Jr. Day
   Begin Friday's reading

W 1/20 The Regal Period
   Top Ten Quiz 1
   Boatwright 31-42
   Continue Friday's reading

F 1/22 Primary Source Discussion: Livy and Rome's Kings
   Historians 118-150 (Livy Preface, 1.1-13, 1.15-17, 1.34-49, 1.55-60)

M 1/25 The Early Republic
   Top Ten Quiz 2
   Boatwright 43-69

W 1/27 The Conquest of Italy
   Boatwright 69-86

F 1/29 Primary Source Discussion: Coriolanus
   Livy 2.31-40 (link on website)
   Plutarch, Life of Coriolanus (link on website)

M 2/1 The First and Second Punic Wars
   **Portfolio 1 Due
   Top Ten Quiz 3
   Boatwright 87-109

W 2/3 Expansion
   Boatwright 109-124
   Begin Friday's reading

F 2/5 Primary Source Discussion: Hannibal and the Second Punic War
   Historians 10-30 (Polybius 1.1-4, 3.6-31)
   Historians 110-117 (Nepos, Life of Hannibal)
   Historians 185-200 (Livy 21.1-2, 20-38)

M 2/8 Rome, Italy, and Empire
   Top Ten Quiz 4
   Boatwright 125-141
   Begin Wednesday's reading

W 2/10 Reform and Revolution
   Boatwright 141-171

F 2/12 Primary Source Discussion: Running the Republic and Governing the Empire
   **Primary Source Essay: last names A-D
   Historians 30-49 (Polybius 6.1, 3-9, 11-18, 19-56 (excerpts))
M 2/15 The Social War and the Dictatorship of Sulla
Top Ten Quiz 5
Boatwright 171-193

W 2/17 The Discordant Seventies
Boatwright 196-208

F 2/19 Primary Source Discussion: The Catilinarian Conspiracy
  *Historians* 50-73 (Sallust, *Catilinarian Conspiracy* 1-16, 50-55, 60-61)
  *Historians* 74-76 (Cicero, *Letters to Atticus* 1.2, *Letters to Friends* 5.1)
  Cicero, *First Oration Against Catiline* (link on website)

M 2/22 Gaul and the “First Triumvirate”
  **Portfolio 2 Due**
  Top Ten Quiz 6
  Boatwright 217-234

W 2/24 Civil War Between Caesar and Pompey
  Boatwright 234-244
  Begin Friday's reading

F 2/26 Primary Source Discussion: Caesar
  **Primary Source Essay: last names E-H**
  *Historians* 395-423 (Suetonius, *Life of Julius Caesar* 1, 5-7, 13-14, 18-89)
  Plutarch, *Life of Julius Caesar* 1-8, 60-66 (link on website)

M 2/29 Caesar's Dictatorship, Assassination, and Deification
  Top Ten Quiz 7
  Boatwright 244-256
  Debate: Was Caesar's Assassination Justified?

W 3/2 The Triumviral Period I: Chaos
  Boatwright 257-269

F 3/4 The Triumviral Period II: Conquest
  Boatwright 269-280

SPRING BREAK!

M 3/14 Study Session for Test 1
  **W 3/16 Test 1**

F 3/18 Primary Source Discussion: Octavian/Augustus
  *Historians* 254-261 (Augustus, *Res Gestae*)
  *Historians* 306-315 (Tacitus, *Annals* 1.1-15)
  *Historians* 439-460 (Suetonius, *Life of Augustus* 46-69, 72-101)

M 3/21 From Republic to Principate
  Top Ten Quiz 8
  Boatwright 280-308

W 3/23 Tiberius, Germanicus, Sejanus
  Boatwright 309-316
  Begin Friday's reading

F 3/25 Primary Source Discussion: Imperial Intrigue
  **Primary Source Essay: last names I-O**

M 3/28 Caligula and Claudius
  **Portfolio 3 Due**
W 3/30 **Nero and the Julio-Claudians in Review**
Boatwright 324-345

F 4/1 **Primary Source Discussion: Claudius and Nero**

M 4/4 **Vespasian, Titus, Domitian**
Top Ten Quiz 10
Boatwright 347-360

W 4/6 **Nerva, Trajan, Hadrian**
Boatwright 360-374

F 4/8 **Primary Source Discussion: Domitian**
*Suetonius, Life of Domitian* (link on website)
Tacitus, *Agricola* 39-46 (link on website)

M 4/11 **The Adoptive Emperors and the Severan Dynasty**
Top Ten Quiz 11
Boatwright 389-426

W 4/13 **Third Century Crisis : An Empire Divided**
Boatwright 427-435

F 4/15 **Recovery : Diocletian and the Dominate**
**Primary Source Essay: last names P-Z**
Boatwright 435-457

M 4/18 **Constantine and the New Rome**
**Portfolio 4 Due**
Top Ten Quiz 12
Boatwright 458-478

W 4/20 **Primary Source Discussion: Constantine and the Christian Empire**
*Historians* 525-526 (Lactantius, *On the Death of the Persecutors* XLVIII)
*Historians* 527-543 (Eusebius 1.1-42)

Th 4/21 Study Session for Test 2

Wed, April 27th, 8am-11am: Test 2
Primary Source Discussions

We will dedicate one class meeting a week to discussion of our primary sources in order to focus on close reading and analysis of ancient authors' works. We will discuss questions of authorial bias, historical context, genre, and other relevant historiographical issues. On these days, you will often work in small groups (4-5 students); on other days, you might work in pairs, or we might split the class in half or discuss all together.

Prior to each primary source discussion I will distribute some sort of guiding assignment: discussion questions, a writing prompt, etc.

Please note that this group work is limited to in class activities - I will never require you to meet outside of our regularly scheduled class time.

Group Portfolios (10% of course grade)

The group portfolio is a collection of your group's notes from all discussions, as well as other materials as assigned throughout the semester. For each discussion, your group should submit an Author Information Summary, as well as a 1-2 page summary of your group's discussion or contribution to the class. I'll provide a template for your Author Information Summary, as well as examples of excellent notes from previous classes.

Portfolios will receive a 10 (excellent), 8 (good), 5 (acceptable), or 0 (unacceptable). I will also provide written feedback on your portfolio to guide you in your preparation for exams.

All group members will receive the same grade. If you feel there is cause for you to receive a different grade than the rest of your group, you must submit a written explanation (email is fine) on the day portfolios are due. I will consider all such requests, although I give no guarantee I will grant them.
Primary Source Essays

You will write a 5-7 page essay in response to one of the primary source discussion questions distributed by Dr. Gerrish for group discussions. Although it is based on prompts you might discuss in your group, the essay is an individual project and is to be your independent work alone.

General Expectations
Your essay must have a thesis, which should be clearly stated in the introductory paragraph. The body of your paper should be an argument in support of your thesis. This is not a book report or an “exploration” of an idea - it is a scholarly essay in which you will take a stance on a question and then support it with examples from the primary source text in question. Please let me know if you have questions about the nature of this assignment - I'm happy to make an appointment to discuss your paper!

Please see the rubric (available on the course website) for a detailed explanation of how I will assess these essays.

Sources and Citation
You must cite at least three passages from appropriate primary sources. Primary sources should be parenthetically cited following the example below:

(Plut. Caes. 24) = Plutarch, Life of Caesar, Section 24
(Tac. Ann. 1.10) = Tacitus, Annals, Book 1 Section 1

Primary sources should not be cited by page number, since these will differ among different translations.

Secondary sources (i.e. scholarly books, journal articles) should be cited according to Chicago Style, notes and bibliography format. The Chicago Manual of Style online has a very useful quick reference page (http://www.chicagomanualofstyle.org/tools_citationguide.html). You must use at least three scholarly secondary sources. Please see me if you have any questions about whether a source is acceptable.

Writing Consultations
I encourage you to take advantage of the Writing Lab in the Center for Student Learning (Addlestone Library, first floor). Trained writing consultants can help with writing for all courses. They offer one-to-one consultations that address everything from brainstorming and developing ideas to crafting strong sentences and documenting sources. For more information, please call 843.953.5635 or visit http://csl.cofc.edu/labs/writing-lab/
Course Policies and Important Information

Student Engagement: “Student engagement” accounts for 20% of your final grade - this includes general participation, in-class work, and contributions to group discussions. Positive participation includes attending class consistently and on time, contributing productively to group work, and being a respectful classmate.

Student Engagement Guidelines
95+: consistently positive participation, consistently excellent in-class writing, no missing in-class writing assignments

90-94: consistently positive participation, consistently good in-class writing, no more than one missing in-class writing assignment

80-89: generally positive participation, in-class writing assignments inconsistent but show good effort, two or three missing in-class writing assignments, occasional disruptive behavior (e.g., late arrival/early departure, disrespect to classmates or instructor)

70-79: inconsistent participation, unacceptable in-class writing assignments, more than three missing in-class writing assignments, frequent disruptive behavior

< 70: egregious deficiency in multiple categories

Attendance: Attendance is your responsibility. Class attendance is one of the most important factors in your success in this class and I strongly advise that you attend every class. Everything discussed in class (not just the assigned readings) is fair game for exams and quizzes. Lectures will frequently cover material that is not in the readings. Class time is also your opportunity to ask questions and work with me and your classmates to clarify difficult material. In addition, student engagement accounts for 20% of your final grade. If you are not in class, you cannot participate. This includes in-class activities and writing assignments which cannot be made up. If you are absent, please ask a classmate for notes on what you missed. The instructor reserves the right to administratively drop students who miss more than three consecutive class meetings without a documented exception.

Make-Up Quizzes and Exams: To be eligible for any make-up work, you must contact me within 24 hours of missing class. I will not contact you myself to arrange make-up work. Make-up quizzes will be taken during my next scheduled office hours. Make-ups of scheduled tests and exams will only be offered to students who miss exams due to a) religious holiday observance or b) documented illness, accident, or emergency.

Late Work: Assignments not submitted by the stated deadline earn zero points. HOWEVER, if you contact me in writing (email is fine) one week before the due date or earlier, I will be willing to hear requests for 48-hour extensions on an individual basis (although I do not guarantee I will accept all petitions). This policy does not apply to in-class work or exams. I recognize that even students who keep track of their calendars and generally manage their time well can come up against brutal deadline crunches during the semester; this policy is designed as a last-resort safety net for those students, not for those who leave their assignments until the last minute.

Homework Expectations: Most students who are successful in this course report spending around 2-3 hours preparing for each class. For each class, you should complete the assigned reading thoroughly and take notes on what you find interesting or confusing. The discussion questions should help focus your preparation. I recommend outlining each reading and making flash cards of important names, dates, and terms. I am happy to discuss study strategies for this class at office hours or over e-mail, so please feel free to get in touch with me if you'd like more ideas on how best to prepare for class.

Email Policies: I will probably e-mail you often with course information. This may include schedule and homework changes, policy updates, and quiz and extra credit announcements. Some messages will request a response. I recommend that you check your CofC email at least once a day during the semester. Also, to ensure your privacy, I can only respond to email from your official CofC email account.

Technology: Laptops, tablets, ipods, cell phones, and the like are not permitted to be used in class. I will often make exceptions for class activities, so feel free to bring these items, as long as they remain stowed until the appropriate time.
Permanent exceptions may be made for students with documented disabilities who are registered with the Center for Disability Services/SNAP.

**Accommodations:** The College’s policy is to make reasonable accommodations for persons with documented disabilities. If you wish to disclose a learning disability, please visit the Center for Disability Services / SNAP, located on the first floor of the Lightsey Center, Suite 104.

**Course Evaluations:** At the end of the semester, you will have an opportunity to provide me with written, anonymous feedback about the course and my teaching. I use these evaluations to improve courses for future semesters, and I especially appreciate thoughtful, constructive, and detailed comments. Students’ course evaluations also play a role in faculty tenure and promotion. You will have an opportunity to complete an evaluation of this course in class. Course evaluations will be available via OAKS from March 31 to April 29.

**Midterm Feedback:** While the official CofC evaluations are useful for me in planning future semesters, they do not help me shape your experience in the course because I will not see them until after grades have been submitted. I welcome student feedback throughout the semester, and I will administer midterm feedback surveys at some point in February. In addition, please feel free to email me or stop by my office if you have concerns about the course or the learning environment that you would like me to address.
Academic Integrity and HIST 232

Academic integrity is crucial to the educational experience, and no form of cheating will be tolerated in this course. There will be no “warnings” or second chances or negotiations - any suspected violations of the College's Honor Code will be filed with the Dean of Students.

Classics Department Policy on Honor Code Violations
The College of Charleston's policy regarding Honor Code violations states the following: The Honor Code specifically forbids lying, cheating, attempted cheating, stealing, attempted stealing and plagiarism. Students at the College are bound by honor and by their acceptance of admission to the College to abide by the Code and to report violations. All faculty members at the College are required to abide by the College's Honor Code and to report any suspected violations to the Office of Student Affairs. A student who is found by the Honor Board to have committed a Class 1 or Class 2 violation of the Honor Code in connection with any requirement for a course in the Classics Department will receive a final grade of “XF” for the course. Those admitting to or found by the Honor Board to have committed a Class 3 violation will receive sanctions as deemed appropriate by the instructor. These actions will be taken in addition to any other sanction that may be imposed by the College's Honor Board [Revised version adopted by the Classics Department faculty, April 3, 2007]
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: HISTORY

Course Acronym, Number, and Title: 234: Early Medieval Europe

Category (Check only ONE )

- 1 The Role of Language in Culture
- 2 Global and Cultural Awareness
- X 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

This course is a broad survey of European history in the period c. 400–c. 1000, using both primary and secondary sources to examine a key period in European history that saw the establishment of Christianity, the development of territorial states, and the creation of distinctive art and architecture. A typical assignment for this course would be to compare the medieval emperor Charlemagne of history (768–814), as described by his contemporary biographer Einhard, to a nineteenth- or twentieth-century source that has romanticized or denigrated (or simply misunderstood) him for purposes of propaganda or nationalist zeal.
Course Goals and Objectives: My main goal for this course is to introduce you to the Early Middle Ages and to assist you in your development as a historian by guiding your reading, discussing, and writing about primary and secondary sources dealing with the Early Middle Ages. In this course, each of you will be the historian, examining the evidence and coming to conclusions about the meaning and significance of events in the past. In the process you will encounter the exciting world of Medieval Europe, a time that saw the establishment of Christianity, the rise of the first European civilization, the development of the territorial areas of Europe today, and the creation of Romanesque art and architecture. This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region (program learning outcome 3).

Examinations and General Information: There will be a mid-term examination (possibly with a take-home component) and a final. Probable dates for the exams are indicated on the course schedule. Make-up exams will not be given except in dire emergencies. Students are responsible for all material presented in class, including changes in dates of examinations and papers. Students are expected to abide by the College's honor code, and any failure to do so may result in expulsion from the course with a failing grade.

Papers and Portfolio: Each of you is required to maintain a portfolio for this course, which is described in greater detail on another sheet. The portfolio will consist of a journal maintained weekly with responsive essays to your studies for this class, a short out of class essay, an annotated bibliography on the research tools for medieval history at the College, an annotated bibliography on your research topic, a five-page research paper, a revision of that paper, and a reflective essay on the semester's portfolio. As part of that portfolio, you will research a major early medieval event, concept, creative work, group, or individual (about whom there exist significant primary and secondary sources). You will prepare an annotated bibliography on your subject and write (and re-write) a short analytical paper (about 5 typed pages) on some specific, limited aspect of your topic.

Discussion: The course is designed to devote a considerable part of class time to discussion of the readings. Class participation is thus essential for the success of the course and will be taken into consideration when computing grades. Please have all assignments read by their due date and please express your views in class.
<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topic</th>
<th>Reading Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Jan. 12</td>
<td>Introduction to the Middle Ages</td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>19</td>
<td>Late Roman Empire</td>
<td>Hunt: 206-15, IMS:</td>
</tr>
<tr>
<td>III</td>
<td>24</td>
<td>Imperial Crisis and Diocletian</td>
<td>Hunt: 225-31</td>
</tr>
<tr>
<td></td>
<td>26</td>
<td>Constantine and Christianity</td>
<td>Hunt: 215-23 &amp; 231-40; Geary 3</td>
</tr>
<tr>
<td>IV</td>
<td>31</td>
<td>Age of Church Fathers</td>
<td>Hunt: 240-47; Geary 2</td>
</tr>
<tr>
<td></td>
<td>Feb. 2</td>
<td>Barbarian Invasions</td>
<td>Hunt: 247-56, Geary 4</td>
</tr>
<tr>
<td>V</td>
<td>7</td>
<td>Fall of Roman Empire?</td>
<td>Geary 5</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>Christian Basilica and Justinian</td>
<td>Hunt: 256-64; Stalley: 12-35</td>
</tr>
<tr>
<td>VI</td>
<td>14</td>
<td>Byzantium &amp; Islam I</td>
<td>Hunt: 267-84</td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>Women in Late Antiquity</td>
<td>Bitel: 1-94</td>
</tr>
<tr>
<td>V</td>
<td>21</td>
<td>Germanic Successor States</td>
<td>Hunt 284-95</td>
</tr>
<tr>
<td></td>
<td>23</td>
<td>Clovis and the Franks</td>
<td>Geary 7 &amp; 10</td>
</tr>
<tr>
<td>VIII</td>
<td>28</td>
<td>Myth of Nations</td>
<td>Geary, <em>Myth</em></td>
</tr>
<tr>
<td></td>
<td>Mar. 2</td>
<td></td>
<td><strong>Mid-term Exam</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Spring Break</strong></td>
<td></td>
</tr>
<tr>
<td>IX</td>
<td>14</td>
<td>Rise of the Papacy and Western Monasticims</td>
<td>Hunt: 295-99; Geary 12</td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>Byzantium &amp; Islam II</td>
<td>Hunt: 303-15</td>
</tr>
<tr>
<td>X</td>
<td>21</td>
<td>Charlemagne and the Carolingians</td>
<td>Hunt: 315-23; Geary 18</td>
</tr>
<tr>
<td></td>
<td>23</td>
<td>Carolingian Renaissance</td>
<td>Stalley, 36-57</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><strong>Paper and Annotated Bibliography Due</strong></td>
</tr>
</tbody>
</table>
### History 234  
**Class Schedule**  
**Spring 2005**  
**Early Middle Ages**  
**Newell**

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topic</th>
<th>Reading Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>30</td>
<td>Monastic Centuries</td>
<td>Geary 21-22</td>
</tr>
<tr>
<td>XII</td>
<td>Apr. 4</td>
<td>Symbolism, Engineering, &amp; Patronage of Art</td>
<td>Stalley, 58-144</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>Architecture of Monasticism &amp; Pilgrimage</td>
<td>Stalley, 146-235</td>
</tr>
<tr>
<td></td>
<td>13</td>
<td>Feudalism and Feudal Society in the Early Middle Ages</td>
<td>Hunt: 326-30; Geary 23-24</td>
</tr>
<tr>
<td>XIV</td>
<td>18</td>
<td>Origins of Feudal Monarchies</td>
<td>Hunt: 330-37; Geary 20</td>
</tr>
<tr>
<td></td>
<td>20</td>
<td>Anglo-Saxon England</td>
<td>Geary 16</td>
</tr>
<tr>
<td>XV</td>
<td>25</td>
<td>Women on Hearth and Altar</td>
<td>Bitel, 95-199</td>
</tr>
<tr>
<td></td>
<td>27</td>
<td>Women (and Men) on the Verge</td>
<td>Bitel, 200-96</td>
</tr>
</tbody>
</table>

**Completed Portfolio Due**

**Final Examination:** Saturday, May 7, 12:00 Noon

**Final Grade:** In computing your final grade, the following scale will be used:
- Mid-term Examination: 20%
- Portfolio: 50%
- Class Participation: 10%
- Final Examination: 20%
Requirements and Format

The Portfolio assignments are intended to be a chance for you to "do history." They will provide you the opportunity to improve your skills at research, writing, and analysis and to reflect upon the issues and ideas raised in the readings and assignments this semester. The portfolio must be kept in a separate folder or three-ring binder with your name and the class visible on the front cover. The various parts of the portfolio and the number of points assigned to each part are described below.

Journal (Response Papers) (30 points) Due Weekly
You are required to maintain a journal consisting of response papers on the readings and your research each week. Portfolios should be brought to class each of the following weeks of class (on either Monday or Wednesday) with a response paper on the readings of that day: weeks 2, 3, 4, 5, 7, 8, 9, 11, 12, 13, and 14, for a total of 11 response papers. The responsive essay for each week should be between 250 and 500 words long (1-3 double-spaced typed pages). It should have a heading indicating your name, the week, and the assignments to which you are responding and space at the bottom of the entry for you to make later clarifications, corrections, comments, etc.

The response paper will normally include a short summary of the main ideas raised in the readings for the week or definitions of new terms or ideas introduced in these materials. The most important component in the essay, however, is your response to the material. The essays must include your personal reactions to and interpretations of the ideas and concepts raised in the assigned readings and in your research.

Research Proposal and Annotated Bibliography of Research Aids (10 points) Due Feb. 14
You are required to submit a research proposal and an annotated listing of all research tools used in undertaking the research of your medieval topic. The research proposal should briefly—one to three paragraphs—describe your research project and describe how you came to your topic, i.e., what was your original idea, what dead ends did you follow, and how did you get to the proposal you are submitting at this time. The bibliography, of two to three typed pages, should list all of the printed or electronic tools you used in conducting your research, a description of how you used them, and an evaluation of the usefulness of each research aid.

Brief Analytical Paper (20 points) Due Mar. 23
After having carefully researched the medieval topic that you are studying, you will examine in detail one specific aspect of an individual's life, thought, or importance or compare a specific point of disagreement of two groups or individuals. You should pick a specific enough topic that you can treat it thoroughly in about 5 typed pages. In most cases you should focus on some idea, action, or contribution about which there is significant scholarly disagreement. Thus, that Charlemagne was crowned Emperor on 800 would not be an appropriate topic because there is no scholarly disagreement. The importance of Charlemagne would not be appropriate, because it could not be adequately examined in five pages. Topics that would be appropriate include examining Charlemagne’s attitude toward the coronation, the significance of the coronation, an assessment of Charlemagne’s educational reforms, or a comparison of the reigns of Charlemagne and Louis the Pious, for example.

Annotated Bibliography of Research Topic (10 points) Due Mar. 23
The annotated bibliography should provide a complete list, with annotation, of all the
medieval writings by or about your subject at the College of Charleston library, a similar annotated listing of the significant secondary literature available at the College library, and a listing (without annotation) of crucial secondary literature and translations of primary materials that are not in our library.

Revision of Analytical Paper (20 points) Due Apr. 27

When you turn in your analytical paper, I will read it thoroughly and make extensive comments about style, research, and content. You will then pursue further research, if necessary, and rewrite the paper based on my comments and suggestions. I emphasize that this does not mean that your first paper should be a rough draft. It should be a polished essay. But there is usually room for improvement, and the best way to learn to write well is to practice rewriting. This assignment will give you the opportunity to use my comments about your paper as a basis for rewriting in order to improve your writing style, your analysis, and your research skills. Papers must be rewritten unless you are told specifically that no rewriting is necessary. Papers that are only retyped and not rewritten will receive a grade at least ten points lower than that assigned to the first paper.

Reflective Essay (10 points) Due Apr. 27

The reflective essay will be the last item in your portfolio. It will give you the opportunity to comment on what you have read, discussed, and written over the semester. The reflective essay, about 3-5 typed pages, should address both your study of medieval history in general (as described in your journal responses) and your research (based on your analytical papers and annotated bibliographies). There are a number of questions you can ask yourself to facilitate writing this reflective essay. What have you learned about conducting research from writing your annotated bibliographies? Have you gained any new ideas about how to research and write history papers from your research this semester? How have ideas or issues raised in the readings and discussions affected your view of the Middle Ages? Has our study of the Early Middle Ages this semester resulted in any significant changes in your attitude toward the medieval world and medieval history? Toward history in general?

In reflecting on your journal entries and medieval history in general, look back at your added comments to your weekly entries. How was your view of the subject changed or reaffirmed as the semester progressed? In reflecting on your historical research on a specific medieval topic, compare your first and second essays. Is the second essay better? How? What ideas or methods can you carry over from this rewriting to use the next time you write a history paper.

Out of Class Essay (Worth 10 points in your Portfolio) Due Jan. 31
Please write a short essay (3-4 typed pages) examining one of the questions below about the first crusade. This will give you an opportunity to examine and interpret some historical documents, and it will give me an early opportunity to give you some feedback about your analysis and writing. The essay should present your views based on an analysis and synthesis of the primary sources. You should also use Hunt and our discussions on the previous class day to help you in examining the documents, formulating your analysis, reaching conclusions while writing your essay. You may use additional secondary materials, but you are not required or expected to do so. What is crucial is your analysis of the primary sources, as enlightened by your reading of Hunt and our class discussions. Your essay should be a synthesis based on your own analysis of the evidence in the sources. Make certain that you present your material in a clear, well-organized manner. Introduce your topic, clearly state your thesis or main argument, develop your argument analytically, illustrate your analysis with specific examples drawn from your readings, and summarize your conclusions. Also be sure to document your sources, whether quotations or paraphrases.

1. Compare and contrast the different accounts of the siege and conquest of Antioch.

2. Compare and contrast the different accounts of the siege and conquest of Jerusalem.

3. Compare and contrast the different perspectives expressed on the conduct, manners, motivation, and attitudes of the Crusaders.

4. Compare and contrast the different views on the origins and reasons for the First Crusade.
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION COVER SHEET

Department: HISTORY

Course Acronym, Number, and Title: HIST 235: High Middle Ages

Category (Check only ONE)

1. The Role of Language in Culture
2. Global and Cultural Awareness
3. Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

This course is a survey of European history in the period c. 1000–c. 1450. It investigates the rise of nationalism in Europe, growing confrontation between church and state, the massive development of European trade, the effects of massive epidemic (bubonic plague) on societies, and the creation of many institutions and inventions that are still important to societies today (ranging from double-entry book-keeping to the fork). A typical assignment for this class is a five-page research paper on a major twelfth- or thirteenth-century event.
Course Goals and Objectives: My main goal for this course is to assist you in your development as a historian by guiding your reading, discussing, and writing about primary and secondary sources dealing with the High Middle Ages. In this course, each of you will be the historian, examining the evidence and coming to conclusions about the meaning and significance of events in the past. In the process you will encounter the exciting world of Medieval Europe, a time that saw the development of chivalry and romance, the crusades and jihad, trial by jury, and the university.

Examinations and General Information: There will be a mid-term examination (possibly with a take-home component) and a final. Probable dates for the exams are indicated on the course schedule. Make-up exams will not be given except in dire emergencies. Students are responsible for all material presented in class, including changes in dates of examinations and papers. Students are expected to abide by the College's honor code, and any failure to do so may result in expulsion from the course with a failing grade.

Papers and Portfolio: Each of you is required to maintain a portfolio for this course, which is described in greater detail on another sheet. The portfolio will consist of a journal maintained weekly with responsive essays to your studies for this class, a short out of class essay, an annotated bibliography on the research tools for medieval history at the College, an annotated bibliography on your research topic, a five-page research paper, a revision of that paper, and a reflective essay on the semester's portfolio. As part of that portfolio, you will research a major twelfth- or thirteenth-century event, concept, creative work, group, or individual (about whom there exist significant primary and secondary sources). You will prepare an annotated bibliography on your subject and write (and re-write) a short analytical paper (about 5 typed pages) on some specific, limited aspect of your topic.

Discussion: The course is designed to devote a considerable part of class time to discussion of the readings. Class participation is thus essential for the success of the course and will be taken into consideration when computing grades. Please have all assignments read by their due date and please express your views in class.
<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topic</th>
<th>Reading Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Jan. 10</td>
<td>Introduction to the Middle Ages</td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>15</td>
<td>Medieval Europe in 1000</td>
<td>Rosenwein 83-101, Moore 1-6</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The First European Revolution?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>Medieval Social Structure</td>
<td>Geary 5-6 (25-26)*, Rosenwein 91-95</td>
</tr>
<tr>
<td>III</td>
<td>22</td>
<td>Social &amp; Economic Expansion</td>
<td>Rosenwein 113-17, Geary 31 (52)</td>
</tr>
<tr>
<td></td>
<td></td>
<td><a href="http://www.fordham.edu/halsall/source/pop-in-eur.html">http://www.fordham.edu/halsall/source/pop-in-eur.html</a></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><a href="http://www.fordham.edu/halsall/source/1231Weavers3.html">http://www.fordham.edu/halsall/source/1231Weavers3.html</a></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><a href="http://www.fordham.edu/halsall/source/guild-sthmpntn.html">http://www.fordham.edu/halsall/source/guild-sthmpntn.html</a></td>
<td></td>
</tr>
<tr>
<td></td>
<td>24</td>
<td>Papal Reform</td>
<td>Rosenwein 117-22, Geary 18-19 (39-40)</td>
</tr>
<tr>
<td>IV</td>
<td>29</td>
<td>Origins of the Crusades</td>
<td>Riley-Smith 1-90</td>
</tr>
<tr>
<td></td>
<td>31</td>
<td>Crusades and Crusaders</td>
<td>Riley-Smith 91-155, Geary 8 (28)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Out of Class Essay Due</td>
<td></td>
</tr>
<tr>
<td>V</td>
<td>Feb. 5</td>
<td>Rise of Feudal Monarchies</td>
<td>Rosenwein 122-25, Geary 27 (48)</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>Rise of Cathedral Schools</td>
<td>Rosenwein 125-27</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Research Proposal and Research Tools</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bibliography Due</td>
<td></td>
</tr>
<tr>
<td>VI</td>
<td>12</td>
<td>Abelard, Adelard, &amp; Hildegard: Handout, IMS:</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><a href="http://www.fordham.edu/halsall/source/adelardbath1.html">http://www.fordham.edu/halsall/source/adelardbath1.html</a></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><a href="http://www.fordham.edu/halsall/source/Abelard-SicetNon-Prologue.html">http://www.fordham.edu/halsall/source/Abelard-SicetNon-Prologue.html</a></td>
<td></td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>Reformation of the Twelfth Century</td>
<td>Rosenwein 128-36, Geary 4 (24)</td>
</tr>
<tr>
<td>VII</td>
<td>19</td>
<td>Romanesque and Gothic Mentalities</td>
<td>Rosenwein 128-36, Geary 1 (21)</td>
</tr>
<tr>
<td></td>
<td>21</td>
<td>Mid-term Examination</td>
<td></td>
</tr>
<tr>
<td>VIII</td>
<td>26</td>
<td>Courtly Love, Courtly Culture</td>
<td>Rosenwein 147-52, Chretien</td>
</tr>
<tr>
<td></td>
<td>28</td>
<td>Knight as Courtier and Lover</td>
<td>Chretien, <em>Erec &amp; Enide</em></td>
</tr>
<tr>
<td>IX</td>
<td>Mar. 12</td>
<td>Angevin England &amp; Capetian France</td>
<td>Rosenwein 137-45, IMS</td>
</tr>
<tr>
<td></td>
<td></td>
<td><a href="http://www.fordham.edu/halsall/source/aclarendon.html">http://www.fordham.edu/halsall/source/aclarendon.html</a></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><a href="http://www.fordham.edu/halsall/source/williamnewburgh-becket1.html">http://www.fordham.edu/halsall/source/williamnewburgh-becket1.html</a></td>
<td></td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>Magna Carta and Representative Assemblies</td>
<td>Geary 29 (50)</td>
</tr>
</tbody>
</table>

Spring Break
<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topic</th>
<th>Reading Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>Mar. 19</td>
<td>Hohenstaufen Empire</td>
<td>Rosenwein 145-47, Geary 20 (41)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Popular Religious Movements</td>
<td>Rosenwein 152-60, Geary 10 (30)</td>
</tr>
<tr>
<td>XI</td>
<td>21</td>
<td>Paper and Annotated Bibliography Due</td>
<td></td>
</tr>
<tr>
<td></td>
<td>28</td>
<td>Innocent III and the Fourth Lateran Council</td>
<td>Rosenwein 155-58, Geary 9 (29)</td>
</tr>
<tr>
<td>XII</td>
<td>Apr. 4</td>
<td>Gothic Cathedral</td>
<td>Rosenwein 154-55, 175-77</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>Gothic Art and Architecture</td>
<td></td>
</tr>
<tr>
<td>XIII</td>
<td>9</td>
<td>Quest for Political Order &amp; Control</td>
<td>Rosenwein 161-71, Geary 23 (44)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Louis IX: The King Who Would Be Saint</td>
<td></td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>Heresy and Dissent: The Case of Margery Kemp</td>
<td>Rosenwein 171-81, Geary 17 (37)</td>
</tr>
<tr>
<td>XIV</td>
<td>16</td>
<td>Revolution in Family, Economy, and Society?</td>
<td>Moore 1-111</td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>Revolution in Learning and Government?</td>
<td>Moore 112-198</td>
</tr>
<tr>
<td>XV</td>
<td>23</td>
<td>Disintegration and Transformation of the Medieval World</td>
<td>Rosenwein 182-205</td>
</tr>
</tbody>
</table>

**Final Examination April 30, 8:00 AM**

**Final Grade:** In computing your final grade, the following scale will be used

- Mid-term Examination: 20%
- Portfolio: 50%
- Class Participation: 10%
- Final Examination: 20%

* Numbers within parenthesis, (25-26), refer to reading selections in the one-volume edition of Geary.

History 235 Portfolio Assignment Spring 2002

**Requirements and Format**

The Portfolio assignments are intended to be a chance for you to "do history." They will provide you the opportunity to improve your skills at research, writing, and analysis and to reflect
upon the issues and ideas raised in the readings and assignments this semester. The portfolio must be kept in a separate folder or three-ring binder with your name and the class visible on the front cover. The various parts of the portfolio and the number of points assigned to each part are described below.

**Journal (Response Papers) (30 points) Due Weekly**

You are required to maintain a journal consisting of response papers on the readings, class discussions, and your research each week. Portfolios should be brought to class each of the following Tuesdays with a response paper on the readings and class discussions of the previous week: Jan. 22, 29, Feb. 12, 19, Mar. 12, 28, Apr. 4, and 9, unless you are informed otherwise. The responsive essay for each week should be between 250 and 500 words long (1-3 double-spaced typed pages). It should have a heading indicating your name, the week, and the assignments to which you are responding and space at the bottom of the entry for you to make later clarifications, corrections, comments, etc.

The response paper will normally include a summary of the main ideas raised in the readings and lectures or in your research for the week or definitions of new terms or ideas introduced in these materials. The most important component in the essay, however, is your response to the material. The essays must include your personal reactions to and interpretations of the ideas and concepts raised in the assigned readings, in class discussions, and in your research.

**Out of Class Essay (10 points) Due Jan. 31**

You are required to write a short essay (3-4 typed pages) examining some historical questions about the primary and secondary writings we will be reading about the first crusade. This will give you an opportunity to examine and interpret some historical documents, and it will give me an early opportunity to give you some feedback about your analysis and writing.

**Research Proposal and Annotated Bibliography of Research Aids (10 points) Due Feb. 7**

You are required to submit a research proposal and an annotated listing of all research tools used in undertaking the research of your medieval topic. The research proposal should briefly—one to three paragraphs—describe your research project and describe how you came to your topic, i.e., what was your original idea, what dead ends did you follow, and how did you get to the proposal you are submitting at this time. The bibliography, of two to three typed pages, should list all of the printed or electronic tools you used in conducting your research, a description of how you used them, and an evaluation of the usefulness of each research aid.

**Brief Analytical Paper (10 points) Due Mar. 21**

After having carefully researched the medieval topic that you are studying, you will examine in detail one specific aspect of an individual's life, thought, or importance or compare a specific point of disagreement of two groups or individuals. You should pick a specific enough topic that you can treat it thoroughly in about 5 typed pages. In most cases you should focus on some idea, action, or contribution about which there is significant scholarly disagreement. Thus, that Thomas Becket was killed would not be an appropriate topic because there is no scholarly disagreement. The importance of Thomas Becket would not be appropriate, because it could not be adequately examined in five pages. Topics that would be appropriate include why Becket broke with Henry II, whether his opposition to Henry stemmed from pride or sanctity, why he returned to England, and the role of Henry in his death, for example.
Annotated Bibliography of Research Topic (10 points) Due Mar. 21

The annotated bibliography should provide a complete list, with annotation, of all the medieval writings by or about your subject at the College of Charleston library, a similar annotated listing of the significant secondary literature available at the College library, and a listing (without annotation) of crucial secondary literature and translations of primary materials that are not in our library.

Revision of Analytical Paper (20 points) Due Apr. 23

When you turn in your analytical paper, I will read it thoroughly and make extensive comments about style, research, and content. You will then pursue further research, if necessary, and rewrite the paper based on my comments and suggestions. I emphasize that this does not mean that your first paper should be a rough draft. It should be a polished essay. But there is usually room for improvement, and the best way to learn to write well is to practice rewriting. This assignment will give you the opportunity to use my comments about your paper as a basis for rewriting in order to improve your writing style, your analysis, and your research skills. Papers must be rewritten unless you are told specifically that no rewriting is necessary. Papers that are only retyped and not rewritten will receive a grade ten points lower than that assigned to the first paper.

Reflective Essay (10 points) Due Apr. 23

The reflective essay will be the last item in your portfolio. It will give you the opportunity to comment on what you have read, discussed, and written over the semester. The reflective essay, about 3-5 typed pages, should address both your study of medieval history in general (as described in your journal responses) and your research (based on your analytical papers and annotated bibliographies). There are a number of questions you can ask yourself to facilitate writing this reflective essay. What have you learned about conducting research from writing your annotated bibliographies? Have you gained any new ideas about how to research and write history papers from your research this semester? How have ideas or issues raised in the readings and discussions affected your view of the Middle Ages? Has our study of the High Middle Ages this semester resulted in any significant changes in your attitude toward the medieval world and medieval history? Toward history in general?

In reflecting on your journal entries and medieval history in general, look back at your added comments to your weekly entries. How was your view of the subject changed or reaffirmed as the semester progressed? In reflecting on your historical research on a specific medieval topic, compare your first and second essays. Is the second essay better? How? What ideas or methods can you carry over from this rewriting to use the next time you write a history paper.

Out of Class Essay (Worth 10 points in your Portfolio) Due Jan. 31

Please write a short essay (3-4 typed pages) examining one of the questions below about the first crusade. This will give you an opportunity to examine and interpret some historical documents, and it will give me an early opportunity to give you some feedback about your
analysis and writing. The essay should present your views based on an analysis and synthesis of the primary sources. You should also use Rosenwein and Riley-Smith to help you in examining the documents, formulating your analysis, reaching conclusions while writing your essay. You may use additional secondary materials, but you are not required or expected to do so. What is crucial is your analysis of the primary sources, as enlightened by your reading of Rosenwein and Riley-Smith. Your essay should be a synthesis based on your own analysis of the evidence in the sources. Make certain that you present your material in a clear, well-organized manner. Introduce your topic, clearly state your thesis or main argument, develop your argument analytically, illustrate your analysis with specific examples drawn from your readings, and summarize your conclusions. Also be sure to document your sources, whether quotations or paraphrases.

1. Compare and contrast the different accounts of the siege and conquest of Antioch.

2. Compare and contrast the different accounts of the siege and conquest of Jerusalem.

3. Compare and contrast the different perspectives expressed on the conduct, manners, motivation, and attitudes of the Crusaders.

4. Compare and contrast the different views on the origins and reasons for the First Crusade.
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: HISTORY

Course Acronym, Number, and Title: HIST 241: Special Topics in Modern European History

Category (Check only ONE )

___ 1 The Role of Language in Culture

___ 2 Global and Cultural Awareness

___ X 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

This special topics course is taught by a number of professors; the constant in the course is that it always covers a major issue or period in European history since 1500 CE. I have included the syllabus for a sample class for which the topic is modern Ireland. The course explores the history of Ireland from the failed revolt of 1798 through independence and the creation of two states (the Republic of Ireland and Northern Ireland). The course analyzes social, cultural, economic, intellectual, religious, and political developments that have shaped Ireland's history, also considering how and why the people of Ireland have attempted to define themselves and their nation. A typical assignment for a HIST 241 class is a research paper that focuses on a particular issue within the parameters of the course.
HIST 241.001 Modern Ireland
Fall 2015

T Th 1:40 to 2:55
Maybank Hall Room 306

Dr. Cara Delay
Phone: (843) 953-7597
Email: delayc@cofc.edu

Office: Maybank 327
Office Hours:
Thurs 3-5
and by appt

Course Description
In this course, students will explore the history of Ireland since 1798. Through an analysis of primary sources, historiography, and historical debates, we will analyze the social, cultural, economic, intellectual, religious, and political developments that have shaped Ireland's history. We will also ask how and why the people of Ireland have attempted to define both themselves and their nation and how Irish identities have changed in the past and continue to change today. Specific topics covered include war and rebellion, the impact of the Great Famine, nationalism, religion, the "Troubles" in Northern Ireland, Ireland's relationship with Britain and the rest of Europe, and the role of rural and urban landscapes in Ireland's history.

This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region (program learning outcome 3).

This course demands your commitment and attention; here, learning is a collaborative process. Welcome to what promises to be a challenging, exciting, and rewarding semester!

General Education Student Learning Outcomes
This course meets the following General Education requirements for Humanities:
Student Learning Outcome 1: Students analyze how ideas are represented, interpreted or valued in various expressions of human culture.
Student Learning Outcome 2: Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.
These outcomes will be assessed in the Research Project/Paper.

Requirements and Grading Policies
Quizzes. There are two map quizzes scheduled for the semester (see Schedule of Class Meetings below) and there also will be approximately 5 pop quizzes on the readings
throughout the course of the semester. These reading quizzes will focus on Readings for Discussion, not background readings.

Exams. Students will complete two in-class exams, as well as a take-home final examination.

Research Paper/Project. Each student will complete a significant research project that combines historiography and primary-source research. Details will be posted on OAKS and discussed in class.

See below for Attendance and Participation guidelines.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage of Final Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading Quizzes and Map Quizzes</td>
<td>15%</td>
</tr>
<tr>
<td>Research Paper/Project</td>
<td>20%</td>
</tr>
<tr>
<td>Exam One</td>
<td>15%</td>
</tr>
<tr>
<td>Exam Two</td>
<td>15%</td>
</tr>
<tr>
<td>Final Examination</td>
<td>20%</td>
</tr>
<tr>
<td>Attendance, Participation, and</td>
<td>15%</td>
</tr>
<tr>
<td>In-Class Work</td>
<td></td>
</tr>
</tbody>
</table>

All essays and assignments must be handed in at the beginning of class on the assigned due date. I will not accept essays by email. Late assignments will be marked down one full letter grade per day late. Essays or assignments handed in after the start of the class period will be considered one day late. Missed exams and assignments not handed in will receive a grade of zero. Any student who does not complete ALL required assignments, essays, and exams may fail the course.

I will use the following scale when computing your final grades:

<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>Numerical Equivalent</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>93-100</td>
</tr>
<tr>
<td>A-</td>
<td>90-92</td>
</tr>
<tr>
<td>B+</td>
<td>88-89</td>
</tr>
<tr>
<td>B</td>
<td>83-87</td>
</tr>
<tr>
<td>B-</td>
<td>80-82</td>
</tr>
<tr>
<td>C+</td>
<td>78-79</td>
</tr>
<tr>
<td>C</td>
<td>73-77</td>
</tr>
<tr>
<td>C-</td>
<td>70-72</td>
</tr>
<tr>
<td>D+</td>
<td>68-69</td>
</tr>
<tr>
<td>D</td>
<td>63-67</td>
</tr>
<tr>
<td>D-</td>
<td>60-62</td>
</tr>
<tr>
<td>F</td>
<td>59 and below</td>
</tr>
</tbody>
</table>

Attendance

Given the nature of this course, it will be impossible for you to do well if you do not come to class. I expect all students to attend all classes, to arrive on time, and to turn off all electronic devices when they enter the classroom. If you do miss class, you are responsible for contacting me about missed work, announcements, or handouts; for turning in any missed assignments; and for getting notes from another classmate. **You may miss 3 classes (unexcused/undocumented) without penalty**; if you miss more than that, you will fail the
If emergency or illness prevents you from coming to class and you wish to have the absence excused, below is the procedure you should follow. Documented and excused absences do not count toward the 3 classes you may miss this semester.

- Go to 67 George Street (white house next to Stern Center) to discuss absences and fill out the appropriate forms.
- Absence forms also are available online at: http://studentaffairs.cofc.edu/about/absence-memo/absence-memo.pdf
- You will need to provide documentation to the dean (not to me) for health, personal, or emergency situations.
- If you have a chronic health condition, please fill out this form at the beginning of the semester: http://studentaffairs.cofc.edu/about/absence-memo/chronic-medical-condition-form.pdf
- For more information, see http://studentaffairs.cofc.edu/about/services/absence.php

Readings and Class Participation

Students must complete readings in a timely fashion to make possible full participation in class discussions and exercises. Make sure that you analyze all readings carefully and critically by the beginning of the class period for which they are assigned. Come to class with notes on the readings and be prepared to both answer and ask questions about the readings. Participation grades will be calculated based on both the frequency of your contributions in class and the quality of your comments. In particular, I am looking for evidence that you have completed the readings and that you are connecting them to the themes we have discussed in class. When I calculate attendance and participation grades, I use the following general guidelines:

A = student has attended almost every class, participates regularly, demonstrates knowledge of readings, makes thoughtful and insightful comments, and asks relevant questions.
B = student has attended almost every class and participates regularly. Comments and questions are relevant but could be more thoughtful; student could engage more deeply with the readings or course materials.
C = student has attended almost every class but does not participate regularly.
D = student demonstrates spotty attendance and rarely participates.
F = student has attendance problems and does not contribute to class discussions in any meaningful way.

Classroom Conduct

The College’s Classroom Code of Conduct is available in the Student Handbook, http://studentaffairs.cofc.edu/honor-system/studenthandbook/. Please note that conduct in class constitutes part of your attendance and participation grade; repeated or excessive disruptions may result in further penalties. Do not talk with classmates, allow cell phones to ring, or text in class.

Academic Honor Code
The academic honor code forbids lying, cheating, and plagiarism. Plagiarism is defined as presenting the work of others as your own and copying sources without citation. Plagiarism or cheating on an exam will result in an XF grade for the course.

Students should be aware that unauthorized collaboration—working together without permission—is a form of cheating. Unless the instructor specifies that students can work together on an assignment, quiz and/or test, no collaboration during the completion of the assignment is permitted. Other forms of cheating include possessing or using an unauthorized study aid (which could include accessing information via a cell phone or computer), copying from others’ exams, fabricating data, and giving unauthorized assistance. Research conducted and/or papers written for other classes cannot be used in whole or in part for any assignment in this class without obtaining prior permission from the instructor. Students can find the complete Honor Code and all related processes in the Student Handbook at http://studentaffairs.cofc.edu/honor-system/studenthandbook/.

Center for Student Learning
I encourage you to utilize the Center for Student Learning’s (CSL) academic support services for assistance in study strategies, speaking & writing skills, and course content. They offer tutoring, Supplemental Instruction, study skills appointments, and workshops. Students of all abilities have become more successful using these programs throughout their academic career and the services are available to you at no additional cost. For more information regarding these services please visit the CSL website at http://csl.cofc.edu or call (843)953-5635.

Special Accommodations
This College abides by section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act that stipulates no student shall be denied access to an education “solely by reason of a handicap.” Students should apply for accommodations at the Center for Disability Services / SNAP, located on the first floor of the Lightsey Center, Suite 104. Students approved for accommodations are responsible for notifying me, during my office hours, as soon as possible and for contacting me one week before accommodation is needed.

Getting in Touch With Me
The easiest way to get in touch with me is by email (delayc@cofc.edu), but please note that, during the week, it may take me up to 24 hours to return your email. On weekends, I check email more infrequently and may not get back to you until Monday. When you email me, you must use your CofC account, not a personal email account. You are welcome to try and reach me by phone as well: 843 953-7597. I keep at least two office hours per week; please feel free to stop by during office hours or make an appointment to see me at other times. I am happy to meet and talk with you about how you’re doing in the course or to discuss themes or issues that come up in the course.

Required Texts (available for purchase at the bookstore)

The bookstore will send back unpurchased books around the middle of the term, so be sure to buy your books early in the semester. It is your responsibility to acquire books for this course and to have the reading completed on time. Please see also the course schedule for additional readings on OAKS.

**Schedule of Class Meetings, Readings, and Assignments (subject to change)**

**T 8/25:** Introduction and Review of Syllabus

**TH 8/27:** Political and Economic Background  
*Background Readings:*  
Ranelagh, chapters 1-2

**T 9/1:** 1798 and the Act of Union  
*Background Readings:*  
Ranelagh, chapter 3  
*Readings for Discussion:*  

**TH 9/3:** Ireland Before the Famine: Land and Population  
*MAP QUIZ 1*

**T 9/8:** Ireland Before the Famine: Politics and Society  
*Readings for Discussion:*  
- Irish Penal Laws, online at [http://library.law.umn.edu/irishlaw/subjectlist.html](http://library.law.umn.edu/irishlaw/subjectlist.html)  
  Read laws on “Education,” “Clergy and Schoolmasters,” “Religious Practices,” “Interrmarriage,” and “Land Rights”

**TH 9/10:** Ireland Before the Famine: Family and Community  
*Readings for Discussion:*  
- Cathal Póirtéir, “Folk Memory and the Famine,” and “Before the Bad Times,” in *Famine Echoes* (OAKS)

**T 9/15:** The Great Hunger: Facts and Interpretation
Background Readings:
Browse the following websites:
http://www.bbc.co.uk/history/british/victorians/famine_01.shtml
http://xroads.virginia.edu/~HYPER/SADLIER/IRISH/Famine.htm
www.thegreathunger.org

Th 9/17: In-class Source Workshop

Readings for Discussion:
• Noel Kissane, The Irish Famine: A Documentary History, 52-71 (OAKS)

TH 9/24: Exam One

T 9/29: The Famine: Emigration

TH 10/1: The Famine: Cultural and Religious Legacies
Readings for Discussion:
Angela Bourke, “The Baby and the Bathwater: Cultural Loss in Nineteenth-Century Ireland” (OAKS)
Nuala Ni Dhomhnaill, “A Ghostly Alhambra” (OAKS)

T 10/6: Post-Famine Society

TH 10/8: Law and Order Case Study: Infanticide
Readings for Discussion:
• Cases 1-7 in Infanticide in the Irish Crown Files at Assizes, 1883-1900, ed. Elaine Farrell, 1-36 (OAKS)

T 10/13: The Gaelic Revival, Nationalism, and Feminism
Background Readings:
Ranelagh, chapter 4

TH 10/15: Film: Irish Civil War: The Madness from Within

T 10/20: No Class. Fall Break

TH 10/22: Early Twentieth-Century Urban Life and Politics
Readings for Discussion:
• Roddy Doyle, A Star Called Henry

T 10/27: Independence and Partition
Background Readings:
Ranelagh, chapter 5
TH 10/29: Women and the Family in Independent Ireland
Readings for Discussion:
• Laws and Policies on Divorce, Contraception, and Abortion
  (OAKS)

T 11/3: Exam Two

TH 11/5: Ireland in the 1940s, 50s, and 60s
Background Readings:
  Ranelagh, chapter 6

T 11/10: The North and the “Troubles”
Background Readings:
  Ranelagh, chapter 7
  MAP QUIZ 2

TH 11/12: The Troubles: Identities and Mentalities
Readings for Discussion:
• Eimar O’Callaghan, Belfast Days: A 1972 Teenage Diary

T 11/17: Making Peace

TH 11/19: Recent Controversies
Background Readings:
  Ranelagh, chapter 8
**Research Projects Due

T 11/24: Global Ireland?
Readings for Discussion:
• Tom Inglis, Global Ireland: Same Difference

TH 11/26: No Class. Thanksgiving Break

T 12/1: Writing and Representing Ireland
  In class: excerpts from Gerry Adams, Conor Cruise O’Brien, Frank
  McCourt, Nuala Ni Dhomhnaill, and Riverdance

TH 12/3: Conclusions

Take-Home Final Examination Due Tuesday Dec. 15 by 3 pm
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: HISTORY

Course Acronym, Number, and Title: HIST 242: History of Modern France

Category (Check only ONE )

_____ 1 The Role of Language in Culture

____ 2 Global and Cultural Awareness

X__ 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

This course examines major developments in French history since the revolution of 1789 with an emphasis on the relations between economic and social trends, political events, and intellectual and cultural changes. A typical reading assignment for this class is Vanessa Schwartz’ Spectacular Realities: Early Mass Culture in Fin-de-siècle Paris, a monograph that allows students to examine what was unique about French culture at the turn of the 20th century. Writing assignments are typically analyses of the course readings.
A HISTORY OF MODERN FRANCE

History 242
Fall 2012
Col. of Charleston
olejniczakb@cofc.edu

Prof. W. Olejniczak
Maybank 213
Office: 953-5930

REQUIRED READINGS
Emilie Carles, A Life of Her Own: The Transformation of a Country Woman in Twentieth-Century France
Alice Conklin, Sarah Fishman, et.al., France and Its Empire Since 1870
Alice Kaplan, The Collaborator: The Trial and Execution of Robert Brasillach
Vanessa Schwartz, Spectacular Realities: Early Mass Culture in Fin-de-Siecle Paris

Selected Readings available on OAKS

COURSE OBJECTIVES AND ORGANIZATION
History 242 is intended for majors and non-majors who have successfully completed History 115 and 116 or its equivalents. The course will examine the major developments in French history since the Revolution with an emphasis on the relations between economic and social trends, political events, and intellectual and cultural changes. When appropriate, students will be invited to draw comparisons with other European powers and the United States which underwent similar large-scale trends. This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region (program learning outcome 3).

The course is designed to introduce the student to historical thinking, especially through the use of interpretive secondary works and primary sources. It is intended to help students to develop reading comprehension and written and oral expression skills. The course will also focus on basic skills such as intelligent and critical reading, clear, concise, and analytical writing, careful and thoughtful listening, and coherent and effective speaking. Readings and lectures are organized so as to encourage students to begin to synthesize the knowledge they acquire as well as to develop and defend their own interpretations.

Course content assumes that students have some familiarity with European history. A reading ability of French language is not expected, though students who are learning French will find their course experience enhanced. For interested students and those who may have studied or plan to study abroad who would like to pursue further the study of French history, I would be glad to discuss a more rigorous course program with you.

Given the large class size, ordinarily I will lecture but there will be quite a few opportunities for class discussions. Frequently, part of daily class time will be devoted to class discussion. The success of the course depends to a large extent on student involvement. Class attendance is expected. Excessive unexcused absences will surely lower your course grade. Students with many unexcused absences should not expect to earn credit for the course.

COURSE REQUIREMENTS
Students must complete all written assignments and take all exams in order to be able to pass the course. For regulations on final exams, see the section entitled "Absence from Final Examinations" in the College Bulletin. Exams will take place according to schedule so avoid making transportation plans (and inform your loved ones as well) to depart campus before the exam date.

Papers are due on the announced date and must be turned in at the beginning of class in hard copy. Late papers will incur a penalty of one letter grade per day. Papers should be typed, proofread, and written according to the standards of modern English. Errors in punctuation, grammar, spelling, subject-verb agreement, etc. will result in a lower grade. Computer and printer foul-ups will not constitute a valid excuse (plan to complete your papers early). Students are expected to participate in class and will be graded on the frequency and quality of class contribution. Class participation is graded cumulatively and steady improvement is rewarded. Attendance will be taken into consideration when computing class participation grades.

All written course requirements must be completed and turned in by the last day of classes.

The Honor Code of the College of Charleston specifically forbids lying, cheating, attempted cheating, and plagiarism. See the College of Charleston Student Handbook for definitions of these offenses. History Department policy states that a student found guilty of these offenses will receive a failing grade in the course. Additional penalties may include suspension or expulsion from the College as determined by the College Honor Board.

The College of Charleston Civil Code of classroom conduct will be enforced. Students are asked to show consideration for the instructor and fellow students by arriving for class before the start time. Once class begins students cannot leave the classroom. All cell phones should be turned off. Individual laptops and other electronic devices will be prohibited if they hinder the learning environment, including class participation, of any student in the class.

Students are prohibited from selling or being paid to take notes during this course to, for, or by any person or commercial firm without the expressed written consent of the instructor teaching this course. This course syllabus, all lectures, photographs, voice or electronic data, handouts, and other materials are copyright of the instructor.

I reserve the right to change any aspect of this course without the consent of or prior permission of the class.

GRADES
Grades will be determined approximately as follows: mid-term (25%); final (25%); papers (35%); class participation (15%).

Scale: 93-100=A; 90-92=A-; 87-89=B+; 83-86=B; 80-82=B-; 77-79=C+; 73-76=C; 70-72=C-; 67-69=D+; 63-66=D; 60-62=D-; 59 and below=F

FILMS AND DOCUMENTARIES
Students will want to take advantage of the collection of French films available at the Office of Media and Technology. Important films of interest (all subtitled in English) include:
<table>
<thead>
<tr>
<th>Film Title</th>
<th>Film Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Au Revoir Les Enfants</td>
<td>Bad Girls</td>
</tr>
<tr>
<td>The Battle of Algiers</td>
<td>Annee 1916: Verdun</td>
</tr>
<tr>
<td>Beauty and the Beast</td>
<td>Midnight in Paris</td>
</tr>
<tr>
<td>A Bout de Souffle (Breathless)</td>
<td>Paris, Je t’aime</td>
</tr>
<tr>
<td>Chocolat</td>
<td>Two English Girls</td>
</tr>
<tr>
<td>The Devil in the Flesh</td>
<td>Danton</td>
</tr>
<tr>
<td>Diary of a Country Priest</td>
<td>France</td>
</tr>
<tr>
<td>Godart/Truffaut Short Subjects</td>
<td>A Very Long Engagement</td>
</tr>
<tr>
<td>Discrete Charm of the Bourgeoisie</td>
<td>400 Blows</td>
</tr>
<tr>
<td>Grand Illusion</td>
<td>Hiroshima, Mon Amour</td>
</tr>
<tr>
<td>Indochine</td>
<td>Jean de Florette</td>
</tr>
<tr>
<td>Jules and Jim</td>
<td>Last Year at Marienbad</td>
</tr>
<tr>
<td>The Lovely Month of May</td>
<td>Lac aux Dames</td>
</tr>
<tr>
<td>La Lectrice</td>
<td>Le Mepris (Contempt)</td>
</tr>
<tr>
<td>Manon of the Spring</td>
<td>Nana</td>
</tr>
<tr>
<td>One Sings, the Other Doesn’t</td>
<td>Le Plaisir</td>
</tr>
<tr>
<td>The Red and the Black</td>
<td>Rules of the Game</td>
</tr>
<tr>
<td>Shoot the Piano Player</td>
<td>Sorrow and the Pity</td>
</tr>
<tr>
<td>Story of Adele H</td>
<td>Sugar Cane Alley</td>
</tr>
<tr>
<td>That Obscure Object of Desire</td>
<td>The Wild Child</td>
</tr>
<tr>
<td>La Vie est Belle</td>
<td>La Haine</td>
</tr>
<tr>
<td>Un Village se met à table (life in a small Norman town)</td>
<td></td>
</tr>
<tr>
<td>La Vie en Rose (songs by Edith Piaf)</td>
<td></td>
</tr>
<tr>
<td>Sartre by Himself</td>
<td></td>
</tr>
<tr>
<td>No Excuses (Existentialism in Camus and Sartre)</td>
<td></td>
</tr>
<tr>
<td>The Shock of the New (Impressionism, Le Corbusier)</td>
<td></td>
</tr>
<tr>
<td>Paris was a Woman (early 20th century Left Bank Paris)</td>
<td></td>
</tr>
<tr>
<td>Panorama de la France (French cities and towns)</td>
<td></td>
</tr>
</tbody>
</table>

**SYLLABUS**

(Important Note: “Text” and “Discussion” readings are required.)

Aug 21  Organization, Questions and Conceptual Frameworks.

Aug 23  The Great Revolution and Napoleon's Empire (1789-1815).
        Text, 1-15
        **Further Reading:** McPhee, “Social Consequences of the Revolution” and “Consolidation of Post-Revolutionary Society, 1795-1815”

Aug 28  The Bourbon and Orleanist Constitutional Monarchies and the Revolution of 1848 (1815-48). Text, 15-18
        **Discussion:** de Tocqueville, “Recollections”

        **Discussion:** Carroll, “Conversation” and Mendras, “Changing Lifestyles”
        **Further Reading:** Prestwich, “Food and Drink in France” and Mendras, “The Cultural Explosion”

        **Discussion:** Kieger, “Determinants of France’s Relations with

**Further Reading:** Willis, “France and the European Union”

**Sept 6** The Empire of Napoleon III (1852-1870). Text, 18-21, 22-25

**Sept 11** Baron Haussmann and “The Capital of Modernity.” Text, 21-22

**Further Reading:** William Cohen, "The Development of an Urban Society" and David Pinckney, “Paris in 1850”

**Sept 13** The Franco-Prussian War and the Paris Commune (1870-1871). Text, 26-48

**Sept 18** The Founding of the Third Republic (1870s). Text, 49-59, 69-70

**Sept 20** “The Capital of Modernity” Text, 81-85

**Paper Due and Discussion:** Vanessa Schwartz, *Spectacular Realities*

**Sept 25**- Oct 1 Political Challenges from the Right and Left (1880s to 1914).

**Discussion:** Wright, “Two Statesmen in an Age of Complacency,” Zola, “J’Accuse,” and Offen, “Feminism and the Republic”

**Further Reading:** Gildea, “Catholicism and Revolution”

**Offen, “Women, Citizenship, and Suffrage in France Since 1789”**

**Oct 4**-9 An Imperial Republic (1880s-1890s). Text, 65-69, 88-95

**Discussion:** Berenson, Brazza and the Making of the Third French Republic” and “Brazza and the Scandal of the Congo”

**Further Reading:** Robert Aldrich, "Ideas of Empire," and "The French and the 'Natives'" and Evans, “The French Empire since Napoleon”

**Oct 11** Mid-Term Exam

**Fall Break**

**Oct 16** World War: The Grandeur and Misery of Victory (1914-1918). Text, 119-152


**Further Reading:** Becker, “Dissemination of News” and "Hardach, "Industrial Mobilization in 1914-18”

**Oct 18** The Search for Normalcy (1919-1931). Text, 153-180

**Discussion:** Wahl, “France: The Young Men of Today”

**Oct 23** Culture and Society in the 1920s

**Discussion:** Tristan Tzara, "Dada Manifesto" and Hughes, "Bergson and the Uses of Intuition" and Cronin, "Enemies of Reason," "The English-Speaking Enclave"

**Oct 25** Depression and Collapse (1931-1940). Text, 181-207

**Further Reading:** Cronin, "France Reflected" and "Poles Apart"

**Oct 30** The Second World War: Defeat, Occupation, Liberation (1940-1945). Text, 208-241

Nov 1 The Second World War: Collaboration 1940-1944. 
**Paper Due and Discussion:** Alice Kaplan, *The Collaborator*

**Further Reading:** Caron, “The ‘Jewish Question’ from Dreyfus to Vichy” and Riding, “Writing for the Enemy”

Nov 6 Election Day (No Classes)

Nov 8 The Fourth Republic (1945-58). Text, 242-274
**Discussion:** Sartre, “Existentialism” and Jobs, “Sex and the Cynical Girl”

Nov 13–15 The Fourth Republic: L’Indochine and L’Algerie (1945-58)
**Discussion:** Scott, “Racism” and Shepard, “Rejecting the Muslims” and “Repatriating the Europeans”
**Further Reading:** Stovall, “From Decolonization to Neo-Colonialism” and Viguier, “The Suburbs”

**Discussion:** Robb, “Sniper Fire” and “Petit-Clamart”
**Further Reading:** Wright, “Echoes of Cincinnatus: or, DeGaulle in History”

Thanksgiving Break

Nov 27 A Twentieth-Century Life in France
**Discussion:** Emilie Carles, *A Life of Her Own*


Dec 8 **Final Exam** 8-11 A.M.
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: HISTORY

Course Acronym, Number, and Title: HIST 244: Modern Germany

Category (Check only ONE)  

_____ 1 The Role of Language in Culture

_____ 2 Global and Cultural Awareness

X  3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

This course familiarizes students with the political, military, social, and cultural history of Germany from c. 1800 to the present. It especially emphasizes the cultural uniqueness of central Europe, exploring what it meant and means to be German in light of the many ruptures—and many continuities—in German history. Typical readings for the class include both historical monographs like Peter Fritzsche’s *Germans into Nazis* and great works of literature like Günter Grass’ *Crabwalk*. A typical assignment for this class is a 6–7 page essay that pairs a historical text and a work of literature to analyze the issue of Germany’s *Sonderweg* (the sense that Germany’s development is unique).
HIS 244: Modern Germany

Bryan Ganaway  M, 5:30 – 8:15 pm
Buist 101 Maybank 317
Office Hours: Mon, 1:00-3:00 pm
E-mail: ganawayb@cofc.edu

Course Description

This course will survey the political, military, social and cultural history of Germany from about 1800 to the present. In particular, we will explore how people have used the past to define what it means to be German in the light of numerous ruptures and continuities. Because we want to get an idea of how individuals imagined themselves as German, we will read literature covering the Imperial period to the present. This material will supplement four key conceptual texts on German history that address ruptures and continuity and challenge some of the stereotypes we often have regarding the creation of this nation. This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region (program learning outcome 3).

The unifying theme of this course will be the search for a stable national identity in times of great upheaval. We will explore the creation of modern Germany out of a hodgepodge of states in which people spoke mutually unintelligible dialects. We will examine the transformation of 19th century Germany into an industrial powerhouse with a thriving, liberal middle-class paradoxically led by a monarchy. We will ask some hard questions about the catastrophe that was German history from 1914-1945, while remaining sensitive to the possibilities of the Weimar Republic. We will marvel at the beauty of the Federal Republic, which on first glance seems to rise like a phoenix out of the ashes of World War II. Finally, we will ask how this “happy ending” of their history shapes German’s views of themselves (and us).

Required Texts

Kaplan, The Making of the Jewish Middle Class
Heinrich Mann, Man of Straw
Hans Fallada, Little Man, What Now
Peter Fritzsche, Germans into Nazis
Christopher Browning, Ordinary Men
Anonymous, A Woman in Berlin
Ingo Schulze, Simple Stories
Maria Höhn, GIs and Fräuleins
Günter Grass, Crabwalk

Optional Textbook

Dietrich Orlow, A History of Modern Germany (5th ed.) ISBN 0130600318
There is a vigorous amount of reading in this course. This reflects our three major, pedagogical goals: 1) careful and critical reading, 2) effective analysis and reasoning, 3) clear and accurate written presentation. Students who take responsibility for their own learning will leave this course with a thorough knowledge of the important events, people and ideas of German history, and with fundamental skills essential to success in future college courses. I expect you to abide by the Honor Code at all times.

Each lecture will present the terms necessary to understand and discuss modern Germany. Each week, we will discuss the readings as they relate to course lectures and major themes. In such an intense environment it is essential that you attend every session. For medical or other personal emergencies, you may bring me a note from the Dean of Students or health services.

The course requirements are: 1) regular class attendance, 2) completion of all readings, 3) active participation in discussion, 4) the writing assignments, 5) and one take-home final exam. Since the class only meets once a week, I will drop you from the course if you miss more than two sessions. The exams will be essay-based, and will draw heavily on material from lecture as well as the readings. The final will be cumulative. The breakdown of grades is as follows:

1) Final exam 30%
2) Discussion 25%
3) essays* 45%

*Essays: Students will also write three 6-7 page, double-spaced essays that will focus on major historiographical problems in German history. Each paper will be based on one history text and one work of literature. These are: 1) the issue of the Sonderweg, 2) What factors explain the Nazi seizure of power, 3) Germans as perpetrators/victims, and 4) How did Germans transition from autocracy to democracy after 1945.

Lectures, Readings, and Tests

Week I – Introduction – German Unification

January 9: Introduction – Visions of Germany: the historians; German Unification

Week II – No Class

January 16: Martin Luther King Day – no class

Week III – Imperial German

January 23: Making A Nation/German Society - Discussion

Readings
Kaplan, Making of the Jewish Middle-Class
Orlow, pp. 1-41

Week IV – Modernity and Cultural Revolt

January 30: Modern Society and Cultural Revolt - Discussion
Readings
Heinrich Mann, *Man of Straw*
Orlow, pp. 42-76

**Week V – WWI**

February 6: WWI - Discussion

Readings
Ernst Jünger, *Storm of Steel (OAKS)*
Orlow, pp. 77-101

**Week VI – Weimar I**

February 13: The Weimar Idea - Discussion

Readings
Hans Fallada, *What Now, Little Man*
Orlow, pp. 102-136, 138-154

**Week VII- Weimar II**

February 20: Depression and Collapse of Democracy – Discussion

Readings
Fallada, *What Now, Little Man*
Orlow, pp. 155-167

**Week VIII – Nazis I**

February 27: Nazi Seizure of Power

Readings
Peter Fritzsche, *Germans into Nazis*
Orlow, pp. 168-194

**Week IX – Nazis II**

March 12: Enthusiasm, Opposition, Indifference

Readings
Fritzsche, *Germans into Nazis*

**Week X – WWII**

March 19: WWII

Readings
Anonymous, *A Woman in Berlin*
Orlow, pp. 195-223
Week XI – Holocaust

March 26: The Holocaust
Discussion

Readings
Christopher Browning, *Ordinary Men*
Orlow, pp. 214-218

Week XII – Economic Miracle

April 2: The Economic Miracle
Discussion

Readings
Maria Höhn, *GI's and Fräuleins*
Orlow, pp. 224-259, 260-273

Week XIII – Socialism

April 9: Socialism with a human face
Discussion

Readings
Ingo Schulze, *Simple Stories*
Orlow, pp. 297-334

Week XIV – 1968

April 16: 1968

Readings
Bommi Baumann, *How It All Began* (OAKS)
Orlow, pp. 274-297

Week XV - Reunification

April 23: 1989

Readings
Gunter Grass, *Crabwalk*
Orlow, pp. 335-386

Final Exam: Monday, April 30th, 7:30 pm
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: HISTORY

Course Acronym, Number, and Title: HIST 247: Empire, Nation, Class in Eastern Europe

Category (Check only ONE)

1. The Role of Language in Culture
2. Global and Cultural Awareness
3. Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

This course is an introduction to the history of Eastern Europe. It examines the historical construction of national identities, social movements, and cultural trends as the region moved from imperial dominion to independent statehood. Special attention is paid to how the ethnic and religious tolerance of the nineteenth century gave way to violent nationalism in the twentieth century. A typical reading assignment for the course is Aleko Konstantinov’s *Bai Ganyo: Incredible Tales of a Modern Bulgarian*, which exposes students to the unique path of Bulgaria in the twentieth century. A typical assignment for the course is an essay that analyzes one of the book-length primary sources assigned in the course.
Course Objectives and Learning Outcomes

This course will introduce you to the history of Eastern Europe, the territory between modern-day Germany and Russia. In the course of the semester we will examine the historical construction of national identities, social movements, and cultural trends as the region progressed from imperial dominion (Habsburg, Romanov and Ottoman) to independent statehood. We will explore how the ethnically and religiously diverse, yet relatively tolerant, milieu of the 19th century gave way to violent nationalism in the 1900s and Cold War division after 1945. The rapid and multiple shifts in the region’s state boundaries, political systems and cultural identities during the last two centuries provide an intriguing case of the interaction between change and continuity in history. Approached as an intersection of local specificities and wider European trends, Eastern European history offers an excellent ground for a discussion of broader issues such as imperialism, modernization, violence and everyday life.

The combination of lectures, in-class discussion, reading and writing aims to enhance student facility in the fundamental skills essential to success in future university courses and any other intellectual work. Students who take responsibility for their own learning will leave this course with the following learning outcomes:

1. Working knowledge of the important events, people, ideas and trends in Eastern European history
2. Ability to analyze primary and secondary sources in their proper historical context
3. Aptitude for clear and accurate written presentation of ideas

The course’s thus stated goals also support the learning outcomes expected of courses that meet the General Education Humanities requirement:

Outcome 1: Students analyze how ideas are represented, interpreted or valued in various expressions of human culture.
Outcome 2: Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.

These outcomes will be assessed in the primary source book analysis.

This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region (program learning outcome 3).

Required Texts

Ivo Andrić, The Bridge on the Drina
Aleko Konstantinov, Bai Ganyo: Incredible Tales of a Modern Bulgarian
Heda Margolius Kovály, Under a Cruel Star: A Life in Prague 1941-1968
Sándor Márai, Portraits of a Marriage
Joe Sacco, Safe Area Gorazde: The War in Eastern Bosnia 1992-95
Stefan Żeromski, The Faithful River
Optional (sort of): Dennis P. Hupchick and Harod E. Cox, *The Palgrave Concise Historical Atlas of Eastern Europe*

All books are available in the College of Charleston bookstore. Additional primary sources will be made available in PDF format on OAKS.

**OAKS**

We will use the OAKS course management system to facilitate the working of the class. Once you log on, you will have access to the syllabus, lecture outlines, presentations, reading questions, handouts and assignments. Please check the site regularly for announcements and updates. I strongly encourage you to print out readings and lecture outlines and use them in note-taking (see below). If MyCharleston is down, you can access OAKS directly through [https://lms.cofc.edu/](https://lms.cofc.edu/).

**Electronics-Free Classroom**

While we will use technology (OAKS and PowerPoint) to facilitate the workings of this class and while I encourage and expect that you will utilize library and other internet sources in your studies, our classroom will be an electronics-free environment. My own experience over the last several years and recent research suggest that the use of electronics in the classroom is not conducive to effective learning. Proper pen-and-paper note-taking not only assists you in processing and retaining information but is also less distracting to those around you. That means that the use of cellphones, tablets, laptops and other devices is not allowed except for students with special needs. If you have to use a laptop for note-taking, please bring a note from the SNAP center in the first two weeks of classes. I will be happy to discuss best note-taking practices in class.

**Attendance**

Without a formal textbook, my lectures will provide the needed background information for the topics and issues we discuss. Therefore attendance is imperative. You will receive two free (unexcused) absences for the duration of the semester. For every missed class after that I reserve the right to deduct two points from your final grade. Three occasions of tardiness will amount to an unexcused absence. Should you accrue more than 7 unexcused absences, you will receive a WA for the class (withdrawn for excessive absences). For medical or other personal emergencies, please notify right away the Absent Memo Office ([http://studentaffairs.cofc.edu/about/services/absence.php](http://studentaffairs.cofc.edu/about/services/absence.php)) and get in touch with me as soon as you can.

**Course Requirements**

1. **Exams (40%)**:
   - There will be two exams in this course (Midterm and Final), each counting 20% of the overall grade. They will consist of an in-class portion and a take-home essay that will integrate the readings covered in the first and second part of the semester respectively. I will discuss the exam structure in greater detail in due time.

2. **Reaction papers (16%)**:
   - You are expected to write four brief papers on the assigned readings that are evaluative or argumentative (but not descriptive). The reaction papers aim to have you think deeply about the assigned texts and prepare you for in-class discussion. They should demonstrate that you have read carefully and have thought about the source’s importance to the class.
     - Papers are due in class on the day we discuss the text(s).
     - Each should be single-spaced, in length between 400 and 500 words, with word count included.
     - At least one paper needs to be on a book (Andrić, Żeromski, Konstantinov, Márai, Kovály, or Sacco) you are not using for your term paper (see requirement #3).
     - Two of these have to be submitted before the midterm exam.
     - If your write five papers, I will drop the lowest grade.

3. **Term Paper: Book Analysis (20%)**
   - We are reading six book-length primary sources (four novels, a memoir and a journalistic account). Of the novels, some (Andrić and Żeromski) are works of historical fiction written long after the events they describe, while
others (Márai and Konstantinov) reflected on events and characters authors observed. Kovaly’s memoir, written in exile, framed her life in a particular Cold-War context. Finally, Sacco chose a peculiar medium and perspective to discuss the 1990s war in Bosnia. I will ask you to select one book and write a longer analysis (1,700-2,000 words, or 6-7 pages) that places the text in its historical context. You will have to research and study the author, the time of writing and publication and the events it discusses. You can turn in your paper at any point in the semester but no later than December 2.

- I urge you to discuss your ideas with me early for comments and suggestions. If you submit a draft any time prior to November 18, you will get 2 bonus points toward your final paper grade.
- If you complete your paper by November 6 you will receive 4 bonus points.
- The book analysis is the signature assignment that assesses your mastery of the approved learning outcomes for courses certified for humanities general education credit.

4. Map Quizzes (12%)
There will be three “map” quizzes in this class that review regional and historical geography.

5. Class Participation (12%):
The success of the course depends on class discussions. You are expected to come with the readings completed and ready to engage in conversation. Keep in mind that regular attendance does not count for and will not substitute regular participation in the class discussions. However, asking good questions and commenting on the material in and outside the classroom does. I will be happy to discuss ways in which the quiet ones among you can still satisfy this course requirement.

6. Additional Assignments:
I reserve the right to introduce further or diverging tests and assignments in order to improve the flow, quality and success of the course. Grades on such assignments will be folded into your overall participation grade.

Late Assignments
You are responsible to meet the deadlines set for each of the course requirements (exams and papers). For every day after the deadline date, your grade will drop a full mark (from A to B, from B to C, etc.).

Grade Points:
Excellent: A (93-100) and A- (90-92)
Good: B+ (87-89), B (83-86), and B- (80-82)
Acceptable: C+ (77-79), C (73-76), and C- (70-72)
Passing: D+ (67-69), D (63-66), and D- (60-62)
Failure: F (50-59)

Equal Opportunity
If you have a documented disability that may impact your work in this class and for which you may require accommodations, please contact the Center of Disability Services (953-1431) and notify me during the first two weeks of class.

Cheating and Plagiarism
Individual moral and academic integrity is a crucial part of the mission of this school. Lying, cheating, attempted cheating, and plagiarism are violations of our Honor Code that, when identified, are investigated. A student found guilty of such an offence will receive an automatic FX grade in this course. Additional penalties may include suspension or expulsion from the College at the discretion of the Honor Board. See the College of Charleston Student Handbook (http://studentaffairs.cofc.edu/honor-system/studenthandbook/index.php) for definition of these offences. Please note that unauthorized collaboration with peers and use of study aids (cell phones, computers, cheat sheets, etc.) are also forms of cheating. If you have doubts about what practices constitute cheating or plagiarism, raise the issue in class or talk to me.
Lecture Outline

Defining Eastern Europe

Week 1:
8/26: Introduction
8/28: What Is Eastern Europe?
Reading: Hupchick & Cox, Maps 1-4
Start reading *Bridge on the Drina*

Peoples and Empires

Week 2:
8/31: Life in the Ottoman Empire
Readings: Hupchick & Cox, Maps 20, 24, 25; OAKS: Busbecq
9/2: Discussion (reaction paper on Busbecq, *Turkish Letters* due)
9/4: The Habsburg Dominion
Readings: Hupchick & Cox, Maps 23, 27, 28

Week 3:
9/7: Discussion (reaction paper on Andrić, *Bridge on the Drina* due)
9/9: The Russian Empire
Readings: Hupchick & Cox, Maps 23, 26, 29

The Allure of Nationalism and Modernity

9/11: Roots of East European Nationalism
Readings: Hupchick & Cox, Maps 30, 31; OAKS: Paisii, Tham, Golescu

Week 4:
9/14: *Map quiz #1* and discussion (reaction paper on early nationalist texts due)
9/16: Serbian and Greek Wars of Independence
Readings: Hupchick & Cox, Map 32; OAKS: Obradović; Ypsilantis
9/18: The Fateful Springtime of Peoples
Readings: Hupchick & Cox, Map 33; OAKS: Palacký, Kossuth
Start reading *The Faithful River*

Week 5:
9/21: Discussion (reaction paper on nationalism readings due)
9/23: Empires strike back
Readings: Hupchick & Cox, Map 34
9/25: Discussion (reaction paper on Żeromski, *The Faithful River* due)
Start reading *Bai Ganyo*

Clashing Nationalist Ambitions

Week 6:
9/28: Great Powers and the Eastern Question
Reading: Hupchick & Cox, Map 35
9/30: The New Balkan States and the West
10/2: Discussion (reaction paper on Konstantinov, *Bai Ganyo* due)

Week 7:
10/5: Review
10/7: MIDTERM
10/9: Nation-States, Minorities and Neighbors
Reading: Hupchick & Cox, Map 36, 37, 39

Week 8:

Changes in the lecture outline and weekly readings are likely in the course of the semester. Students will be duly informed of any alterations of importance.
10/12: The Great European War
Reading: Hupchick & Cox, Maps 30, 40, 41; BBC documentaries (OAKS)

Decades of Crisis

10/14: Visions and Policies of National Unity and Strength
Reading: Hupchick & Cox, Maps 42, 43, 47, 48; OAKS: Masaryk

10/16: Map quiz #2 and discussion (reaction papers due)

Week 9:
Start reading Portraits of a Marriage

10/19: FALL BREAK

10/21: The Rise of the Right
Reading: Hupchick & Cox, Maps 44, 45, 46; OAKS: Codreanu

10/23: Discussion (reaction paper on Codreanu due)

Week 10:
10/26: WWII in Eastern Europe
Reading: Hupchick & Cox, Maps 48, 49

10/28: Nazi Collaborators: Dinko Sakic (documentary)

10/30: Discussion

The Utopia of Classless Society

Week 11:
Start reading Kovály

11/2: Discussion (reaction paper on Márai, Portraits of a Marriage due)

11/4: Social Revolutions: Eastern Europe between 1944 and 1953

11/6: The Communist System (latest date for 4 bonus points on term papers)
Reading: Hupchick & Cox, Map 50

Week 12:

11/9: Discussion (reaction paper on Kovály, Under a Cruel Star due)

11/11: Dissent in the Soviet Bloc
Readings: OAKS: Havel

11/13: The good life: East and West
Readings: OAKS: Kassabova

Week 13:

11/16: Discussion (reaction paper due)

11/18: Systemic Disintegration (latest date for 2 bonus points on drafts)

11/20: No Class
Start reading Sacco

Nationalism Reborn

Week 14:

11/23: War’s Return: Yugoslavia
Reading: Hupchick & Cox, Maps 51, 52

11/25&27: THANKSGIVING BREAK

Week 15:

11/30: Discussion (reaction paper on Sacco, Safe Area Goražde due)
12/2: Eastern Europe or the New Europe (all term papers due)

12/4: Map quiz #3 and review

Week 16:
12/16: FINAL EXAM (12-3pm)
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: HISTORY

Course Acronym, Number, and Title: HIST 252: Women in Europe

Category (Check only ONE)  

1. The Role of Language in Culture
2. Global and Cultural Awareness
3. Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

This course explores women and gender in Europe from c. 1500 to the present. Analyzing social, economic, political, religious, and cultural developments, it assesses how women shaped the European past and how ideas about gender have been central to daily life throughout modern European history. A typical reading assignment is Alison Owings’ Frauen: German Women Recall the Third Reich. A typical writing assignment is analysis of one of the books read for the course.
HIST 252.001 Women in Europe

The College of Charleston, Spring 2014
MW 2:00-3:15
Maybank 306

Dr. Cara Delay
(843) 953-7597
delayc@cofc.edu

Office: Maybank 327
Office Hours: T 1-4 and by appt.

Course Description and Goals
This course examines women and gender in Europe from c. 1500 through the present day. Through an analysis of social, economic, political, religious, and cultural developments, we will assess how women shaped the European past and how ideas about gender have been central to daily life throughout history. Topics covered include politics, work, feminism, women's writing, crime and disorder, religion, marriage, motherhood, and sexuality. Our focus will be primarily on Western Europe and on social history, with a particular emphasis on sexuality. Throughout the semester, we will read a variety of works, including writings by historians and primary-source documents, such as diaries and letters. We will also hone our skills in critical reading, writing, and analysis. By the end of the semester, students will have a greater understanding of women's lives and gender roles in Europe, will be well-versed in the ways in which one can study the history of women and gender, and will have learned why gender is an essential category of historical analysis.

This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region (program learning outcome 3).

This course demands your commitment and active participation; here, learning is a collaborative process. Your presence in class, contribution to discussions, and thoughtful reading are essential for the course to be a rewarding experience. Please make sure that you are able to meet all of these requirements if you choose to take this course. Welcome to what promises to be a challenging, exciting, and rewarding semester!

General Education Student Learning Outcomes
As a course that fulfills General Education Requirements for Humanities, this course has the following learning outcomes:

General Education Humanities Requirement
**Outcome 1**: Students analyze how ideas are represented, interpreted or valued in various expressions of human culture.

**Outcome 2**: Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.

In this course, these outcomes will be assessed in the essay portion of the final exam.

### Course Requirements and Grading Policies

The requirements for this course include:

1. Essays (2 total)
2. Discussion Group Class Leadership
3. Midterm Examination
4. Final Examination
5. Attendance and Class Participation

**Your final grade will be computed as follows:**

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essays (20% each)</td>
<td>40%</td>
</tr>
<tr>
<td>Discussion Group Class Leadership</td>
<td>10%</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>15%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>20%</td>
</tr>
<tr>
<td>Attendance, Participation, and In-Class Work</td>
<td>15%</td>
</tr>
</tbody>
</table>

All essays and assignments must be handed in at the beginning of class on the assigned due date. I may not accept late submissions; if I do, late essays and assignments will be marked down one full letter grade (or ten numerical points) per day late. Essays or assignments handed in more than a few minutes after the start of the class period will be considered one day late. Assignments not handed in will receive a grade of zero or F. **Any student who does not complete ALL required assignments may fail the course.**

I will use the following scale when computing your final grade:

<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>Numerical Equivalent</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>93-100</td>
</tr>
<tr>
<td>A-</td>
<td>90-92</td>
</tr>
<tr>
<td>B+</td>
<td>88-89</td>
</tr>
<tr>
<td>B</td>
<td>83-87</td>
</tr>
<tr>
<td>B-</td>
<td>80-82</td>
</tr>
<tr>
<td>C+</td>
<td>78-79</td>
</tr>
<tr>
<td>C</td>
<td>73-77</td>
</tr>
<tr>
<td>C-</td>
<td>70-72</td>
</tr>
<tr>
<td>D+</td>
<td>68-69</td>
</tr>
<tr>
<td>D</td>
<td>63-67</td>
</tr>
<tr>
<td>D-</td>
<td>60-62</td>
</tr>
<tr>
<td>F</td>
<td>59 and below</td>
</tr>
</tbody>
</table>

### Attendance

**Given the nature of this course, it will be impossible for you to do well if you do not come to class.** I expect all students to attend all classes, to arrive
on time, and to turn off all electronic devices when they enter the classroom. If you do miss class, you are responsible for contacting me about missed work, announcements, or handouts; for turning in any missed assignments; and for getting notes from another classmate. If emergency or illness prevents you from coming to class and you wish to have the absence excused, it is your responsibility to bring appropriate documentation to the Office of the Associate Dean of Students at 67 George Street. Here is the procedure you should follow:

- Go to 67 George Street (white house next to Stern Center) to discuss absences and fill out the appropriate forms.
- Call 953-3390 and ask for Constance Nelson if you have questions.
- Absence forms are available online at: http://www.cofc.edu/studentaffairs/general_info/absence and they also can be faxed to the office at 953-2290.
- You will need to provide documentation for health, personal or emergency situations.
- Students who are involved in athletic teams and school-sponsored trips are responsible for getting documentation to their individual faculty members.

For more information, see http://studentaffairs.cofc.edu/about/services/absence.php

You may miss 3 classes without penalty. **If you have more than 3 undocumented/unexcused absences by the end of the semester, you will fail the attendance/participation portion of the final grade. Any student who misses more than 6 classes will be dropped from the class and will receive a “WA.”** Arriving late to class counts as ½ of an undocumented absence.

### Readings and Class Participation

Students must complete readings in a timely fashion to make possible full participation in class discussions and exercises. Make sure that you analyze all readings carefully and critically by the beginning of the class period for which they are assigned. Come to class with notes on the readings and be prepared to both answer questions and ask questions about the readings. Participation grades will be calculated based on both the frequency of your contributions in class and, more importantly, on the quality of your comments. In particular, I am looking for evidence that you have completed the readings and that you are connecting them to the themes we have discussed in class. When I calculate final attendance and participation grades, I use the following general guidelines:

- **A** = student has attended almost every class, participates regularly, demonstrates knowledge of readings, makes thoughtful and insightful comments, and asks relevant questions.
- **B** = student has attended almost every class and participates regularly. Comments and questions are relevant but student could engage more deeply with the readings or course materials.
- **C** = student has attended almost every class but does not participate regularly.
D = student demonstrates spotty attendance and rarely participates.
F = student has attendance problems and does not contribute to class discussions in any meaningful way.

Classroom Conduct
The College’s Classroom Code of Conduct is available at www.cofc.edu/studentaffairs/general_info/honor_system/classroom_disruption.html. Please note that conduct in class constitutes part of your attendance and participation grade; repeated or excessive disruptions may result in further penalties. Do not talk with classmates, allow cell phones to ring, or email/text in class.

Academic Dishonesty
Academic dishonesty of any form will not be tolerated in this course.
Lying, cheating, attempted cheating, and plagiarism are violations of our Honor Code that, when identified, are investigated. Each incident will be examined to determine the degree of deception involved. Cases of suspected academic dishonesty will be reported directly by the instructor and/or others having knowledge of the incident to the Dean of Students. A student found responsible by the Honor Board for academic dishonesty will receive a XF in the course, indicating failure of the course due to academic dishonesty. This grade will appear on the student’s transcript for two years after which the student may petition for the X to be expunged. The student may also be placed on disciplinary probation, suspended (temporary removal) or expelled (permanent removal) from the College by the Honor Board.

Students should be aware that unauthorized collaboration--working together without permission--is a form of cheating. Unless the instructor specifies that students can work together on an assignment, quiz and/or test, no collaboration during the completion of the assignment is permitted. Other forms of cheating include possessing or using an unauthorized study aid (which could include accessing information stored on a cell phone), copying from others’ exams, fabricating data, and giving unauthorized assistance.

Research conducted and/or papers written for other classes cannot be used in whole or in part for any assignment in this class without obtaining prior permission from the instructor. Students can find the complete Honor Code and all related processes in the Student Handbook at http://www.cofc.edu/studentaffairs/general_info/studenthandbook.html.

Special Accommodations
The College will make reasonable accommodations for persons with documented disabilities. Students should apply at the Center for Disability Services/SNAP located on the first floor of the Lightsey Center, Suite 104. Students approved for accommodations are responsible for notifying me as soon as possible and for contacting me one week before accommodation is needed. Contact the Center of Disability Services at 953-1431 with any questions.

Getting in Touch With Me
The easiest way to get in touch with me is by email (delayc@cofc.edu), but please note that, during the week, it may take me up to 24 hours to return your email. On weekends, I check email more infrequently and may not get back to you until Monday. When you email me, you must use your CofC account, not a personal email account. You are welcome to try and reach me by phone, but I check my voicemail less frequently. I keep at least three office hours per week; please feel free to stop by during office hours or make an appointment to see me at other times. I am happy to meet and talk with you about how you’re doing in the course or to discuss themes or issues that come up in the course.

If you are uncertain about any of these course requirements, please see me immediately.

Required Texts (available for purchase at the bookstore)
The bookstore will send back unpurchased books around the middle of the term, so be sure to buy your books early in the semester. It is your responsibility to acquire books for this course and to have the reading completed on time.


Recommended Background and Primary-Source Texts (available at area libraries and online book dealers)

- Lisa Di Caprio and Merry Wiesner, eds. Lives and Voices: Sources in European Women’s History
- Bridenthal, Stuard, and Wiesner, eds., Becoming Visible: Women in European History
- Bonnie Smith, Changing Lives: Women in European History Since 1700
- Olwen Hufton, The Prospect Before Her: A History of Women in Western Europe, 1500-1800

Please note that several readings throughout the semester are available only on OAKS or online (full text) through the library's web page. Please print these articles/excerpts and bring them to class discussion. Be sure to plan
accordingly so that you will have the assigned reading completed by the appropriate class.

**Daily Course Schedule; Reading and Assignment Due Dates (subject to change)**

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td>W 1/8:</td>
<td>Introduction and Review of Course Requirements</td>
<td></td>
</tr>
<tr>
<td>M 1/13:</td>
<td>The Study of Women's and Gender History: Theories and Approaches</td>
<td></td>
</tr>
<tr>
<td>M 1/20:</td>
<td>No Class: MLK, Jr. Day</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Steven Ozment, <em>Magdalena and Balthasar</em>, 56-88 (OAKS)</td>
</tr>
<tr>
<td>M 1/27:</td>
<td>Bodies and Sexuality</td>
<td></td>
</tr>
<tr>
<td>W 1/29:</td>
<td>Pregnancy, Birth, and Midwifery</td>
<td>*Hilary Marland, &quot;Mother and Child Were Saved&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Discussion Group One</td>
</tr>
<tr>
<td>M 2/3:</td>
<td>Crime, Disorder, and Crisis</td>
<td></td>
</tr>
<tr>
<td>W 2/5:</td>
<td>Rebels and Women Religious</td>
<td><em>Elizabeth Perry, Gender and Disorder in Early Modern Seville</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Discussion Group Two</td>
</tr>
<tr>
<td>M 2/10:</td>
<td>Religion and Witchcraft</td>
<td><em>Essay # 1 Due</em></td>
</tr>
<tr>
<td>W 2/12:</td>
<td>Gender, Race, and Sexuality: The Colonial Context</td>
<td><em>Kathleen Brown, Good Wives, Nasty Wenches, and Anxious</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>Patriarchs: Gender, Race, and Power in Colonial Virginia</em>, Introduction and Chapters 1-6.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Discussion Group Three</td>
</tr>
<tr>
<td>M 2/17:</td>
<td>Eighteenth-Century Worlds</td>
<td></td>
</tr>
<tr>
<td>W 2/19:</td>
<td>Separate Spheres?</td>
<td></td>
</tr>
</tbody>
</table>
Readings:


Discussion Group Four

M 2/24: *Midterm Examination*

W 2/26: Nineteenth-Century Gender Norms

*** Spring Break ***

M 3/10: Film: *The Life and Times of Sara Baartman, The Hottentot Venus*

W 3/12: Imperialism and Sexuality

Readings:

- Excerpts, Ann Laura Stoler, *Carnal Knowledge and Imperial Power* (OAKS)
  Discussion Group Five

M 3/17: Working-Class Marriage and Motherhood

Readings:

- Ellen Ross, *Love and Toil: Motherhood in Outcast London*
  Discussion Group Six

W 3/19: Feminism and Suffrage

M 3/24: Sexual Experiences and Sexual “Deviance”

Readings:

- Excerpts, Irish criminal trials (OAKS)
  Discussion Group Seven

W 3/26: WWI and Interwar Anxieties

*Essay # 2 Due*

M 3/31: Women, Nazism, and WWII

Readings:

- Alison Owings, *Frauen: German Women Recall the Third Reich*
  Discussion Group Eight
W 4/2:  The Postwar World

M 4/7:  Postwar Gender Constructions
Readings:
  • Dagmar Herzog, “Desperately Seeking Normality: Sex and Marriage in the Wake of the War,” in Life After Death: Approaches to a Cultural and Social History of Europe During the 1940s and 1950s, 161-192. (OAKS)
Discussion Group Nine

W 4/9:  Sexuality and the State in the Twentieth Century

M 4/14:  A Twentieth-Century Life-History
Readings:
  • Emilie Carles, A Life of Her Own: The Transformation of a Countrywoman in Twentieth-Century France
Discussion Group Ten

W 4/16:  European Women in Recent Decades

M 4/21:  Women and War
Readings:
  • Dubravka Zarkov, The Body of War: Media, Ethnicity, and Gender in the Break-Up of Yugoslavia, 117-169. (OAKS)

W 4/23:  Conclusions

Final Examination Friday, May 2, 2:00 pm
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: HISTORY

Course Acronym, Number, and Title: HIST 336: Renaissance Europe

Category (Check only ONE)

1 The Role of Language in Culture
2 Global and Cultural Awareness
X 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

HIST 336 is a study of a major phenomenon in European history, the Italian Renaissance, and its impact on the rest of Europe. Thus the course covers the period c. 1300–1600 in most of western Europe. The course examines cultural, social, and political developments, including the rise of humanism, art, and architecture. The assignments for this course include a number of both primary and secondary sources; a typical reading assignment is Pico della Mirandola’s “Oration on the Dignity of Man,” often used as a manifesto of the mature Italian Renaissance. Students in the class produce a 15-page research paper on some aspect of Renaissance culture or society, based on detailed analysis of relevant primary and secondary sources.
HISTORY 336: Renaissance Europe

Spring 2016
College of Charleston
Meeting time: TR 12:15-1:30 pm
Room: Maybank Hall 304

Instructor: Dr. Jason Coy
Office: Maybank Hall 215
Office Hours: TR 1:30-3:30 pm or by appointment
Email: coyj@cofc.edu

Course Description: An examination of the cultural, social, and political developments of the Renaissance in Italy and its impact on the rest of Europe. Topics will include the Italian city-states, despots and republics, humanism from Petrarch to Machiavelli, Papal Rome and Renaissance art and architecture.

This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region (program learning outcome 3).

Readings:
(4) Primary Source Readings (OAKS).

General Education Student Learning Outcomes:
Student Learning Outcome 1: Students analyze how ideas are represented, interpreted or valued in various expressions of human culture.
Student Learning Outcome 2: Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.
These outcomes will be assessed in a primary source analysis essay assignment.

Daily class schedule (subject to minor changes with prior notification)

Week One: Course Introduction
**Course Introduction**

**Week Two: Humanism and the Dawn of the Renaissance**
- **Tue, Jan. 12:** “The Renaissance as Historical Problem” [Burke, Introduction]
- **Thu, Jan. 14:** “Petrarch and the Rediscovery of Antiquity” [Burke, Ch. 1]

**Week Three: The Renaissance as Cultural Movement**
- **Tue, Jan. 19:** Document Workshop: “The Early Renaissance” [OAKS]
- **Thu, Jan. 21:** Research Workshop: Finding Sources and Framing Your Topic

**Week Four: “De-Civilizing the Renaissance” I: Crime and Honor**
- **Tue, Jan. 26:** Cohen Discussion I
- **Thu, Jan. 28:** Cohen Discussion II. **Topic Statements Due**

**Week Five: Civic Humanism**
- **Tue, Feb. 2:** “Intellectual and Artistic Culture of the Early Renaissance” [Burke, Ch. 2]
- **Thu, Feb. 4:** Research Workshop: Formulating Your Thesis and Making Historical Arguments/Midterm Exam Review Session

**Week Six: Court Society and the Renaissance Courtier**
- **Tue, Feb. 9:** “Civic Humanism, Renaissance Despots, and Court Society” [OAKS]
- **Thu, Feb. 11:** **Midterm Exam**

**Week Seven: Renaissance Artistic Culture**
- **Tue, Feb. 16:** “Artistic Culture of the High Renaissance” [Burke, Ch. 3]
- **Thu, Feb. 18:** Document Workshop: “Art, Patronage, and Conspicuous Consumption in the Renaissance” [OAKS]

**Week Eight: Renaissance Politics**
- **Tue, Feb. 23:** “Renaissance Statecraft and Self-Representation”
- **Thu, Feb. 25:** **Research Workshop: Historical Writing and Revising Academic Prose**

**Week Nine: Renaissance Political Culture**
- **Tue, Mar. 1:** Document Workshop: “Renaissance-Era Politics and the Wars of Italy” [OAKS]
- **Thu, Mar. 3:** **Research Workshop: Progress Reports**

**Week Ten: Spring Break**
- **Tue, Mar. 8:** **Spring Break (No Class)**
- **Thu, Mar. 10:** **Spring Break (No Class)**

**Week Eleven: Spread of the Renaissance**
- **Tue, Mar. 15:** “The Late Renaissance” [Burke, Ch. 4]
- **Thu, Mar. 17:** “Renaissance Discoveries” [OAKS]. **Primary Source Analyses Due**

**Week Twelve: De-Civilizing the Renaissance II: Sex and Magic**
- **Tue, Mar. 22:** Ruggiero Discussion I
- **Thu, Mar. 24:** Ruggiero Discussion II

**Week Thirteen: Research Presentations**
Tue, Mar. 29: Research Presentations: Group I
Thu, Mar. 31: Research Presentations: Group II

**Week Fourteen: Research Presentations**
Tue, Apr. 5: Research Presentations: Group III
Thu, Apr. 7: Research Presentations: Group IV

**Week Fifteen: Research Presentations**
Tue, Apr. 12: Research Presentations: Group V
Thu, Apr. 14: Research Presentations: Group VI

**Week Sixteen: Course Conclusion**
Tue, Apr. 19: Course Conclusion: “Legacy of the Renaissance” [Burke, Ch. 5 & Coda].
Thu, Apr. 21: Final Exam Review Session. **Term Papers Due**

**FINAL EXAM:** Thu, Apr. 28, 4:00-7:00 pm.

---

**Course Requirements and Evaluation**

**Written Assignments:** 200 points (40% of final grade)

**Research Paper:** Each student must write a 15-page, typed research paper on some aspect of Renaissance culture or society that is based upon detailed analysis of relevant primary and secondary sources. After consultation with the instructor, each student must submit a typed, one-page statement of his/her topic and the major primary source(s) he/she will use in his/her paper on **January 28**. If this is not submitted in class on that date, the student in question will lose 20 points from his/her final paper grade. Papers are worth 200 points and are due at the beginning of class on **April 21**. No late papers will be accepted under any circumstances. Detailed instructions will be distributed in class.

**Exams:** 200 points (40% of final grade)

**Exams** (2): The midterm and final exams are each worth 100 points (200 points total) and are essay exams based upon the analysis of primary and secondary sources. Exams will cover all assigned readings and lectures. Detailed instructions will be distributed in class.

**Class Participation:** 100 points (20% of final grade)

**Research Presentation:** Each student must deliver a 5-minute in-class presentation explaining his/her research paper findings, including the primary and secondary source(s) used, the preliminary thesis, and the relationship of the project to course themes. The presentation is worth 25 points. Detailed instructions will be distributed in class.

**In-class Participation:** Each student will be evaluated on the quality of his/her contribution to in-class discussions over the assigned readings and in-class research presentations. I expect everyone to be prepared and on time for each class period (having done the readings, checked OAKS, generated some questions/comments, and completed any assigned writing). I encourage you to get involved—ask questions, answer them, and make comments. Your active participation is vital to the success of the class. So, please refrain from distracting classroom behaviors (i.e., do not talk when others are talking,
make sure all phones and pagers are turned off at the beginning of each session, and only use laptop computers and tablets for class-related activities). This will help demonstrate our respectful commitment to each other and our ideas. Students who come to class prepared, remain actively involved in the classroom, and make a significant contribution to each class session will receive 50 points. A portion of this grade may be comprised of unannounced quizzes over course readings.

**Primary Source Analysis:** 25 points
Each student must write a 2-page primary source analysis. Papers are worth 50 points and are due at the start of class on **March 17**. Late papers will lose 10 points per day until they are turned in with no exceptions. Detailed instructions will be distributed in class.

---

**Course Policies**

**Office Hours:** If you encounter any problems, or just want to talk about the course, please visit my office hours or make arrangements to meet with me at a time that is convenient for you (the best way to reach me is via email: coyj@cofc.edu).

**Attendance:** Should an emergency or illness arise, please make sure to contact me as soon as possible and to get all missed work from a classmate. The Internet address of the Absence Memo Office is [http://studentaffairs.cofc.edu/about/services/absence.php](http://studentaffairs.cofc.edu/about/services/absence.php). Given the interactive nature of this course, absences affect the entire group; therefore, any student with more than four (4) absences of any nature is subject to receiving a failing “WA” (withdrawal for attendance reasons) grade for the course. Furthermore, unexcused absences, inadequate preparation for class, distracting classroom behaviors, and late arrivals, will result in deductions from the student's participation grade.

**Grade Scale:**
- A = 100-93; A- = 92-90; B+ = 89-87; B = 86-83; B- = 82-80; C+ = 79-77; C = 76-73; C- = 72-70; D+ = 69-67; D = 66-63; D- = 62-60; F = 59-0.

**Honor Code:** The Honor Code of the College of Charleston, as described in the **Student Handbook**, forbids "lying, cheating, and plagiarism. Plagiarism is defined as presenting the work of others as your own and copying sources without citation. Plagiarism or cheating on an exam will result in an XF grade for the course.” The Honor Code will be enforced stringently in this course. I have a zero tolerance policy on plagiarism and other forms of academic dishonesty. Any suspected cases will be referred to the Dean of Students and Honor Board for review, and if appropriate, sanctions. If a student definitively is found to have plagiarized intentionally, he or she will fail the course (earning an “XF” grade signifying failure due to academic dishonesty). If you have any questions about what constitutes proper citation practice, please let me know and consult a writing handbook for additional details.

**Disability Statement:** The College will make reasonable accommodations for persons with documented disabilities. Students should apply at the Center for Disability Services/SNAP, located on the first floor of the Lightsey Center, Suite 104. Students approved for accommodations are responsibility for notifying me as soon as possible and for contacting me one week before accommodation is needed.
HISTORY 336: Renaissance Europe

Research Paper Assignment

Assignment: Each student must write a 15-page, typed research paper on some aspect of Renaissance-era culture or society that is based upon detailed analysis of relevant primary and secondary sources. Papers are due in class on April 21. No late papers will be accepted under any circumstances. A one-page, typed topic statement, including major primary source(s) to be used in the project is due at the start of class on January 28. This statement will be graded on a pass/fail basis (Note: a failing grade will result in a 20 point deduction on final paper grade!)

Topic: This is your chance to learn more about some aspect of the European Renaissance that interests you, such as Renaissance-era gender norms, religiosity, or politics, and to share your findings with the rest of the class. Each paper must have a specific thesis (i.e., the point(s) you wish to prove about your topic) that is stated clearly in the introductory paragraph and must incorporate evidence from both primary and secondary sources to back up this argument. The thesis should be specific and include some sort of argument you will set out to prove with evidence (e.g., a paper about “Renaissance-era marriage customs” is too broad and does not provide a point to be proven, whereas papers arguing that “Leon Battista Alberti’s views of marriage reflect the patriarchal domination of women prevalent in Renaissance-Era Florence” does). Papers must provide detailed analysis of at least one relevant primary source and three relevant secondary sources. In general, direct quotes should be confined to primary sources, while evidence from secondary sources should be paraphrased: please note that both types of evidence must be cited! Be sure to summarize your findings in a clear conclusion at the end of your paper.

Format: Papers must be typed, 15 pages in length (not counting title page or endnotes), double-spaced, and in a 12-point font with 1-inch margins. All sources, whether primary or secondary, must be cited, using endnotes in the Chicago style (see examples below). Endnotes involve consecutive numbers at the end of each sentence or paragraph in which you have quoted or paraphrased. The corresponding note, giving the author, title, place of publication, publisher, date of publication, and the pages consulted appear consecutively numbered at the end of the paper. Use the “insert endnote/insert citation” function in MS Word to manage your footnotes!

Sample endnote page:


Grading: Papers are worth 200 points and will be graded on both content and clarity. Thus, it is crucial that you proofread for spelling and grammatical errors. It is also important that your thesis is clearly stated and that your arguments and the evidence that you provide adequately support it. Each paragraph should deal with one major idea, introduced in a topic statement, and your paragraphs should include
transitions that help them follow logically from one to another. Be sure to get started early, since some of the sources you need may have to be obtained through PASCAL or ILL, which could take several weeks. No late papers will be accepted under any circumstances without prior agreement.

Selected Renaissance-Era European Primary Sources Available in English

Leon Battista Alberti, *The Family in Renaissance Florence (On the Family)* (Renée Watkins, ed.)
*Gender Norms, Marital Customs*

*Renaissance Artistic Culture, Architecture*

Leon Battista Alberti, *On Painting and On Sculpture* (Cecil Grayson, ed.)
*Renaissance Artistic Culture*

Leon Battista Alberti, *Momus* (Sarah Knight and Virginia Brown, eds.)
*Renaissance Literary Culture*

Leon Battista Alberti, *Dinner Pieces* (David Marsh, ed.)
*Renaissance Literary Culture*

Leon Battista Alberti, *Renaissance Fables* (David Marsh, ed.)
*Renaissance Literary Culture*

Leon Battista Alberti, *The Use and Abuse of Books* (Renée Neu Watkins, ed.)
*Renaissance Literary Culture*

Ascham, R., *The Scholemaster* (L.V. Ryan, ed.)
*Humanist Education*

*Renaissance Literary Culture*

Giovanni Boccaccio, *Famous Women* (Virginia Brown, ed.)
*Gender Norms, Humanism*

Giovanni Boccaccio, *The Corbaccio.*
*Renaissance Literary Culture, Humanism*

Giovanni Boccaccio, *The Decameron* (Mark Musa & Peter E Bondanella, eds.)
*Renaissance Literary Culture, Humanism, Gender Norms, Florentine Values*

Giovanni Boccaccio, *Elegy of Lady Fiammetta* (Mariangela Causa-Steindler & Thomas Mauch, eds.)
*Renaissance Literary Culture, Humanism*

Giovanni Boccaccio, *The Nymph of Fiesole* (Daniel J Donno, ed.)
*Renaissance Literary Culture, Humanism*

Giovanni Boccaccio, *Genealogia deorum gentilium: Boccaccio on Poetry* (Charles Osgood, ed.)
*Renaissance Literary Culture, Humanism*
*Renaissance Literary Culture, Humanism*

Leonardo Bruni, *History of the Florentine People* (James Hankins, ed.)
*Humanism, Renaissance Civic Culture, Florentine Politics*

Baldassare Castiglione, *The Book of the Courtier.*
*Civic Humanism, Court Society, Gender Norms*

*Renaissance Artistic Culture*

Ciriaco, d’Ancona, *Later Travels* (Edward W Bodnar & Clive Foss, eds.)
*Renaissance-Era Travel Literature*

Christopher Columbus, *The Log of Christopher Columbus* (Robert Henderson Fuson, ed.)
*Renaissance-Era Travel Literature, Exploration*

Christopher Columbus, *Four Voyages to the New World: Letters and Selected Documents.*
*Renaissance-Era Travel Literature, Exploration*

*Renaissance Artistic Culture*

*Renaissance Artistic Culture*

Giovanni Della Casa, *Galateo* (Konrad Eisenbichler & Kenneth R Bartlett, eds.)
*Civic Humanism, Court Society, Gender Norms, Etiquette*

Desiderius Erasmus, *The Colloquies of Erasmus* (Craig R Thompson, ed.)
*Christian Humanism, Northern Renaissance, Moralism*

Desiderius Erasmus, *The Praise of Folly.*
*Christian Humanism, Northern Renaissance, Religiosity*

Desiderius Erasmus, *The Correspondence of Erasmus* (12 volumes).
*Christian Humanism, Northern Renaissance, Moralism*

Desiderius Erasmus, *The Enchiridion Militis Christiani* (Raymond Himelick, ed.)
*Christian Humanism, Northern Renaissance, Religiosity*

Desiderius Erasmus, *The Education of a Christian Prince* (Lester Kruger Born, ed.)
*Christian Humanism, Northern Renaissance, Religiosity, Renaissance Politics*

Marsilio Ficino, *The Letters*
*Humanism, Neoplatonic Thought*

Marsilio Ficino, *Platonic Theology*, 6 volumes (James Hankins, *et al.*, eds.)
*Humanism, Neoplatonic Thought*

Biondo Flavio, *Italy Illuminated* (Jeffrey White, ed.)
*Renaissance Society*
Francesco Guicciardini, *The History of Italy* (Sidney Alexander, ed.)  
*Humanism, Renaissance Civic Culture, Renaissance Politics*

Francesco Guicciardini, *The History of Florence*  
*Humanism, Renaissance Civic Culture, Florentine Politics*

Francesco Guicciardini, *Maxims and Reflections of a Renaissance Statesman* (Ricordi)  
*Humanism, Renaissance Civic Culture, Political Theory*

*Florentine Politics, Humanism, Renaissance Civic Culture, Political Theory*

*Humanist Comedies* (Gary R. Grund, ed.)  
*Renaissance Literary Culture, Renaissance Values, Humanism*

*Humanist Educational Treatises* (Craig Kallendorf, ed.)  
*Renaissance Literary Culture, Renaissance Values, Humanism*

Heinrich Kramer & Jacob Sprenger, *Malleus Maleficarum* (Montague Sommers, ed.)  
*Renaissance-Era Demonology, Witch-Hunting, Gender Norms*

Niccolò Machiavelli, *The Prince and the Discourses* (Luigi Ricci, et al., eds.)  
*Florentine Politics, Humanism, Renaissance Civic Culture, Political Theory*

Niccolò Machiavelli, *History of Florence and of the Affairs of Italy.*  
*Florentine Politics, Humanism, Renaissance Civic Culture, Political Theory*

Niccolò Machiavelli, *The Letters of Machiavelli* (Allan Gilbert, ed.)  
*Florentine Politics, Humanism, Renaissance Civic Culture, Renaissance Values*

Niccolò Machiavelli, *Discourses on Livy* (Harvey Mansfield & Nathan Tarcov, eds.)  
*Florentine Politics, Humanism, Renaissance Civic Culture, Political Theory*

Niccolò Machiavelli, *The Prince: A Revised Translation* (Robert Martin Adams, ed.)  
*Florentine Politics, Humanism, Renaissance Civic Culture, Political Theory*

Niccolò Machiavelli, *The Comedies of Machiavelli* (David Sices & James Atkinson, eds.)  
*Renaissance Literary Culture, Renaissance Values, Humanism*

Niccolò Machiavelli, *Art of War.*  
*Civic Humanism, Renaissance Warfare*

*Renaissance Literary Culture, Renaissance Values, Humanism*

Giannozzo Manetti & Stefano Ugo Baldassarri, *Biographical Writings* (Rolf Bagemihl, ed.)  
*Renaissance Literary Culture, Renaissance Values, Humanism*

*Masaccio, the Documents* (James Beck & Gino Corti, eds.)  
*Renaissance Artistic Culture*

Francesco Petrarca, *Invectives* (David Marsh, ed.)
Renaissance Literary Culture, Renaissance Values, Early Humanism

Francesco Petrarca, *The Canzoniere, or, Rerum vulgarium fragmenta* (Mark Musa, ed.)
*Renaissance Literary Culture, Renaissance Values, Early Humanism*

Francesco Petrarca, *The Revolution of Cola di Rienzo* (Mario Emilio Cosenza, ed.)
*Renaissance Politics, Renaissance Values, Early Humanism*

*Renaissance Literary Culture, Renaissance Values, Early Humanism*

Francesco Petrarca, *The Life of Solitude* (Jacob Zeitlin, ed.)
*Renaissance Literary Culture, Renaissance Values, Early Humanism*

Francesco Petrarca, *The Secret* (Carol Quillen, ed.)
*Renaissance Literary Culture, Renaissance Values, Early Humanism*

*Renaissance Literary Culture, Renaissance Values, Early Humanism*

Angelo Poliziano, *Letters* (Shane Butler, ed.)
*Florentine Politics, Humanism, Renaissance Civic Culture, Political Theory*

Angelo Poliziano, *Silvae* (Charles Fantazzi, ed.)
*Renaissance Literary Culture, Renaissance Values, Civic Humanism*

Vergil Polydore, *On Discovery* (Brian Copenhaver, ed.)
*Renaissance Literary Culture, Renaissance Values, Humanism*

Giovanni Gioviano Pontano, *Baiae* (Rodney Dennis, ed.)
*Renaissance Literary Culture, Renaissance Values, Humanism*

Pope Pius, *Commentaries* (Margaret Meserve and Marcello Simonetta, eds.)
*Renaissance Religious Culture, Catholicism*

*Renaissance Literary Culture, Renaissance Values, Humanism*

Girolamo Savonarola, *Selected Writings of Girolamo Savonarola* (Anne Borelli, *et al.*, eds.)
*Renaissance Religious Culture, Catholicism, Moral Reform*

Girolamo Savonarola, *Prison Meditations on Psalms 51 and 31* (John Patrick Donnelly, ed.)
*Renaissance Religious Culture, Catholicism, Moral Reform*

*Renaissance Religious Culture, Catholicism, Moral Reform*

Giorgio Vasari, *Lives of the Artists*
*Renaissance Artistic Culture*

Maffeo Vegio, *Short Epics* (Michael C J Putnam & James Hankins, eds.)
*Renaissance Literary Culture, Renaissance Values, Humanism*
Vespasiano da Bisticci, *Le vita* (W.G. Waters, ed.)  
*Renaissance Politics, Humanism*

Amerigo Vespucci, *The Letters of Amerigo Vespucci and Other Documents* (Clements Markham, ed.)  
*Renaissance-Era Travel Literature, Exploration*

Please note that this is only a small sample of the available primary sources. Be sure to seek help from the instructor as soon as possible if you encounter difficulties in selecting a topic, locating sources, or writing your paper. Good luck!
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: HISTORY

Course Acronym, Number, and Title: HIST 337: Age of Reformation

Category (Check only ONE )
___ 1 The Role of Language in Culture
___ 2 Global and Cultural Awareness
___X 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

HIST 337 examines a major religio-cultural turn in European history that had massive implications for world history as a whole—the Reformation movements of the sixteenth century. The course examines the cultural, social, and political developments of the Reformation era in continental Europe and its historical impact, including not only the various branches of Protestant Reform but also the Catholic Reformation movement. Students read a variety of primary and secondary sources; a typical example is Martin Luther’s 95 Theses. Students produce a 15-page research project on an aspect of the Reformation movement, basing their work on careful analysis of primary and secondary sources.
HISTORY 337: Age of Reformation

Hans Sebald Beham, *Prodigal Son* (1540)

Instructor: Dr. Jason Coy  
Office: Maybank Hall 215 (Phone: 3-8273)  
Meeting time: TR 12:15-1:30pm  
Office Hours: TR 9:00-11:00am  
Room: Maybank Hall 304  
Email: coyj@cofc.edu

Course Description: An examination of the cultural, social, and political developments of the Reformation era in Continental Europe and of its historical impact. In this course, we will investigate recent historiography on the Reformation and major primary sources from the period in order to assess the most important preconditions, events, and consequences of the Reformation. Central questions of the course include: *What was the nature of the Reformation? What is its lasting significance? How did it affect European society and culture?*

This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region (program learning outcome 3).

Readings:
3. Primary Source Readings (OAKS).

General Education Student Learning Outcomes:
* Students analyze how ideas are represented, interpreted or valued in various expressions of human culture.
* Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.
* These outcomes will be assessed in a primary source analysis essay assignment.

**Daily class schedule** (subject to minor changes)

**Week One: Course Introduction**
Tue, Aug. 25: Course Policies & Expectations.  
Thu, Aug. 27: Germany in 1500: Church, State, Society: Brady, Chs. 1-4.

**Week Two: Origins of the Reformation**
Tue, Sep. 1: Workshop: Historical Research and Writing (OAKS).
Thu, Sep. 3: Martin Luther and the Early Reformation: Brady, Chs. 5-8.

**Week Three: Urban Reformation**
Tue, Sep. 8: Reformation and Print Culture: Brady, Ch. 9.

**Week Four: Reformation and Revolt**
Tue, Sep. 15: Radical Reformation: Brady, Ch. 10.

**Week Five: Imperial Reforms**
Tue, Sep. 22: Charles V and the Imperial Reformations: Brady, Chs. 11-12.
Thu, Sep. 24: Research Progress Reports. **Topic Statements Due.**

**Week Six: Building Confessions**
Tue, Sep. 29: Confessionalization in the Empire: Brady, Chs. 13-14.

**Week Seven: Persecution of Confessional Outsiders: Heretics, Jews, Witches**
Tue, Oct. 6: The Great Witch-Hunts: Brady, Ch. 15.
Thu, Oct. 8: **Midterm Exam**

**Week Eight: Religious Warfare in Germany**
Thu, Oct. 15: Document Workshop: The Thirty Years’ War (OAKS).

**Week Nine: Fall Break**
*Tue, Oct. 20: No Class*
*Thu, Oct. 22: No Class*

**Week Ten: Women and the Reformation**
Tue, Oct. 27: Historiography Discussion: Plummer I.
Thu, Oct. 29: Historiography Discussion: Plummer II.

**Week Eleven: Legacy of the Reformation**
Tue, Nov. 3: The Meaning of the Reformation: Brady, Ch. 18.
Thu, Nov. 5: Document Workshop: Legacy of the Reformation (OAKS). **Primary Source Analysis Due.**

**Week Twelve: Research Presentations**
Tue, Nov. 10: Research Presentations (Group I).
Thu, Nov. 12: Research Presentations (Group II).

**Week Thirteen: Research Presentations**
Tue, Nov. 17: Research Presentations (Group III).
Thu, Nov. 19: Research Presentations Group IV).

**Week Fourteen: Research Presentations**
Tue, Nov. 24: Research Presentations (Group V).
Thu, Nov. 26: No Class (Thanksgiving Break).

Week Fifteen: Research Presentations
Tue, Dec. 1: Research Presentations (Group VI).
Thu, Dec. 3: Final Exam Review Session. Research Papers Due.

FINAL EXAM: Thursday, December 10, Noon-3:00pm.

Course Requirements and Evaluation

Written Assignments: 200 points

Research Paper: Each student must write a 12-15 page, typed research paper that explores a key aspect of Reformation-era politics, society, culture, economics, etc. Papers must be based upon in-depth analysis of primary sources. A one-page, typed topic statement, including major primary source(s) to be used in the project is due at the start of class on September 24. If this is not submitted in class on that date, the student in question will lose 20 points from their final paper grade. Papers are worth 200 points and are due at the start of class on December 3. Late papers will lose 20 points per day until they are turned in with no exceptions. Detailed instructions will be distributed in class.

Primary Source Analysis: Each student must write a 1-2 page primary source analysis. Papers are worth 50 points and are due at the start of class on November 5. Late papers will lose 10 points per day until they are turned in with no exceptions. Detailed instructions will be distributed in class.

Exams: 200 points

Exams (2): The midterm and final exams are each worth 100 points (200 points total) and will include identifications and essays. Exams will cover all assigned readings and lectures. Detailed instructions will be distributed in class.

Class Participation: 100 points

Research Presentation: Each student must deliver a 5-minute in-class presentation over his/her research paper findings, including the primary source(s) used, the preliminary thesis, and the relationship of the project to course themes. The presentation is worth 50 points. Detailed instructions will be distributed in class.

In-class Participation: Each student will be evaluated on the quality of his/her contribution to in-class discussions over the assigned readings and in-class research presentations. I expect everyone to be prepared and on time for each class period (having done the readings, checked OAKS, generated some questions/comments, and completed any assigned writing). I encourage you to get involved—ask questions, answer them, and make comments. Your active participation is vital to the success of the class. So, please refrain from distracting classroom behaviors (i.e., do not talk when others are talking, make sure all phones and pagers are turned off at the beginning of each session, and only use laptop computers and tablets for class-related activities). This will help demonstrate our respectful commitment to each other and our ideas. Students who come to class prepared and make a significant contribution to each class session will receive 50 points. A portion of this grade may be comprised of unannounced quizzes over course readings.
**Course Policies**

Office Hours: If you encounter any problems, or just want to talk about the course, please visit my office hours or make arrangements to meet with me at a time that is convenient for you (the best way to reach me is via email: coyj@cofc.edu).

Attendance: Should an emergency or illness arise, please make sure to contact me as soon as possible and to get all missed work from a classmate. The Internet address of the Absence Memo Office is [http://studentaffairs.cofc.edu/about/services/absence.php](http://studentaffairs.cofc.edu/about/services/absence.php). Given the interactive nature of this course, absences affect the entire group; therefore, any student with more than four (4) absences of any nature is subject to receiving a failing “WA” (withdrawal for attendance reasons) grade for the course. Furthermore, unexcused absences, inadequate preparation for class, distracting classroom behaviors, and late arrivals, will result in deductions from the student's participation grade.

Grade Scale: A = 100-93; A- = 92-90; B+ = 89-87; B = 86-83; B- = 82-80; C+ = 79-77; C = 76-73; C- = 72-70; D+ = 69-67; D = 66-63; D- = 62-60; F = 59-0.

Honor Code: The Honor Code of the College of Charleston, as described in the *Student Handbook*, forbids “lying, cheating, and plagiarism. Plagiarism is defined as presenting the work of others as your own and copying sources without citation. Plagiarism or cheating on an exam will result in an XF grade for the course.” The Honor Code will be enforced stringently in this course. *I have a zero tolerance policy on plagiarism and other forms of academic dishonesty.* Any suspected cases will be referred to the Dean of Students and Honor Board for review, and if appropriate, sanctions. If a student definitively is found to have plagiarized intentionally, he or she will fail the course (earning an “XF” grade signifying failure due to academic dishonesty). If you have any questions about what constitutes proper citation practice, please let me know and consult a writing handbook for additional details.

Disability Statement: The College will make reasonable accommodations for persons with documented disabilities. Students should apply at the Center for Disability Services / SNAP, located on the first floor of the Lightsey Center, Suite 104. Students approved for accommodations are responsibility for notifying me as soon as possible and for contacting me one week before accommodation is needed.
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: HISTORY

Course Acronym, Number, and Title: HIST 341: Age of Enlightenment & Revolution

Category (Check only ONE)

1. The Role of Language in Culture
2. Global and Cultural Awareness
3. Regions of the World

X 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

HIST 341 is a regional study of Europe, focusing on the political, social, intellectual, and international developments in Europe from the end of the reign of Louis XIV in 1715 to the defeat of Napoleon at Waterloo in 1815. The course places special emphasis on the Enlightenment as an intellectual movement and the causes, events, consequences, and meanings of the French Revolution. Students in this class produce a 12-15 page research paper that stresses the ability to interpret primary sources within their historical context and to incorporate scholarly secondary sources into their analysis.
This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region (program learning outcome 3).

**Course Content and Objectives**

Students from all majors are welcome in this course. This is an upper-division history course which fulfills two major requirements for history majors: 3 credit hours for modern Europe and 3 credit hours for a 300-level history course. It is intended for students with at least sophomore standing.

This course presumes that students have successfully completed the 6 credit hour 100-level general education history requirement (or the approved equivalent taken at other institutions). It also presumes that students have some familiarity with 18th century European history. There is no recent short paperback textbook which covers this entire period (1715-1815). Students who wish to refresh their knowledge of this period should consult any standard Western civilization textbook. I will be happy to recommend a few.

This course will focus on the political, social, intellectual, and international developments in Europe from the end of the reign of Louis XIV in 1715 to the defeat of Napoleon at Waterloo in 1815. Special emphasis will be placed on the Enlightenment as an intellectual movement and the causes, events, consequences, and meanings of the French Revolution. Students will also be introduced to recent historical scholarship on the era of Napoleon that followed the Revolution. I intentionally avoid coverage of topics that I examine in other upper-level courses that I teach, especially the History of Modern France and the interdisciplinary course in European Studies.

This course will be organized as a combination lecture/discussion class. Course readings are a vital ingredient. Students are required to read and be prepared to discuss all class assignments on the due dates. The syllabus is intended as an outline of the history to be covered and, as such, provides a chronological and analytical guide for the semester. If circumstances require it, we will alter the sequence and/or content of the syllabus. I reserve the right to change any aspect of this course without prior notification of or consultation with the class.

The course has several major objectives that comply with History department skill guidelines for a 300-level course:

1. to help students improve their critical thinking skills by means of an analysis of interpretive monographs and through the use of a great variety of primary sources (defined as surviving written records from people who lived from the late 1600s through the early 1800s);
2. to help students to improve their verbal abilities by means of frequent class discussions;
3. to help students to improve their writing skills by means of very short writing assignments that stress understanding and analysis and a 2900-3600 word research paper. The research paper stresses developing your ability to locate, identify, and correctly cite primary sources, to interpret primary sources within historical contexts, to incorporate scholarly secondary sources into your paper, to make your own overall historical interpretation, and to produce a correct bibliography page;
4. to introduce students to historical questions of a deeper theoretical nature and to show how professional historians grapple with conflicting data;
5. to introduce students to the complexities of a major movement of ideas, the Enlightenment, as well as to the dynamics of what most historians agree is the first modern revolution in the Western world

Grades
Grades will be determined approximately as follows: exams (35%); written work (45%); class participation (20%). All quizzes (announced and unannounced) will be counted as part of the class participation grade. No make-up quizzes.

Scale: 93-100=A; 90-92=A−; 87-89=B+; 83-86=B; 80-82=B−; 77-79=C+; 73-76=C; 70-72=C−; 67-69=D+; 63-66=D; 60-62=D−; 59 and below=F

Course Requirements
Written work: There will be several required short written papers. Paper assignments must be typed and written according to the standards of modern English usage. Late submissions are marked down one letter grade per calendar day. Electronic submissions of papers are marked down one letter grade. Required written work, including exams, which is submitted late for legitimate reasons, will be made up on the next class day. Students are responsible for contacting me in these cases. All written assignments must be submitted for you to be able to pass the course. This means that even if you have an A and do not turn in a final required assignment, you will not pass the course. Class attendance: Because much of the success of the course depends on the participation of every student, class attendance is fundamental. A daily roll is kept as a permanent record of attendance. Arriving late can be counted as an absence. Students with an excessive number of absences should not expect to pass the course. Students who have legitimate reasons for missing class should get written confirmation from the Office of Undergraduate Studies. Missed in-class quizzes and writing assignments cannot be made up.

Class participation: Participation is graded daily. Individual students are often assigned in advance to lead a class discussion. Missing your day of leading a class discussion seriously lowers your overall class participation grade. Active engagement that shows you are reading and reflecting on the course materials on a regular basis meets the participation assessment standard. Sleeping, nodding off, and general inattention to in-class discussion lowers your course grade.

Classroom behavior: Disruptive talking out of turn lowers your course grade and is not tolerated. A student may be asked to leave the room for any disruptive behavior. Repeated behavior of this sort may result in your receiving a WA for the course. Consult the College of Charleston Student Handbook for details on the classroom code of conduct.

Presence in class: Laptops and other electronic devices should not be used during class. Bring paper and a pen to class and take substantial in-class notes. For discussion days, bring your hard-copy books to class and hardcopies of OAKS readings. Class will begin on time. Students should be in class before starting time and shall remain in class until it is dismissed.

Academic Honor Code: The academic honor code forbids lying, cheating, and plagiarism. Plagiarism is defined as presenting the work of others as your own and copying sources without citation. Students found guilty of plagiarism or cheating on an exam will receive an XF grade for the course. For the definitions of honor code violations see http://studentaffairs.cofc.edu/honor-system/studenthandbook/index.php. Penalties can also include suspension or expulsion from the College as determined by the Honor Board.

Disability statement: The College will make reasonable accommodations for persons with documented disabilities. Students should apply at the Center for Disability Services/SNAP located on the first floor of Lightsey Center, Suite 104. Students approved for accommodations are responsible for notifying me, during my office hours, as soon as possible and for contacting me one week in advance before accommodation is needed.

Leaving the course early: The official final exam schedule of the College is in effect and a final exam is not given before the scheduled calendar date. Do not depart Charleston before this final exam.
SYLLABUS

Jan 7  What are today’s historians asking about the period from Louis XIV to Napoleon Bonaparte?

Part I: The World of the Eighteenth Century

Jan 12  The European international and political scene in an “era of absolutism”

Jan 14  European economy and society in the eighteenth century
   Orders, Estates, hierarchies, and privileges
   Class handout: instructions on research paper

Jan 18  Martin Luther King Holiday

21  The world of churches and religion
   “Civil Society”
   Robert Darnton, “Readers respond to Rousseau” (OAKS)

Jan 21  Typed hard-copy research paper assignment #1 due

Part II: The Enlightenment as a Philosophical Movement

Jan 26-28  Definitions
   Immanuel Kant, “What is Enlightenment?” (K, 1-7)
   Jean Le Rond D’Alembert, “Introduction to the Encyclopedia” and “Reflections on the Present State of the Republic of Letters:” (K, 7-17)
   Denis Diderot, “Encyclopédie” (K, 17-21)
   Francis Bacon, “The New Science” (K, 39-42)

Feb 2  Epistemological assumptions and notions of human nature
   John Locke, An Essay Concerning Human Understanding (K, 185-87)
   Francis Hutcheson, System of Moral Philosophy (K, 275-80)
   Claude-Adrien Helvetius, A Treatise on Man (K, 287-97)
   Julien Offray de la Mettrie, Man: A Machine (K, 202-09)

Feb 4-9  Religion and morality
   Voltaire, Philosophical Dictionary (K, 115-31)
   David Hume, Essays and Treatises and The Natural History of Religion (K, 109-15)
   Thomas Jefferson, Notes on Virginia (K, 160-66)
   Thomas Paine, The Age of Reason (K, 174-80)
   Baron d’Holbach, Common Sense (K, 140-45)
   John Cleland, Fanny Hill (K, 257-64)
   Denis Diderot, Supplement to the Voyage of Bougainville (K, 267-74)

Feb 11  Political thought and reform
   John Locke, The Second Treatise of Civil Government (K, 395-404)
   Baron de Montesquieu, The Spirit of The Laws (K, 405-15)
   Voltaire, “Liberty of the Press” (K, 421-24)
   “American Declaration of Independence” (K, 448-52)
   James Madison, “Federalist Paper No. 10” (K, 459-79)
   Cesare Beccaria, An Essay on Crimes and Punishments (K, 525-32)

Feb 16  Typed hard-copy research paper assignment #2 due

Feb 16-18  Gender and race
   Jean-Jacques Rousseau, Emile (K, 568-79)
   Immanuel Kant, Observations on the Feeling of the Beautiful and Sublime (K, 637-39)
Thomas Jefferson, Notes on Virginia (K, 657-68)
Denis Diderot, Supplement to Bougainville's Voyage (K, 640-44)
Thomas Paine, African Slavery in America (K, 645-49)
Mary Wollstonecraft, Vindication of the Rights of Woman (K, 618-28)

Feb 23
Economic thought and notions of progress
Adam Smith, The Wealth of Nations and Theory of Moral Sentiments (K, 505-15)
Adam Smith, Lectures on Jurisprudence (K, 378-80)
Jean-Jacques Rousseau, Discourse on the Origin of Inequality (K, 424-30) and The Social Contract (K, 430-41)

Feb 25
In-class mid-term exam

Mar 1
Economic thought and notions of progress (continued)
E.P. Thompson, “The Moral Economy of the Eighteenth-Century Crowd” (OAKS)
W. Olejniczak, “Royal Paternalism with a Repressive Face: The Ideology of Poverty” (OAKS)

Mar 3
Why did the absolute monarchy under King Louis XVI collapse?
Popkin, ch. 1 and ch. 9 (pp. 139-145) and primary sources and images, pp., 2, 3

Mar 5-13
Spring Break

Mar 15
 Who came into political power in 1789? What made the years 1789 and 1790 transformational?
Popkin, Ch. 2 and 3 and primary sources and images, pp., 28, 31, 32-33, 37-39, 42, 48

Mar 17
 Why did the constitutional monarchy fall in 1792?
Popkin, primary sources and images, pp. 56-57, 60-61, 65, 67
Tackett, When the King Took Flight, prologue and chaps. 1,2,5,6
24
Tackett, When the King Took Flight, chaps. 3,4,7,8

Mar 29
What was Revolutionary government (1792-1794)?
Popkin, ch. 5 and primary sources and images, pp. 73, 78, 82-83, 85, 88

Mar 31
Typed hard-copy research paper assignment #3 due

Part IV: France and Europe under Napoleon (1799-1815)

Apr 5
What was Napoleon and his two regimes all about?
Popkin, ch. 6, 7, 8 and primary sources and images, pp., 108, 119-20, 122, 124, 126-7

Apr 12
What was the nature of Napoleonic warfare?
Bell, The First Total War, Introduction, Chaps. 1-5

Apr 14
Bell, The First Total War, Chaps. 6-8, Epilogue

Apr 19
The Experience of Napoleonic warfare
A rare primary source: Walter, Story of a Napoleonic Foot Soldier, 2-111

Apr 21
Typed hard-copy research paper due

Apr 28
Final Exam
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: HISTORY

Course Acronym, Number, and Title: HIST 343: Europe since 1939

Category (Check only ONE)

____ 1 The Role of Language in Culture

____ 2 Global and Cultural Awareness

X 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

This course offers an intensive study of European history from the time WWII broke out in 1939 to the present. In the course of the class, students will be introduced to the cultural, political, and social history of twentieth-century Europe (and early 21st-century). A particular theme will be memory of and recovery from the Second World War. A typical assignment for this class is production of an analytical essay on an individual, event, nation, or theme of particular interest (chosen in consultation with the professor).
History of Europe Since 1939

On the left is a map of divided Europe during the Cold War. In the second photograph is Johnny Rotten (John Lydon) of the English punk band, the Sex Pistols. The third photograph shows a glimpse of the architecture of the city of Mostar, Bosnia, reflecting damage from the earlier Bosnian War. The final photograph is of Aayan Hirsi Ali, the controversial Somali Dutch immigrant political activist/author who has questioned the role of Islam in postwar Europe.

Class No and Title: HIST 343 Europe since 1939
Instructor: John Draughon Lary
Office: Maybank 212
Email: laryjd@cofc.edu

Class times: MWF 9:00-9:50
Lecture room: Bell 321
Office hours: 11am-12 M/W/F + 2pm-3pm M/W

Course Description:
This course offers students an introduction to the cultural, political, and social history of Europe from 1939 until the present day. Many of the lectures and discussions are structured around the political changes of WWII Europe and postwar Europe, but we will connect the political with the cultural and the social through our discussions, films, and through many of the readings.
We will study as many nations in as much detail as time will allow. The countries which will be discussed in the most depth are the following: Britain, Czechoslovakia, France, Germany, Italy, Poland, the Soviet Union and Yugoslavia. This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region (program learning outcome 3).

Course Goals:

Some of the over-arching themes or questions we will address include:
* examining how the memories of World War II conflicted with one another according to the person’s region, nation-state, community, and other variables.
* tracing the attempts in early post-war Western Europe to create a post-ideological Europe, beyond the interwar legacies of Communism and Fascism,
* analyzing the development of the Cold War and contrasting its meaning in East Europe and West Europe (and also contrasting it with American views)
* studying the evolution of the so-called “golden years,” roughly from 1945-1975 and the interaction of this economic boom with three other generally coinciding developments: decolonization, the arrival of the “guestworkers” in Western Europe, and the beginnings of European unification,
* analyzing the 60s as it played out in Eastern and Western Europe (with special attention set aside for Prague and Paris)
* understanding the 70s as a time of economic crisis throughout Europe as a whole but also as a time of democratic opening in Mediterranean Europe
* isolating the reasons for why Communism fell in Eastern Europe and what the repercussions of this were
* examining why Yugoslavia collapsed into ethnic/religious warfare in contrast to other parts of “democraticizing” Eastern Europe
* deciding what constitutes present-day European identity/worldview (and what distinguishes it from other continents/regions)

**Assigned Texts:**

**Books:**
1. *Complicity in the Holocaust: Churches and University in Nazi Germany* by Robert P. Ericksen
2. *How We Survived Communism and Even Laughed* by Slavenka Drakulić
3. *Ill Fares the Land* by Tony Judt
4. *Murder in Amsterdam* by Ian Buruma
5. At least two other books along with articles which you will choose as the basis for your central paper.

All assigned books can be purchased at the Cof C bookstore.

Required additional articles and excerpts from books will be posted on OAKS.
Required films and film excerpts will sometimes be viewed in class and at other times will be viewed by students outside of class (online).

**Course grade:**
* Attendance and Participation- (15% in total) Attendance is worth 7% while participation is worth 8%. Two points will be subtracted from the final grade, **regardless of reason**, after six absences (or 2 weeks in total). Also, participation or lack thereof in class discussions will significantly affect one’s grade.
* Two Mid-terms- (20% apiece)
* Central Paper and presentation of findings to class from paper (25% for both paper and presentation) (Presentations can be done as a duo if students would like. Papers have to be done individually)
* Final Exam (20%)

**Grading Scale for final grades:**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>93-99.9</td>
<td>A</td>
</tr>
<tr>
<td>90-92.9</td>
<td>A-</td>
</tr>
<tr>
<td>88-89.9</td>
<td>B+</td>
</tr>
<tr>
<td>82-87.9</td>
<td>B</td>
</tr>
<tr>
<td>80-81.9</td>
<td>B-</td>
</tr>
<tr>
<td>78-79.9</td>
<td>C+</td>
</tr>
<tr>
<td>72-77.9</td>
<td>C</td>
</tr>
<tr>
<td>70-71.9</td>
<td>C-</td>
</tr>
<tr>
<td>68-69.9</td>
<td>D+</td>
</tr>
</tbody>
</table>
Incompletes:
Incompletes are only available in cases where the student is physically incapable of completing work.

Mid-terms and Final exam:
Both of the two mid-terms and the final exam test your knowledge of materials from class lectures and discussions as well as materials from your assigned readings/film excerpts, other student contributions, whether through discussion or student presentations.
The format of the exams will consist not only of short answer/identification questions but also of essay questions. The former are very detailed oriented while the latter test your ability to synthesize materials and clarify key points. We will discuss the format of the midterms and final more in detail in advance of the due dates. Exams cannot be taken earlier or later than the due dates. The final exam will be held on the date assigned to us by the Registrar’s Office.

Central Paper:
Choose an individual, event, nation or theme that is of particular interest to you and read books/articles pertaining to it before writing a relatively short (7-8 page) paper. Topics can range from Albert Camus to Croatian nationalism to raï music to Belgian comic books to Italian Communism. Email me your interests by the fifth week and then we can meet individually during that fifth week and I can suggest possible books/articles and primary sources which you may want to consult. (Each student will be required to read at least two books and assorted articles on their topic). Once you have an individual, event etc. then you need to construct an argument around it.

All students will need to summarize very briefly (ten-fifteen minutes) the findings of their materials to the rest of the class

What is the grading of the essays on the exams and also the research paper based on? It is based especially on the following:
1. Reference to class materials (meaning lectures, books, films, class discussions, power-points, presentations by other students along with articles and primary source materials on OAKS).
2. Use of a variety of viewpoints. For example, if researching the issue of former Yugoslavia, one should show not only the two perspectives but also the range of opinions within each and how they have changed over time).
3. A well-written essay. The author should write in a polished, lucid style.
4. A highly structured paper. There should be an introduction, thesis, and conclusion with nothing superfluous. Throughout the paper, the author hammers home a clear and yet complex argument. There is plenty of evidence to back up the main argument and sub-arguments. Counter-arguments are presented as accurately as possible before being revealed as weaker or carrying less explanatory power than the author’s main argument.
5. A creative outlook. This is impossible to define but there exists the ability among some individuals to make subtle connections and distinctions where others fail to see them, to somehow go beyond the materials at their disposal and explain it all in a new light.
Films:

A number of film excerpts will need to be screened either at home or in class. These are especially important because they provide insightful glimpses into the central issues often from the point of view of Europeans themselves. Please keep in mind that material from these excerpts will show up on exams.

Lectures:

The outline for each lecture will be uploaded onto OAKS immediately after each class. Because this course does not use a “textbook,” the outlines are a good way to structure one’s notes in preparation for the exams. Because this class is a relatively small one, ideally lectures will evolve into informal discussion sessions. There will also be certain class periods where we will formally work in groups.

OAKS Readings:

A number of short essays will be posted on OAKS (where the power-point lectures are placed). These will serve as the basis for class discussions much like the required books. Students should check this section periodically to make sure that new articles have not been added. In short, students are responsible for all articles even if they are absent during the day in which their addition is mentioned.

Class Discussion and Attendance:

Though many classes will be structured around a lecture topic, the class discussions are extremely important and really make or break the class for everyone. The assigned books along with readings placed on OAKS or film excerpts will often be the basis or starting point for discussion. My hope is that all students will feel free, without any reservations whatsoever, to express ideas or questions as they arise. As the semester progresses, we will shift more and more to a more “student centered approach” culminating in the student presentations.

In order to keep an accurate record of attendance, a sign-up sheet will be handed out at the beginning of each class. It is the student’s responsibility to make sure they sign their name upon attendance. If students arrive late or leave early this will also lower their attendance grade by a minimum of ½ for that day. Students are allowed a total of six absences for the entire semester without it affecting their attendance grade. Each additional absence will result in 2 points being taken from their attendance grade (and hence form their final grade). There is no need to explain to the professor why class was missed except in the case of a grave emergency. Should a grave emergency arise, please contact your professor at laryjd@cofc.edu and let him know the specifics of the situation as soon as possible.

Finally a word about plagiarism:

To take a sentence or a paragraph from another source is morally wrong, and easy to trace. Students who plagiarize will receive an F for the assignment. Plagiarism or cheating on an exam will result in an EX for the course. Please talk with the professor beforehand if you have any questions about what constitutes plagiarism. Plagiarism is defined as presenting the work of others as your own and copying sources without citation. The honor code is in effect at all times. The academic honor code forbids lying, cheating, and plagiarism.

And a word about late papers:
Late papers are accepted but lose one letter grade with each passing day regardless of reason.

**General Education Student Learning Outcomes to be assessed in essays on mid-terms, final and research paper**

1. Students demonstrate knowledge of history and awareness of the historical experience.
2. Students situate primary historical records in their context and use sources to construct historical arguments.

**Dates for Readings:**

All of the books should be read before the dates set aside for the appropriate discussions.

**Office Hours:**

One of the benefits of being a professor, as I see it, is having the opportunity to talk with students about their ideas. I would like to encourage you to talk with me one-on-one about the specifics of your work or any concerns you may have. I hold office hours Monday, Wednesday, Friday from 11 am - 12 noon and Monday and Wednesday from 2-3 pm. Should your work or family schedule not allow you to meet with me during these office hours, contact me via email at laryd@cofc.edu and we can see if can’t find another agreeable time to meet. I check my email approximately twice a day. However, please don’t expect an immediate turnaround. In most circumstances, I will get back to you within 24 hours. Though I will certainly respond to emails, I would far prefer to discuss any matters, big or small, with you directly in person rather than via technology.

One last thing worth considering is that it is always a good idea to discuss any questions you may have well in advance of the mid-terms, final, paper due date etc. In short, please don’t wait until the end of the semester to discuss any concerns you may have. The only time I will not respond to emails is after 6 pm on the day before the mid-terms and after 6 pm on the day before the final.

**Schedule of Classes and Days of the Week**

PLEASE NOTE THE MATERIAL IN THIS SECTION IS SUBJECT TO CHANGE. We may very well get a day ahead or a day behind on topics. The dates for the midterms, the final, and research paper will not change.

**A. Leading up to 1939**

Week 1 (Jan. 8-10) Introduction to class/syllabus, What do we mean by Europe? + Crisis of interwar years

Week 2 (Jan. 13-17) Communism

Week 3 (Jan. 20-24) Fascism

Reading Assignment for Friday, Jan. 24: *Complicity in the Holocaust: Churches and University in Nazi Germany* by Robert P. Ericksen for discussion on Friday Jan. 24.

**B. 1939-1945 and Immediate Postwar**
Week 4 (Jan. 27-31) World War II and the Holocaust and Memories of War, Resistance, and Collaboration
On Friday Jan. 31, I will provide to you in class possible topics to choose from for your research. After you receive the list of topics, one way to proceed is to choose the one that interests you most for example, “postwar immigration.” Then, examine it from a certain angle- cultural history, economic history etc. and then work more specifically from there. It is important to make progress on this work immediately. You will need to not only come up with a topic, and choose the books but also read them and begin writing your research paper. The reason for this need for promptness is that we have a number of other books we will read as a class towards the end of the semester. That will not leave much time at all for your individualized research at that late date.

Week 5 (Feb. 3-7) A Post-Ideological Western Europe?
On Monday Feb. 3, you will email me your topic, any books you may consult, and a paragraph or more explaining what you plan to research and what ideally you hope to argue.
NO GROUP CLASS ON FRIDAY, FEB. 7. Instead we will met during office and/or class hours one on one in my office to discuss your research topics.

Week 6 (Feb. 10-14) The Coming of the Cold War
Reading assignment for Monday, Feb. 10: How We Survived Communism And Even Laughed by Slavenka Drakulić, MID-TERM 1- FRIDAY, FEB. 14.

C. 1950s and 1960s
Week 7 (Feb. 17-21) “The Golden Years”

Week 8 (Feb. 24-28) Decolonization

(SPRING BREAK- NO CLASSES ON MONDAY MARCH 3, WEDNESDAY MARCH 5, AND FRIDAY MARCH7)

Week 9 (March 10-14) “Guestworkers”

D. 1970s and 1980s
Week 10 (March 17-21) Communism, Social Democrats, and Leftist Terrorists
MID-TERM 2- FRIDAY, MARCH 21.

Week 11 (March 24-28) (Economic Crisis and Youth Culture)

E. 1990s- Now
Week 12 (March 31- April 4) The Collapse of Communism
Weeks 13 and 14 (April 7- April 18) What Now?  (Terrorism, Islamism, and anti-Islam)
Reading assignment for Monday, April 7- Murder in Amsterdam by Ian Buruma
Reading assignment for Monday, April 18- Ill fares the land by Tony Judt

Week 15 (April 21-23) Student Presentations on Special Topics

FINAL EXAM- Please check the official exam schedule available from the Registrar’s website for the actual date and time.

Special Accommodations:
For students who have a documented disability and who have been approved to receive accommodations through the Center for Disability Services/SNAP, please talk with me after class or during office hours during the first two weeks of the course. We can work together to accommodate your needs.

On Respectful Behavior:
Because society is divided on so many levels, a college classroom is one of the few occasions where we all “come together” and encounter so many people from backgrounds that may differ from our own. This is a wonderful aspect of college. At the same time, each student should respect the diversity of her/his classmates. Not respecting the diversity of character, race, religion, sexuality or overall worldview of others will not be tolerated.

NO CELL PHONES, TEXTING OR COMPUTERS:
When anyone is in the class, they should not text; use cell phones etc. or in any way impede the learning process of other students and/or be disruptive for the professor. Please see http://deanofstudents.cofc.edu/policies-and-procedures/classroom-disruption.php for College of Charleston policies concerning Classroom Disruption.

If texting, connecting to the web etc. are employed by a student in the class, it will be as if the student were not present that day in terms of attendance points. It will also lower their participation grade by 2 points on their final grade each time. If you cannot fathom sitting in a class without texting etc., this is not the class for you. Keep this in mind when considering this class. Otherwise, such technological disruptions will affect your attendance grade, participation grade and also the overall professor’s view of you. It will be assumed that anyone using a phone during a quiz, midterm, or exam is cheating. Under such circumstances, the student will receive an F on the quiz, midterm or final.

There is only one possible exception to this rule and that is if a student has shown permission from the Center for Disability Services/SNAP office to use a computer for note-taking.
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION COVER SHEET

Department: HISTORY

Course Acronym, Number, and Title: HIST 344: Modern European Cultural History

Category (Check only ONE)

1. The Role of Language in Culture
2. Global and Cultural Awareness
3. Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

This course focuses on European culture in the period from Romanticism to Existentialism, examining the issues of “modernity” that are still important to the world today, such as urban environments, gender, the relationship between “high” and “low” culture, film as an art form, “heroism,” and “decadence.” A typical reading for this class is George Orwell’s 1984. Students typically write evaluations of several articles and works of literature in the course of the semester.
History 344: Modern European Cultural History

Professor Richard Bodek  324 Maybank Hall
Phone: 953-8030  E-Mail Bodekr@cofc.edu
Office Hours: Mondays and Wednesdays  1:30 - 3:00 and by appointment
Class:  Tuesday and Thursday,  9:25 – 10:40 (Bell 320)

COURSE ORGANIZATION AND GOALS:
We will focus on European culture in the period from Romanticism to Existentialism, one of the most interesting eras in history. Modernity presents issues that are still important to the contemporary world. These include the questions of urban environments, gender, the relationship of “high” to “low” culture, the nature of film as an art form, “heroism,” and “decadence.” This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region (program learning outcome 3).

This course has several objectives:
1) To analyze issues fundamental to an understanding of cultural history
   a) What is culture?
   b) How useful is the high - low dichotomy when thinking about culture?
   c) What was the crisis of modernity?
2) To read and interpret both primary and secondary sources.
3) To write an evidence-based persuasive essay.

DISCUSSION:
As you have probably noted, this class allows you to consider some fascinating works. These include novels, short stories, poems, essays, works of history, classic works of psychological theory, literary criticism, and music. There will be few if any formal lectures, so EVERY CLASS WILL ASSUME THAT YOU HAVE DONE THE READING. If you cannot do a lot of reading and thinking about the reading, this is not the class for you. There will be occasional unannounced quizzes to let you demonstrate that you are keeping up. The format is as follows:
   Beginning with the September 6 class, students will be in charge of each reading.
   They will prepare a 5 – 10 minute discussion of it to begin discussion.
   All other students will bring at least three questions to discuss about the text. (I may collect these at the end of class)
   There will be no discussion leader on those days when we listen to music or view a film.

RESEARCH PROJECT:
ASSIGNMENT DESCRIPTION:

PROJECT ONE (Article Evaluation) Due Date September 15:
A. Choose one of the assigned articles analyzing Oliver Twist, North and South, or “The Sandman.

B. Summarize the article in 300-500 words.

C. Evaluate its usefulness to an undergraduate who wants to understand the primary text more fully. The evaluation should be 300-500 words.

The minimum length of the project is 700 words.

PROJECT TWO  (A review of the literature) Due Date October 4:
A. Choose one of the films that we have viewed or one of the following books: Oliver Twist, North and South, or The Plague

B. Write a 3 – 4 page summary of contemporary reviews of the book or film.

C. You want this to be analytical. Think about the following questions:
   a. Do any themes emerge from a reading of the reviews?
   b. Is there widespread agreement about the work’s merit? If so, what? If not, what are the areas of disagreement?

LONG PAPER/NORTON CRITICAL EDITION PROPOSAL Due Date November 17:
Create a Norton Critical Edition for an unassigned text. Include a table of contents, a section of contemporary reviews and related texts, and a section of criticism.

Write a proposal that outlines your choices, explaining why there should be a NCE of this text/film. You should also explain your rationale and provide an overview of the contemporary reviews, related texts, and critical selections.

Possible texts:
Elizabeth Gaskell, Ruth
Charles Dickens, The Mystery of Edwin Drood
George Orwell, 1984
Nick Hornby, Juliet Naked
Nick Hornby, High Fidelity
Other books are possible, but I must give permission for their use.
EXAMINATIONS:
There will be a final examination.

REQUIRED TEXTS:
Charles Dickens, *Oliver Twist*
Elizabeth Gaskell, *North and South*
Heinrich von Kleist, *The Marquise of O*
Albert Camus, *The Plague*
Sergei Lukyanenko, *The Night Watch*
OAKS Readings and/or Handouts
Free Texts from Google Books

RECOMMENDED TEXT:
Kate Turabian, *A Manual for Writers of Term Papers, Theses and Dissertations*

COURSE REQUIREMENTS:
The combined assignments equal 200 points, divided as follows:

Class Participation:
- Overall Quality------------------------20
- Discussion Leading------------------20

Paper:
- First Installment-------------------30
- Second Installment------------------40
- Third Installment--------------------50
- Final---------------------------------40

You must complete all assignments. Failure to complete any assignment will result in an automatic failure for the class. Late papers will lose 10 points per day. Late papers will not be accepted without an excuse from the dean of undergraduate studies. Each unexcused absence after the second will lower your grade 10 points.

Grades are as follows:
- A =180-200 points
- B+=170-179 points
- B =160-169 points
- C+=150-159 points
- C =140-149 points
- D =120-139 points
- F =119 and fewer points

Plagiarism:
Plagiarism is committed any time a scholar or a student presents work as entirely his or her own, when it derives entirely or partially from another source (either literature or peers). All material taken from another source (even when the wording is paraphrased) must be acknowledged by use of a textnote, footnote or endnote. Direct statements taken from elsewhere must be attributed and marked by quotation marks. Should you have any questions about plagiarism, discuss them with me. I WILL REPORT ANY CASE OF SUSPECTED PLAGIARISM OR CHEATING TO THE HONOR BOARD. Anybody convicted of plagiarism or cheating will automatically fail the class.
The schedule and procedures described on this syllabus are subject to change in the event of extenuating circumstances.

**Culture and Romanticism**

**Tuesday August 23 - Course Introduction**

**Thursday August 25 - What is Culture?**
Raymond Williams, *Culture & Society 1780-1950*, Introduction (OAKS)
Eric Hobsbawm, The Age of Revolution, Chapter 14 “The Arts” (OAKS)

**Tuesday August 30 - Romanticism, Revolution and the Heroic**

**Thursday September 1 – Romanticism and the Uncanny**
E.T.A. Hoffmann, “The Sandman” *(Available for free on Books.google.com under Tales from the German: Compromising Specimens from the Most Celebrated Authors {incorrectly refers to him as E.T.W.})*

**Tuesday September 6 – Romanticism, Gender, and the Uncanny**
Heinrich von Kleist, *The Marquise von O*

**The World Changes: Industry and Cities**

**Thursday September 8 – The World the Bourgeoisie Made**
Asa Briggs, *Victorian People* (OAKS)
Asa Briggs, *Victorian Things* (OAKS)
(first installment of your paper due today)

**Tuesday September 13 – The Nineteenth Century City**
*Asa Briggs, Victorian Cities* (OAKS)

**Thursday September 15 – The Nineteenth Century City**
Elizabeth Gaskell, *North and South*
Raymond Williams, *Culture & Society*, Chapter 5 “The Industrial Novels” (OAKS)

**Tuesday September 20 – The Nineteenth Century City**
Elizabeth Gaskell, *North and South* (continued)
Thursday, September 22 – The Nineteenth Century City
Elizabeth Gaskell, North and South (Read reviews, 417-427; “the Preston Strike”, 455-462; and “The Languages of Industrialization”, 559-566)

Tuesday, September 27 - The City as a Site of Culture
John Ruskin, “Traffic” Available on GoogleBooks(OAKS)
Raymond Williams, Culture & Society, Chapter 7 “Art and Society” (OAKS)

Thursday, September 29 – Crime in the Cities
Charles Dickens Oliver Twist
(Read reviews, 399-408)

Tuesday, October 4 - Crime in the Cities
Charles Dickens Oliver Twist
(Read Steven Marcus, “Who is Fagan?”, 478-495)

Thursday, October 6 – Crime in the Cities
Charles Dickens Oliver Twist
(Read Garry Wills, “The Loves of Oliver Twist”, 593 – 608)

Tuesday, October 11– Outcast London
Outcast London, (OAKS)

Thursday, October 13 – The Middle Class Unsteadied: Degeneration
Degeneration, (OAKS)

Tuesday, October 18 – Fall Break

Thursday, October 20– Catch Up

Tuesday, October 25 – The Middle Class Unsteadied: Spiritualism
Psychical Research, (OAKS)

War and Culture

Thursday October 27 – The Great War Itself
http://www.oucs.ox.ac.uk/ww1lit/collections/item/4923?CISOBOX=1&REC=7
http://www.oucs.ox.ac.uk/ww1lit/collections/item/1122?CISOBOX=1&REC=3
http://www.oucs.ox.ac.uk/ww1lit/collections/item/1468?CISOBOX=1&REC=8
http://www.oucs.ox.ac.uk/ww1lit/collections/item/1470?CISOBOX=1&REC=10
http://www.oucs.ox.ac.uk/ww1lit/gwa/document/9317?REC=10

Tuesday, November 1 – Hope and Horror: Communism and Fascism
Thursday, November 3 – War and Personal Responsibility: Existentialism
Albert Camus, *The Plague*

Tuesday, November 8 – War and Personal Responsibility: Existentialism
Albert Camus, *The Plague*

Thursday, November 10 – Berlin, Capitol of the Post-War World
*One, Two, Three*

Tuesday, November 15 – Berlin, Capitol of the Post-War World
*One, Two, Three*

Thursday, November 17 – Youth Culture in the 50s and 60s
No Reading for today

Tuesday, November 22 – Youth Culture in the 70s and 80s: Greens and Punks
Sergei Lukyanenko, *The Night Watch*

Thursday, November 24 – Thanksgiving Break

Tuesday, November 29 – Immigrants, Xenophobes, and Humpty Dumpty
Sergei Lukyanenko, *The Night Watch*

Thursday December 1 – Catchup/Wrapup
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: HISTORY

Course Acronym, Number, and Title: HIST 345: German Cultural History

Category (Check only ONE)  

   1 The Role of Language in Culture
   2 Global and Cultural Awareness
   X 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

This course is what its name proclaims it to be, an investigation of the cultural history of Germany in the modern era. A typical assignment for this course is a 10–15 page essay that uses and interprets important primary sources within the socio-cultural-intellectual context in which they were produced.
HISTORY 345 -- GERMAN CULTURAL HISTORY: THE HISTORY OF BERLIN

SPRING 2014
PROFESSOR RICHARD BODEK  321 MAYBANK HALL
PHONE: 953-8030   Email: Bodekr@cofc.edu
OFFICE HOURS: WED. 1:00-3:30 and Appointment

THE OBJECTIVES OF THIS COURSE ARE:
1) To observe German History through the lens of one city (Berlin)
2) To read and interpret both primary and secondary sources.
3) To write an interpretive essay based on a substantial use of primary sources.

General Education Student Learning Outcomes:
Students analyze how ideas are represented, interpreted or valued in various expressions of human culture.

Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments (or alternatives that require equally coherent and sustained analysis).

This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region (program learning outcome 3).

These outcomes will be assessed in the research paper.

The (10-15 page) essay for this class will use and interpret important/interesting primary texts within the social-cultural-intellectual context in which they were produced. You might choose to look at a traditional historical issue (for example, one of causation {Why did Berlin incorporate its suburbs after the First World War?}), or at a more interpretive one (the interrelation of experiences or issues {Was Berlin’s Weimar-era culture a harbinger of Modernity?}). Text is loosely defined here. Newspapers, memoirs, songs, novels, plays, paintings, sculptures, works of philosophy, musical scores, or films (which can be found in the library and/or on Netflix) are all acceptable.

We will discuss your project in greater detail in mandatory, individual appointments.
THE STRUCTURE OF THIS COURSE:
Lecture. Lecture will provide the course’s chronological/narrative spine.
Discussion. As you have probably noted, this class gives you the opportunity to read some fascinating works. These include works of fiction as well as works of historiography.

THE READING REQUIREMENTS ARE:
Theodor Fontane, *On Tangled Paths*  
Philip Kerr, *March Violets*  
John LeCarre, *The Spy Who Came in From the Cold*  
Most of the reading is available on JSTOR

COURSE REQUIREMENTS
The combined assignments equal 100 points, divided as follows:
1) Take-home Midterm (Handed out Feb. 20. Due Feb. 25) ---- 30 points
3) Cumulative Final--------------------------30 points
4) Research Paper--------------------------40 points.
   This paper is due APRIL 3
   Late assignments will be docked 10 points per business day.

5) We are in this class together. Any interesting question or insight that is not voiced detracts from all of our educations. Therefore attendance is mandatory. Every absence after your third subtracts 10 points from your final grade.

Grades are as follows:
A = 94-100 points  A- = 90-93 points  
B+ = 87-89 points  B = 83 – 86 points  
B- = 80-82 points  C+ = 77-79 points  
C = 73-76 points  C- = 70-72 points  
D = 60-69 points  F = 59 and fewer points

**College of Charleston Required Text**

**Academic Honor Code:**
The academic honor code forbids lying, cheating, and plagiarism. Plagiarism is defined as presenting the work of others as your own and copying sources without citation. Plagiarism or cheating on an exam will result in an XF grade for the course. Students can find the complete Honor Code and all related processes in the *Student Handbook* at [http://studentaffairs.cofc.edu/honor-system/studenthandbook/index.php](http://studentaffairs.cofc.edu/honor-system/studenthandbook/index.php)

**Absences:**
Students are permitted four absences over the course of the semester. Absences beyond four – unless they are documented by a memo from the
Absence Memo Office  
(http://studentaffairs.cofc.edu/about/services/absence.php) - will result in a loss of 3 points from the final grade per extra absence. I will document absences by taking roll at the beginning of class. If a student is not present when roll is taken, he or she will be officially ‘absent’.

**Disability Statement:** The College will make reasonable accommodations for persons with documented disabilities. Students should apply at the Center for Disability Services / SNAP, located on the first floor of the Lightsey Center, Suite 104. Students approved for accommodations are responsibility for notifying me, during my office hours, as soon as possible and for contacting me one week before accommodation is needed.

**My Statement:** I want you to be able to succeed in this class to the best of your ability. If anything is interfering with your ability to do your best work, please come by my office to discuss it.

The Schedule and procedures described on this syllabus are subject to change in the event of extenuating circumstances.

<table>
<thead>
<tr>
<th>Day</th>
<th>Topic</th>
<th>Reading Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>TH.</td>
<td>Course Introduction</td>
<td></td>
</tr>
<tr>
<td>January 9</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| TU.   | Origins until the Eighteenth Century | ~Theodore Ziolkowski, “Berlin/Berlin” (Jstor)  
 ~Hermann Pundt, “K.F. Schinkel’s Environmental Planning of Central Berlin” (Jstor) |
<p>| January 14 |                          |                                                                                      |
| TH.   | Berlin in the Eighteenth Century | Roswitha Burwick, “From Aesthetic Teas to the World of Noble Reformers: The Berlin Saloniere (1780-1848)” (Jstor) |
| January 16 |                         |                                                                                      |
| TU.   | Berlin Before the Reich      | Theodor Fontane, <em>On Tangled Paths</em>                                                   |
| January 21 |                         |                                                                                      |
| TH.   | Berlin, Imperial Capital     | Theodor Fontane, <em>On Tangled Paths</em>                                                   |
| January 23 |                         |                                                                                      |
| TU.   | Berlin, Imperial Capital     | Peter Fritzsche, Vagabond in the Fugitive City: Hans Ostwald, Imperial Berlin and the Grossstadt-Dokumente” (Jstor) |
| January 28 |                         |                                                                                      |
| TH.   | Berlin During WWI            | Keith Allen, “Sharing Scarcity: Bread Rationing and the First World War in             |
| January 30 |                         |                                                                                      |</p>
<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Topic</th>
<th>Author(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>TU. Feb 4</td>
<td>Berlin During WW1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TH. Feb 6</td>
<td>Weimar Berlin</td>
<td></td>
<td>E. H. Carr, “Radek’s ‘Political Salon’ in Berlin 1919” (Jstor)</td>
</tr>
<tr>
<td>TU. Feb 11</td>
<td>Weimar Berlin</td>
<td></td>
<td>Moritz Follmer, “Suicide and Crisis in Weimar Berlin” (Jstor)</td>
</tr>
<tr>
<td>TH. Feb 13</td>
<td>Weimar Berlin</td>
<td></td>
<td>~Sace Elder, “Murder, Denunciation and Criminal Policing in Weimar Berlin” (Jstor)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>~Heather Wolffram, “Crime, Clairvoyance and the Weimar Police” (Jstor)</td>
</tr>
<tr>
<td>TU. Feb 25</td>
<td>Nazi Berlin</td>
<td></td>
<td>Philip Kerr, <em>March Violets</em></td>
</tr>
<tr>
<td>TH. Feb 28</td>
<td>Nazi Berlin</td>
<td></td>
<td>Philip Kerr, <em>March Violets</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TU. and TH. Mar 4 and 6</td>
<td>Spring Break</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TU. Mar 11</td>
<td>Berlin During the Second World War</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TH. Mar 13</td>
<td>Occupation and Division</td>
<td></td>
<td>Paul Stangl, “The Soviet War Memorial in Treptow, Berlin” (Jstor)</td>
</tr>
<tr>
<td>TU. Mar 18</td>
<td>The Berlin Crisis</td>
<td></td>
<td>Ralph Stern, “‘The Big Lift’ (1950): Image and Identity in Blockaded Berlin” (Jstor)</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Discussion</th>
</tr>
</thead>
<tbody>
<tr>
<td>TU. March 25</td>
<td>Building the Wall</td>
<td>Corey Ross, “East Germans and the Berlin Wall: Popular Opinion and Social Change before and after the Border Closure of August 1961” (Jstor)</td>
</tr>
<tr>
<td>TH. March 27</td>
<td>“Two Cities” in the 1960s</td>
<td>John LeCarre, <em>The Spy Who Came in From the Cold</em></td>
</tr>
<tr>
<td>TU. April 1</td>
<td>‘Westberlin’ in the 70s and 80s</td>
<td>Josef Ernst, “The Berlin Scene” (Jstor)</td>
</tr>
</tbody>
</table>
| TH. April 3  | East Berlin in the 70s and 80s             | ~Mary Beth Stein, “The Politics of Humor: The Berlin Wall in Jokes and Graffiti” (Jstor)  
|            |                                            | ~A. James McAdams, “An Obituary for the Berlin Wall” (Jstor)              |
| TU. April 8  | The Wall Falls and the City Unifies        | ~Axel Schultes, “Berlin – The Belated Capital” (Jstor)                     |
|            |                                            | ~Dieter Frick, “City Development and Planning in the Berlin Conurbation: Current Situation and Future Perspectives” (Jstor) |
| TH. April 10 | Berlin in the 1990s                       | ~John Czaplicka, “History, Aesthetics, and Contemporary Commemorative Practice in Berlin” (Jstor)  
|            |                                            | ~Andreas Huyssen, “The Voids of Berlin” (Jstor)                            |
| TU. April 15 | Berlin in the 00s                         | ~Paul White and Daniel Gutting, “Berlin: Social Convergences and Contrasts in the Reunited City” (Jstor)  
|            |                                            | ~Lutz Koepnick, “Forget Berlin” (Jstor)                                    |
| TH. April 17 | Issues Facing Contemporary Berlin         | __*[Threepenny Review]* “A Symposium on Berlin” (Jstor)                   |
| TU. April 22 | Issues Facing Contemporary Berlin         | Reading TBA                                                                 |
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: HISTORY

Course Acronym, Number, and Title: HIST 346: History of the Soviet Union

Category (Check only ONE)

1. The Role of Language in Culture  
2. Global and Cultural Awareness  
3. Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

This course examines the collapse of the Russian Empire and the rise of the Soviet Union, then explores the checkered history of the Soviet Union until its collapse in 1991. Students read both primary and secondary sources and produce weekly papers based on the readings for the week.
History 346: Russia in Revolution, 1917-1991

This course examines the collapse of the Russian Empire and the rise of the Soviet Union. Important course themes include the reasons for the collapse of the tsarist regime and the subsequent Bolshevik victory; the Bolsheviks’ consolidation of power in the Civil War and NEP eras; the rise of Stalin; the Stalin Revolution; political violence and the Great Purges; and the attempts of subsequent leaders to realize the promises of the Russian Revolution until the collapse of the USSR in 1991. This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region (program learning outcome 3).

Course Mechanics
Readings will consist of two basic types: textbook readings, which should be completed by the start of the week a course theme is introduced and discussion readings (primary sources and supplemental secondary sources), which are expected to be completed by their assigned due dates (either Wednesdays or Fridays, as stipulated). There will be times when students are expected to master material from the textbook that will not be covered in lecture. Quizzes on readings may be given at the discretion of the instructor whenever it is apparent that students are not keeping up with them. These will be factored into participation grade.

Since participation is an important part of the course grade, it is imperative that students come to class having read the assigned materials, that they come prepared to discuss them, and that they actually participate in discussion. Students must bring readings to class on discussion dates (it’s impossible to have an effective discussion without bringing texts to reference). Readings posted on the course webpage must be printed out and brought to class on discussion days.

Course Decorum

Students are asked to abstain from disruptive and distracting behavior: sleeping, talking to neighbors, texting, surfing the web, etc. Inappropriate behavior will count against your participation grade, and may also result in your dismissal from class. If you need to leave early, please let me know ahead of time, and please sit near the door.

Please note that I do not accept electronic submissions of course materials. It is your responsibility to submit assignments personally and on time.

Exam dates are fixed, except in the case of reasonable excuses (military service, medical excuses, and some genuine personal issues that must be cleared in advance whenever possible).
I check e-mail once or twice a day and generally only M-F, 9-5. Don’t expect me to answer e-mails on Sunday evening about a test scheduled for Monday morning. There is student time (which typically runs like Vegas time) and then there is non-student time.

**Grading**

*Midterm*: 20 per cent  
*Final*: 20 per cent  
*Participation*: 10 per cent  
*Weekly writing assignments*: 10 per cent  
*Research Paper*: 40 per cent

**Weekly Writing Assignments**

Students will write one-page, single-spaced, typed responses to discussion readings each week (absolute maximum length) due at the beginning of class on the discussion day for which they were assigned. These writing assignments require students to address the readings from a critical perspective, meaning the short responses should demonstrate an understanding of the material and offer some sort of evaluation or interpretation.

Weekly papers will be graded on an informal basis: check plus, check, check minus, but I will convert these grades into a letter grade at the end of the semester based upon a holistic evaluation of student effort. A check plus roughly corresponds to an A of some sort; a check to a B of some sort; and a check minus corresponds to a broader range between C and F.

Weekly papers must be turned in on the day they are to be discussed unless, due to legitimate conflict, a student will be absent. In rare cases of travel (for athletics and the like), papers must be turned in early in hard copy. Late papers will not be accepted without instructor approval. Each student may miss one submission without penalty.

**Reading Groups**

At the beginning of the class, students will be assigned to two reading groups, referred to as “A” and “B.” For the first part of the course, students from each group will be primarily responsible for specific readings, and their weekly writing responses will be due on their respective assigned day. Please keep in mind that all students are required to complete all readings. The group divisions are simply intended to ensure that discussions will work effectively. “A” and “B” groups will be assigned on the first day of class.

**Attendance**

Three absences are permitted with no penalty to the course grade. Each subsequent absence may result in a reduction of your participation grade. More than nine absences (excused or not) may result in a failing course grade or a “WA”.

Attendance is only taken at the beginning of class, so plan to come on time.

**Required Texts** (Available for purchase through the campus bookstore)
Ronald Suny, *The Structures of Soviet History: Essays and Documents* (Contains Primary and Secondary Sources—complete readings by Wednesdays and Fridays as stipulated).
Timothy Snyder: *Bloodlands: Europe between Hitler and Stalin.*

Additional readings will be available through the course website via Oaks.

**Week 1: Late Tsarist Russia (1/10)**
Monday-Friday (Lecture): *Soviet Experiment* 1-34
(Any supplemental documents will be distributed in class—no papers are due this week)

**Week 2: WWI and the February Revolution (1/17)**
(no class Monday 1/17—Martin Luther King Holiday)

Wednesday (Lecture): *Soviet Experiment,* 35-55 (focus on collapse of monarchy and early phase of Revolution—up to March or so).

Friday (Discussion): Figes, “The Desacralization of the Russian Monarchy” (Groups A and B).

**Week 3: The Bolshevik Revolution (1/24)**


Friday (Discussion): (Group B) *Structures,* Ronald Suny, “Towards a Social History of the October Revolution” 6-22.

**Week 4: The Civil War (1/31)**
Monday (Lecture): *Soviet Experiment,* 56-95.

Wednesday (Discussion): (Group A): *Structures,* Peter Holquist, “Information is the Alpha and the Omega of Our Work,” 50-62.

Week 5: Building Socialism (2/7)


Week 6: Stalin’s Rise to Power (2/14)
Monday: Soviet Experiment, 170-213

Wednesday (Discussion): (Group A) Structures, Lev Kopelev, “To be Preserved Forever,” 141-7; Code of Laws on Marriage, 130-137


Week 7: The Stalin Revolution (2/21)
***Midterm, Monday 2/21***


Week 8: Political Violence (2/28)

Monday: Lecture on Purges

Wednesday (Discussion): Bloodlands to p. 186 (weekly papers due--everyone).

Friday (Discussion): Continue discussion of Bloodlands to p. 186.

Week 9: Spring Break 3/07
Have fun! Be safe! Read a couple books!

Week 10: The Great Patriotic War (3/14)


Friday (Discussion): Bloodlands, 187-337 (everyone)
Week 11: Cold War (3/21)

Friday (Discussion): Bloodlands, 339-414. (everyone)

Week 12: Khruschev (3/28)
Monday (Lecture): Soviet Experiment, 385-420


Monday (Lecture): Soviet Experiment, 421-448

Friday (Discussion): Armageddon Averted, to page 57; Bushnell, “The ‘New Soviet Man’ Turns Pessimist,” in, Structures, 360-369. (everyone).

Week 14: Gorbachev and Collapse (4/11)

Friday: Armageddon Averted, 57-196. (everyone)

Week 15: Russia and the Successor States (4/18)

Monday: Soviet Experiment, 486-506.

Wednesday, Final Papers Due

Friday, film “Anna”

Week 16: Wrap-up (4/25)
Film: “Anna”

Final Exam: Monday 5/02, 12-3 (in regular classroom).
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION COVER SHEET

Department: HISTORY

Course Acronym, Number, and Title: HIST 347: Special Topics in Modern European History

Category (Check only ONE)  

1. The Role of Language in Culture
2. Global and Cultural Awareness
X 3. Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

This "special topics" course was created to allow greater flexibility in our course offerings in modern European history. Whatever the iteration of the course, the common ground is that they all explore an important theme in the history of modern Europe, thus satisfying the "regions of the world" expectation for a foreign language alternative course. The recent example for which I included a syllabus is "Women in Britain and Ireland, 1700–1914." As is typical of this level of history class, students are expected to complete a significant research project that combines historiographical analysis and primary source research.
Course Description
This is a course that a select group of CofC students will take jointly with 18 students at Queen’s University Belfast. This collaborative course across the Atlantic explores women’s lives in Britain and Ireland from approximately 1700 to 1914, with glances further back (1600s) and references to the later twentieth century. It addresses women’s interactions with, and contributions to, key events including the Enlightenment, Industrial Revolution, and political movements of the early twentieth century. It also, however, focuses on social and cultural history, asking how deviant or outcast women experienced daily life. Specific topics studied include the development of European gender norms, crime and criminality, pregnancy and childbirth, witchcraft, and marriage.

This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region (program learning outcome 3).

General Education Student Learning Outcomes
This course meets the following General Education requirements for Humanities:

Student Learning Outcome 1: Students analyze how ideas are represented, interpreted or valued in various expressions of human culture.

Student Learning Outcome 2: Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments. These outcomes will be assessed in the Final Examination.

Requirements and Grading Policies

Quizzes. There will be 8-10 pop quizzes on both lectures and discussions throughout the course of the semester. I will drop the two lowest grades at the end of the semester.

Exams. There will be an in-class midterm examination and a take-home final examination.
Research Paper/Project. Each student will complete a significant research project that combines historiographical analysis and primary-source research. Details will be posted on Canvas and discussed in class. See below for Attendance and Participation guidelines and for instructions on participating in online discussions.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage of Final Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quizzes</td>
<td>15%</td>
</tr>
<tr>
<td>Research Paper/Project</td>
<td>20%</td>
</tr>
<tr>
<td>Midterm Examination</td>
<td>15%</td>
</tr>
<tr>
<td>Final Examination</td>
<td>20%</td>
</tr>
<tr>
<td>Attendance and In-Class Participation</td>
<td>15%</td>
</tr>
<tr>
<td>Online Discussions</td>
<td>15%</td>
</tr>
</tbody>
</table>

All essays and assignments must be handed in at the beginning of class on the assigned due date. Late assignments will be marked down one full letter grade per day late. Essays or assignments handed in after the start of the class period will be considered one day late. Missed exams and assignments not handed in will receive a grade of zero. Any student who does not complete ALL required assignments, essays, and exams may fail the course.

I will use the following scale when computing your final grades:

<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>Numerical Equivalent</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>93-100</td>
</tr>
<tr>
<td>A-</td>
<td>90-92</td>
</tr>
<tr>
<td>B+</td>
<td>88-89</td>
</tr>
<tr>
<td>B</td>
<td>83-87</td>
</tr>
<tr>
<td>B-</td>
<td>80-82</td>
</tr>
<tr>
<td>C+</td>
<td>78-79</td>
</tr>
<tr>
<td>C</td>
<td>73-77</td>
</tr>
<tr>
<td>C-</td>
<td>70-72</td>
</tr>
<tr>
<td>D+</td>
<td>68-69</td>
</tr>
<tr>
<td>D</td>
<td>63-67</td>
</tr>
<tr>
<td>D-</td>
<td>60-62</td>
</tr>
<tr>
<td>F</td>
<td>59 and below</td>
</tr>
</tbody>
</table>

**Attendance**

Given the nature of this course, it will be impossible for you to do well if you do not come to class. I expect all students to attend all classes, to arrive on time, and to turn off all electronic devices when they enter the classroom. If you do miss class, you are responsible for contacting me about missed work, announcements, or handouts; for turning in any missed assignments; and for getting notes from another classmate. You may miss 3 classes (unexcused/undocumented) without
penalty: if you miss more than that, you will fail the attendance/participation portion of the final grade. If you miss more than six classes (unexcused/undocumented), you will receive a WA in this course.

If emergency or illness prevents you from coming to class and you wish to have the absence excused, below is the procedure you should follow. Documented and excused absences do not count toward the 3 classes you may miss this semester.

• Go to 67 George Street (white house next to Stern Center) to discuss absences and fill out the appropriate forms.
• Absence forms also are available online at: http://studentaffairs.cofc.edu/about/absence-memo/absence-memo.pdf
• You will need to provide documentation to the dean (not to me) for health, personal, or emergency situations.
• If you have a chronic health condition, please fill out this form at the beginning of the semester: http://studentaffairs.cofc.edu/about/absence-memo/chronic-medical-condition-form.pdf
• For more information, see http://studentaffairs.cofc.edu/about/services/absence.php

Readings and Class Participation
Students must complete readings in a timely fashion to make possible full participation in class discussions and exercises. Make sure that you analyze all readings carefully and critically by the beginning of the class period for which they are assigned. Come to class with notes on the readings and be prepared to both answer and ask questions about the readings. Participation grades will be calculated based on both the frequency of your contributions in class and the quality of your comments. In particular, I am looking for evidence that you have completed the readings and that you are connecting them to the themes we have discussed in class. When I calculate attendance and participation grades, I use the following general guidelines:

A = student has attended almost every class, participates regularly, demonstrates knowledge of readings, makes thoughtful and insightful comments, and asks relevant questions.
B = student has attended almost every class and participates regularly. Comments and questions are relevant but could be more thoughtful; student could engage more deeply with the readings or course materials.
C = student has attended almost every class but does not participate regularly.
D = student demonstrates spotty attendance and rarely participates.
F = student has attendance problems and does not contribute to class discussions in any meaningful way.

Online Discussion Forum Grading Criteria (courtesy of Dr. Farrell)
Your participation in online discussions with other CofC students and QUB students is essential in this course and thus will be graded. Below are guidelines.

<table>
<thead>
<tr>
<th>Result</th>
<th>Criteria</th>
</tr>
</thead>
</table>
| A      | - demonstrated outstanding engagement with module materials  
|        | - made focused and constructive contributions to the discussion  
|        | - provided outstanding responses to contributions of fellow members  
|        | - highlighted useful resources |
| B      | - demonstrated very good engagement with the material  
|        | - made constructive contributions to the discussion  
|        | - engaged with contributions of fellow members  
|        | - responded positively to the views of others  
|        | - highlighted useful resources |
| C      | - demonstrated good engagement with the material  
|        | - own contribution could have been better prepared  
|        | - made some effort to participate and engage with others  
|        | - relied on others to do most of the work |
| D      | - demonstrated little engagement with the material  
|        | - preparation inadequate  
|        | - participation limited  
|        | - left others to do most of the work |
| F      | - poorly prepared and material ill-understood  
|        | - made little effort to participate  
|        | - uninterested in what others had to say |

**Classroom Conduct**

The College’s Classroom Code of Conduct is available in the Student Handbook, [http://studentaffairs.cofc.edu/honor-system/studenthandbook/](http://studentaffairs.cofc.edu/honor-system/studenthandbook/). Please note that conduct in class constitutes part of your attendance and participation grade; repeated or excessive disruptions may result in further penalties. Do not talk with classmates, allow cell phones to ring, or text in class.

**Academic Honor Code**

The academic honor code forbids lying, cheating, and plagiarism. Plagiarism is defined as presenting the work of others as your own and copying sources without citation. Plagiarism or cheating on an exam will result in an XF grade for the course.

Students should be aware that unauthorized collaboration—working together without permission—is a form of cheating. Unless the instructor specifies that students can work together on an assignment, quiz and/or test, no collaboration during the completion of the assignment is permitted. Other forms of cheating include possessing or using an unauthorized study aid (which could include accessing information via a cell phone or computer), copying from others’ exams, fabricating data, and giving unauthorized assistance. Research conducted and/or papers written for other classes cannot be used in whole or in part for any
assignment in this class without obtaining prior permission from the instructor. Students can find the complete Honor Code and all related processes in the Student Handbook at http://studentaffairs.cofc.edu/honor-system/studenthandbook/.

Center for Student Learning
I encourage you to utilize the Center for Student Learning’s (CSL) academic support services for assistance in study strategies, speaking & writing skills, and course content. They offer tutoring, Supplemental Instruction, study skills appointments, and workshops. Students of all abilities have become more successful using these programs throughout their academic career and the services are available to you at no additional cost. For more information regarding these services please visit the CSL website at http://csl.cofc.edu or call (843)953-5635.

Special Accommodations
This College abides by section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act that stipulates no student shall be denied access to an education “solely by reason of a handicap.” Students should apply for accommodations at the Center for Disability Services / SNAP, located on the first floor of the Lightsey Center, Suite 104. Students approved for accommodations are responsible for notifying me, during my office hours, as soon as possible and for contacting me one week before accommodation is needed.

Getting in Touch With Me
The easiest way to get in touch with me is by email (delayc@cofc.edu), but please note that, during the week, it may take me up to 24 hours to return your email. On weekends, I check email more infrequently and may not get back to you until Monday. When you email me, you must use your CoC account, not a personal email account. You are welcome to try and reach me by phone as well: 843 953-2280. I keep at least two office hours per week; please feel free to stop by during office hours or make an appointment to see me at other times. I am happy to meet and talk with you about how you're doing in the course or to discuss themes or issues that come up in the course.

Recorded Lectures and Readings
All recorded lectures and required course readings are on the course’s Canvas page: https://canvas.instructure.com/courses/979000.
Schedule of Class Meetings, Readings, and Assignments – Subject to Change

We will spend most Tuesday class sessions engaging in lectures, discussion online lectures, viewing films/images, and analyzing primary sources in class. Most Thursdays are discussion days: see required readings for each class period below.

Class meetings will take place in RSS 250 EXCEPT for joint discussions, which are specified below and will be held in SSMB 300.

CD= Dr. Delay
EF= Dr. Farrell

<table>
<thead>
<tr>
<th>Topic and Daily Schedule</th>
<th>Readings for Discussion</th>
<th>Assignments and Due Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Week 1</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Introduction to Course</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TH 7 Jan</td>
<td>Review of Syllabus and Requirements in class</td>
<td>Read over syllabus and OAKS page for course requirements and guidelines. Browse the websites of Queen’s University Belfast (qub.ac.uk), the Women’s History Association of Ireland (womenshistoryassociation.com) and the Women’s History Network (<a href="http://womenshistorynetwork.org/">http://womenshistorynetwork.org/</a>).</td>
</tr>
<tr>
<td><strong>Week 2</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Studying Women’s and Gender History; Working with Primary Sources</td>
<td></td>
<td></td>
</tr>
<tr>
<td>T 12 Jan</td>
<td>Lecture and Source Workshop in Class</td>
<td></td>
</tr>
<tr>
<td><strong>Week 3</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Triumph of Separate Spheres?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>T 19 Jan</td>
<td>Lecture and Source Workshop In Class</td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Topic</td>
<td>Reading 1</td>
</tr>
<tr>
<td>------------</td>
<td>--------------------------------------------</td>
<td>---------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Week 4</td>
<td>Private and Public Spheres: Courtship and Marriage</td>
<td></td>
</tr>
<tr>
<td>TH 28 Jan</td>
<td>Discussion/Tutorial (CofC only).</td>
<td></td>
</tr>
<tr>
<td>Week 5</td>
<td>Witchcraft and Witch-Hunts</td>
<td></td>
</tr>
<tr>
<td>Week 6</td>
<td>Birth and Midwifery</td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>---------------------</td>
<td></td>
</tr>
<tr>
<td>T 9 Feb</td>
<td>Discussion of Lecture and Source Workshop</td>
<td></td>
</tr>
<tr>
<td>TH 11 Feb</td>
<td>Joint Discussion Two: CofC and QUB (led by CD). Meet in SSMB 300.</td>
<td></td>
</tr>
<tr>
<td>T 9 Feb</td>
<td>View Lecture (CD) before Tuesday’s class.</td>
<td></td>
</tr>
<tr>
<td>TH 11 Feb</td>
<td>Complete readings before Thursday’s class and prepare for discussion.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 7</th>
<th>Sexuality and Intimacy</th>
</tr>
</thead>
<tbody>
<tr>
<td>T 16 Feb</td>
<td>MIDTERM EXAMINATION IN CLASS</td>
</tr>
<tr>
<td>TH 18 Feb</td>
<td>Joint Discussion Three: CofC and QUB (led by CD). Meet in SSMB 300.</td>
</tr>
<tr>
<td></td>
<td>Midterm Examination in Tuesday’s class</td>
</tr>
<tr>
<td></td>
<td>View Lecture (CD) before Thursday’s class.</td>
</tr>
<tr>
<td></td>
<td>Complete readings before Thursday’s class and prepare for discussion.</td>
</tr>
<tr>
<td>Week 8</td>
<td>Domestic Violence</td>
</tr>
<tr>
<td>--------</td>
<td>-------------------</td>
</tr>
<tr>
<td><strong>T 23 Feb</strong></td>
<td>Film: Fairy Wife</td>
</tr>
<tr>
<td><strong>TH 25 Feb</strong></td>
<td>Joint Discussion Four: CoF and QUB (led by EF). Meet in SSMB 300.</td>
</tr>
</tbody>
</table>

3. Elizabeth Steiner-Scott, ‘To bounce a boot off her now and then ...’: domestic violence in post-Famine Ireland’ in Maryann Gialanella Valiulis and Mary O’Dowd (eds), *Women in Irish history: essays in honour of Margaret MacCurtain* (Dublin, 1997), pp 125-43.

<table>
<thead>
<tr>
<th>Week 9</th>
<th>Prostitution and Streetwalkers</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>T 1 March</strong></td>
<td>Discussion of Lecture and Source Workshop</td>
</tr>
<tr>
<td><strong>TH 3 March</strong></td>
<td>Joint Discussion Five: CoF and QUB (led by EF). Meet in SSMB 300.</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Week 10</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>No class: Spring break</td>
<td>No class: Spring break</td>
</tr>
</tbody>
</table>

View Lecture (EF) before Tuesday’s class.
Complete readings before Thursday’s class and prepare for discussion.
View Lecture (EF) before Tuesday’s class.
Complete readings before Thursday’s class and prepare for discussion.
<table>
<thead>
<tr>
<th>Week 11</th>
<th>Girl Gangs and Murderesses</th>
</tr>
</thead>
<tbody>
<tr>
<td>T 15 March</td>
<td>Discussion of Lecture and Source Workshop</td>
</tr>
<tr>
<td>Th 17 March</td>
<td>Discussion/Tutorial (CofC only).</td>
</tr>
<tr>
<td></td>
<td>2. Andrew Davies, “These viragoes are no less cruel than the lads”: young women, gangs and violence in Late Victorian Manchester and Salford’ in <em>British Journal of Criminology</em>, xxxix, no. 1 (1999), pp 72-89.</td>
</tr>
<tr>
<td></td>
<td>View Lecture (EF) before Tuesday’s class.</td>
</tr>
<tr>
<td></td>
<td>Complete readings before Thursday’s class and prepare for discussion.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 12</th>
<th>Modern Motherhood</th>
</tr>
</thead>
<tbody>
<tr>
<td>T 22 March</td>
<td>Lecture and Source Workshop</td>
</tr>
<tr>
<td>TH 24 March</td>
<td>Discussion/Tutorial (CofC only).</td>
</tr>
<tr>
<td></td>
<td>Complete readings before Thursday’s class and prepare for discussion.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 13</th>
<th>Education and Philanthropy</th>
</tr>
</thead>
<tbody>
<tr>
<td>T 29 March</td>
<td>Lecture and Source Workshop</td>
</tr>
<tr>
<td>TH 31 March</td>
<td>Discussion/Tutorial (CofC only)</td>
</tr>
<tr>
<td></td>
<td>Complete readings before Thursday’s class and prepare for discussion.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 14</th>
<th>Politics at the Turn of the Century</th>
</tr>
</thead>
<tbody>
<tr>
<td>T 5 April</td>
<td>TBA</td>
</tr>
<tr>
<td>TH 7 April</td>
<td>TBA</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 15</th>
<th>Imperial Contexts</th>
</tr>
</thead>
<tbody>
<tr>
<td>T 12 April</td>
<td>Discussion of Lecture and Source Workshop</td>
</tr>
<tr>
<td>TH 14 April</td>
<td>Joint Discussion Six: CofC and QUB (led by CD). Meet in SSMB 300</td>
</tr>
</tbody>
</table>


View Lecture (CD) before Tuesday’s class.

Complete readings before Thursday’s class and prepare for discussion.

<table>
<thead>
<tr>
<th>Week 16</th>
<th>Conclusions</th>
</tr>
</thead>
<tbody>
<tr>
<td>T 19 April</td>
<td>Last Class Meeting</td>
</tr>
</tbody>
</table>

RESEARCH PAPERS DUE

Final Examination Due Tuesday, April 26
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: HISTORY

Course Acronym, Number, and Title: HIST 357: Victorian Britain

Category (Check only ONE)

   _X__ 3 Regions of the World

   ____ 1 The Role of Language in Culture

   ____ 2 Global and Cultural Awareness

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

This course examines Britain at the height of its cultural, political, and economic dominance in the “long” nineteenth century. Students will study how Britain became both “modern” and “liberal” during its period as the world’s pre-eminent industrial and imperial power. But the course is also concerned with the heavy social price paid by much of the populace, ranging from disease, crime, poverty, and alcoholism to political unrest. Student assignments include two essays based on critical analysis of both primary and secondary sources related to the period.
HIST 357- Victorian Britain in the “Long” Nineteenth Century

Fall 2012

This upper division course on Victorian Britain provides an in-depth study of Britain during its height of cultural, political, and economic dominance, often referred to as the “long” nineteenth century. Throughout the semester we will examine how Britain became both “modern” and “liberal,” being the world’s pre-eminent industrial and imperial power. It was during this period, however, that Britons also dealt with the social realities of urban, industrial, and imperial life—disease, crime, poverty, alcoholism, and political unrest. What it meant to be “British” during the long nineteenth century will be a central theme of the course. Studying Victorian Britain has a good deal to teach us even today, as it was in Britain during the long nineteenth century where many of the most pressing discussions about the modern global world were heatedly debated. Through an analysis of primary and secondary sources, we will see firsthand the urban world of Charles Dickens, the scientific-world of Charles Darwin, the political world of Joseph Chamberlain, and the literary world of Oscar Wilde.

This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region (program learning outcome 3).

Professor: Jacob Steere-Williams, Ph.D.
Office: 310 Maybank Hall
Hours: Mondays and Wednesdays 2:00-4:00 pm, or by appointment
Telephone: (843) 953-3043
Email: steerewilliamsj@cofc.edu
Twitter: @steerewilliams
Required Books:


Wilde, Oscar, *The Importance of Being Earnest* - any edition will do

*Additional Readings will be posted on our Course Website on OAKS* (It is your responsibility to either print off these readings or read them from a computer).

Course Requirements

Two Essays (4-6 pages) which you will write outside of class. (25% each, 50% total)

Punch Project and Presentation (20%)

Take-Home Final Examination (15%)

In-Class Participation and Attendance (15%)

---

**The Participation grade includes attendance, active contribution to discussion, all group work, and timeliness of essays.

**Essays that are emailed to the instructor will not be accepted. Hard copies only.

**Students with special learning needs should inform me at the beginning of the course so that reasonable accommodations may be made

Web Resources – Because of the vast popularity of the period under discussion in this course, voluminous amounts of material exist on the web concerning Victorian Britain. Some internet sources are quite good, however, all must be treated with a skeptical eye. In light of this, you may find useful material in the following sites, but remember, these are for background and reference material, and are not to be relied on in this course.

The Victorian Web:  [www.victorianweb.org](http://www.victorianweb.org)
Utilitarianism/Benthamism:  [http://www.utilitarianism.com](http://www.utilitarianism.com)
Poor Law and Workhouses: [www.workhouses.org.uk](http://www.workhouses.org.uk)
Nineteenth-century City Resources: [www.st-andrews.ac.uk/~city19c/viccity/home.html](http://www.st-andrews.ac.uk/~city19c/viccity/home.html) Ireland
In-Class Courtesy:

Technology is a fundamental aspect of modern culture—it is also essential to university life and has an important role to play in the college classroom. In this sense, I fully encourage you to use laptops, ipads, etc. to enhance your experience in HIST 357. However, please don’t abuse such privileges. It is extremely disrespectful not only to me, but to your fellow classmates to check your email, facebook accounts, twitter, etc during class. If I see you doing this I will certainly confront you—how discreetly depends upon what number of offense and it’s severity. This really is common sense, so just remember to be respectful.

Academic Honesty:

Academic dishonesty consists of any form of plagiarism or misrepresentation. Plagiarism is widely defined as intellectual theft of any kind. This includes, but is not limited to, representing someone else’s ideas or words as your own and failing to appropriately cite your sources. You must not plagiarize yourself by submitting work you have done for another course, in whole or in part. I have a zero tolerance policy on plagiarism. Depending on the severity, you will certainly fail an assignment and could fail this course if you plagiarize. If you have questions regarding plagiarism in general or concerns about your work and whether it is appropriate, you should see me in person BEFORE YOU SUBMIT AN ASSIGNMENT.

Plagiarism—using someone else’s words, ideas, or other intellectual work without properly giving them credit—will result in a failing grade on the assignment and/or class and a mandatory meeting with me. Please familiarize yourself with the definition of plagiarism and ways to avoid doing it unintentionally. The definition below can also be found on the Writing Lab’s website.

http://csl.cofc.edu/labs/writing-lab/index.php

MLA Handbook

(Gibaldi, Joseph, and Walter S. Achten. MLA Handbook for Writers of Research Papers. 3rd ed. New York: The Modern Language Association of America, 1988. 21-25.) The MLA Handbook defines plagiarism as the use of another person’s ideas or expressions in your writing without giving proper credit to the source. The word comes from the Latin word *plagiarius* ("kidnapper"), and Alexander Lindey defines it as "the false assumption of authorship: the wrongful act of taking the product of another person's mind, and presenting it as one's own" (*Plagiarism and Originality* [New York: Harper, 1952] 2). "In short, to plagiarize is to give the impression that you have written or thought something that you have in fact borrowed from someone else." This can include paraphrasing, copying someone else's writing word for word, or using ideas that aren't your own without proper citation. Plagiarism is often unintentional, and bad research habits can
form early in elementary school. Unfortunately, these bad habits can continue throughout high school and college and may result in severe consequences, from failure in a course to expulsion. To avoid these consequences, always cite your sources if you are unsure if you are plagiarizing (Gibaldi 21-25).

**As a College of Charleston Student you are bound to the HONOR CODE, which forbids lying, cheating, attempted cheating, stealing, attempted stealing and plagiarism.

For information on the CofC Honor System, see:

http://studentaffairs.cofc.edu/honor-system/index.php
Course Schedule and Assigned Readings (subject to change)

Week 1  Introductions + The Multiple Meanings of “Victorian”

Wednesday 22 August  Course Introduction: No Assigned Readings

Friday 24 August  Rethinking the Victorians

Readings:


Week 2  Early Victorian Liberalism: Political Economy and Utilitarianism

Monday 27 August  Political Parties

Readings:

1. Boyd/McWilliam, Part 6 (Parry, Jones, Clark), p. 165-206
2. Mathew, p. 85-134

Wednesday 29 August  The Utilitariansm and Victorian Political Economy

Readings:

1. W.A. Archibald, “The Sugar Question” (1847), in Burton p.31-34.
Friday 31 August        Reading Bentham

Readings:


Week 3:  **The Pains of the Industrial City:**

Monday 3 Sept.        The Industrial City 1

Readings:


Wednesday 5 Sept.       The Industrial City II

Readings:


Friday 7 Sept.        Industrialization In-Class Activity

Readings:


Week 4:  **Poverty as the Victorian Social Category**

Monday 10 Sept.        The Liberal Triumph of the New Poor Law of 1834

Readings:


Wednesday 12 Sept. Life in the Workhouse: Film: Dickens’ *Oliver Twist* (1838)

Readings:
1. Workhouse Primary Sources-

Friday 14 Sept. Reading Chadwick

Readings:


Week 5: **Ireland I: The Union Question and the Famine, 1800-1850**

Monday 17 Sept. Irish Union?

Readings:

1. Mathew, 12-22, 142-162, 243-244.


Wednesday 19 Sept. Voices from Ireland- Reading Primary Sources
Readings:

1. T.C. Foster, “Letters on the Condition of the People of Ireland, (1847), in Burton, p.28-31

Friday 21 Sept. In-Class Film- Potato Famine

Week 6: Consumerism and the Rising Middle Class

Monday 24 Sept. Victorian Material Culture

Readings:

2. Matthew, p.7-8, 30-32, 56-62

Wednesday 26 Sept. The Cult of Domesticity

Readings:

1. W.A. Archibald, “The Sugar Question,” (1847), in Burton, p. 31-34
2. Boyd/McWilliam, Reading 20 (Davidoff, Hall), and 21 (Tosh), p.305-324.

Friday 28 Sept. NO CLASS-

Readings:

1. Matthew, Chapter 4, p.163-194

Week 7: Alcohol and Abstinence: Victorian Food and Drink
Monday 1 Oct. A City full of Gin:

Readings:

1. Boyd/McWilliam, Reading 27 (Bailey), p. 380-394


Wednesday 3 Oct. Tea: The Drink of All

Readings:

1. Brian Harrison, *Drink and the Victorians* OAKS

Friday 5 Oct. Food Adulteration

Readings:

1. Goblin Market, OAKS

2. A.H. Hassall, *Food, Drugs, and Drink* OAKS


Week 8: Enter Cholera: Epidemic Disease and Public Health

Monday 8 Oct. Cholera and Conflict

Readings:


2. Chris Hamlin, *Cholera: the Biography* OAKS

3. John Snow, On the Mode and Communication of Cholera (1854),
Wednesday 10 Oct.  Public Health Reform in the 1850s and 1870s

Readings:


Friday 12 Oct.  Reading into State Medicine

Readings:

1. John Simon, Privy Council Reports

Week 9:  **The Underbelly of Victorian Life: Criminals, Prostitutes, and Madness**

Monday 15 Oct.  Victorian Sexuality

Readings:

1. Boyd/McWilliam, Readings 23 (Mason), 24 (Nead), 25 (Walkowitz), and 26 (Showalter), p. 339-380.

Wednesday 17 Oct.  Victorian Madness

Readings:

Friday 19 Oct. Film: TBA

Week 10: **Charles Darwin, Evolutionary Theory, and Victorian Science**

Monday 22 Oct. Evolutionary Theory:

*Readings:*


Wednesday 24 Oct. Reading Darwin

*Readings:*


Friday 26 Oct. The Consequences of Darwinism

*Readings:*

1. TBA

**Week 11: Victorian Religion**

Monday 29 Oct. How Religious was Victorian Britain?
Readings:

2. Matthew, p. 195-228

Wednesday 31 Oct. Victorian Religion Discussion

Readings:

2. Irene H. Barnes, Behind the Great Wall (1897), in Burton, p. 225-228.

Friday 2 Nov. Reading Charles Kinsley’s Muscular Christianity

Readings:

1. Charles Kingsley, TBA

Week 12: The British Empire (I): Imperialism and India

Monday 5 Nov. The Indian Rebellion (Mutiny)

Readings:


Wednesday 7 Nov. Readings from India: Start Punch Project

Readings:


Friday 9 Nov. Punch Project Work in Class

No Readings

Week 13: **The British Empire (II): Imperialism and Africa**

Monday 12 Nov. Africa and the Boer War

*Readings:*

1. Matthew, Chapter 3, p.135-162.

Wednesday 14 Nov. Readings from South Africa

*Readings:*


Friday 16 Nov. Continue Punch Project and Readings from Africa

*Readings:*


Week 14: **Student Presentations- Short Week**
Monday 19 Nov.   Student Presentation of Punch Projects

Wednesday 21 Nov.   NO CLASS- Thanksgiving Holiday

Friday 23 Nov.  NO CLASS- Thanksgiving Holiday

Week 15   Labour, New Liberalism and Welfare 1890-1914

Monday 26 Nov.   David Lloyd George’s New Liberalism

Readings:


4. Begin Reading Oscar Wilde, *The Importance of Being Earnest*

Wednesday 28 Nov.   Critiquing Victorian Society

Readings:

1. Finish Reading Oscar Wilde

Friday 30 Nov.   Film: Importance of Being Earnest

Readings:


Week 16   Last Class and Final Exam
Monday 3 Dec.  Last Day of Class- Study for Final Exam

**FINAL EXAM- Location, Date and Time to be Announced in class**
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
SIGNATURE SHEET
(One per department or program)

Department/Program Name: Jewish Studies

Courses Covered by Signatures (please list all by acronym and number):

JWST 210 Not approved
JWST 215 Not approved
JWST 220
JWST 230 Category 3
JWST 305 Approved contingent upon adding E LA syllabus statement
JWST 330

Signatures:

[Signatures]

Department Chair / Program Director: [Signature]
Date: 3/2/16

Dean: [Signature]
Date: 3/2/16

Faculty Coordinator for General Education: [Signature]
Date: 3/23/16

Chair, General Education Committee: [Signature]
Date: 

Faculty Senate Secretariat: [Signature]
Date: 
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: Jewish Studies

Course Acronym, Number, and Title: JWST 230, The Holocaust

Category (Check only ONE )

   ____ 1 The Role of Language in Culture
   ____ 2 Global and Cultural Awareness
   ___X___ 3 Regions of the World (Europe)

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

This course studies one of the most singular and important phenomena in modern European history: the state-sponsored genocide of Jews and others by the Nazi German regime. Students taking this course will learn about the origins, development, operation, and significance of this genocide.

We have attached a syllabus and a sample writing assignment.
The Holocaust

Instructor: Ted Rosengarten
tedrsc@gmail.com

Monday and Wednesday, 2:00-3:15
Arnold Hall, Yaschik Jewish Studies Center

Office: 313 Yaschik Jewish Studies Center
Office hours: Mondays and Wednesdays by appointment

Course Description

We will explore in depth the German assault on Jewish life in the twentieth century that resulted in the murder of six million European Jews—as well as millions of non-Jews who were swept up by the Nazi killing machine. We will place the Holocaust in the context of two thousand years of antisemitism while we focus on post-Enlightenment reactions to the emancipation of the Jews, the rise of “scientific” and racist Judeophobia, and eruptions of Jew-hatred preceding the rise of National Socialism. From Adolf Hitler’s career as a military informer in the beer halls of Munich to his installation as chancellor of Germany in 1933; from the herding of Jews into ghettos to their removal to death camps; from post-World War II trials of perpetrators to current Holocaust controversies, we will investigate this tragic history in its broad and intimate dimensions. We will assess Jewish resistance to persecution and efforts by a few nations and many individuals to rescue Jews from certain death. We will touch on the impact of this human catastrophe on personal faith and organized religion, and on the challenge of sorting out competing ideals of justice, truth, and retribution in the post-Holocaust era.

Students are expected to complete assigned readings in a timely manner. Graded work includes three essays in response to issues raised by primary sources (15% each) and a take-home final examination (45%). Participation in class discussions and attentiveness in general substantially impact course grades (10%). Attendance is a must. Two unexplained absences will bring down the course grade, so please come to every class or let me know why you could not be there.

General Education Student Learning Outcomes

1. Students analyze how ideas are represented, interpreted or valued in various expressions of human culture.

2. Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.

These learning outcomes will be assessed on the final essay.

Required reading


Huberband, Shimon, *Kiddush Hashem: Jewish Religious and Cultural Life During the Holocaust*, KTAV, 1987


**Class Schedule**

Jan 12  M  Introduction

14  W  *Seared Souls*, “Anti-Semites Petition”

19  M  [No class—ML King Jr. Day]

21  W  Alfons Heck: *Confessions of a Hitler Youth* / Fritz Voll: a dissent

26  M  *The Longest Hatred* / Antisemitism in history

28  W  *Mein Kampf* / Jews in Hitler’s mental world

Feb 2  M  *Hitler in Color* / Nuremberg Laws, 1935

4  W  Kristallnacht, 1938

9  M  Hitler-Stalin Pact / Invasion of Poland

11  W  Ghettos / Jews in captivity

16  M  Lodz

18  W  “The Ordeal of the Judenrate”

23  M  Chelmno / *Shoah*

25  W  Warsaw: Uprising

Mar 2 and 4, M and W [No classes—Spring Break]

9  M  Treblinka / *Shoah*

11  W  Auschwitz and the Final Solution

16  M  Joe Engel

18  W  Primo Levi, *Survival in Auschwitz*

23  M  “Holocaust by Bullets” / Einsatzgruppen

25  W  Kryvitsh and Lubomir
College of Charleston Honor Code

Lying, cheating, attempted cheating, and plagiarism are violations of our Honor Code that, when identified, are investigated. Each incident will be examined to determine the degree of deception involved.

Incidents where the instructor determines the student’s actions are related more to a misunderstanding will be handled by the instructor. A written intervention designed to help prevent the student from repeating the error will be given to the student. The intervention, submitted by form and signed both by the instructor and the student, will be forwarded to the Dean of Students and placed in the student’s file. Cases of suspected academic dishonesty will be reported directly by the instructor and/or others having knowledge of the incident to the Dean of Students. A student found responsible by the Honor Board for academic dishonesty will receive a XF in the course, indicating failure of the course due to academic dishonesty. This grade will appear on the student’s transcript for two years after which the student may petition for the X to be expunged. The student may also be placed on disciplinary probation, suspended (temporary removal) or expelled (permanent removal) from the College by the Honor Board.

Students should be aware that unauthorized collaboration—working together without permission—is a form of cheating. Unless the instructor specifies that students can work together on an assignment, quiz and/or test, no collaboration during the completion of the assignment is permitted. Other forms of cheating include possessing or using an unauthorized study aid (which could include accessing information via a cell phone or computer), copying from others’ exams, fabricating data, and giving unauthorized assistance.

Research conducted and/or papers written for other classes cannot be used in whole or in part for any assignment in this class without obtaining prior permission from the instructor.

Students can find the complete Honor Code in the Student Handbook at http://studentaffairs.cofc.edu/honorsystem/studenthandbook/index.php
Writing Assignment

As the Soviet Army approached Treblinka death camp in 1944, the Germans plowed up the grounds and tried to disguise the place as a farm and forest. So when the Polish commission investigating German war crimes surveyed the site in 1945, not much was left above ground that could confirm what had happened here. Before this ultimate deception, a number of prisoners drew sketches of the camp, including the killing facilities, and managed to escape with their drawings and save them for posterity. Since the end of the war, survivors and cartographers have drawn maps for use as evidence in the trials of camp personnel and as documents for researchers who want to reconstruct the history of this outpost of “the final solution.” The most recent maps are based on sources that came to light after the fall of the communist regime in East Germany in 1990.

A selection of Treblinka maps and sketches has been assembled at http://www.deathcamps.org/treblinka/maps.html. Go to this website and examine the twenty-four representations of Treblinka. Note the powerful simplicity of the “Emissary Map”; the painstaking precision of the Glazar and Willenberg maps, drawn by survivors of the “camouflage commando”; the roughly sketched but enormously eloquent maps prepared for the Oneg Shabbat documentary project in the midst of the exterminations; the wordless but deeply articulate remembrance of Mozek Laks; etc. Several drawings include “legends” which list and concisely describe features of the camp.

Using these materials as your chief sources, write a two page insight on the “natural history” of Treblinka death camp. What do these drawings tells us about the origins and purposes of the camp, and about relationships among the people sent to work and die there? How do they complement, confirm, or challenge information from other documentary and narrative sources? You may wish to compare the language used by various witnesses to label elements of the camp, or to comment on the shapes and proportions that embody the draftsmen’s impressions.
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: Jewish Studies

Course Acronym, Number, and Title: JWST 330, Representations of the Holocaust

Category (Check only ONE )

_____ 1 The Role of Language in Culture

_____ 2 Global and Cultural Awareness

___X___ 3 Regions of the World (Europe)

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

This course studies the moral and aesthetic implications of representing the Holocaust in literature and film. Students taking the course will analyze the moral and political significance of one of the most singular and important phenomena in modern European history: the state-sponsored genocide of Jews and others by the Nazi German regime.

We have attached a syllabus and a sample writing assignment.
Instructor: Ted Rosengarten
tedrsc@gmail.com

Monday 5:30-8:00
Room 209 (library), Yuschik Jewish Studies Center
Office: 313 Yuschik Jewish Studies Center
Office hours: Mondays and Wednesdays by appointment

Course description

Although the Holocaust occurred long ago and far away and touched only a small number of Americans directly, it looms large in the American moral landscape. Hardly a day goes by without the media reporting some story related to the genocide of the Jews, thus giving it the aura of a current event. With all of their genius and flaws, documentary and dramatic films about the killing of the Jews continue to impress the Holocaust into popular consciousness. Novels and short stories, museum exhibitions and public memorials, works of fine art and site-specific art, and perhaps films most of all, shape how we think about Jews, Europe, Germany, and the Second World War. They are repositories of our values. In one seminar session per week, we will view a film or films that dramatize, document or—in the case of German propaganda—promote and justify the annihilation of the Jewish people under the cover of war. We will read excerpts from fiction and non-fiction that describe how this man-made catastrophe was experienced by living people. We will evaluate the ways that the visual arts approach mass murder and suffering as their subjects. In class discussions, bi-weekly papers, and an in-depth final essay, students will probe the experiences of victims, perpetrators, bystanders, and individuals who don’t belong in any category or belong to more than one.

Participation in class discussions and attentiveness in general substantially impact course grades. Attendance is a must. Please try to come to every class or let me know why you could not be there.

Learning Outcomes

1. Students analyze how ideas are represented, interpreted or valued in various expressions of human culture.

2. Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.

Students’ attainment of these learning outcomes will be assessed on the final essay.
Class Schedule

M Jan 12  Ambulans; Korczak
  --excerpt from Michal Glowinski, The Black Seasons

M Jan 26  The Boat is Full
  --Jan Gross, Neighbors; Antony Polonsky, The Neighbors Respond

M Feb 2  "Treblinka" / from Shoah
  --stories from Zofia Nowkloska. Medallions

M Feb 9  Lodz; The Fuhrer Gives a City to the Jews
  --young writers diaries, Lodz ghetto, in Alexandra Zapruider, Salvaged Pages

M Feb 16  Au Revoir Les Enfants
  --excerpt from Jiri Weil, Mendelssohn Is on the Roof

M Feb 23  Shop on Main Street
  -- Tadeusz Borowski, This Way for the Gas, Ladies and Gentlemen

M Mar 9  "Auschwitz" / from Shoah
  --excerpt from Theo Richmond, Konin

M Mar 16  2 Or 3 Things I Know About Him
  --excerpt from Street of Crocodiles and Sanitarium Under the Sign of the Hourglass

M Mar 23  "Degenerate Art" / In Pursuit of Bruno Schulz and Felix Nussbaum
  -- stories from Hannah Krall, The Woman from Hamburg

M Mar 30  Bach in Auschwitz
  -- essays from James A. Young, At Memory’s Edge: After-images of the Holocaust in Contemporary Art and Architecture

M Apr 6  Charlotte Salomon: Life or Theater?
  --excerpt from Helene Berr’s Journal

M Apr 13  Paragraph 175, Bent
  -- excerpt from Patrick Desbois, Holocaust by Bullets

M Apr 20  Come and See
  -- excerpt from Curzio Malaparte, Kaputt

M Apr 27  Life is Beautiful
College of Charleston Honor Code

Lying, cheating, attempted cheating, and plagiarism are violations of our Honor Code that, when identified, are investigated. Each incident will be examined to determine the degree of deception involved.

Incidents where the instructor determines the student’s actions are related more to a misunderstanding will handled by the instructor. A written intervention designed to help prevent the student from repeating the error will be given to the student. The intervention, submitted by form and signed both by the instructor and the student, will be forwarded to the Dean of Students and placed in the student’s file. Cases of suspected academic dishonesty will be reported directly by the instructor and/or others having knowledge of the incident to the Dean of Students. A student found responsible by the Honor Board for academic dishonesty will receive a XF in the course, indicating failure of the course due to academic dishonesty. This grade will appear on the student’s transcript for two years after which the student may petition for the X to be expunged. The student may also be placed on disciplinary probation, suspended (temporary removal) or expelled (permanent removal) from the College by the Honor Board.

Students should be aware that unauthorized collaboration—working together without permission—is a form of cheating. Unless the instructor specifies that students can work together on an assignment, quiz and/or test, no collaboration during the completion of the assignment is permitted. Other forms of cheating include possessing or using an unauthorized study aid (which could include accessing information via a cell phone or computer), copying from others’ exams, fabricating data, and giving unauthorized assistance.

Research conducted and/or papers written for other classes cannot be used in whole or in part for any assignment in this class without obtaining prior permission from the instructor.

Students can find the complete Honor Code in the Student Handbook at http://studentaffairs.cofc.edu/honorsystem/studenthandbook/index.php
Writing Assignment

In an essay of three pages, please respond to question A or B.

A. *The New York Times* is asking you to review *Life is Beautiful*, now enjoying a revival in major cities and college and university towns around the country. The Times’ editor wants you to answer two questions, then to carve out your own critical territory. First, what does *Life is Beautiful* teach us about the Holocaust? Second, is Benigni’s comic approach fresh and appropriate or strained and insensitive? Be aware that Alan A. Stone, professor of law and psychiatry at Harvard University, has reissued an unsympathetic review he wrote in 1999 when the movie first appeared.* His appraisal is the standard for scholars, survivors, and others who reject turning one of the twentieth century’s central horrors into “feel-good popular entertainment.” Read Stone’s critique of the film and aim in your review to rebut or defend his main point—that Benigni’s comedy “achieves its effect by distorting painful realities and inducing a kind of deception in people who ought to know better.” If educated people “fall” for the movie, asks Stone, how will it impact movie-goers who do not know much Holocaust history? After all, he says, “No parents or prayers were able to save the children at Auschwitz.” What we have, in his view, is a film that turns history to myth, a “fable about the Holocaust in which Jewishness” and truth are irrelevant. You may regard the film as a fable too, but perhaps as a fable of love under the most trying circumstances, or the triumph of human ingenuity over unfathomable evil. Or you may side with Stone, but on your own terms.

* http://bostonreview.net/br24.2/stone.html

B. Reading Curzio Malaparte is a disorienting experience. It’s like walking along the edge of a cliff, struggling to keep upright, wanting to run but unable to look away. *Kaputt* is lucid, insane, deadly serious, wildly playful, courageous, hideous, maddeningly beautiful, and frightening. Nothing that happens in the book—a series of journalist’s dispatches dressed up as fiction—occurs on the normal plane of reason. The reader witnesses the deconstruction of the Enlightenment in East Europe. Hitler’s leading ideologist in the “Occupied Territories,” Alfred Rosenberg, boasted that National Socialism was uprooting the ideas of the French Revolution. *Kaputt* virtually records the process. Describe your response to this destabilizing text. Is *Kaputt* an effective representation of the Holocaust? What new territory of human behavior does it chart? What are its sources of power as literature and history? What does the author tell us about Nazism’s menace to the future?
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
SIGNATURE SHEET
(One per department or program)

Department/Program Name: German Studies

Courses Covered by Signatures (please list all by acronym and number):
LTGR-250
LTGR-270

Signatures:

[Signatures with dates: 3/2/16, 3/3/16, 3/3/16]

Department Chair/Program Director
Dean
Faculty Coordinator for General Education
Chair, General Education Committee

Faculty Senate Secretariat
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: German Studies

Course Acronym, Number, and Title: LTGR-250: Comedy in Contemporary German Culture

Category (Check only ONE)

1 The Role of Language in Culture
2 Global and Cultural Awareness
X 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

LTGR 250 is a course on German Literature in Translation that explores literature from German speaking central Europe in its historical and cultural contexts. Students in the course analyze literary artifacts from Germany, Austria, Switzerland and former East Germany and contextualize literature within German history and culture. In the case of the attached version of LTGR 250, “Comedy in Contemporary German Culture,” students analyze and contextualize examples of the genre of comedy in German literature and culture since reunification in 1990; cultural themes that the course addresses include the effects of globalization and cultural Americanization on Germany, modern day Germany’s relationship to its past dictatorships (the Nazi era and the German Democratic Republic), migration and multiculturalism in contemporary Germany, and disability rights and representation in the media in Germany. Students receive several short analytical writing assignments in the course, as well as a midterm and final essay exams that require students to explain terminology from theories of comedy and laughter and apply it analytically to examples from German literature and culture.

LTGR 270 is a course on German Cinema in Translation that explores cinema from German speaking historical Europe in its historical and cultural contexts. Students in the course analyze cinematic artifacts from Germany, Austria, Switzerland, and former East Germany and contextualize their close readings of films within German history and culture. In the case of the attached version of LTGR 270, “Recent German Cinema,” the course examines cinematic responses to the fall of the Berlin wall, the reunification of Germany, and the building of a common European identity. The course includes an oral presentation in which students identify themes in the film, an essay that tasks students to analyze and compare two films in terms of their thematic and stylistic differences, and a midterm and final that require students to analyze different films and situate their thematic content within the context of contemporary German cultural developments.
LTGR-250: Comedy in Contemporary German Culture.
M/W: 2-3:15pm ECTR 118

Instructor: Dr. Morgan Koerner, Assistant Professor,
Department of German and Slavic Studies
Office Hours: MW: 12:30-1:30 TR: 12:30-1:30 and by appointment
Office: JC Long 421
Office Tel: 953-1997
Email: koernerm@cofc.edu

Course Description
Relationship comedies, sitcoms, sketch comedy, stand-up, parody, satire, gross-out humor, jokes and gags: German speaking cultures in the 1990s and the new millennium boast a wide variety of humor that contradicts clichés about German earnestness and gravity. This course will explore different comic modes and genres in German film and literature over the past 20 years. Along with theories of humor and comedy, the course will introduce different issues and changes in contemporary German culture in the late 20th century.

Gen Ed student learning Outcomes

Student Learning Outcome 1: Students analyze how ideas are represented, interpreted or valued in various expressions of human culture.

Student Learning Outcome 2: Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments (or alternatives that require equally coherent and sustained analysis).

Assessment of Learning Outcomes: These two learning outcomes will be assessed via an essay question on the in-class final exam. In this in-class essay, students will identify and describe two different primary sources (films, novels, plays), situate each work both generically and in its historical-cultural context, and then analyze and interpret how each work represents ideas and themes.

Foreign Language Alternative Program

This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region (program learning outcome 3).

Course Goals

Course participants will
1. Be introduced to the contemporary German cultural landscape and will obtain an overview of historical changes in post-war Germany.
2. learn to discuss and analyze comedy and humor in relationship to specific themes and cultural issues.
3. learn to apply theories and concepts related to comedy, laughter and humor.
4. reflect, via the encounter with contemporary German humor, upon the role of comedy and humor in their own culture(s).
5. examine comedy and humor as a specific way of viewing and experiencing the world.

Course Grading

Participation: 15%
Although this course will contain mini-lectures by the professor, at least half of each class session will consist of class and group discussions. Successful participants will
  1. come to class prepared (have completed the readings for each day)
  2. frequently contribute their own questions, reactions, summaries, opinions etc. to the discussion
  3. encourage their fellow classmates to participate
  4. pay attention and stay focused during class and respectfully listen when others are speaking.

Preparation: Reading/Viewing Quizzes and Homework Assignments: 25%
In order to succeed in the course, it will be absolutely necessary to complete the readings and viewings listed before each class session. In order to reward preparation, each class session will begin with a short quiz with a few questions about the text/film assigned for that day of class. On occasion, there will be a short homework assignment for the day that will replace the regular quiz (see syllabus). Note: Reading/Viewing/Homework assignments listed under a specific day in the syllabus should be completed by class time on that day.

Midterm Exam: 30%
The midterm exam will consist of multiple choice, short answer, and short essay questions on the material covered over the first half of the semester. In the short essay questions, students will be expected to apply terms and theories that we used in class discussions. The structure of the exam will be described more explicitly as it approaches, but the questions will be based on issues explicitly discussed and analytical strategies modeled in each class session.

Final Exam: 30%
The final exam will be similar in structure to the midterm exam but will be more comprehensive.

Attendance Policy
Preparation and active participation comprise 40% of the final course grade and make attendance absolutely necessary. More than two unexcused absences will adversely affect your participation and preparation grade. If you cannot make it to class for a legitimate
reason (illness, emergency, etc.), please inform me before class by email or phone (the same way you would inform your employer if you couldn’t make it to work), otherwise I will not be able to excuse the absence. You may also need to obtain written documentation from the Office of the Associate Dean of Students. Forms available here: http://studentaffairs.cofc.edu/services/absence.php

Academic Honor Code
Lying, cheating, attempted cheating, and plagiarism are violations of the College Honor Code and will be dealt with as prescribed by the Honor Code System. You are expected to be aware of and abide by all provisions of the CofC Honor Code: http://jinnr.people.cofe.edu/honorcode.pdf

Students Needing Access Parity (SNAP)
If there is a student in this class who has a documented disability and has been approved to receive accommodations through SNAP Services, please feel free to come and discuss this with me during my office hours.

Texts
2. Tabori, George. Mein Kampf. 37-79. (available on WebCT)

Films

Film Viewings
Course participants are expected to view the films outside of class time. Three options for viewing will be available:
1. Seven of the nine films will be shown at public viewings on Monday nights at 7pm in room 227 of the Addlestone Library. This is the best and easiest way to view the
films and it is therefore highly recommended. The dates of the viewings are as follows:

August 30: Advertising Rules
Sept 6: Herr Lehmann
Sept. 29: Goodbye Lenin!
Oct 18: My Führer
Oct 25: Rabbit without Ears
Nov. 8: Kebab Konnection
Nov. 29th: Freakstars 3000

2. The films will also be available for viewing on the CofC streaming server. There will be directions on WebCT about how to access the streaming server, but be forewarned that you will have to view the film in 20 minute segments, that the quality of the streamed films is not as good, and that you will likely have to view the segments on one of the computers at the Addlestone Library (viewing the streamed films from home usually doesn’t work).

3. There will be a copy of the DVD available at the Circulation Desk at the Addlestone Library that students will be able to check out for two hours (but you will not be able to take the film out of the library). Be forewarned, however, that our class has 50+ students and that the DVD may not always be available.

Course Syllabus

I. The Comedy Boom: German Entertainment Culture in the New Millennium.

August 25: Introduction

August 30: The Comedy and Entertainment Boom in Germany in the 1990s
Guest Speaker: Dr. Narcy Neno, Department of German and Slavic Studies

Online Readings:
1. “Germany, An Overview”
   http://www.dw-world.de/dw/article/0,,3881262,00.html
   http://www.goethe.de/ges/mol/typ/en4278538.htm
3. “25 Years of Commercial TV in Germany”
   http://www.goethe.de/wis/med/rtv/snd/en4409775.htm
4. “German Humor”
   http://www.goethe.de/ges/mol/typ/en2947773.htm

August 30: 7pm Film Viewing Room 227 Addlestone Library. Advertising Rules!

Sept. 1: Comedy as a Genre: Plot and Character
Viewing: Advertising Rules!

Sept. 6: Theories of Laughter and the Comic
Online Reading: “Humor” (entry in the Internet Encyclopedia of Philosophy)
http://www.iep.utm.edu/humor/
Homework Assignment: When reading the article, focus specifically on the
theories of superiority, relief, and incongruity. Then answer the following question (on a sheet of paper to be turned in at the start of class): Which, if any, of these theories explain moments that you found humorous or when you laughed during Advertising Rules? Why do they or why don’t they explain what you laughed about?

September 6: 7pm Film Viewing Room 2007 Addlestone: Herr Lehmann

Sept. 8: Comic Situations and Dialogue
Viewing: Herr Lehmann

II. Humor and German History: Germany’s Divided Past

Sept. 13: Post-War German History
Guest Speaker: Professor Stephen Della Lana
Readings:

Sept. 15 Comedy and the Grotesque
Reading: Heroes Like Us, pages 15-86.

Sept. 20 Comedy and Critique: Satire
Reading: Heroes Like Us, pages 87-193.

Sept. 22 Comedy and Critique: Satire
Reading: Heroes Like Us, pages 194-262.

Sept. 27 Jokes and Joke theories: "East-West Jokes."
Readings:
Assignment for Reading 2: Read through the different jokes, pick a favorite, write it down and bring it with you to class

September 27: 7pm Film Viewing, 227 Addlestone Library: Goodbye Lenin

Sept. 29 “Ostalgie” (Eastalgia)
Viewing: Goodbye Lenin

Oct. 4  Ostalgie continued / Preparation for Midterm

Oct. 6  Midterm Exam

III. Humor and German History Part II: Hitler/the Nazi past

Guest Lecture: TBA
Reading: George Tabori's play “Mein Kampf,” Act I (pp. 42-52) (on WebCT)

Oct. 18:  Slapstick
Reading: George Tabori's play “Mein Kampf,” Acts II-V (pp. 52-83) (on WebCT)

October 18th: 7pm Film Viewing, 227 Addlestone Library: My Führer

Oct. 20:  Slapstick and Taboos
Viewing: Dani Levy: “My Führer, the Really Truest Truth about Adolph Hitler”

IV. Comedy and Gender

Oct. 25:  Closing Words on Comedy and Hitler
In Class Viewing—Rabbit Without Ears

October 25: 7pm Film Viewing 227 Addlestone Library: Rabbit without Ears.

Oct. 27:  Gender Troubles in the Commercial Romantic Comedy
In-Class Viewing: Rabbit without Ears and Discussion

Nov. 1:  Gender Troubles and Satire
Reading: Elfriede Jelinek, Services pp. 65-132 (WebCT)
Homework Assignment: Summarize the plot of each act of the play.

Nov. 3:  Gender and Media Troubles
Services, continued.

V. Multicultural Germany: Humor and Foreigners

Nov. 8:  Introduction to Multicultural Germany
Guest Speaker: Dr. Tom Baginsky
Reading: Excerpts from “Russian Disco” (on WebCT)

November 8: 7pm Film Viewing, 227 Addlestone: Kebab Connection
VI: Comedy and Disability

Nov. 22  Introduction to Topic: Disability Rights in Germany
        Disability and Representation
        Rhetorics of Disability in Popular Photography.” (on WebCT)

Nov. 29  Disability and Mainstream Comedy
        Homework Assignment: Look for or think of examples of visual representations of
        disability from American popular culture (television, film, photography, etc.). Do
        these examples fit into the categories described by Rosmarie Garland Thomson?
        How/why not? Choose an example and write a brief paragraph in which you
        describe the example and answer this question.

November 29th 7pm Film Viewing in Room 227 Addlestone: Freakstars 3000

Dec. 1    Disability, Media Parody, and the Medical Gaze
        Viewing: Freakstars 3000

Dec. 6    Final Discussion and preparation for the final exam

December 8 (Wednesday), 12-3pm: Final Exam
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION COVER SHEET

Department: German Studies

Course Acronym, Number, and Title: LTGR-270: Recent German Cinema

Category (Check only ONE):

_____ 1 The Role of Language in Culture

_____ 2 Global and Cultural Awareness

X 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

LTGR 250 is a course on German Literature in Translation that explores literature from German speaking central Europe in its historical and cultural contexts. Students in the course analyze literary artifacts from Germany, Austria, Switzerland and former East Germany and contextualize literature within German history and culture. In the case of the attached version of LTGR 250, “Comedy in Contemporary German Culture,” students analyze and contextualize examples of the genre of comedy in German literature and culture since reunification in 1990; cultural themes that the course addresses include the effects of globalization and cultural Americanization on Germany, modern day Germany’s relationship to its past dictatorships (the Nazi era and the German Democratic Republic), migration and multiculturalism in contemporary Germany, and disability rights and representation in the media in Germany. Students receive several short analytical writing assignments in the course, as well as a midterm and final essay exams that require students to explain terminology from theories of comedy and laughter and apply it analytically to examples from German literature and culture.

LTGR 270 is a course on German Cinema in Translation that explores cinema from German speaking historical Europe in its historical and cultural contexts. Students in the course analyze cinematic artifacts from Germany, Austria, Switzerland, and former East Germany and contextualize their close readings of films within German history and culture. In the case of the attached version of LTGR 270, “Recent German Cinema,” the course examines cinematic responses to the fall of the Berlin wall, the reunification of Germany, and the building of a common European identity. The course includes an oral presentation in which students identify themes in the film, an essay that tasks students to analyze and compare two films in terms of their thematic and stylistic differences, and a midterm and final that require students to analyze different films and situate their thematic content within the context of contemporary German cultural developments.
LTGR 270: RECENT GERMAN CINEMA

SECTION 001: MW 3.25-4.40 pm in LONG 402 B  FINAL: Wednesday, 27 April from 4-7 pm
Screenings: Mondays from 4.30-6.30 pm

OFFICE HOURS: MWF 10-10.45, M 1-2, W 1.30-2.30, and by appointment

SCREENINGS (optional): Mondays, from 4.50-6.50 in LONG 402B

REQUIRED TEXTS: articles, assignments etc. available through OAKS
Recommended: An account with Netflix for those films that can be watched on demand

GRADING:
Attendance, Preparation, Participation, Quizzes 10%
Homework assignments (best 7 of 13) 35%
Midterm exam 15%
Oral Presentation 5%
Analytical Essay 15%
Final Exam 20%

GRADE SCALE:
93-100 A  89-88 B+  79-78 C+  69-68 D+  59- F
92-90 A-  87-83 B  77-73 C  67-63 D
82-80 B-  72-70 C-  62-60 D-

DEPARTMENT OF GERMAN AND SLAVIC STUDIES: MISSION STATEMENT
The Department of German and Slavic Studies seeks to provide students with a broad range of courses, degree programs, study abroad opportunities and internships to develop proficiency and cultural literacy in German and Russian. The department’s mission is to prepare all students for success as professionals and for life-long critical engagement as global citizens through the study of language, literature and media as an integral part of the liberal arts education.

COURSE DESCRIPTION
The fall of the Berlin Wall, the (re)unionification of the German states and the building of a common European identity have contributed to the reconsideration of what it means to be German over the past 20 years. This course will examine cinematic responses to these and other pressing issues as Germany comes of age within the global community. All films in German with English subtitles. May fulfill part of the General Education requirement in Humanities, the minor in German Studies and the minor in Film Studies.

GENERAL EDUCATION STUDENT LEARNING OUTCOMES
• Students analyze how ideas are represented, interpreted or valued in various expressions of human culture.
• Students examine relevant primary source materials as understood by the discipline and interpret the material in written assignments.
These outcomes will be assessed with an essay on the final exam

This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region (program learning outcome 3).
COURSE REQUIREMENTS

ATTENDANCE AND PARTICIPATION:

Your attendance at every class is crucial. It is here that you will have the opportunity to discuss the films we watch, and to deepen your understanding of the historical, cultural context within which each film operates. All films will be shown after class on Mondays with English subtitles; DVDs with subtitles can be obtained from various rental agencies, some from Netflix on demand, and some at the County Library for a second viewing. You are strongly encouraged to see the films more than once.

Your class participation grade includes your presence in class, the degree of your preparation for discussion, and the seriousness with which you carry out exercises in groups. It may also include grades for pop quizzes on the films and/or readings. You may miss two classes (the equivalent of 1 week) unexcused without penalty. After that, each missed course period will drop your participation grade by ½ grade. Anyone absent more than six times for any reason will be dropped from the course.

If you cannot make it to class for a legitimate reason (illness, emergency, etc.), you are expected to inform the instructor before class by email or phone (the same way you would inform your employer if you couldn’t make it to work). Otherwise the instructor will be unable to excuse the absence. After you have notified the instructor before class, she may also require you fill out an absence memo and submit it to the Office of the Associate Dean of Students: http://studentaffairs.cofc.edu/services/absence.php.

Valid excuses include written notification to me from the Dean of Undergraduate Studies, a Professor or Moderator of an Extra-Curricular activity. http://www.cofc.edu/studentaffairs/general_info/absence

Some basic ground rules:
• Please show courtesy towards other speakers in the class.
• Texting and emailing during class—whether during discussion or a screening—will lead to you being asked to leave the room. You will also receive a “0” for class participation that day.
• If you want to continue a discussion with me outside of class, or if you fall behind, please come to one of my office hours, or make an appointment. It’s why I’m here.

HOMEWORK ASSIGNMENTS

For each class period, you will be required to prepare readings for the discussion. All readings are be made available on our OAKS course site. Please read these texts carefully and prepare any questions you have about them. For each film, you will find a worksheet on OAKS. These questions are designed to help you bridge the gap between class meetings, jot down useful notes for the next discussion, and focus on the important aspects of the readings. Short answers will be graded based on the thoroughness and thoughtfulness of your answers. These assignments open on Monday after the screening and close the following Monday before class (3:20 pm).

You must submit a minimum of seven (7) of these through the OAKS quiz tool within the established timetable for a grade; you may, of course, turn in more, in which case I will count the highest seven grades towards this portion of the final grade.

Even if you do not submit the quiz for a grade, you are still responsible for the material covered in the reading and the quiz.

n.b. The rule of thumb regarding assignments outside of class is that, for every one hour in class, you should expect two hours of work outside of class. Hence, for a three-hour class, expect a minimum of six hours of outside work including watching the film, working with video clips, reading the articles, and writing the assignments.
ANALYTICAL ASSIGNMENTS:

In order to support your acquisition of the analytical language and critical tools used in film criticism, there are three analytical assignments over the course of the semester.

- The **Oral Presentation** is a tool for jump-starting our discussions of a new film. This is an opportunity for you to think critically and analytically about the film before we begin discussion and to present any questions you might have about the film as well as discussion topics and themes. All presentations (ca. 3 minutes) must be recorded on VoiceThread and are due the night before we begin discussion. Your classmates and your instructor will view these presentations prior to coming to class in preparation for our discussion. You are strongly encouraged to comment on each other's presentations. The VoiceThread Group for this class is located here: https://cofc.voicethread.com/groups/subscribe/225275/6e5f41ab2/
  
The Oral Presentation constitutes 5% of the final grade.

- **Analytical Essay:** This comparative paper will ask that you discuss two of our films in terms of their thematic and stylistic similarities and differences. There will be three opportunities to choose which paper you wish to write and when. It constitutes 15% of the final grade.

EXAMS:

There is an in-class midterm scheduled for Wednesday, 2 March. It will include a sequence analysis.

The final exam is scheduled for Wednesday, 27 April from 4-7 pm. It will include an in-class sequence analysis, identifications, questions drawn from the worksheets and a global essay covering aspects of the semester's material.

ADA: This College abides by section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act that stipulates no student shall be denied access to an education "solely by reason of a handicap." Disabilities covered by law include, but are not limited to, learning disabilities and hearing, sight or mobility impairments. If you have a documented disability that may have some impact on your work in this class and for which you may require accommodations, please see an administrator at the Center of Disability Services, (843) 953-1431 so that such accommodation may be arranged.

**Students Needing Access Parity (SNAP):**

Students who have a documented disability and have been approved to receive accommodations through SNAP Services are encouraged to meet with the instructor during his office hours in the first week of class.

THE HONOR CODE AT THE COLLEGE OF CHARLESTON

Lying, cheating, attempted cheating, and plagiarism are violations of our Honor Code that, when identified, are investigated. Each incident will be examined to determine the degree of deception involved. Incidents where the instructor determines the student's actions are related more to a misunderstanding will handled by the instructor. A written intervention designed to help prevent the student from repeating the error will be given to the student. The intervention, submitted by form and signed both by the instructor and the student, will be forwarded to the Dean of Students and placed in the student's file.

Cases of suspected academic dishonesty will be reported directly by the instructor and/or others having knowledge of the incident to the Dean of Students. A student found responsible by the Honor Board for academic dishonesty will receive a XF in the course, indicating failure of the course due to academic dishonesty. This grade will appear on the student's transcript for two years after which the student may petition for the X to be expunged. The student may also be placed on disciplinary probation, suspended (temporary removal) or expelled (permanent removal) from the College by the Honor Board.

Students should be aware that unauthorized collaboration—working together without permission—is a form of cheating. Unless the instructor specifies that students can work together on an assignment, quiz and/or test, no collaboration during the completion of the assignment is permitted. Other forms of cheating include possessing or using an unauthorized study aid (which could include accessing information via a cell phone or computer), copying from others' exams, fabricating data, and giving unauthorized assistance. Research conducted and/or papers written for other classes cannot be used in whole or in part for any assignment in this class without obtaining prior permission from the instructor. Students can find the complete Honor Code and all related processes in the Student Handbook at http://students.fairs.cofc.edu/honorsystem/studenthandbook/index.php
To: General Education Committee

From: Michael J. Maher
Interim Director of the Italian Studies Program

Date: March 1, 2016

Reason: Course proposals to satisfy requirements of Foreign Language Alternative program (FLA) for Category 3 (Regions of the World) in Region C (Europe).

Enclosed are the following forms:

- FLA Course Certification [Signature Sheet]
- LTIT 250
  - [Cover describing how the course meets the definition of Category C and the category’s learning outcome.]
  - [Syllabus with the FLA statement and the Category C learning outcome.]
- LTIT 350
  - [Cover describing how the course meets the definition of Category C and the category’s learning outcome.]
  - [Syllabus with the FLA statement and the Category C learning outcome.]
- LTIT 270
  - [Cover describing how the course meets the definition of Category C and the category’s learning outcome.]
  - [Syllabus with the FLA statement and the Category C learning outcome.]
- LTIT 370
  - [Cover describing how the course meets the definition of Category C and the category’s learning outcome.]
  - [Syllabus with the FLA statement and the Category C learning outcome.]
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
SIGNATURE SHEET
(One per department or program)

Department/Program Name: French, Francophone and Italian Studies

Courses Covered by Signatures (please list all by acronym and number):

LTIT 250
LTIT 270
LTIT 350
LTIT 370

Signatures:

Robert A. Holman 3/1/16
Department Chair/Program Director

Date

Dean 3/2/16
Date

Chair, General Education Committee 3/23/16
Date

Faculty Senate Secretariat

Date
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: French, Francophone and Italian Studies

Course Acronym, Number, and Title: LTIT 250, Italian Literature in Translation

Category (Check only ONE)

   1 The Role of Language in Culture
   2 Global and Cultural Awareness
   XX 3 Regions of the World

Category 3 Learning Outcome: The primary focus of these courses is to introduce students to foundations, theories, and models (as used by a discipline) to understand culture around the world.

How this course meets the program learning outcome for Category 3:

LTIT 250 is a study of selected works, representing major literary periods and genres, which illuminate another language and culture or era of a shared human condition.

The course syllabus attached below takes the student on a journey through Italian poetry from Dante and the Middle Ages to the contemporary scene of Hermetic lyricism. A wide array of poems and poetic forms will be analyzed, ranging from the sonnet, to cantozone and free verse, as well as from metaphysical to epic and existential poetry. In essence, this course aims to familiarize students with the most important authors and works in Italian poetry contextualized within their time and place. Short lectures will place authors and works within their historical and literary frames. Discussion of assigned texts, in which all students are encouraged and expected to participate, will follow. The oral and written work undertaken during the semester will help students to pursue in-depth analyses of the symbolic structure of the poems.
ITALIAN POETRY FROM DANTE TO THE HERMETICS

COURSE DESCRIPTION:
Study of selected works, representing major literary periods and genres, which illuminate another language and culture or era of a shared human condition.

COURSE OBJECTIVES:
The objective of this course is to take the student on a journey through Italian poetry from Dante and the Middle Ages to the contemporary scene of Hermetic lyricism. A wide array of poems and poetic forms will be studied, ranging from the sonnet, to canzone and free verse, as well as from metaphysical, to epic and existential poetry. In essence, this course aims to familiarize students with the most important authors and works in Italian poetry through the centuries. Short lectures will place authors and works within their historical and literary frames. Discussion of assigned texts, in
which all students are encouraged and expected to participate, will follow. The oral and written work undertaken during the semester will help students to pursue in-depth analyses of the symbolic structure of the poems.

**TEXTBOOKS:**
- Introduction to Italian Poetry (Packet)
- Poems from Italy, edited by W. J. Smith and D. Gioia (Packet)
- Selected Poems by Giuseppe Ungaretti

**General Education Student Learning Outcomes**

Outcome 1: Students analyze how ideas are represented, interpreted, or valued in various expressions of human culture.

Outcome 2: Students examine relevant source materials as understood by the discipline and interpret the material in writing assignments and oral presentations.

These outcomes will be assessed with a final paper.

**Foreign Language Alternative Statement and Learning Outcome**

This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region.
COURSE REQUIREMENTS:

Testing and Grade Distribution:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 Essays</td>
<td>20%</td>
</tr>
<tr>
<td>Tests</td>
<td>30%</td>
</tr>
<tr>
<td>Class-Work</td>
<td>15% (including oral reports)</td>
</tr>
<tr>
<td>Final Exam</td>
<td>15%</td>
</tr>
<tr>
<td>Final Paper</td>
<td>20%</td>
</tr>
</tbody>
</table>

Class Participation:

Students are expected to come prepared and on time to every class. The assigned material should be thoroughly studied for the class day indicated. An oral/written report of the assigned pages is expected each time.

After 2 unexcused absences, 1 point will be deducted from the final grade for each unexcused absence. After 5 unexcused absences, the student will automatically be dropped from the course with an F. (All tardy arrivals after the first will be counted as absences).

Students are responsible for any work assigned even if they are absent on a particular day. “Make-ups” will only be given under exceptional circumstances (medical excuses, etc.) and only at the discretion of the Instructor.

The Instructor will give any background information necessary to more fully understand the works analyzed. Analyses of the poems will be an essential part of the course.

In addition to the tests scheduled during the semester, students will be asked to write 3 short essays of 2 pages each and a final paper of 5 pages in English dealing with a work or an author chosen in consultation with the Instructor and typewritten in accordance to the MLA guidelines. This final paper is due on or before December 12th.

Grade Scale:

<table>
<thead>
<tr>
<th>Grade Letter</th>
<th>Minimum Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>100-93</td>
</tr>
<tr>
<td>A-</td>
<td>92-90</td>
</tr>
<tr>
<td>B+</td>
<td>89-87</td>
</tr>
<tr>
<td>B</td>
<td>86-83</td>
</tr>
<tr>
<td>B-</td>
<td>82-80</td>
</tr>
<tr>
<td>C+</td>
<td>79-77</td>
</tr>
<tr>
<td>C</td>
<td>76-73</td>
</tr>
<tr>
<td>C-</td>
<td>72-70</td>
</tr>
<tr>
<td>D+</td>
<td>69-66</td>
</tr>
<tr>
<td>D</td>
<td>65-60</td>
</tr>
<tr>
<td>F</td>
<td>below 65</td>
</tr>
</tbody>
</table>

Dates to Remember:

October 2   Last day to withdraw from classes with a grade of "W"
October 15-16   Fall Break Holiday
November 21-25  Thanksgiving Holiday
December 5   Last day of classes
Final Exam

Tests will include short essays questions, definitions and identifications. To do well on these tests, you must come to class regularly and take very complete notes.
WRITING TIPS:

Short essays must cover authors studied in class. Students should analyze one poem or compare two poems not presented in class and consider the following elements: 1. historical context 2. poetic form 3. figures of speech 4. thematic content 5. poetics 6. style 7. reader’s response.

For the FINAL PAPER, students must consult with their instructor before November. However, it is advisable to write a paper on a group of poems by the same author or more authors centered around the same thematic/symbolic core: love, death, suffering, journeying, relationships, Italian culture etc.

BIBLIOGRAPHY

Reference
Alex Preminger, Princeton Encyclopedia of Poetry and Poetics
J. E. Cirlot, A Dictionary of Symbols
Tom Chetwynd, Dictionary of Symbols

History of Italian Poetry
Bondanella, Dictionary of Italian Literature
F. J. Jones, The Modern Italian Lyric
Donadoni, A History of Italian Literature
De Stasio-Cambon-Illiano, Twentieth-Century Italian Poets

Anthologies
L. R. Lind, Twentieth-Century Italian Poetry
Golino, Contemporary Italian Poetry
# August

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>Introduction to Italian Poetry I</td>
</tr>
<tr>
<td>23</td>
<td>Introduction to Italian Poetry II</td>
</tr>
</tbody>
</table>
| 28   | San Francesco (packet)  
     | Iacopo da Lentini  
     | Guido Guinizzelli |
| 30   | Dante Alighieri (packet - intro - inferno) |

# September

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Dante Alighieri (purgatorio)</td>
</tr>
<tr>
<td>6</td>
<td>Dante Alighieri (paradiso)</td>
</tr>
<tr>
<td>11</td>
<td>Petrarch</td>
</tr>
<tr>
<td>13</td>
<td>Test 1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
</table>
| 18   | Lorenzo il Magnifico  
     | Angelo Poliziano |
| 20   | Michelangelo Buonarroti  
     | Vittoria Colonna |
| 25   | Torquato Tasso |
| 27   | Ugo Foscolo |

# October

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Giacomo Leopardi</td>
</tr>
</tbody>
</table>
9  **TEST 2**

11  *Reading Day* (Italian Convention, Rome)

THANKSGIVING HOLIDAY

18  GABRIELE D'ANNUNZIO

23  DINO CAMPANA (Orphic Poetry)  \[ \rightarrow \text{ESSAY 2 DUE} \]

25  FILIPPO TOMMASO MARINETTI

30  GUIDO GOZZANO

**NOVEMBER**

1  UMBERTO SABA

6  **TEST 3**

8  GIUSEPPE UNGARETTI (*Selected Poems* – intro - pp.4-151)

13  GIUSEPPE UNGARETTI (*Selected Poems* – pp.156-255)  \[ \rightarrow \text{ESSAY 3 DUE} \]

15  EUGENIO MONTALE

20  SALVATORE QUASIMODO

21-25  THANKSGIVING HOLIDAY

27  **TEST 4**

29  ORAL PRESENTATIONS OF FINAL PROJECTS
To: General Education Committee

From: Michael J. Maher  
Interim Director of the Italian Studies Program

Date: March 1, 2016

Reason: Course proposals to satisfy requirements of Foreign Language Alternative program (FLA) for Category 3 (Regions of the World) in Region C (Europe).

Enclosed are the following forms:

- FLA Course Certification Signature Sheet
- LTIT 250  
  o Cover describing how the course meets the definition of Category C and the category's learning outcome.
  o Syllabus with the FLA statement and the Category C learning outcome.
- LTIT 350  
  o Cover describing how the course meets the definition of Category C and the category's learning outcome.
  o Syllabus with the FLA statement and the Category C learning outcome.
- LTIT 270  
  o Cover describing how the course meets the definition of Category C and the category's learning outcome.
  o Syllabus with the FLA statement and the Category C learning outcome.
- LTIT 370  
  o Cover describing how the course meets the definition of Category C and the category's learning outcome.
  o Syllabus with the FLA statement and the Category C learning outcome.
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: French, Francophone and Italian Studies

Course Acronym, Number, and Title: LTIT 270, Introduction to Italian Cinema

Category (Check only ONE )

1  The Role of Language in Culture

2  Global and Cultural Awareness

XX  3 Regions of the World

Category 3 Learning Outcome: The primary focus of these courses is to introduce students to foundations, theories, and models (as used by a discipline) to understand culture around the world.

How this course meets the program learning outcome for Category 3:

LTIT 270 is a survey of Italian cinema from WWII to the present. Genres such as Neorealism, Italian-style comedy, the spaghetti western and political cinema, which reflect and comment on the cultural, social and political realities of Italy, will be analyzed historically and stylistically.

The course syllabus attached below is a survey of Italian cinema from WWII to the present. Genres to be analyzed include Neorealism, Italian-style comedy, the spaghetti western and political cinema. The course considers how cinema reflects and comments on the cultural, social and political realities of Italy. The principal aim of the course is to assess the relationship between Italian cinema and culture, and the role art plays in changing society. The course discusses basic concepts of film style and technique, and critical literature that includes historical and cultural essays, interviews with filmmakers, monographs, and critical reviews.
Syllabus

Introduction to Italian Cinema
LTIT 270.001
Wed: 3:00-5:45
Bell Bldg. 400

Dr. Giovanna De Luca
Bell Bldg., Room 225B
O.H.MWF 1:00-2:00 and by appointment.
delucag@cofc.edu

Course Description

This course is a survey of Italian cinema from WWII to the present. Genres to be analyzed include Neorealism, Italian-style comedy, the spaghetti western and political cinema. We will consider how cinema reflects and comments on the cultural, social and political realities of Italy.

The principal aim of the course is to assess the relationship between Italian cinema and culture, and the role art plays in changing society.

We will discuss basic concepts of film style, technique, criticism, study literature that includes historical and cultural essays, interviews with filmmakers, monographs, and critical reviews.

---------------------------------------------------------------

General Education Student Learning Outcomes:

Student Learning Outcome 1: Students analyze how ideas are represented, interpreted or valued in various expressions of human culture.

Student Learning Outcome 2: Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.

These outcomes will be assessed on an essay question included in the Mid-Term Exam.

---------------------------------------------------------------

Foreign Language Alternative Statement and Learning Outcome

This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region.

---------------------------------------------------------------

Objective

By the end of this course students should (a) demonstrate their knowledge of key movements, genre, periods and various principal figures (i.e. screenwriters, directors, cinematographers) in the Italian cinema.

Textbooks

Peter Bondanella, Italian Cinema from Neorealism to Today, 3rd Edition
Louis Giannetti, Understanding Movies, 10th Edition

Recommended Readings
Class Requirements
Absences, lateness and lack of class participation will affect your grade. Two unexcused absences will result in a F for your attendance grade. To have an absence excused you must get the office of the Dean of Students Affairs to authorize your absence. Three unexcused absences will result in a F for the course.

Course Requirements
Students are expected to participate actively in class discussions, take three quizzes related to the screenings and readings, deliver (in pairs) an oral presentation on one of the films studied in class, and to prepare one critical essay (at least 8 pages) on some aspect of Italian Cinema. There will be a mid-term exam but no final exam. Please read your syllabus carefully.

Office Hours
MWF: 1:00-2:00 p.m.
or by appointment.
I encourage you to discuss your work with me.

Evaluations

Quizzes: Please review all notes and class assignments on films discussed in class. Quizzes will be graded according to the thoroughness and accuracy of your answers (100 pts).

Oral Presentation: For your oral presentations you are required to research and present one film or movie director we study in class. Your score will be based on the thoroughness of your research (35 pts), its organization and delivery (35 pts), visual aids used (15 pts) and team work (15 pts).

Midterm: For your midterm exam you will be asked to write short essays in reference to films discussed in class. It is strongly recommended that you take careful notes during class discussions and keep current on assigned material. Midterm will be graded according the thoroughness and accuracy of your answers (60%), organization (20%), and style (20%).

Final Paper: Please read the attached “Guide for Writing a Paper” sheet. Your papers will be graded as follows: Content (50%), organization (30%) and style (20%). Please read carefully the guidelines for writing your final paper on the attached sheet.

Students are required to check out the Web Ct regularly.

Grading
Class participation - 10%
Quizzes - 15%
Oral Presentation - 15%
Mid Term Exam - 25%
Final Paper - 35%

The following scale will be used at the end of the semester to determine your grade:

A   = 100-93
A-   = 92-90
B+   = 89-88
B    = 87-83
B-   = 82-80
C+   = 79-78
C = 77-13
C- = 72-70
D+ = 69-68
D = 67-63
D- = 62-60
F = 59 and bel
Dates to Remember

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 21</td>
<td>Martin Luther King Holiday (no classes)</td>
</tr>
<tr>
<td>March 2-10</td>
<td>Spring break (no classes)</td>
</tr>
<tr>
<td>April 11</td>
<td>Last day to withdraw from class with a W</td>
</tr>
<tr>
<td>April 24</td>
<td>Last day of class</td>
</tr>
<tr>
<td>April 26</td>
<td>Final Paper due. Leave at department offices, J.C. Long Building, from 9 a.m.-4:30 p.m.</td>
</tr>
</tbody>
</table>

N.B.: All DVDs will be placed on reserve at the library after our class viewing. DVDs cannot be checked out.

Calendar

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 16</td>
<td>Italy in WWII. <em>Roma Oopai City</em>. R. Rossellini. 1945</td>
</tr>
<tr>
<td>January 23</td>
<td>Italian Neorealism. <em>Paisan</em>, R. Rossellini. 1945</td>
</tr>
<tr>
<td>January 30</td>
<td>De Sica. <em>Lafer di biciclette</em>. V. De Sica, 1948</td>
</tr>
<tr>
<td>February 6</td>
<td>Films and Collective Imaginary, <em>Bellusima</em>, L. Visconti, 1951</td>
</tr>
<tr>
<td>February 20</td>
<td>Authorship: 8½, F. Fellini, 1961</td>
</tr>
<tr>
<td>February 27</td>
<td>Mid Term Exam</td>
</tr>
<tr>
<td>March 20</td>
<td>Italian Comedy Style, <em>Divorce Italian Style</em>. P. Germi, 1961</td>
</tr>
<tr>
<td>March 27</td>
<td>Spaghetti Westerns<em>The Good, the Bad and the Ugly</em>. S. Leone, 1966</td>
</tr>
<tr>
<td>April 3</td>
<td>History through Film, <em>We Loved Each Other</em>. E. Scota, 1971</td>
</tr>
</tbody>
</table>

Assignments

<table>
<thead>
<tr>
<th>Date</th>
<th>Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>IC 31-66</td>
<td>Italy in WWII. <em>Roma Oopai City</em>. R. Rossellini. 1945</td>
</tr>
<tr>
<td>IC 31-74</td>
<td>Italian Neorealism. <em>Paisan</em>, R. Rossellini. 1945</td>
</tr>
<tr>
<td>De Luca, handout</td>
<td>De Sica. <em>Lafer di biciclette</em>. V. De Sica, 1948</td>
</tr>
<tr>
<td>IC 74-103</td>
<td>Films and Collective Imaginary, <em>Bellusima</em>, L. Visconti, 1951</td>
</tr>
<tr>
<td>IC 103-142</td>
<td>Authorship: 8½, F. Fellini, 1961</td>
</tr>
<tr>
<td>UM 141-191</td>
<td>Mid Term Exam</td>
</tr>
<tr>
<td>IC 180-217</td>
<td>Italian Comedy Style, <em>Divorce Italian Style</em>. P. Germi, 1961</td>
</tr>
<tr>
<td>UM 217-241</td>
<td>Spaghetti Westerns<em>The Good, the Bad and the Ugly</em>. S. Leone, 1966</td>
</tr>
<tr>
<td>IC 349-377</td>
<td>History through Film, <em>We Loved Each Other</em>. E. Scota, 1971</td>
</tr>
</tbody>
</table>
NOTE: Students are expected to arrive in class on time and come prepared. Attendance will be taken every day and three (3) unexcused absences will lead to the loss of a letter grade from your final average grade. Late papers will not be accepted. Plagiarism and help received for graded assignments are violations of the Honor Code.

Students with documented disabilities who may need academic accommodations should notify the professor during the first two weeks of class.

USE OF CELLULAR PHONES AND OTHER ELECTRONIC DEVICES WILL NOT BE ALLOWED DURING CLASS.

(This syllabus is subject to change)

PAPER WRITING GUIDELINES — ITA 270.00 INTRODUCTION TO ITALIAN CINEMA
Dr. Giovanna De Luca

Content

Since your papers (short and final papers) deal with movies you need to use the appropriate film terminology and refer specifically to film elements such as photography, editing, sound, mise en scène, etc. Among the main goals of the course is to encourage you to develop a general cinema literacy and a specific understanding of the Italian tradition’s place in the history of film.

To discuss films critically, you mustn’t focus only on plot. The plot might be only the starting point or the background of your discussion. Movies, films, directors, and genres should be examined, focusing on production characteristics, contexts, ideas, and ideology. A comparative analysis (with works of other disciplines), if well grounded, can also strengthen your arguments. Personalized criticism, such as “I liked the movie” are not allowed. Be specific.

Remember: it is impossible to separate socio-historical aspects of Italian society from Italian cinema. Do not hesitate to include discussions of Italian society when writing about cinema.

You must read and quote from at least four (4) sources for your final paper and two (2) for your short papers. Do not forget to use library databases such as J-STOR. Avoid Internet sources.

Title your paper appropriately. Always include endnotes and a bibliography.

SAMPLE OUTLINE

I. Thesis statement (simple and direct statement of theme)
II. Opening argument (summary)
III. Exposition (defend thesis statement with information culled from research, with critical analysis, and with informed opinion)
   A. [...]  
   B. [...]  
   [...]  
   C. [...]  
   D. [...]  

IV. Conclusion  
   A. Recap thesis statement  
   B. Briefly summarize argument  
   C. Close  

V. End notes  

VI. Bibliography  


Examples:  
After giving full citation, if you use another citation by the same author, you may use last name, short title and page number. For example: Marcus, *After Fellini*. 69.

If you use the same source consecutively you may use ibid. Example: Ibid., 69.

Enclose all quotations in quotation marks and write the name of the author as it should be cited in an endnote according to Gibaldi’s directions.

Length and Format  
Your final paper should be eight (8) pages long and double spaced.

Spelling, Grammar and Style  
Please make sure to check your spelling and grammar before turning in the final draft of your paper. Be clear and concise. Organize your thoughts before writing (use the outline for this).

Plagiarism  
Plagiarism is a violation of the Honor Code. If any form of plagiarism is detected in your paper, you will receive a zero and your case will be reported to school authorities.

Summary  
- Title your work.
- Do not include your feelings, uninformed opinions, personal experiences (unless directly relevant to the subject at hand), or unresearched ideas.
- Be sure to shape your paper so it has a cohesive form; it should begin at a starting point (thesis statement), arch across the span of your argument, then complete a circle by ending with a conclusion that re-states your thesis with conclusive emphasis. In other words, don’t ramble or simply recount.
- Include end notes and bibliography.
- Do not plagiarize.

P.S. The Writing Lab has tutors on hand to help you enhance
To: General Education Committee

From: Michael J. Maher  
Interim Director of the Italian Studies Program

Date: March 1, 2016

Reason: Course proposals to satisfy requirements of Foreign Language Alternative program (FLA) for Category 3 (Regions of the World) in Region C (Europe).

Enclosed are the following forms:

- FLA Course Certification [Signature Sheet]

- LTIT 250
  - [Cover] describing how the course meets the definition of Category C and the category’s learning outcome.
  - [Syllabus] with the FLA statement and the Category C learning outcome.

- LTIT 350
  - [Cover] describing how the course meets the definition of Category C and the category’s learning outcome.
  - [Syllabus] with the FLA statement and the Category C learning outcome.

- LTIT 270
  - [Cover] describing how the course meets the definition of Category C and the category’s learning outcome.
  - [Syllabus] with the FLA statement and the Category C learning outcome.

- LTIT 370
  - [Cover] describing how the course meets the definition of Category C and the category’s learning outcome.
  - [Syllabus] with the FLA statement and the Category C learning outcome.
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: French, Francophone and Italian Studies

Course Acronym, Number, and Title: LTIT 350, Italian Literature in Translation

Category (Check only ONE)

□ 1 The Role of Language in Culture
□ 2 Global and Cultural Awareness
□ 3 Regions of the World

Category 3 Learning Outcome: The primary focus of these courses is to introduce students to foundations, theories, and models (as used by a discipline) to understand culture around the world.

How this course meets the the program learning outcome for Category 3:

LTIT 350 is a study of selected works by an author whose influence is felt in the world at large.

The course syllabus attached below intends to analyze Dante's Vita Nuova and fundamental cantos of the Divine Comedy within the context of their ancient sources and with a special emphasis on contemporary criticism and a Jungian approach to archetypal symbols and images. Documentaries on Dante's classical heritage, the Middle Ages, and selected cantos of the Divine Comedy will be shown.
COLLEGE OF CHARLESTON
LECTURA DANTIS - DANTE IN TRANSLATION

LTIT 350
TR 3:00 - 4:15 p.m. Bell Building 412
Dr. Maggiari
tel. 953-5489
maggiarim@cofc.edu

COURSE DESCRIPTION:
Study of selected works by an author whose influence is felt in the world at large.

COURSE OBJECTIVE:
Litr. 350 intends to analyze Dante's Vita Nuova and fundamental cantos of the Divine Comedy within the context of their ancient sources and with a special emphasis on contemporary criticism and a Jungian approach to archetypal symbols and images. Documentaries on Dante's classical heritage, the Middle Ages, and selected cantos of the Divine Comedy will be shown.

DANTE ALIGHIERI (Florence 1265 - Ravenna 1321)

VITA NUOVA: This book was written about 1292, two years after the death of Beatrice. It was a book of memories that related primarily the effects of Beatrice's love on the poet. She had brought a new life to him; hence the title, signifying a higher life than that which had known before.

DIVINE COMEDY: (?1300-1321) Dante's poem is a vast tale in which an imaginary journey through the three kingdoms of the world of the Beyond is dramatically related. The central and essential theme therein developed is the passing of the poet from the state of man as pure instinct to that of one who feels the impact of spiritual and intellectual values. Dante begins his journey in a dark forest (Inferno), the symbol of the poet's life when he was
absorbed by his political activities and concerned with practical life. Then
the journey continues to the realization and acceptance of individual
responsibility in *Purgatorio*. Eventually, in the heights of *Paradiso*, beyond
the natural boundaries, Dante will describe in a flash of awareness, the truth
of incarnation-nature, humanity, and God as one.

---

**General Education Student Learning Outcomes**

**Outcome 1:** Students analyze how ideas are represented, interpreted, or
valued in various expressions of human culture.

**Outcome 2:** Students examine relevant source materials as understood by
the discipline and interpret the material in writing assignments and oral
presentations.

These outcomes will be assessed with a final paper.

---

**Foreign Language Alternative Statement and Learning Outcome**

This course has been approved to satisfy *Category 3* of the Foreign Language
Alternative program. Upon the completion of this course, students will
contextualize and analyze artifacts, practices, and perspectives from
cultures in a specific world region.

---

**COURSE REQUIREMENTS**

Class attendance is mandatory. Students are expected to come prepared and on
time to every class. The assigned pages should be thoroughly studied for the day
indicated. Students are expected to provide an oral summary of the assigned Cantos
and be prepared to answer a set of questions given in advance by the instructor.

Absences, tardiness and lack of class participation will affect that portion of the
grade assigned to class-work. Class participation is essential and will be graded.
After 2 unexcused absences, 2% will be deducted from the final grade for each
unexcused absence. With 5 unexcused absences the student will automatically be
dropped from the course with an F. No make-ups will be given. Instead, for students
with an official excuse from the Dean, the next test will count double. Pursuant to
College regulation no food or beverages will be allowed in the classroom. Receiving
help on a graded assignment, including tests and essays, is a violation of the honor
code.
READINGS
Textbooks: *Interno, Purgatory* and *Paradise*
Translated by Allen Mandelbaum

*The New Life/La vita nuova*
Translated by Dino Cervigni and Edward Vasta.

CLASS FORMAT
Each Canto will be preceded by a preparatory lecture giving the historical, political and philosophical information necessary to fully understand the literary work. Afterward there will be a discussion in which we shall analyze each canto and reconstruct together the narrative, plus key passages in their poetic context. List of questions will be passed regularly in advance to encourage discussion.

TESTS
Tests will involve short essays questions, definitions, identifications, and will include background material, factual information, and critical interpretations presented during the lectures. To do well on these tests, you must come to class regularly and take very complete notes.

ESSAYS AND FINAL PAPER
A 2 page essay is a useful exercise in literary analysis that stimulates students to apply those principles of criticism learned reading and discussing Dante’s works. For each day of lateness in submitting them, you will automatically lose five points from your grade.
The final paper is a research paper of 5 pages in which a major poetic aspect or character must be studied in depth. The topic must be chosen in consultation with the Instructor and typewritten in accordance to MLA guidelines.

GRADES
They will be based on your performance as follows:

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 TESTS</td>
<td>30%</td>
</tr>
<tr>
<td>3 ESSAYS</td>
<td>30%</td>
</tr>
<tr>
<td>FINAL PAPER</td>
<td>20%</td>
</tr>
<tr>
<td>CLASS-PARTICIPATION</td>
<td>20%</td>
</tr>
</tbody>
</table>

(attendance, oral reports, pop quizzes, preparedness)

OFFICE HOURS: TR 12:30 - 13:30 p.m. and by appointment.
GRADE POINT VALUES
The following scale will be used at the end of the semester to determine the student's grade:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Score Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>100-93</td>
</tr>
<tr>
<td>A-</td>
<td>92-90</td>
</tr>
<tr>
<td>B+</td>
<td>89-87</td>
</tr>
<tr>
<td>B</td>
<td>86-83</td>
</tr>
<tr>
<td>C+</td>
<td>79-77</td>
</tr>
<tr>
<td>C</td>
<td>76-73</td>
</tr>
<tr>
<td>D+</td>
<td>69</td>
</tr>
<tr>
<td>D</td>
<td>68-66</td>
</tr>
</tbody>
</table>

F = below 65

CALENDAR

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>October 21</td>
<td>Last day to withdraw from classes with a grade of &quot;W&quot;</td>
</tr>
<tr>
<td>October 17-18</td>
<td>Fall Break Holiday</td>
</tr>
<tr>
<td>November 23-27</td>
<td>Thanksgiving Holiday</td>
</tr>
<tr>
<td>December 5</td>
<td></td>
</tr>
</tbody>
</table>
WRITING is a very demanding task: it requires reading the primary sources very carefully, reflecting on the proposed topic, investigating some critical literature, and working on your essay at different times in order to compose a well-conceived and carefully written paper.

An essay is an intellectual property. It is the duty of all writers to acknowledge the sources of their ideas, exact quotations, and words and phrases essential for their arguments they have borrowed from others. Writers are allowed to paraphrase important statements. In all the instances just mentioned, all writers must recognize the origin of their borrowings, typically within parentheses right after their borrowings or at the end of the sentence, and list the works cited at the end of the essay under the general list of works cited.

Quoting properly is the hallmark of a diligent and effective writer and student; acknowledging the sources of all quotations and borrowings is the virtue of the honest writer and student.

Encyclopedias


Websites:
http://danteworlds.lmc.utexas.edu [on Dante’s Inferno; very useful for undergraduates]
http://www.danteonline.it [in Italian; very useful]
http://www.brandeis.edu/library/dante/ [bibliography of the Dante Society of America]
http://www.mediasoft.it/dante/index.html [with images]
http://www.danteidec.net/
http://www.italianstudies.org/comedy/index.htm [a translation of the *Comedy* by James Finn Cotter]
http://www.iarth.virginia.edu/dante/ [primarily on the *Inferno*; with illustrations & text]

Dante’s Inferno with the illustrations by Doré:
www.superdante.it

*opera omnia* of Dante:
http://www.multiskill.it/dante/danteframe.html

The original text of the *Divina Commedia*, critical text by G. Petrocchi, is available at the following:
(Società dantesca italiana: the most comprehensive site on Dante)
http://www.danteonline.it

Basic text:

This site includes notes:
http://www.mediasoft.it/dante/
AUGUST

23 Introduction I: Dante (1265-1321)
   The life, world, and works of Dante;
   Historical and political perspective. LEWIS (1-27)

25 Introduction II
   Historical and political perspective;
   Theological and philosophical perspective;
   A Jungian approach. LEWIS (28-84)

30 The New Life/Vita Nuova
   The structure of the text;
   The narrator, the protagonist, the other characters. CERVIGNI (1-21)

SEPTEMBER

1 The New Life/Vita Nuova
   The nature of the narrated experience.
   From death to eternity; the pilgrimage on earth
   and to heaven; the last vision. CERVIGNI (22-42)

6 Inferno 1
   The structure of the poem;
   The Dantean allegory;
   The Pilgrim’s silence/Virgil’s word. LEWIS (85-123)

8 Inferno 2-3
   The discourse of Beatrice;
   The crossing of the Acheron;
   The I-character swoon.
13 Inferno 4
The harrowing of Hell: Christ's presence in Limbo and in Hell;
The pilgrim and the poets.

15 Inferno 5
Francesca's discourse;
A sinner's tale of love; The swooning of the I-character.

Essay 1

20 Inferno 6-7-8
Virgil's Cerberus and Dante's Cerberus;
Ciacco and anagnorisis;
Phlegias and the crossing of the Styx;
Filippo Argenti.

22 Inferno 9-10
The word of Virgil; Farinata and Cavalcante.

TEST 1

27 Inferno 12-13-14
The Minotaur; Virgil's discourse;
The centaur's guidance; the crossing of the Phlegethon.

29 Inferno 15-16-17
The pupil's encounter with the master;
Florentine culture and politics;
The descent on Geryon's back

OCTOBER

4 Inferno 18-19-20
Lower Hell: structure, style and poetics.

6 Inferno 21-22-23
The devils, the sinners and the pilgrims;
Christ's absence and presence.

Essay 2

11 Inferno 24-25-26
Thievery and metamorphosis;
Ulysses: the myth, the re-writing of the myth.
13 Inferno 27-28-29
Guido and the story of a conversion;
Bertrand de Born.

17-18 Fall Break

20 Inferno 30-31-32
The falsifiers; the giants: the "evil hole".

25 Inferno 33-34
Count Ugolino; Dante's Lucifer
or the denial of the word.

27 TEST 2

NOVEMBER

1 Purgatorio 1-2-3
The structure of Dante's Purgatory;
the function of Cato; the purifying ritual;
the arrival of the new souls. LEWIS (124-160)

3 Purgatorio 6-7-8
The drama in the valley: temptation or salvation.

8 Purgatory 25-26-27
Guinizzelli; the earthly paradise.
Essay 3

10 Purgatory 28-29-30
The earthly paradise and the unnamed lady; Beatrice's discourse.

15 Purgatory 31-32-33
The two rivers; The last swoon and the last sleep.

17 TEST 3

22 Paradise 1-2-3
Introduction to Paradise
The ascent through the heavens;
Dante's vision. LEWIS (161-197)
23-27 THANKSGIVING HOLIDAY

29 Presentation of the paper projects
Paradise 30-31

December

1 Paradise 32-33
The Empyrean; St. Bernard; The silent and imageless vision of the Trinity.
STUDY QUESTIONS

What do the three "danteworlds"--hell, purgatory, and paradise--mean to you? How do you envision them? How do you think they might relate to one another and to the world(s) in which we live?

Dante literally faces a mid-life crisis. What problems or issues do you associate with such an event? Can you think of any recent representations--in movies, books, the news, and so on--of some sort of mid-life crisis?

Essay questions

1. The role of the pilgrim's fear in the first Canto of the Divine Comedy.
2. What role does Aristotle's philosophy play in the moral scheme of Inferno? How does it affect the poem's treatment of religious doctrine and Scripture?
3. Dante uses several symbols for sin and righteousness in Canto 1. What are the representations? Which do you think is the most effective and why?
4. What kinds of love are evident in the Divine Comedy?

Paper Topic

A. Compare and contrast the structures and systems of Hell and Purgatory. In doing this, you may consider some or all of the following: Virgil's outline of Hell (Inf. 11) vs. his outline of Purgatory (Purg. 17), the hierarchies that subtend the two canticles, significant differences and/or overlaps between the two systems. You may choose to consider purgatorial vs. infernal treatment of wrath or love or lust or gluttony.

B. Pick a character in Purgatory to compare with a character in Inferno. (Francesca vs Pia, Sordello vs Farinata). What are the differences and similarities? How do Virgil and the Pilgrim interact differently with infernal and purgatorial people?
To: General Education Committee

From: Michael J. Maher
Interim Director of the Italian Studies Program

Date: March 1, 2016

Reason: Course proposals to satisfy requirements of Foreign Language Alternative program (FLA) for Category 3 (Regions of the World) in Region C (Europe).

Enclosed are the following forms:

- FLA Course Certification Signature Sheet
- LTIT 250
  - Cover describing how the course meets the definition of Category C and the category’s learning outcome.
  - Syllabus with the FLA statement and the Category C learning outcome.
- LTIT 350
  - Cover describing how the course meets the definition of Category C and the category’s learning outcome.
  - Syllabus with the FLA statement and the Category C learning outcome.
- LTIT 270
  - Cover describing how the course meets the definition of Category C and the category’s learning outcome.
  - Syllabus with the FLA statement and the Category C learning outcome.
- LTIT 370
  - Cover describing how the course meets the definition of Category C and the category’s learning outcome.
  - Syllabus with the FLA statement and the Category C learning outcome.
Department: French, Francophone and Italian Studies

Course Acronym, Number, and Title: LTIT 370, Studies in Italian Cinema

Category (Check only ONE)

_____ 1 The Role of Language in Culture
_____ 2 Global and Cultural Awareness
XX 3 Regions of the World

How this course meets the program learning outcome for Category 3:

LTIT 370 explores various aspects of Italian Cinema, one topic at a time. Topics will rotate from semester to semester and include New Italian Cinema, cinematic treatment of Southern Italy, Italian-American cinema, and politics and ideology in Italian Cinema.

The course syllabus attached below explores movies made by “auteur” Italian directors from the mid-80s through the 2000s. The movement is rich and stands out in the history of Italian cinema because it emerged after a relatively desolate 20-year period. The course analyzes movies such as Gianni Amelio’s Lamerica, Nanni Moretti’s Il caimano, Alessandro Piva Mio Cognato. The course explores the historical, social and political issues that inform the movement and that the movement reflects. The course discusses basic concepts of film style, technique and criticism, and studies historical and cultural essays, interviews with filmmakers, monographs, and critical reviews.
Course Syllabus

LTIT 370
New Italian Cinema.

Dr. Giovanna De Luca
Bell Bldg., Room 225B
delucag@cofc.edu

Office Hours: MWF 12:00-1:00 and by appointment.
(I encourage you to discuss your work with me)

Course Description LTIT 370 New Italian Cinema

New Italian Cinema consists of the movies made by "auteur" Italian directors from the mid-80s through the 2000s. The movement is rich in excellent films, and stands out in the history of Italian cinema because it emerged after a relatively desolate 20-year period that preceded it. We will analyze movies such as Gianni Amelio's Lamerica, Nanni Moretti's Il caimano, Alessandro Piva Mio Cognato. We will explore the historical, social and political issues that inform the movement and that the movement reflects. We will discuss basic concepts of film style, technique and criticism, and study literature that includes historical and cultural essays, interviews with filmmakers, monographs, and critical reviews.

General Education Student Learning Outcome

Students identify cultural perspectives evidenced in Italian cinema. The objective of the course is to provide students with the skills necessary to analyze and understand the language of cinema. Students will be familiarized with the socio-historical context in which New Italian Cinema originated and still exists today, and they will become acquainted with the directors most representative of this movement. Students cite key cultural perspectives and provide support through descriptions of products and practices found in the cultural texts.

General Education Requirement

This course meets the following General Education requirements for Humanities:

1. Students analyze how ideas are represented, interpreted, or valued in various expressions of human culture.

2. Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.

These outcomes will be assessed in the final paper.

Foreign Language Alternative Statement and Learning Outcome

This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region.
Textbooks

Peter Bondanella, *Italian Cinema from Neorealism to Today*, 4th Edition

Students are expected to come prepared and on time to every class. The assigned material should be thoroughly studied for the class day indicated. Absences, tardiness and lack of class participation will affect that portion of the grade assigned to Classwork. Unexcused absences will lower your final grade.

Course Requirements

Students are expected to participate actively in class discussions, produce journal entries related to course screenings and readings, deliver an oral presentation on one of the films studied in class, and to prepare one critical essay (at least 6 pages) on some aspect of Italian Cinema. There will be a mid-term exam but no final exam. Please read your syllabus carefully.

Evaluations

*Journal Entries*: Each of the required entries is due by the Friday after the screenings and/or film discussion. In Italy, your journal entries can be based on the films watched at a festival or in Sorrento. Before writing your reactions to a film pay attention and include details on: location, framing, action, composition, lighting, camera (staging, moving), sound, editing. Your entries will provide the basis for our class discussions. Your work will be graded using the following scale: V+ (100 pts), V (85 pts), V (70 pts). Late assignment will automatically receive a 70; missing assignments a 0. Create a portfolio collecting all your journal entries. Besides the daily corrections, at the end of the semester all the portfolios will be collected and graded by your instructor.

*Oral Presentation*: For your oral presentations you are required to research and present one film or movie director we study in class. Your score will be based on the thoroughness of your research (35 pts), its organization and delivery (35 pts), visual aids used (15 pts) and team work (15 pts).

*Midterm*: For your midterm exam you will be asked to write short essays in reference to films discussed in class. It is strongly recommended that you take careful notes during class discussions and keep current on assigned material. Midterm will be graded according the thoroughness and accuracy of your answers (60%), organization (20%), and style (20%).

*Final Paper*: Please read the attached “Guide for Writing a Paper” sheet. Your papers will be graded as follows: content (50%), organization (30%) and style (20%). Please read carefully the guidelines for writing your final paper on the attached sheet.
Grading

Class participation -10%
Journal Entries - 20%
Oral Presentation - 25%
Final Paper - 45%

The following scale will be used at the end of the semester to determine your grade:

A    = 100-93
A -  = 92-90
B+   = 89-88
B    = 87-83
B -  = 82-80
C+   = 79-78
C    = 77-73
C -  = 72-70
D+   = 69-68
D    = 67-63
D -  = 62-60
F    = 59 and below

Dates to Remember
June 28  Final Papers Due

CALENDAR

June
3    Introduction.
4    Tornatore's *Cinema Paradiso* (1988)
5    Salvatore's *Mediterraneo* (1991)
6    Amelio's *Lamerica* (1994)
7    Indipendent Study Meeting
10   Scimecia's *Placido Rizzato* (2000)
11   Muccino's *L'ultimo bacio* (2001)
12   Midterm
14    Virzi's *Caterina va in città*
17    Independent Studies Report I

ASSIGNMENTS

pp. 292, 501, 538-540
pp. 480, 490, 531-533
pp. 519, 546-548
pp. 480
pp. 564-566
pp. 222, 237, 239-241, 516-518
pp. 588, 633
pp. 52-, 522-526
Rubini's *L'omo nero* (2009)  
Independent Studies Report II  
Ozpeteck's *Mine vaganti.* (2010)  
De Angelis' *Mozzarella Stories* (2012)  
Independent Studies Paper  
Excursion  

**FINAL CINEMA PAPER DUE**

**NOTE:** Students are expected to arrive in class on time and come prepared. Attendance will be taken every day and three (3) unexcused absences will lead to the loss of a letter grade from your final average grade. Late papers will not be accepted. Plagiarism and help received for graded assignments are violations of the Honor Code. Students with documented disabilities who may need academic accommodations should notify the professor during the first two weeks of class.

*(This syllabus is subject to change)*
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
SIGNATURE SHEET
(One per department or program)

Department/Program Name: Russian Studies

Courses Covered by Signatures (please list all by acronym and number):
LTRS 110
LTRS 120
LTRS 210
LTRS 220
LTRS 270

Signatures:

[Signatures: Morgan, Date: 2/29/16]

[Signature: Dean, Date: 3/1/16]

[Signature: Faculty Coordinator for General Education, Date: 3/23/16]

[Signature: Chair, General Education Committee, Date: 3/23/16]

[Signature: Faculty Senate Secretariat, Date: ]
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: German and Russian Studies (Russian Studies Program)

Course Acronym, Number, and Title: LTRS 110 Russian Folktales in Translation

Category (Check only ONE)

|   | 1 The Role of Language in Culture
|   | 2 Global and Cultural Awareness
| X | 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

LTRS 110 provides students with insight into Russian culture by introducing them to the Russian folktale tradition as it has formed with the influence of history, mythology, religion and community life in Russia. While pointing out the similarities between Russian and other folktale traditions, the course primarily focuses on the uniqueness of the Russian folktale and aims to give students the tools and knowledge to both analyze and appreciate this aspect of Russian culture.

Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from Russian culture. This learning goal will be assessed by a final paper, which asks students to compare, contextualize and explore a theme in Russian folklore, using the original texts to support their analysis.
Russian Folktales in Translation
LTRS 110 1 course syllabus

Course Description and Goals

This course is an overview of the Russian folktales tradition as it has formed with the influence of history, mythology, religion, and community life in Russia over thousands of years. While pointing out the similarities between the Russian and other folktales traditions (from both Western and Eastern civilizations), the course will explore the uniqueness and charm of the Russian folklore and provide insight into Russian culture and traditions.

Course Instructor

Meglena Z. Mitcheva (Professor Maggie)
mitchevam@cofc.edu
Office: LONG 428

Office hours:
MW 11:00 AM—12:00 PM; TR 12:30—1:30 PM
Phone: 953-1995

Class meeting times:
TR 10:50—12:05
Location: BELL 320

Textbook


Additional reading materials (handouts, charts, articles, etc.) provided by instructor in OAKS.
General Education Student Learning Outcomes

This course meets the following General Education Student Learning Outcomes requirements for Humanities:

1. Students analyze how ideas are represented, interpreted, or valued in various expressions of human culture.

2. Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.

Foreign Language Alternative Program

This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices and perspectives from cultures in a specific world region (Program Learning Outcome 3).

Communication and Etiquette

E-mail is for questions, concerns, or scheduling meetings. To receive a reply, your e-mail must follow these guidelines:

It must be sent from your C of C account.

There must be a subject heading which gives me some idea of the nature of the message (e.g., “consultation”, “test question”).

You must sign off your message with your complete name.

I will respond to your e-mail messages within 36 hours, frequently much sooner.

My Expectations

I expect you to contact me by email and/or voicemail if you are having problems with the course or encounter an emergency that interferes with your course work.

I expect you to attend all classes. Your grade will be deducted five percent (5%) from your final grade. You will be dropped from the course if you miss more than four classes without an excuse from the office of Student Affairs. To submit an absence memo, go to: http://studentaffairs.cofc.edu/services/absence.php

You are responsible for all material covered in class and all outside assignments.

I expect you to complete any reading before coming to class so that you can participate in the discussions. Since part of your grade will be determined by your class participation, if you miss a class for some unexpected reason, hand in/email typed-up answers to the questions posed for the reading assignments for the class you missed.
Your rights and responsibilities

- Right to a competent education/instruction
- Right to be treated fairly
- Right to question content and process
- Responsible for your own actions
- Responsible for learning
- Respectful treatment of classmates and professor

Writing Assignments

During this course, you will submit three writing assignments. The essay and original folktale must be submitted electronically to the relevant Dropbox folder in OAKS on typed, double-spaced pages in 12-point Times New Roman font with one-inch margins. The lecture notes must be submitted to the Class blog (more on that after Drop/Add is over). Writing should be free of any spelling and grammar errors. Cite any works that you reference in your essay using the MLA format. Acceptable document formats for submission: Microsoft Word (2003 or later versions) and Adobe pdf.

Essay – no fewer than two and no more than three typed, double-spaced pages, one-inch margins, 12 pt. Times New Roman font.

Example topic: “A Monstrous Affair”. Compare the folktales “Finist the Falcon” and “Frog Princess”. Examine the relationships between man and woman as well as the effects of seeking the lost love/spouse for both sexes. For this analysis, situate each folktale in its ritual, historical and cultural context. Explain how the idea of the supernatural spouse is represented in Russian folklore. Use the texts to support your analysis.

Original folktale – create your very own folktale; submit as many typed, double-spaced pages, one-inch margins, 12 pt. Times New Roman font, as you care to create. A sample folktale is provided in OAKS.

Due dates are indicated in the schedule. Failure to submit assignments on the dates/times indicated will reduce your assignment grade. For every day after the deadline date, your grade will drop a full mark (from A to B, from B to C, etc.).

Academic Integrity

I enforce without exception the College of Charleston’s Honor System as described in the Student Handbook. By choosing to enroll in this course, you indicate that you understand the Honor Code and are going to abide by it. If you are not certain about the definition of plagiarism, ask me. Any student found in violation of the Honor Code will automatically receive an “F” for this course regardless of previous performance therein. Consult the Student Handbook for more information:

http://studentaffairs.cofc.edu/honor-system/studenthandbook/index.php
Disabilities

If there is a student in this class who has a documented disability and has been approved to receive accommodations through SNAP Services, please feel free to come and discuss this with me during my office hours or by email.

Religious Accommodations

The College of Charleston acknowledges that religious practices differ from tradition to tradition and that the demands of religious observance in some traditions may cause conflicts with student schedules. The College supports the concept of “reasonable accommodation for religious observance” in regard to class attendance, and the scheduling of examinations and other academic work requirements, unless the accommodation would create an undue hardship on the College. Examples include: rescheduling of an exam or giving a make-up exam for the student in question; altering the time of a student’s presentation; allowing extra-credit assignments to substitute for missed class work or arranging for an increased flexibility in assignment dates. Regardless of any accommodation that may be granted, students are responsible for satisfying all academic objectives, requirements and prerequisites as defined by the instructor and by the College.

Department Mission Statement

The Department of German and Russian Studies seeks to provide students with a broad range of courses, degree programs, study abroad opportunities and internships to develop proficiency and cultural literacy in German and Russian. The department’s mission is to prepare all students for success as professionals and for life-long critical engagement as global citizens through the study of language, literature and media as an integral part of the liberal arts education.
Grading

A 96 - 100  B 80 - 82  D+ 68 - 69
A- 91 - 95  C+ 76 - 79  D 66 - 67
B+ 87 - 90  C 73 - 75  D- 64 - 65
B  83 - 86  C- 70 - 72  F <64

Final Grade Breakdown

1. Note taker for a day 5%
2. Original folktale 15%
3. Essay (assessment for Gen Ed Outcomes, see page 2) 15%
4. Discussions 15%
5. Midterm exam 20%
6. Final exam 30%

As they say in the military, no plan survives first contact, so I will be mindful of any unforeseen circumstances which require that we adjust due dates and other deadlines.

Course Calendar at a Glance

⇒ Monday, October 19, Tuesday, October 20 — Fall break
⇒ Friday, October 23 — midterm grades due at noon
⇒ Thursday, October 29 — last day for students to withdraw with a grade of “W”
⇒ Tuesday, November 10 — essay due
⇒ Wednesday, November 25 — Friday, November 27 — Thanksgiving break
⇒ Thursday, December 3 — last class
⇒ Thursday, December 10 — final exam (8 — 11AM)
<table>
<thead>
<tr>
<th>#</th>
<th>DAY/DATE</th>
<th>TOPIC</th>
<th>HOMEWORK</th>
</tr>
</thead>
</table>
| 1  | Aug. T 25 | Introduction; myths about folktales; major dates in Russian history  | 1. [http://pandora.cji.wwu.edu/vajda/russ110/handout_p1_paganism.htm](http://pandora.cji.wwu.edu/vajda/russ110/handout_p1_paganism.htm)  
3. Russian Pagan Gods (reading assignment located in Lecture 1 module in OAKS). |
| 2  | R 27      | Gods and monsters - pagan deities of the Russian lands; the arrival of Christianity in Kievan Rus | 1. [http://www.lsa.umich.edu/slavic/dept/WebBasedLanguage/Russian/Culture/RussianIconPainting.htm](http://www.lsa.umich.edu/slavic/dept/WebBasedLanguage/Russian/Culture/RussianIconPainting.htm)  
2. [http://myweb.rolls.edu/aboguslawski/Ruspaint/frame1.html](http://myweb.rolls.edu/aboguslawski/Ruspaint/frame1.html) (Follow the links to Theophanes the Greek, Andrey Rublyov, and Dionisi) |
| 3  | Sep. T 01 | Icon-painting; types of icons; famous Russian Icon-painters; “Andrey Rublyov” video | 1. Haney, chap. I. The Folktale in Russia  
| 4  | R 03      | “Andrey Rublyov” video - cont’d; discussion; What is a folktale?       | [http://faculty.gvsu.edu/webstellar/Hero.htm](http://faculty.gvsu.edu/webstellar/Hero.htm)                                                                                                                   |
| 5  | T 08      | Approaches to folklere 1. - V. Ia. Propp (formalist); video - “Through fire, water, and brass pipes” | 1. Haney, chap. II. Recordings and Collections  
2. Haney, chap. III. Priests, Skomorokhs, and Tellers of Tales                                                                                                                                   |
| 6  | R 10      | Analysis of the video according to Propp; Storytelling and collecting  | [http://www.webpages.uidaho.edu/~sflo res/KlagesLevi-Strauss.html](http://www.webpages.uidaho.edu/~sflo res/KlagesLevi-Strauss.html)                                                                          |
| 7  | T 15      | Approaches to folklere 2. - Claude Levi-Strauss (binary pairs); video - “Tangled” | 1. Haney, chap. IV. The Russian Ritual Milieu: A Background for Interpretation  
| 8  | R 17      | Video - cont’d: Analysis of the video according to Strauss; daily life in Russia; It’s all about the hair | 1. Haney, chap. V. The Russian Folktale as a Source for Understanding Ritual  
<table>
<thead>
<tr>
<th>Page</th>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>T 22</td>
<td>Warrior princesses and good girls - the women of the Russian folklore and the battle of the sexes; “Marya Morevna” Approaches to folklore 3. (Feminism)</td>
</tr>
<tr>
<td>10</td>
<td>R 24</td>
<td>From Afghanistan to China and beyond - Cinderella’s sisters; “Vasilisa the Beautiful” Approaches to folklore 4. (Archetypal/Myth criticism) Joseph Campbell “The Power of Myth”</td>
</tr>
<tr>
<td>11</td>
<td>T 29</td>
<td>Approaches to folklore 5. - Freud (psychoanalysis); video - “Ever After” Original folktale due.</td>
</tr>
<tr>
<td>12</td>
<td>Oct. R 01</td>
<td>Video - cont’d; analysis of the video according to Freud; Mirror, mirror and all that; discussion</td>
</tr>
<tr>
<td>13</td>
<td>T 06</td>
<td>“Finist the Falcon”; scary yet helpful - Baba Yaga</td>
</tr>
<tr>
<td>14</td>
<td>R 08</td>
<td>Video - “Beauty and the Beast” Two questions for the midterm exam due.</td>
</tr>
<tr>
<td>15</td>
<td>T 13</td>
<td>Video - cont’d Study for the Midterm exam.</td>
</tr>
</tbody>
</table>

4. [http://www.kristisiegel.com/theory.htm#myth](http://www.kristisiegel.com/theory.htm#myth) read entry about Archetypal/Myth criticism (Dr. Daniels’ handout is very good - under “Suggested Websites”).

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Reading/Activity</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Oct. 19 - 20 - Fall break</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>October 23 - midterm grades due by noon.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>October 23 - midterm grades due by noon.</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>T 27</td>
<td>“Sister Alyonushka and Brother Ivanushka: The problem of child abandonment in Russian folktales; Hungry for More - the social consequences of starvation; discussion</td>
<td>“The Wild Swans”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>October 29 - last day for students to withdraw with a grade of “W”.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Video - cont’d; “The White Duck”; discussion</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Stupid is as stupid does</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Essay due.</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>T 10</td>
<td>“Ivan Tsarevich, the Grey Wolf, and the Firebird”</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>It's a Grimm tale - the cleanup crew at work</td>
<td></td>
</tr>
<tr>
<td>Page</td>
<td>Date</td>
<td>Time</td>
<td>Activity/Reading</td>
</tr>
<tr>
<td>------</td>
<td>-------</td>
<td>-------</td>
<td>------------------</td>
</tr>
<tr>
<td>25</td>
<td></td>
<td>R 19</td>
<td>Approaches to folklore 7. - Marxist; Radical theories of Folk and Fairy Tales; video - “The Kingdom of Crooked Mirrors”</td>
</tr>
<tr>
<td>27</td>
<td>Dec.</td>
<td>T 01</td>
<td>Is the wolf always grey and the fox always sly? Animal tales</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Haney, chap. VI. The Complete Russian Folktales: An Overview</td>
</tr>
<tr>
<td>28</td>
<td></td>
<td>R 03</td>
<td>Conclusion; review</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Study for the Final</td>
</tr>
</tbody>
</table>
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: German and Russian Studies (Russian Studies Program)

Course Acronym, Number, and Title: LTRS 120 A Window into Russia: The Major
People, Events and Influences of Russia’s Cultural History

Category (Check only ONE )

1 The Role of Language in Culture
2 Global and Cultural Awareness
X 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program
learning outcome for the category selected. Be specific by including relevant course content or
assignments related to the learning outcome (you may attach a separate sheet):

LTRS 120 introduces students to Russian culture by providing an overview of the major figures
and historical events of Russia’s cultural development. Topics include Russia’s 1000 year
history, Russian poetry and prose of the 19-20th century, music and dance, cultural art works,
and popular entertainment. During the course this survey, students will acquire in-depth
knowledge of and appreciation for Russia’s rich cultural heritage.

Upon the completion of this course, students will contextualize and analyze artifacts, practices,
and perspectives from Russian culture. This learning goal will be assessed by a final paper,
which asks students to conduct research on a major writer, artist, musician or historical event. In
the final paper, students will present, analyze and contextualize their subject in Russia’s historic
and cultural framework.
A Window Into Russia
the major people, events, & influences
of Russia’s cultural history

21672 - LTRS 120 - 01
Spring 2015
SYLLABUS

Instructor
Oksana P. Ingle
### Information and Guidelines

<table>
<thead>
<tr>
<th>Lecture Sessions</th>
<th>2:00 pm - 3:15 pm</th>
<th>MW J.C.Long 402B</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Course Description</strong></td>
<td>This course—taught in English—will provide an overview of the major figures and historical events of Russia's cultural development—major facts which every educated Russian knows. Topics include Russia's 1000 year history, Russian poetry and prose of the 19-20th century, music and dance, cultural art works, and popular entertainment. The course is counted for general education.</td>
<td></td>
</tr>
</tbody>
</table>
| **General Education Student Learning Outcomes** | This course meets the following General Education requirements for Humanities:  
1. Students analyze how ideas are represented, interpreted, or valued in various expressions of human culture.  
2. Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.  
These outcomes will be assessed on the Term Essay. |
| **Textbooks** | *The Russian Context: the culture behind the language*. Slavica Publishers: Indiana University. 2002  
| **Expectations** | You will be asked to do reading on your own from textbooks and online. You will be also required to do writing assignments and an oral presentation based on CoFC library and online research. You are expected to come to class prepared and to participate. |
| **Final Exam** | There will be a 3-hour written final exam. No exemptions from the exam. The exam covers the entire semester's work. |
| **Final Exam Date** | **Friday May 1, 12-3 pm** |
| **Portfolio for Term Essay** | See topics and writing suggestions below the course schedule. |
| **Criteria for Assessing Term Essay** | 1. The author makes a strong opening (thesis) and conclusion statement.  
2. The author provides strong evidence to support the thesis.  
3. The topic is clear, well told, and easy to follow.  
4. The essay is well organized.  
5. The author references reliable academic sources.  
6. The quality of grammar and spelling. (see topics and writing suggestions below the course schedule) |
<table>
<thead>
<tr>
<th>Presentations</th>
<th><strong>Minimum</strong> of 10 minutes long. Maximum of 20 min. You can refer to notes (but not read or rely heavily on them). Determine the purpose of your talk (to inform, persuade, entertain...); organize it well, use clear words, vary the rhythm, pay attention to your body language, refer to visual aids. Prepare 2-3 questions on your topic for class discussion.</th>
</tr>
</thead>
</table>
| **Criteria for Assessing Presentations** | 1. The presentation fulfills the requirements of the assignment.  
2. The speaker achieves the specific purpose of the presentation. The audience is inspired/interested to learn more on the topic.  
3. The presentation is well researched and organized.  
4. The presentation is well communicated: spoken clearly, using original literary language, making eye contact with the audience, using appropriate body language and voice. Visual aids are attractive and effective, and enhance the presentation.  
5. The discussion questions stimulate active discussion. |
| **Attendance Policy** | You are expected to attend all classes. Your grade will be reduced if you miss more than 2. You will be dropped from the course if you miss more than 4 without an excuse from the Office of the Associate Dean of Students:  
http://studentaffairs.cofc.edu/services/absence.php  
You are responsible for all materials covered in class and all assignments. Prompt arrival is expected. |
| **One-Page Papers, Quizzes** | Every week in class you will be given either a one-page paper or a quiz covering previous reading and class material. Makeup papers and quizzes will be allowed only for administratively documented absences. Makeup quizzes should take place no later than 2 weeks after the original test date. |
| **Office Hours** | JC Long Building, Room 428  
M-W-F from 9:00–9:40  
M-W from 11:00–12:00 or by appointment  
Office hours are for you. Do not hesitate to stop by for extra help, concerns, and questions. If the times above do not work for you, let me know. If you are having trouble in the class, come and discuss your concerns with me. I am available to provide help and guidance, but it is up to you to ask. |
| **Phone** | Office: (843) 953-1995  
Office Manager Department of German & Slavic Studies  
Fedelia R. Chapman (843) 953-1999 |
| **Email Address** | IngleO@cofc.edu |
| **Blog, Faculty website** | [http://blogs.cofc.edu/ingleo/](http://blogs.cofc.edu/ingleo/)  
[http://ingleo.people.cofc.edu/](http://ingleo.people.cofc.edu/) |
Email Etiquette
Email is to be used for questions, concerns, or scheduling meetings. To receive a reply, your email must:
- Be sent from your CofC account
- Include a subject heading (e.g. consultation, test question)
- Include a signature with your full name

Russian Language and Culture Links
Use a Library Research Guide for this course posted on OAKS. Also on the Russian program web site you can find good links to Russian literature, research libraries, history, arts, and today’s news:
http://german.cofc.edu/student-ops/extracurricular/russian-club/other-resources.php
http://www.russianinternet.com/video/

Russian Studies Minor
http://im-russian.cofc.edu/

Grading Scale

<table>
<thead>
<tr>
<th>Quality Points</th>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.0</td>
<td>A</td>
<td>96-100</td>
</tr>
<tr>
<td>3.7</td>
<td>A-</td>
<td>91-95</td>
</tr>
<tr>
<td>3.3</td>
<td>B+</td>
<td>87-90</td>
</tr>
<tr>
<td>3.0</td>
<td>B</td>
<td>83-86</td>
</tr>
<tr>
<td>2.7</td>
<td>B-</td>
<td>80-82</td>
</tr>
<tr>
<td>2.3</td>
<td>C+</td>
<td>76-79</td>
</tr>
<tr>
<td>2.0</td>
<td>C</td>
<td>73-75</td>
</tr>
<tr>
<td>1.7</td>
<td>C-</td>
<td>70-72</td>
</tr>
<tr>
<td>1.3</td>
<td>D+</td>
<td>68-69</td>
</tr>
<tr>
<td>1.0</td>
<td>D</td>
<td>66-67</td>
</tr>
<tr>
<td>0.7</td>
<td>D-</td>
<td>64-65</td>
</tr>
<tr>
<td>0.0</td>
<td>F</td>
<td>&lt;64</td>
</tr>
</tbody>
</table>

Grades
Your grade for the course is determined by:
1. Average of quizzes and 1-page essays 30%
2. 2400–2600 word Term Essay 30%
3. Presentations 15%
4. Final exam 20%
5. Participation in class discussions 5%

Extra Credit
There are 2 ways to earn EXTRA CREDIT:
• Regularly attend Russian Club meetings (Wed. 7 PM).
• Write two reports/reviews about a Russian movie you watched or "Russian" event you attended.
Honor Code

I enforce without exception the College of Charleston’s Honor System and Classroom Code of Conduct as provided in the Student Handbook and as included below. By choosing to enroll in this course, you indicate that you understand the Honor Code and are going to abide by it. If you are not certain about the definition of plagiarism, ask me. Any student found in violation of the Honor Code will automatically receive an “F” for this course regardless of previous performance.

Honor Code and Academic Integrity

Lying, cheating, attempted cheating, and plagiarism are violations of our Honor Code that, when identified, are investigated. Each instance is examined to determine the degree of deception involved.

Incidents where the professor believes the student’s actions are clearly related more to ignorance, miscommunication, or uncertainty, can be addressed by consultation with the student. We will craft a written resolution designed to help prevent the student from repeating the error in the future. The resolution, submitted by form and signed by both the professor and the student, is forwarded to the Dean of Students and remains on file.

Cases of suspected academic dishonesty will be reported directly to the Dean of Students. A student found responsible for academic dishonesty will receive a XF in the course, indicating failure of the course due to academic dishonesty. This grade will appear on the student’s transcript for two years after which the student may petition for the X to be expunged. The student may also be placed on disciplinary probation, suspended (temporary removal) or expelled (permanent removal) from the College by the Honor Board.

It is important for students to remember that unauthorized collaboration—working together without permission—is a form of cheating. Unless a professor specifies that students can work together on an assignment and/or test, no collaboration is permitted. Other forms of cheating include possessing or using an unauthorized study aid (such as a PDA), copying from another’s exam, fabricating data, and giving unauthorized assistance.

Remember, research conducted and/or papers written for other classes cannot be used in whole or in part for any assignment in this class without obtaining prior permission from the professor.

Students can find a complete version of the Honor Code and all related processes in the Student Handbook at http://www.cofc.edu/studentaffairs/general_info/studenthandbook.html.

Foreign Language Alternative Program

This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices and perspectives from cultures in a specific world region (Program Learning Outcome 3).
Center for Disability Services

The Center for Disability Services is located at 104 Lightsey Center. The Center for Disability Services is dedicated to ensuring that all programs and services of the College of Charleston are accessible:

- To providing reasonable and effective accommodations while promoting independence in the student.
- To offer educational opportunities to student, faculty and staff that enhance understanding of the various types of disabilities, promoting an environment respectful of all.
- To serve as a resource center for faculty, staff, students, and the community.

(Source: College of Charleston’s Center for Disability Services Mission Statement).

For more information, go to http://www.cofc.edu/~cdis/

From the Statement on Religious Accommodation for Students

The College prohibits discrimination against any student because of such student’s religious belief or any absence thereof.

The College acknowledges that religious practices differ from tradition to tradition and that the demands of religious observance in some traditions may cause conflicts with student schedules. In affirming this diversity the College supports the concept of “reasonable accommodation for religious observance” in regard to class attendance, and the scheduling of examinations and other academic work requirements, unless the accommodation would create an undue hardship on the College.

Regardless of any accommodation that may be granted, students are responsible for satisfying all academic objectives, requirements and prerequisites as defined by the instructor and by the College.

http://studentaffairs.cofc.edu/rlc/accommodation.php

The Department of German and Slavic Studies Mission Statement

approved 3 May 2012

The Department of German and Slavic Studies seeks to provide students with a broad range of courses, degree programs, study abroad opportunities and internships to develop proficiency and cultural literacy in German and Russian. The department’s mission is to prepare all students for success as professionals and for life-long critical engagement as global citizens through the study of language, literature, and media as an integral part of the liberal arts education.

Center for Student Learning: I encourage you to utilize the Center for Student Learning’s (CSL) academic support services for assistance in study strategies and course content. They offer tutoring, Supplemental Instruction, study skills appointments, and workshops. Students of all abilities have become more successful using these programs throughout their academic career and the services are available to you at no additional cost. For more information regarding these services please visit the CSL website at http://csl.cofc.edu or call (843)953-5635.
# Syllabus

NOTE: The Syllabus is subject to change as dictated by special circumstances

<table>
<thead>
<tr>
<th>#</th>
<th>Date</th>
<th>Topic</th>
<th>Assignments</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Sign up for presentations Questions about portfolio, essay, and presentations.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Martin Luther King, Jr. Holiday, observed – January 19</td>
</tr>
<tr>
<td>3</td>
<td>Wed 21</td>
<td>The Mongols and the Emergence of Moscow Muscovite Russia Muscovite Art, Architecture, and Culture Novgorod and Pskov Ivan the Terrible Time of Troubles/Schism in the Russian Orthodox Church</td>
<td>Prepare 1 min talk about something Russian. “Moscow and St. Petersburg” Read in OAKS From “Natasha’s Dance” p. 1-69, 147-217 Start watching parts of the film (“Russia – Land of the Tsars” or under the name “History of the Russian Empire” in youtube)</td>
</tr>
<tr>
<td>4</td>
<td>Mon 26</td>
<td>1 min talk about something Russian. St. Petersburg/East meets West St. Petersburg vs. Moscow</td>
<td>Lomonosov, read on the internet Catherine the Great, read on the internet T. p. 35-40</td>
</tr>
<tr>
<td>#</td>
<td>Date</td>
<td>Topic</td>
<td>Assignments</td>
</tr>
<tr>
<td>----</td>
<td>---------</td>
<td>-----------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>5</td>
<td>Wed 28</td>
<td>The Russian “Enlightenment” of the 1700s.</td>
<td>T. p. 41-44</td>
</tr>
<tr>
<td></td>
<td></td>
<td>M. Lomonosov</td>
<td>Decembrists</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Catherine the Great</td>
<td>&quot;Natasha's Dance&quot; p.68-147</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>One-page paper</strong></td>
<td>T. p. 85-139</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Pushkin’s and Lermontov’s poems on the internet</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>T. p. 210-231</td>
</tr>
<tr>
<td>6</td>
<td><strong>Feb</strong></td>
<td>The Nineteenth Century</td>
<td>T. p. 45-52</td>
</tr>
<tr>
<td>Mon 2</td>
<td></td>
<td>Alexander I and War with France</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Decembrists</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>19th century writers</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• A. Pushkin</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• M. Lermontov</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• N. Gogol</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Wed 4</td>
<td>Imperial Russia: the second half of the Nineteenth Century</td>
<td>Read F. Dostoevsky</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Alexander II</td>
<td>&quot;The Grand Inquisitor&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Quiz</strong></td>
<td><a href="http://www.online-literature.com/dostoevsky/brothers_karamazov/36/">http://www.online-literature.com/dostoevsky/brothers_karamazov/36/</a></td>
</tr>
<tr>
<td>8</td>
<td>Mon 9</td>
<td>F. Dostoevsky</td>
<td>T. p. 237-241</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Talk about portfolio and draft essay</td>
<td>Tolstoy’s &quot;Strider: The Story of a Horse&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><a href="http://great-authors.albertarose.org/leo_tolstoy/st">http://great-authors.albertarose.org/leo_tolstoy/st</a> rider/</td>
</tr>
<tr>
<td>9</td>
<td>Wed 11</td>
<td>L. Tolstoy</td>
<td>T. p. 395-402</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>One-page paper</strong></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Mon 16</td>
<td>19th-20th century composers</td>
<td>T. p. 139-175</td>
</tr>
<tr>
<td></td>
<td></td>
<td>P.I. Tchaikovsky</td>
<td>T. p. 241-250</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Read Chekhov’s &quot;The Darling&quot;</td>
</tr>
<tr>
<td>#</td>
<td>Date</td>
<td>Topic</td>
<td>Assignments</td>
</tr>
<tr>
<td>----</td>
<td>-------</td>
<td>----------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>11</td>
<td>Wed 18</td>
<td>Turn of the century writers</td>
<td>T. p. 52-54</td>
</tr>
<tr>
<td></td>
<td></td>
<td>* A. Chekhov</td>
<td>&quot;The Background of Revolution&quot; Read in OAKS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>* V. Mayakovsky</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Quiz</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Sign up for the Conferences</strong></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Mon 23</td>
<td>The end of Imperial Russia; WW I and revolution; Lenin and the Bolsheviks</td>
<td>T. p. 55–59</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Lenin read on the internet</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;The Background of Revolution&quot; Read (again) in OAKS</td>
</tr>
<tr>
<td>13</td>
<td>Wed 25</td>
<td>The rise of the Soviet Union: revolution, civil war, Lenin (1917-1924)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>G. Rasputin</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>One-page paper</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>On article &quot;The Background of Revolution&quot;</td>
<td></td>
</tr>
</tbody>
</table>

**Spring Break: March 1–8**

<table>
<thead>
<tr>
<th>14</th>
<th>March Mon 9</th>
<th>The rise of Stalin: collectivization, five year plans, terror</th>
<th>Draft essay due (bring to class portfolio and first draft)</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>Wed Mar 11</td>
<td><strong>Work on draft essay</strong></td>
<td>Second peer review submit in OAKS before March, 15</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>(First peer review submit in OAKS)</em></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Mon Mar 16</td>
<td><strong>Conferences</strong></td>
<td></td>
</tr>
</tbody>
</table>

**March 16 — Midterm grades ready to view**

<p>| 17 | Wed Mar 18 | <strong>Conferences</strong>                                                   | T. p. 139–175                                                                                |
|    |            |                                                                | T. p. 59–64                                                                                  |
|    |            |                                                                | Stalin read on the internet                                                                  |
|    |            |                                                                | From &quot;Natasha’s Dance&quot; 431-523                                                              |</p>
<table>
<thead>
<tr>
<th>#</th>
<th>Date</th>
<th>Topic</th>
<th>Assignments</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>Mon Mar 23</td>
<td>Film &quot;Ninochka&quot;</td>
<td>Finish watching &quot;Ninochka&quot;&lt;br&gt;T. p. 64-67&lt;br&gt;The Great Patriotic War read on the internet: siege of Leningrad and Stalingrad battle.</td>
</tr>
</tbody>
</table>

March 25 – last day for students to withdraw with a grade of "W"

<p>| 20 | Mon 30    | The end of Stalinism; the Cold War; Khrushchev; the Thaw&lt;br&gt;20th century poets&lt;br&gt;• A. Akhmatova&lt;br&gt;20th century writers&lt;br&gt;• A. Solzhenizin | T. p. 176-202&lt;br&gt;T. p. 251-264&lt;br&gt;And from &quot;Natasha’s Dance&quot;&lt;br&gt;T. p. 75-76&lt;br&gt;M. Gorbachev read on the internet |
| 21 | April Wed 1 | M. Gorbachev: glasnost’ and perestroika&lt;br&gt;Collapse of the Soviet Union: ethnic tensions; economic reforms; “democracy” Quiz | Read in OAKS:&lt;br&gt;Viktor Pelevin’s “Vera Pavlovna’s Ninth Dream&quot; |
| 22 | Mon 6     | Film “My Perestroika”                                                  | Finish reading&lt;br&gt;“Natasha’s Dance”&lt;br&gt;T. p. 75-76&lt;br&gt;T. p. 561-591                                      |
| 23 | Wed 8     | Viktor Pelevin’s “Vera Pavlovna’s Ninth Dream” One-page paper&lt;br&gt;The Russian Federation: Yeltsin, Putin, Medvedev; the New Russians; the U.S.-Russian relationship; arms control | T. p. 505-560&lt;br&gt;(read what interests you)&lt;br&gt;Your peers in Russia today read on the internet&lt;br&gt;Prepare 1 min talk about one/a group of them. |
| 24 | Mon 13    | Russia Geography/Language&lt;br&gt;Russian Alphabet&lt;br&gt;<a href="http://sitemason.sewanee.edu/site/foHx84/alphabet">http://sitemason.sewanee.edu/site/foHx84/alphabet</a>&lt;br&gt;Your peers in Russia today | “By the Pikes Will” OR Wish upon a Pike <a href="http://allrus.me/russian-folk-tale-wish-upon-pike/">http://allrus.me/russian-folk-tale-wish-upon-pike/</a>&lt;br&gt;“The Frog Princess” OR The Tsarevna Frog; “Morozko” OR Father Frost <a href="http://www.sacred-">http://www.sacred-</a> |</p>
<table>
<thead>
<tr>
<th>#</th>
<th>Date</th>
<th>Topic</th>
<th>Assignments</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>“Morozko” (movie)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Russian customs and traditions</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Quiz</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Term Essay and Portfolio due next class</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Submit: (1) portfolio, including all drafts, notes, and doodles along with final copies, (2) first draft, (3) peer reviews of first draft, (4) final draft, and (5) reflective essay. Staple them in reverse chronological order. Printed copy of the first draft and final draft are required (they also have to be submitted in OAKS), the rest can be submitted just in OAKS.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cinema</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Quiz or One-page paper</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>Wed 22</td>
<td>Arts</td>
<td>Circus, watch on the internet&lt;br&gt;Cartoons, watch on the internet</td>
</tr>
<tr>
<td></td>
<td></td>
<td><a href="http://www.russianartgallery.org/famous/index.htm">http://www.russianartgallery.org/famous/index.htm</a></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pop music</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Mon 27</td>
<td>Circus</td>
<td>Study for the Final</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Russian animation</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>FINAL Exam</strong> Friday May 1, 12-3 pm</td>
<td></td>
</tr>
<tr>
<td>TOPICS FOR PRESENTATIONS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------------------------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Your name</strong></td>
<td><strong>Date</strong></td>
<td><strong>History</strong></td>
<td></td>
</tr>
<tr>
<td>-----------------</td>
<td>----------</td>
<td>-------------</td>
<td></td>
</tr>
<tr>
<td></td>
<td>March 25</td>
<td>World War II, Stalingrad battle</td>
<td></td>
</tr>
<tr>
<td></td>
<td>April 1</td>
<td>M. Gorbachev, his character, influence, legacy</td>
<td></td>
</tr>
<tr>
<td><strong>Poetry, Folklore</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Feb 18</td>
<td>20th century Russian poet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>April 15</td>
<td>Russian customs and traditions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>April 15</td>
<td>Russian fairytales</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Writers</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Feb 9</td>
<td>F. Dostoevsky</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Feb 11</td>
<td>L. Tolstoy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Feb 18</td>
<td>A. Chekhov</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mar 30</td>
<td>A. Solzhenizin or any 20th century Russian writer (besides Chekhov)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Music, dance, entertainment</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Feb 16</td>
<td>P.I. Tchaikovsky</td>
<td></td>
<td></td>
</tr>
<tr>
<td>April 20</td>
<td>Russian ballet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>April 22</td>
<td>Contemporary pop music (tell about at least 3 groups/singers/musicians)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>April 27</td>
<td>Russian animations</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Topics for 2400–2600-word TERM ESSAY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>-----------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>A major historical event.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>A major writer or poet.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>A major artist or musician.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Suggestions and guidelines for developing your essay:

1. Assume that your reader is unfamiliar with the topic. Using at least 500 and no more than 750 words, introduce and explain the topic's background/origin/context.

2. Make a definite thesis statement that your essay will support.

3. Describe the topic's characteristics and special qualities. (What makes the person or event unique or significant?) Describe the impact and result of its influence.

4. Include points of view from academic sources, and cite your references.

5. Offer your personal opinion about why you think other people would benefit from knowing more about this event or person?

6. Offer your personal opinion about what significance you think this event or person will have in one hundred years and why?
# PORTFOLIO for TERM ESSAY

**What is the Portfolio?**
- A project file of all the reference material you collect during the process of writing the Term Essay.
- A physical folder containing printouts of all your source materials, the quotes you intend to use, topics of key interest, main points you want to make, and ideas about your plan/strategy for writing.
- A tool to help you plan, organize, research, and write the final essay.

<table>
<thead>
<tr>
<th>Points</th>
<th>The 4 Parts of the Portfolio Method</th>
</tr>
</thead>
</table>

## Portfolio Contents
1. Folder containing all source materials.
2. You will need to bring a physical copy of the book or e-book to the instructor conference.
3. Printout (or e-copy submitted in OAKS) of at least 3 academic articles (Wikipedia is not an academic source. Use CoFC Library research guide for this course), with useful quotes highlighted, and with your notes/doodles about relevant ideas, key points, and how you intend to use this material in the Essay.
4. Rough draft of your essay, including an outline and a list of sources.

## Peer Reviews / Instructor Conference
1. In-class one-on-one evaluation of your portfolio and rough draft (see the peer review evaluation form below).
2. One-on-one conference session with the instructor.

## Final Essay
1. 2400–2600 words, typed.
2. Times New Roman, 12 point, single or double spaced, with 1-inch margins all around.
3. Writing Guidelines:
   - Assume that your audience is not familiar with your topic.
   - Use a consistent, recognizable citation strategy (MLA).
   - Include a separate page that lists all the sources you cite.
   - Attach in this order: (a) reflective paper, (b) final draft, sources, (c) peer reviews, (d) entire portfolio.

## Reflective Essay (about using the portfolio method)
1. 400–450 words, typed.
2. Times New Roman, 12 point, single or double spaced, with 1-inch margins all around.
3. Written in first-person ('I') as a personal expression.
4. Writing Guidelines:
   - Begin with a summary of your essay theme and why you chose it.
   - Describe your personal experience of using the portfolio method, the effect it had on your final essay, and the pros/cons of the peer review and instructor conference.
   - Explain why you would or would not recommend the portfolio method to other students, and whether you would use it again.
Term Essay Evaluation • Peer Review

<table>
<thead>
<tr>
<th>Name of peer reviewer</th>
<th>Name of author and title of paper reviewed</th>
</tr>
</thead>
</table>

Check (*) the appropriate evaluation score for each criteria and follow the *instructions

<table>
<thead>
<tr>
<th>Evaluation Criteria</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>The author provides strong evidence to support the thesis. <em>Underline all examples of supporting evidence.</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The topic is clear and easy to follow. <em>Circle any weak or unclear passages.</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The author uses reliable academic sources. <em>Place an asterisk (</em>) in front of each reference in the text.*</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The author builds ideas around, and draws conclusions from, referenced quotes. <em>Place a check mark ( ✓ ) in front of each example.</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The quality of grammar and spelling is: <em>Circle all grammatical errors and misspelled words.</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Do the ideas and information in the essay reflect the source material in the portfolio? *Explain why or why not.*

Does the essay include a good balance of (1) academic references/quotes and (2) the author’s personal thoughts? *Explain why or why not.*

How do you feel the essay can be improved?

What do you feel you learned or concluded from reading the essay?
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: German and Russian Studies (Russian Studies Program)

Course Acronym, Number, and Title: LTRS 210 Nineteenth Century Russian Lit

Category (Check only ONE )

____ 1 The Role of Language in Culture

____ 2 Global and Cultural Awareness

X 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

LTRS 210 provides the in-depth study of Russian culture by surveying key 19th Century Russian authors and literary movements within their historical context. Students study the works of major authors, such as Alexander Pushkin and Fyodor Dostoevsky, while also developing their general awareness of Russian history and culture through class discussion, tests and writing assignments.

Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from Russian culture. This learning goal will be assessed by a final paper, which will invite students to conduct research on their choice of primary text and to write an analysis paper, which focuses on the text’s major themes in their historic and cultural context.
This class offers a survey of key 19th Century Russian literary movements and authors, including Alexander Pushkin, Nikolai Gogol, Fyodor Dostoevsky, Ivan Turgenev, and Anton Chekhov. We will consider their place in the history of European literature and their interaction with their literary forbears and lesser known contemporaries. While our class will remain rooted in the 19th century, the novels we will read—such as Crime and Punishment—have transcended their specific historical context to become timeless international classics. They achieved their status by their brilliant explorations of universal themes, such as the conflict between generations, and the role of the individual in society. In our class, we will analyze their nuanced interrogation of dichotomies, which shows how easily rationality shades into madness, history into fiction, and how uncomfortably indistinct the natural can be from the supernatural. And finally, we will follow our authors as they explore the countryside filled with Dead Souls and the fantastical city, where all of these themes come to a clash and “the devil himself lights the street lamps.”
REQUIRED WORK

- Regular attendance and participation
- 3 Tests consisting of short answers and essay questions
- 5 pg Midterm Paper
- 7 pg Final Paper

EVALUATION

- 3 Tests 25%
- Midterm Essay 20%
- Final Paper 35%
- Participation 20%

GRADING SCALE

- 100-94(A) 93.9-90(A-)
- 89.9-88(B+) 87.9-84(B) 83.9-80(B-)
- 79.9-78(C+) 77.9-74 (C) 73.9-70(C-)
- 69.9-68(D+) 67.9-60.1(D)
- 60-0(F)

FOREIGN LANGUAGE ALTERNATIVE PROGRAM

This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices and perspectives from cultures in a specific world region (Program Learning Outcome 3).

General Education
Student Learning Outcomes for Humanities:

1. Students analyze how ideas are represented, interpreted, or valued in various expressions of human culture.

2. Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.

3. Both of these outcomes will be assessed by a final paper.
REQUIRED TEXTS
PURCHASE THESE EDITIONS AT THE COLLEGE BOOKSTORE OR ONLINE


COURSE POLICIES

Absences
More than 3 unexcused absences will result in a reduction of your participation grade by 10% per additional absence. If you miss 6 or more classes without an acceptable excuse from the Absence Memo Office, you will be dropped from the course. If you miss a class due to a legitimate, documented reason, you may bring documentation to the Absence Memo Office located at 67 George Street.

Electronics in the Classroom
Please make sure your cell phones are turned off or silenced during class. You may use computers and iPads to access the course readings during class, but I strongly encourage you to take notes on paper. If you are at any point caught using your laptop or other device to access anything other than the course materials (such as your email, Facebook, etc), you lose computer privileges for the duration of the semester.

Religious Accommodation
CofC supports the concept of reasonable accommodation for religious observance in regard to class attendance, but students are responsible for satisfying all academic requirements and prerequisites as defined by the instructor and by the College.

Equal Access
I am happy to work with all students to ensure that they have equal access to the educational experience of this class. CofC provides for reasonable accommodations for persons who have documented disabilities. Students should apply at the Center for Disability Services / SNAP, located on the first floor of the Lightsey Center, Suite 104. If you are approved for accommodations, please let me know as soon as possible. All such discussions will be held in confidence unless you stipulate otherwise.

HONOR CODE

I enforce without exception the College’s Honor System and Classroom Code of Conduct. By choosing to enroll in this course, you indicate that you understand the Honor Code and are going to abide by it. The academic honor code forbids lying, cheating, and plagiarism. Plagiarism is defined as presenting the work of others as your own and copying sources without citation. Plagiarism or cheating will result in an XF grade for the course.
Schedule
(Subject to change due to special circumstances)

WEEK 1

Thur 1.7
Introduction

WEEK 2

Tue 1.12
Nikolay Karamzin, “Poor Liza” (pdf posted on OAKS)

Thur 1.14
Alexander Pushkin, “The Stationmaster” (pdf posted on OAKS)

WEEK 3

Tue 1.19
Alexander Pushkin, “The Shot” (pdf posted on OAKS)

Thur 1.21
Mikhail Lermontov, A Hero of Our Time (Introduction and Part I, pp. 1-72)

WEEK 4

Tue 1.26
Mikhail Lermontov, A Hero of Our Time (Part II, pp. 75-169)

Thur 1.28
Finish discussing Mikhail Lermontov, A Hero of Our Time

Fri 1.29
Test 1 on Pushkin and Lermontov due by 5pm on OAKS

Note:
Test 1 is due at 5pm on Friday, January 29th
WEEK 5

Tue 2.2
Nikolay Gogol, “Viy” (in Collected Tales of Nikolai Gogol)

Thur 2.4
Nikolay Gogol, “A Terrible Vengeance” (in Collected Tales)

WEEK 6

Tue 2.9
Nikolay Gogol, Dead Souls (“Introduction” and Chapters 1-3, pp. 1-55)

Thur 2.11
Nikolay Gogol, Dead Souls (Chapters 4-6, pp. 56-127)

WEEK 7

Tue 2.16
Nikolay Gogol, Dead Souls (Chapters 7-9, pp. 128-194)

Thur 2.18
Nikolay Gogol, Dead Souls (Chapters 10-11, pp. 195-248)

WEEK 8

Tue 2.23
Finish discussing Nikolay Gogol, Dead Souls

Thur 2.25
Alexander Pushkin, “The Queen of Spades” (pdf on OAKS)

Fri 2.26
Test 2 on Gogol due at 5pm on OAKS

Note:
Test 2 is due at 5pm on Friday, February 26th
WEEK 9

Tue 3.1
Nikolay Gogol, “The Overcoat” (in Collected Tales of N. Gogol)

Thur 3.3
Nikolay Gogol, “The Nose” (in Collected Tales of N. Gogol)

Fri 3.4
Midterm Essays due at 5pm via Dropbox on OAKS

WEEK 10: NO CLASSES - SPRING BREAK

WEEK 11

Mon 3.14
Midterm Grades available online

Tuc 3.15
“The Petersburg Organ-Grinders” and “Petersburg Corners” from Petersburg: The Physiology of a City (pdf on OAKS)

Thur 3.17
Fyodor Dostoevsky, Poor Folk (Introduction and pp. 15-73)

Fri 3.18
Last day to withdraw with a grade of “W”

WEEK 12

Tuc 3.22
Fyodor Dostoevsky, Poor Folk (pp. 74-144)

Thur 3.24
Fyodor Dostoevsky, Crime and Punishment, Part I (pp. 1-86)
WEEK 13

Tue 3.29
Fyodor Dostoevsky, *Crime and Punishment*, Part II (pp. 87-194)

Thur 3.31
Fyodor Dostoevsky, *Crime and Punishment*, Part III (pp. 195-278)

WEEK 14

Tue 4.5
Fyodor Dostoevsky, *Crime and Punishment*, Part IV (pp. 279-358)

Thur 4.7
Fyodor Dostoevsky, *Crime and Punishment*, Part V (pp. 359-436)

WEEK 15

Tue 4.12
Fyodor Dostoevsky, *Crime and Punishment*, Part VI and Epilogue (pp. 437-552)

Thur 4.14
Anton Chekhov; selections

Fri 4.15
Test 3 on Dostoevsky and Petersburg lit due at 5pm via OAKS

WEEK 16

Tue 4.19
Final class. Evaluations

Note:
Test 3 is due at 5pm on Friday, April 15th

Final Essays are due Thursday April 28th by 5pm via email.
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: German and Russian Studies (Russian Studies Program)

Course Acronym, Number, and Title: LTRS 220 Twentieth Century Russian Lit

Category (Check only ONE)

___ 1 The Role of Language in Culture
___ 2 Global and Cultural Awareness
___X 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

LTRS 220 provides the in-depth study of Russian culture by surveying key 20th Century Russian authors and literary movements within their historical context. Students study the works of major authors, such as Nikolay Zamyatin and Mikhail Bulgakov, while also developing their general awareness of Russian culture and the country’s turbulent modern history through class discussion, tests and writing assignments. The survey begins with the 1917 Bolshevik Revolution and concludes in the 1990’s.

Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from Russian culture. This learning goal will be assessed by a final paper, which will invite students to conduct research on their choice of primary text and to write an analysis paper, which focuses on the text’s major themes in their historic and cultural context.
Dr. Irina Erman  
**Tue/Thur TBA, Spring 2017**  
Office: JC Long 421  
Office hours: TBA  
ermanim@cofc.edu

After he was released from a prison camp, having served 6 years in Siberia for his literary activities, Abram Tertz proclaimed that Russian literature would emerge even stronger from the Gulags, the mass graves, the madhouses, from all of the forms of oppression to which it was subjected in the 20th century. And, indeed, while Roland Barthes’ famous phrase “The Death of the Author” has overtones not exactly theoretical for the history of modern Russian letters, these authors’ immortal masterpieces live on, having taken their proper places amidst the classics – not just of Russian – but of world literature.

This course is intended for students with an interest in modern literature, as well those who are interested in learning more about 20th century Russian history and culture. We will begin our survey with the Bolshevik Revolution and conclude in the 1990’s, exploring topics, such as: authorship and authority, authority and subversion, the individual’s role in history, utopia and anti-utopia, intertextuality as an alternative mode of history, modernism, post-modernism, state and literary myths.

Covered works include classics of 20th century literature (Zamyatin’s *We*, Bulgakov’s *Master and Margarita*, Nabokov’s *Lolita*), some works that are less familiar to American audiences (Grossman’s stunning short novel *Everything Flows*, Venedikt Erofeev’s hilarious *Moscow to the End of the Line*), as well as recently published novels, some new and some just recently discovered, such as Sigizmund Krzhizhanovsky’s *The Letter Killers Club*, a haunting and surreal work written at the height of Stalin’s reign of terror, which has just been published for the first time.
Course Goals

- We will examine representative works of 20th Century Russian Literature,
- contextualizing them both in terms of literary movements, as well as developments in Russian history.
- As thinking about literature also involves writing about literature, this course will help to develop your analytical and writing skills. You will have the option to turn in a draft for the midterm and the final essay, and to work on developing your argument and organizing your essay.

Required Work

- 3-pg response paper on Rozanov, Babel’s Red Cavalry, or Zamiatin’s We (due 2.7)
- 5-page midterm paper on a topic of your choice (due 3.15)
- 8-10-page final paper: to be written on a topic that is developed in consultation with me during office hours; it must include a bibliography with at least 3 academic sources, which can be articles or books (due 5.11)
- 10-15 minute presentation of your final paper topic on the last day of class

Evaluation

- Response paper 10%
- Midterm paper 25%
- Final paper 45%
- Class participation and presentation of final topic 20%

Grading Scale

- 100-94(A) 93.9-92.5(A-)
- 92.4-90.0(B+) 89.9-84(B) 83.9-82.5(B-)
- 82.4-80.0(C+) 79.9-74 (C) 73.9-72.5(C-)
- 72.4-70.0(D+) 69.9-64(D) 63.9-62.5(D-)
- 62.4-0(F)

Foreign Language Alternative Program

This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices and perspectives from cultures in a specific world region (Program Learning Outcome 3).
Course Policies

Attendance and Participation: This is a seminar, so attendance and participation in discussion are central to the course experience. You are expected to have read the material and you will be evaluated in part on the basis of your preparation and participation in class discussion. You may miss 2 classes with no penalty to your grade. Additional “unexcused” absences up to 6 will negatively impact your grade (-10% from your participation grade per additional absence). More than 6 absences are grounds for an F in the course.

Tardiness: is really not a good idea. It is disrespectful to your professor and classmates, so please make sure to arrive on time. If you have a class immediately before ours and you are worried that you may be unable to always be on time, please inform me of any such issues. I take attendance at the beginning of class, so if you are regularly late, I reserve the right to count you as absent. See attendance policy above.

Late Work: I will grade on a 100-point scale and subtract 5 points for every hour that your paper is late. However, if you contact me ahead of time, before the deadline, and explain what extenuating circumstances lead you to ask for an extension, I will work with you on a timeline that will help you submit the best possible paper.

Honor Code: I enforce without exception the College Honor Code. Remember that cheating includes plagiarism. All of the work that you turn in must be your own. Remember to cite all of your primary and secondary sources for the final paper (including online sources if you choose to use them). Please consult me if you have any questions regarding the Honor Code or how to properly document your research.

For your citations, you may use either the Chicago Manual of Style format:

http://www.chicagomanualofstyle.org/tools_citationguide.html

or MLA format:

http://www.library.cornell.edu/resrch/citmanage/mla

Disabilities: If you have a documented disability on record at Davidson, I encourage you to see me at the beginning of the semester to discuss any reasonable academic accommodations. All such discussions will be held in confidence unless you stipulate otherwise.
Required Texts:

These are available for purchase at the Davidson bookstore. Please make sure to purchase the same editions using the ISBN code if you choose to buy your books online.

Victor Pelevin, *Omon Ra* (New Directions) ISBN 9780811213646 (not at bookstore, buy online)
SCHEDULE

Week 1
Tue 1.15  Introduction: Pre-revolutionary and Revolutionary Russia
Th 1.17  Vasily Rozanov, selections from Solitaria and Fallen Leaves
         Viktor Shklovsky, “Literature without Plot: Vasily Rozanov”
         Read: Rozanov and Shklovsky texts posted on Moodle

Week 2
Tue 1.22  Osip Mandelshtam, “The End of the Novel”; Varlam Shalamov, “Sherry-
         Brandy”; Roland Barthes, “Death of the Author”
         Read: texts posted on Moodle
Th 1.24  Isaac Babel, Red Cavalry: “Crossing the Zbrucz”, “A Letter”, “My First Goose”,
         “The Rabbi”, “Salt”, “The Rabbi’s Son”, “Argamak”
         Read: text posted on Moodle

Week 3
Tue 1.29  Evgeny Zamiatin, We
         Read: Foreword, Introduction and pgs. 1-88
Th 1.31  Evgeny Zamiatin, We
         Read: pgs. 89-203

Week 4
Tue 2.5  Katerina Clark, Socialist Realism, excerpts; Abram Tertz, What is Socialist
         Realism?, excerpt
         Read: texts posted on Moodle
Th 2.7  Abram Tertz, “Pkhentz,” Viktor Shklovsky, “Art as Device”
         Read: texts posted on Moodle
         ***3 page response paper due Thursday 2.7 at 10pm via email

Week 5
Tue 2.12  Sigizmund Krzhizhanovsky, The Letter Killers Club
         Read: Introduction, pgs. 1-52
Th 2.14  Sigizmund Krzhizhanovsky, The Letter Killers Club
         Read: pgs. 53-112
Week 6

Tue 2.19  Mikhail Bulgakov, *Master and Margarita*
Read: pgs. 7-114

Th 2.21  Mikhail Bulgakov, *Master and Margarita*
Read: pgs. 115-182; short excerpt from Bloom's *Anxiety of Influence* (Moodle)

Week 7

Tue 2.26  Mikhail Bulgakov, *Master and Margarita*
Read: pgs. 183-298

Th 2.28  Mikhail Bulgakov, *Master and Margarita*
Read: pgs. 299-396

Week 8: NO CLASSES: Spring Break

Week 9

Tue 3.12  Aleksandr Solzhenitsyn, *One Day in the Life of Ivan Denisovich*
Read: full text posted on Moodle

Th 3.14  Varlam Shalamov, *Kolyma Tales*: "Lend-Lease"; "Berries"; "A Day Off"; "Prosthetic Appliances"
Read: 4 short stories posted on Moodle (and an optional Foreword)

***5-pg Midterm paper due Friday 3.15 at 10pm via email

Week 10

Tue 3.19  Vasily Grossman, *Everything Flows*
Read: Introduction, pgs. 1-114

Th 3.21  Vasily Grossman, *Everything Flows*
Read: pgs. 115-206, pgs. 227-231 ("Collectivization and the Terror Famine")

Week 11

Tue 3.26  Andrei Platonov, *The Foundation Pit*
Read: pgs. 153-159 of the Afterword; pgs. 1-86

Th 3.28  Andrei Platonov, *The Foundation Pit*
Read: finish Afterword; pgs. 87-149
Week 12

Tue 4.2  NO CLASS Easter Break

Th 4.4  Vladimir Nabokov, *Lolita*  
Read: pgs. 1-109

Week 13

Tue 4.9  Vladimir Nabokov, *Lolita*  
Read: pgs. 110-215 of *Lolita*; Richard Rorty “The Barber of Kasbeam: Nabokov on Cruelty” (posted on Moodle)

Th 4.11  Vladimir Nabokov, *Lolita*  
Read: pgs. 216-310

Week 14

Tue 4.16  Venedikt Erofeev, *Moscow to the End of the Line*  
Read: pgs. 12-102

Th 4.18  Venedikt Erofeev, *Moscow to the End of the Line*  
Read: pgs. 103-164; excerpt from Mikhail Bakhtin’s *Rabelais and His World* (posted on Moodle)

Week 15

Tue 4.23  Vladimir Sorokin, “Next Item on the Agenda” and “Start of the Season”  
Boris Groys, *The Total Art of Stalinism*, pp. 3-13, 75-81, 99-102  
Read: texts posted on Moodle

Th 4.25  Viktor Pelevin, *Omon Ra*  
Read: pgs. 1-70

Week 16

Tue 4.30  Viktor Pelevin, *Omon Ra*  
Read: pgs. 71-154

Th 5.2  Closing remarks; Course Evaluations

Week 17

Tue 5.7  Student Presentations of Final Paper topics

***8-10 pg Final Paper due 5.11 by 10 pm via email***
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: German and Russian Studies (Russian Studies Program)

Course Acronym, Number, and Title: LTRS 220 Twentieth Century Russian Lit

Category (Check only ONE)

1. The Role of Language in Culture
2. Global and Cultural Awareness
3. Regions of the World

X 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

LTRS 220 provides the in-depth study of Russian culture by surveying key 20th Century Russian authors and literary movements within their historical context. Students study the works of major authors, such as Nikolay Zamyatin and Mikhail Bulgakov, while also developing their general awareness of Russian culture and the country’s turbulent modern history through class discussion, tests and writing assignments. The survey begins with the 1917 Bolshevik Revolution and concludes in the 1990’s.

Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from Russian culture. This learning goal will be assessed by a final paper, which will invite students to conduct research on their choice of primary text and to write an analysis paper, which focuses on the text’s major themes in their historic and cultural context.
LTRS 220: TWENTIETH CENTURY RUSSIAN LITERATURE

Dr. Irina Erman
Tue/Thur TBA, Spring 2017
Office: JC Long 421
Office hours: TBA
ermanim@cofc.edu

After he was released from a prison camp, having served 6 years in Siberia for his literary activities, Abram Tertz proclaimed that Russian literature would emerge even stronger from the Gulags, the mass graves, the madhouses, from all of the forms of oppression to which it was subjected in the 20th century. And, indeed, while Roland Barthes’ famous phrase “The Death of the Author” has overtones not exactly theoretical for the history of modern Russian letters, these authors’ immortal masterpieces live on, having taken their proper places amidst the classics – not just of Russian – but of world literature.

This course is intended for students with an interest in modern literature, as well those who are interested in learning more about 20th century Russian history and culture. We will begin our survey with the Bolshevik Revolution and conclude in the 1990’s, exploring topics, such as: authorship and authority, authority and subversion, the individual’s role in history, utopia and anti-utopia, intertextuality as an alternative mode of history, modernism, post-modernism, state and literary myths.

Covered works include classics of 20th century literature (Zamyatin’s We, Bulgakov’s Master and Margarita, Nabokov’s Lolita), some works that are less familiar to American audiences (Grossman’s stunning short novel Everything Flows, Venedikt Erofeev’s hilarious Moscow to the End of the Line), as well as recently published novels, some new and some just recently discovered, such as Sigizmund Krzhizhanovsky’s The Letter Killers Club, a haunting and surreal work written at the height of Stalin’s reign of terror, which has just been published for the first time.
Course Goals

- We will examine representative works of 20th Century Russian Literature,
- contextualizing them both in terms of literary movements, as well as developments in Russian history.
- As thinking about literature also involves writing about literature, this course will help to develop your analytical and writing skills. You will have the option to turn in a draft for the midterm and the final essay, and to work on developing your argument and organizing your essay.

Required Work

- 3-pg response paper on Rozanov, Babel's Red Cavalry, or Zamiatin’s We (due 2.7)
- 5-page midterm paper on a topic of your choice (due 3.15)
- 8-10-page final paper: to be written on a topic that is developed in consultation with me during office hours; it must include a bibliography with at least 3 academic sources, which can be articles or books (due 5.11)
- 10-15 minute presentation of your final paper topic on the last day of class

Evaluation

- Response paper 10%
- Midterm paper 25%
- Final paper 45%
- Class participation and presentation of final topic 20%

Grading Scale

- 100-94(A) 93.9-92.5(A-)
- 92.4-90.0(B+) 89.9-84(B) 83.9-82.5(B-)
- 82.4-80.0(C+) 79.9-74 (C) 73.9-72.5(C-)
- 72.4-70.0(D+) 69.9-64(D) 63.9-62.5(D-)
- 62.4-0(F)

Foreign Language Alternative Program

This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices and perspectives from cultures in a specific world region (Program Learning Outcome 3).
Course Policies

Attendance and Participation: This is a seminar, so attendance and participation in discussion are central to the course experience. You are expected to have read the material and you will be evaluated in part on the basis of your preparation and participation in class discussion. You may miss 2 classes with no penalty to your grade. Additional “unexcused” absences up to 6 will negatively impact your grade (-10% from your participation grade per additional absence). More than 6 absences are grounds for an F in the course.

Tardiness: is really not a good idea. It is disrespectful to your professor and classmates, so please make sure to arrive on time. If you have a class immediately before ours and you are worried that you may be unable to always be on time, please inform me of any such issues. I take attendance at the beginning of class, so if you are regularly late, I reserve the right to count you as absent. See attendance policy above.

Late Work: I will grade on a 100-point scale and subtract 5 points for every hour that your paper is late. However, if you contact me ahead of time, before the deadline, and explain what extenuating circumstances lead you to ask for an extension, I will work with you on a timeline that will help you submit the best possible paper.

Honor Code: I enforce without exception the College Honor Code. Remember that cheating includes plagiarism. All of the work that you turn in must be your own. Remember to cite all of your primary and secondary sources for the final paper (including online sources if you choose to use them). Please consult me if you have any questions regarding the Honor Code or how to properly document your research.

For your citations, you may use either the Chicago Manual of Style format:

http://www.chicagomanualofstyle.org/tools_citationguide.html

or MLA format:

http://www.library.cornell.edu/resrch/citmanage/mla

Disabilities: If you have a documented disability on record at Davidson, I encourage you to see me at the beginning of the semester to discuss any reasonable academic accommodations. All such discussions will be held in confidence unless you stipulate otherwise.
**Required Texts:**

These are available for purchase at the Davidson bookstore. Please make sure to purchase the same editions using the ISBN code if you choose to buy your books online.

Evgeny Zamyatin, *We.* (Modern Library Classics) ISBN 9780812974621  
Andrei Platonov, *The Foundation Pit.* (NYRB Classics) ISBN 9781590173053  
Victor Pelevin, *Omon Ra* (New Directions) ISBN 9780811213646 (not at bookstore, buy online)
SCHEDULE

Week 1

Tue 1.15  Introduction: Pre-revolutionary and Revolutionary Russia

Th 1.17  Vasily Rozanov, selections from Solitaria and Fallen Leaves
          Viktor Shklovsky, "Literature without Plot: Vasily Rozanov"
          Read: Rozanov and Shklovsky texts posted on Moodle

Week 2

Tue 1.22  Osip Mandelshtam, "The End of the Novel"; Varlam Shalamov, "Sherry-
          Brandy"; Roland Barthes, "Death of the Author"
          Read: texts posted on Moodle

Th 1.24  Isaac Babel, Red Cavalry: "Crossing the Zbrucz", "A Letter", "My First Goose",
          "The Rabbi", "Salt", "The Rabbi's Son", "Argamak"
          Read: text posted on Moodle

Week 3

Tue 1.29  Evgeny Zamiatin, We
          Read: Foreword, Introduction and pgs. 1-88

Th 1.31  Evgeny Zamiatin, We
          Read: pgs. 89-203

Week 4

Tue 2.5  Katerina Clark, Socialist Realism, excerpts; Abram Tertz, What is Socialist
          Realism?, excerpt
          Read: texts posted on Moodle

Th 2.7  Abram Tertz, "Pkhentz," Viktor Shklovsky, "Art as Device"
          Read: texts posted on Moodle

***3 page response paper due Thursday 2.7 at 10pm via email

Week 5

Tue 2.12  Sigizmund Krzhizhanovsky, The Letter Killers Club
          Read: Introduction, pgs. 1-52

Th 2.14  Sigizmund Krzhizhanovsky, The Letter Killers Club
          Read: pgs. 53-112
Week 6

Tue 2.19  Mikhail Bulgakov, *Master and Margarita*
Read: pgs. 7-114

Th 2.21  Mikhail Bulgakov, *Master and Margarita*
Read: pgs. 115-182; short excerpt from Bloom's *Anxiety of Influence* (Moodle)

Week 7

Tue 2.26  Mikhail Bulgakov, *Master and Margarita*
Read: pgs. 183-298

Th 2.28  Mikhail Bulgakov, *Master and Margarita*
Read: pgs. 299-396

Week 8: NO CLASSES: Spring Break

Week 9

Tue 3.12  Aleksandr Solzhenitsyn, *One Day in the Life of Ivan Denisovich*
Read: full text posted on Moodle

Th 3.14  Varlam Shalamov, *Kolyma Tales*: "Lend-Lease"; "Berries"; "A Day Off"; "Prosthetic Appliances"
Read: 4 short stories posted on Moodle (and an optional Foreword)

***5-pg Midterm paper due Friday 3.15 at 10pm via email

Week 10

Tue 3.19  Vasily Grossman, *Everything Flows*
Read: Introduction, pgs. 1-114

Th 3.21  Vasily Grossman, *Everything Flows*
Read: pgs. 115-206, pgs. 227-231 ("Collectivization and the Terror Famine")

Week 11

Tue 3.26  Andrei Platonov, *The Foundation Pit*
Read: pgs. 153-159 of the Afterword; pgs. 1-86

Th 3.28  Andrei Platonov, *The Foundation Pit*
Read: finish Afterword; pgs. 87-149


Week 12

Tue 4.2  NO CLASS Easter Break

Th 4.4  Vladimir Nabokov, Lolita
Read: pgs. 1-109

Week 13

Tue 4.9  Vladimir Nabokov, Lolita
Read: pgs. 110-215 of Lolita; Richard Rorty "The Barber of Kasbeam: Nabokov on Cruelty" (posted on Moodle)

Th 4.11  Vladimir Nabokov, Lolita
Read: pgs. 216-310

Week 14

Tue 4.16  Venedikt Erofeev, Moscow to the End of the Line
Read: pgs. 12-102

Th 4.18  Venedikt Erofeev, Moscow to the End of the Line
Read: pgs. 103-164; excerpt from Mikhail Bakhtin’s Rabelais and His World (posted on Moodle)

Week 15

Tue 4.23  Vladimir Sorokin, “Next Item on the Agenda” and “Start of the Season”
Boris Groys, The Total Art of Stalinism, pp. 3-13, 75-81, 99-102
Read: texts posted on Moodle

Th 4.25  Viktor Pelevin, Omon Ra
Read: pgs. 1-70

Week 16

Tue 4.30  Viktor Pelevin, Omon Ra
Read: pgs. 71-154

Th 5.2  Closing remarks; Course Evaluations

Week 17

Tue 5.7  Student Presentations of Final Paper topics

***8-10 pg Final Paper due 5.11 by 10 pm via email
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION  
COVER SHEET

Department: German and Russian Studies (Russian Studies Program)

Course Acronym, Number, and Title: LTRS 270 Studies in Russian Film

Category (Check only ONE )  

_____ 1 The Role of Language in Culture

_____ 2 Global and Cultural Awareness

X 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

LTRS 270 provides the in-depth study of Russian culture by giving students the opportunity to learn about the major filmmakers and films of Post-Soviet Russian cinema. The survey starts during the Perestroika period in the 1980’s, moves through the 1990’s times of transition, and concludes with contemporary cinematic experiments. In viewing and analyzing contemporary Russian films, students also develop their knowledge of Russian culture and history through class discussion, quizzes and writing assignments.

Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from Russian culture. This learning goal will be assessed by a final paper, which will invite students to conduct research on their choice of film and to write an analysis paper, which focuses on the film’s major themes and technical effects in their historic and cultural context.
This course aims to introduce students to the developments and innovations in Russian cinema from the collapse of the Soviet Union until the present day. We will consider major trends in contemporary Russian cinema, while also taking stock of Russia's rich cinematic legacy and its contributions to world film culture.

Our selection of films will be analyzed in the context of the major social, political and economic changes that have taken place in Russia over the past decades. We will enhance our discussions with cultural materials, relevant readings and student presentations.

NOTE: This course is open to all students with an interest in film and/or Russian culture. No previous knowledge in the area is expected or required.
Course Goals:

1. Introduce students to major directors and genres of the post-Soviet period in Russian cinema.
2. Provide students with the necessary analytical skills to be able to “read” a film.
3. To help students develop critical thinking skills through discussion and writing assignments.

General Education Student Learning Outcomes for Humanities:

1. Students analyze how ideas are represented, interpreted, or valued in various expressions of human culture.
2. Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.
3. Both of these outcomes will be assessed by a final paper.

Foreign Language Alternative Program:

This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices and perspectives from cultures in a specific world region (Program Learning Outcome 3).

Course Evaluations

You will have an opportunity to evaluate this course and the quality of instruction via an online evaluation form. We will take 15 minutes on the last day of class to fill out evaluations. This process will require that you bring a mobile device, such as a laptop or cell phone, to access the online course evaluation system.

If you have any comments or concerns about the class, please do not feel like you have to wait until the final day. You are always welcome to come and talk to me about anything I can do to improve your learning experience and to help you succeed in the class.
ASSIGNMENTS

1. Participation
You are expected to come to class prepared to discuss the films and readings assigned. Your participation grade will be assessed on the basis of the quality of your contributions to class discussion.

2. Presentations
You will sign up for 1-2 20-minute presentations in the first week of class. Presentations should discuss the following aspects of the films: director, historical and political context, plot, technology, analysis and questions for discussion.

3. Short Papers (2-3 pages)
Paper 1 is due on Oct 2nd by 10pm. Topic: Pick one of 3 films (Burnt by the Sun, Hammer & Sickle, or The Thief) and discuss the film’s engagement with Stalinism in the context of the 1990’s.
Paper 2 is due on Nov 20th by 10pm. Topic: Compare our selection from the novel Bury Me Behind the Baseboard with its adaptation to film form.

4. Midterm Paper (5 pages)
Due on Oct 16th by 10pm via email.
Topic: Pick one of three films: Barber of Siberia (Mikhalkov), Night Watch (Bekmambetov), or Brother 2 (Balabanov). Your job in the midterm is to present an analysis and evaluation of the film that strongly argues why we should watch your choice of film in week 14. Make sure to point out how the film fits in with the topics and films we have covered so far.

5. Final Paper (7 pages)
Due on Dec 10th by 10pm via email.
Topic: You are free to develop your own or to select one from a list of suggested topics posted on OAKS.

Grade Breakdown:
- 10% Presentations
- 20% Short Papers
- 20% Midterm Paper
- 20% Class Participation
- 30% Final Paper

Grading Scale:
- 100-94(A) 93.9-90(A-)
- 89.9-88(B+) 87.9-84(B)
- 83.9-80(B-)
- 79.9-78(C+) 77.9-74 (C)
- 73.9-70(C-)
- 69.9-68(D+) 67.9-60.1(D)
- 60-0(F)
READINGS EXCERPTED FROM:


Helena Goscilo; Yana Hashamova (eds). *Cinepaternity: Fathers and Sons in Post-Soviet Film* (Indiana University Press, 2010)


Stephen Norris; Zara Torlone (eds.) *Insiders and Outsiders in Russian Cinema* (Indiana University Press, 2008)
*Library reserves PN 1993.5.R9.I59 and OAKS

RECOMMENDED FOR FURTHER RESEARCH

Helena and Margaret Goscilo, *Fade from Red: The Cold War Ex-Enemy in Russian and American Film* (New Academia Pub, 2014)
*Library reserves PN 1995.9.P6G.67

Nancy Condee, *The imperial Trace: Recent Russian Cinema* (Oxford University Press, 2009)


FILM SCREENINGS

Film screenings will take place at 8pm on Mondays in room TBA. If you are unable to make it to the film screening, it is your responsibility to get the film DVD from the library or to obtain the film online and to watch it before class.

All required books are online.
COURSE POLICIES

Absences
More than 3 unexcused absences will result in a reduction of your participation grade by 10% per additional absence. If you miss 6 or more classes without an acceptable excuse from the Absence Memo Office, you will be dropped from the course.
If you miss a class due to a legitimate, documented reason, you may bring documentation to the Absence Memo Office located at 67 George Street.

Electronics in the Classroom
Please make sure your cell phones are turned off or silenced during class. You may use computers and iPads to access the course readings during class, but I strongly encourage you to take notes on paper. If you are at any point caught using your laptop or other device to access anything other than the course materials (such as your email, Facebook, etc), you lose computer privileges for the duration of the semester.

Statement on Religious Accommodation
CofC supports the concept of reasonable accommodation for religious observance in regard to class attendance, but students are responsible for satisfying all academic objectives, requirements and prerequisites as defined by the instructor and by the College.

Equal Access
I am happy to work with all students to ensure that they have equal access to the educational experience of this class. The College will make reasonable accommodations for persons with documented disabilities. Students should apply at the Center for Disability Services / SNAP, located on the first floor of the Lightsey Center, Suite 104. If you are approved for accommodations, please let me know as soon as possible. All such discussions will be held in confidence unless you stipulate otherwise.

Honor Code
I enforce without exception the College’s Honor System and Classroom Code of Conduct. By choosing to enroll in this course, you indicate that you understand the Honor Code and are going to abide by it. The academic honor code forbids lying, cheating, and plagiarism. Plagiarism is defined as presenting the work of others as your own and copying sources without citation. Plagiarism or cheating will result in an XF grade for the course.

ONLINE RESOURCES:
Center for Disability Services http://www.cofc.edu/~cds/
Honor Code http://www.cofc.edu/studentaffairs/general_info/studenthandbook.html
Center for Student Learning http://csl.cofc.edu
Absence Memo Office http://studentaffairs.cofc.edu/about/absence-memo/index.php
## SCHEDULE

*Subject to change due to extenuating circumstances*

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topic</th>
<th>Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Tue 8/25</td>
<td>Introduction to the course</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><em>The Russian Cinema Reader</em>, pp. 190-201</td>
</tr>
<tr>
<td>2</td>
<td>Tue 9/1</td>
<td>Screening of <em>My Perestroika</em> (Hessman), the breakdown in Soviet mythologies</td>
<td><em>Overkill</em>, &quot;Introduction&quot;, pp. 1-23</td>
</tr>
<tr>
<td></td>
<td>Thur 9/3</td>
<td>Finish discussion: Soviet myths, generational change, Russia and the West</td>
<td><em>Recommended: Goscilo, Fade from Red: The Cold War enemy in Russian and American film</em>, &quot;Introduction&quot; and &quot;The Big Chill&quot;</td>
</tr>
<tr>
<td>3</td>
<td>Mon 9/7</td>
<td>8pm screening of <em>Little Vera</em> (Pichul, 1988) 2hrs 15mins</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tue 9/8</td>
<td><em>Little Vera</em> Presentation and discussion</td>
<td><em>The Russian Cinema Reader</em>, pp. 228-230</td>
</tr>
<tr>
<td></td>
<td>Thur 9/10</td>
<td><em>Little Vera</em> Discussion</td>
<td></td>
</tr>
<tr>
<td>Week</td>
<td>Date</td>
<td>Topic</td>
<td>Readings</td>
</tr>
<tr>
<td>------</td>
<td>--------</td>
<td>----------------------------------------------------------------------</td>
<td>----------</td>
</tr>
<tr>
<td>4</td>
<td>Mon 9/14</td>
<td>8pm screening of <em>Burnt by the Sun</em> (Mikhalkov, 1994) 2hrs 32mins</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tue 9/15</td>
<td><em>Burnt by the Sun</em> Presentation and discussion</td>
<td><em>The Russian Cinema Reader</em>, pp. 239-250</td>
</tr>
<tr>
<td></td>
<td>Thur 9/17</td>
<td><em>Burnt by the Sun</em> Discussion</td>
<td><em>Blockbuster History of the New Russia</em>, pp. 25-31</td>
</tr>
<tr>
<td>5</td>
<td>Mon 9/21</td>
<td>8pm screening of <em>Hammer and Sickle</em> (Livnev, 1994) 1hr 33min</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tue 9/22</td>
<td><em>Hammer and Sickle</em> Presentation and discussion</td>
<td><em>Judith Butler, “Performatve Acts and Gender Constitution”</em> (available online <a href="#">here</a>)</td>
</tr>
<tr>
<td></td>
<td>Thur 9/24</td>
<td><em>Hammer and Sickle</em> Discussion</td>
<td><em>Recommended: Lilya Kaganovsky, “Men Wanted: Female Masculinity in Sergei Livnev’s Hammer and Sickle”</em> (available online at JSTOR)</td>
</tr>
<tr>
<td>6</td>
<td>Mon 9/28</td>
<td>8pm screening <em>The Thief</em> (Chukrai, 1997) 1hr 36min</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tue 9/29</td>
<td><em>The Thief</em> Presentation and discussion</td>
<td><em>Cinepaternity, “Introduction,”</em> pp. 1-20</td>
</tr>
<tr>
<td></td>
<td>Thur 10/1</td>
<td><em>The Thief</em> Discussion</td>
<td><em>Cinepaternity, “Models of Male Kinship in Perestroika Cinema,”</em> pp. 70-86</td>
</tr>
<tr>
<td></td>
<td>Fri 10/2</td>
<td><strong>SHORT ESSAY 1 DUE by 10pm via email</strong></td>
<td></td>
</tr>
<tr>
<td>Week</td>
<td>Date</td>
<td>Topic</td>
<td>Readings</td>
</tr>
<tr>
<td>------</td>
<td>-----------</td>
<td>------------------------------</td>
<td>--------------------------------------------------------------------------</td>
</tr>
<tr>
<td>7</td>
<td>Mon 10/5</td>
<td>8pm screening of <em>Brother</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Balabanov, 1998)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1hr 40min</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tue 10/6</td>
<td><em>Brother</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Presentation and discussion</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Thur 10/8</td>
<td><em>Brother</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Discussion</td>
<td><em>Overkill</em>, pp. 188-191</td>
</tr>
<tr>
<td>8</td>
<td>Mon 10/12</td>
<td>8pm screening of <em>House of Fools</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Konchalovsky, 2002)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1hr 48min</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tue 10/13</td>
<td><em>House of Fools</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Thur 10/15</td>
<td><em>House of Fools</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Discussion</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fri 10/16</td>
<td></td>
<td>MIDTERM ESSAY DUE by 10pm via email</td>
</tr>
<tr>
<td>9</td>
<td>Tue 10/20</td>
<td>NO CLASS</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fall Break</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Wed 10/21</td>
<td>8pm screening of <em>Russian Ark</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Sokurov, 2002)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1hr 39min</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Thur 10/22</td>
<td><em>Russian Ark</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Presentation and discussion</td>
<td><em>The Russian Cinema Reader</em>, pp. 270-281</td>
</tr>
<tr>
<td></td>
<td>Fri 10/23</td>
<td></td>
<td>Midterm Grades online at noon</td>
</tr>
<tr>
<td>Week</td>
<td>Date</td>
<td>Topic</td>
<td>Readings</td>
</tr>
<tr>
<td>------</td>
<td>--------</td>
<td>-------------------------------------------------</td>
<td>--------------------------------------------------------------------------</td>
</tr>
<tr>
<td>10</td>
<td>Mon</td>
<td>8pm screening of <em>The Return</em> (Zvyagintsev, 2003) 1hr 48min</td>
<td><em>The Russian Cinema Reader</em>, pp. 282-292</td>
</tr>
<tr>
<td></td>
<td>Tue</td>
<td><em>The Return</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Presentation and discussion</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Thur</td>
<td><em>The Return</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Discussion</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Last day to withdraw from course with “W”</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Mon</td>
<td>8pm screening of <em>Elena</em> (Zvyagintsev, 2011) 1hr 52min</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tue</td>
<td><em>Elena</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Presentation and discussion</td>
<td>*Read NYT review here: <a href="#">NYT Elena</a></td>
</tr>
<tr>
<td></td>
<td>Thur</td>
<td><em>Elena</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Discussion</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Mon</td>
<td>8pm screening of <em>Bury Me Behind the Baseboard</em> (Snezhkin, 2009) 1hr 57min</td>
<td><em>Selections from Bury Me Behind the Baseboard</em></td>
</tr>
<tr>
<td></td>
<td>Tue</td>
<td><em>Bury Me Behind the Baseboard</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Presentation and discussion</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Thur</td>
<td><em>Bury Me Behind the Baseboard</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Discussion</td>
<td></td>
</tr>
<tr>
<td>Week</td>
<td>Date</td>
<td>Topic</td>
<td>Readings</td>
</tr>
<tr>
<td>------</td>
<td>-----------</td>
<td>-----------------------------------------------------------------------</td>
<td>-----------------------------------------</td>
</tr>
<tr>
<td>13</td>
<td>Mon 11/16</td>
<td>8pm screening of <em>Euphoria</em> (Vyrypaev, 2006) 1hr 41min</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tue 11/17</td>
<td><em>Euphoria</em> Presentation and discussion</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Thur 11/19</td>
<td>NO CLASS Professor away at conference</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fri 11/20</td>
<td></td>
<td>SHORT ESSAY 2 DUE by 10pm via email</td>
</tr>
<tr>
<td>14</td>
<td>Mon 11/23</td>
<td>8pm screening of <em>Barber of Siberia, Night Watch</em>, or <em>Brother 2</em> based on student midterm vote</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tue 11/24</td>
<td>Discussion of screened film</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Thur 11/26</td>
<td>NO CLASS Thanksgiving break</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Tue 12/1</td>
<td>In class screening – professor’s choice</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Thur 12/3</td>
<td>In class screening – professor’s choice</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Thur 12/10</td>
<td></td>
<td>FINAL ESSAYS due by 10pm via email</td>
</tr>
</tbody>
</table>
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
SIGNATURE SHEET
(One per department or program)

Department/Program Name: Philosophy

Courses Covered by Signatures (please list all by acronym and number):

PHIL 201
PHIL 234

Signatures:

[Signatures of Department Chair/Program Director, Dean, Faculty Coordinator for General Education, Chair, General Education Committee, and Faculty Senate Secretariat are present with dates 3/4/16, 3/4/16, 3/23/16, 3/23/16, and Date respectively.]
Department: PHIL

Course Acronym, Number, and Title: PHIL 201: History of Ancient Philosophy

Category (Check only ONE)

- [ ] 1 The Role of Language in Culture
- [ ] 2 Global and Cultural Awareness
- [x] 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

This course examines central philosophical texts in the ancient Greek world beginning with early Greek thought and continuing through Aristotelian philosophy. By a close reading of important works in translation, students gain an appreciation for how these thinkers addressed topics in moral philosophy, epistemology, and metaphysics. Students also come to recognize (i) how ancient philosophical inquiry consists partly in the responsiveness of one thinker to another and (ii) the continuity of these ancient philosophical debates with contemporary philosophical inquiry.
All of Western thought owes an incalculable debt to ancient Greek philosophy. What fascinated Greek philosophical thinkers accordingly constitutes a major part of the Western intellectual inheritance. In this course, we shall examine the development of the philosophical views of:

(i) Early Greek thinkers,
(ii) Socrates,
(iii) Plato, and
(iv) Aristotle.

This course aims to survey this stimulating intellectual record in antiquity. Furthermore, developing an understanding of the major arguments and positions in these Greek philosophical texts is an essential foundation for subsequent work in the philosophy major.

As much as possible, we will read original sources in translation. The reading assignments will usually be relatively short. However, historical philosophical texts in translation are sometimes difficult to work through at first. Often it is helpful to read the assignment twice. In any case, do not be discouraged by the difficulty of particular reading assignments. Philosophical inquiry is abstract, but with sufficient effort you should grasp the basic issues of concern to us.

Text


- Please bring this text to class each day.
- Make sure that you get the 4th edition of the text.

Course requirements

Your final grade is determined by

- 2 midterm tests 35%
- Final exam 25%
- Bibliographic research assignment 10%
- Paper (including required draft) 30%
- Attendance (see below)
(1) **Midterm tests** (35%)  
A test (15%) on early Greek thought is *tentatively* scheduled for XXXXX. A second mid-semester test (20%) is *tentatively* scheduled for XXXXX. Note that these dates are subject to change.

(2) **Final exam** (25%)  
This exam is scheduled for XXXXX in our regular classroom. Although some questions on the test might refer to material from earlier in the semester, the final will emphasize material covered after the second midterm test. Note that it is the policy of the College that final examinations must be taken at the time and day specified on the official exam schedule. The only exceptions to this policy are listed on the official exam schedule.

(3) **Bibliographic research assignment** (10%)  
Since this course is a requirement for philosophy majors, it is important to become familiar with some of the bibliographic research tools in the discipline. An exercise involving library and on-line philosophical bibliographic research will be assigned during the semester.

(4) **Paper** (30%)  
A short paper (about 5 pages, standard font, double-spaced) on a topic on Plato will be assigned later in the semester. A preliminary draft (5%) is required, but only the final version of the paper will be graded (25%).

**Other course policies and expectations**

(1) The best way to contact me is through e-mail. During the week, I will try to respond within about 24 hours. On the weekend, it might be longer. E-mail works best for short, specific matters.

(2) Feel free to come see me during my office hours when you have questions or issues to discuss. If you cannot come to my office hours, I will be glad to make an appointment for another mutually convenient time.

(3) This course essentially involves lecture and discussion. Your active and courteous participation is expected and requires that you thoughtfully read the assignments before class so that you are prepared to participate in discussions.

(4) Courtesy requires that you arrive on time at the beginning of class and stay until the end of class.

(5) **Regular attendance** is required for this course.  
- Missing no more than a total of 3 unexcused classes normally counts as regular attendance. For each additional unexcused absence, your final grade will be lowered by 2 points (e.g., 87 to 85 or B+ to B).
- A daily sign-up roster will be used for attendance. It is your responsibility to sign it each day.
- An official memo of a documented absence from the Office of the Associate Dean of Students (67 George St.) is *necessary*, though not *sufficient*, for an absence to be excused. According to the Office of the Associate Dean of Students: “The memos are intended to provide (faculty) with useful information. We try to avoid sending
information when it appears totally frivolous, but we do not attempt to make judgments about whether absences should be excused. **An excused absence is a faculty prerogative based on the printed attendance policy and practice for each class.** Although, official absence e-mails will typically supply adequate documentation for excused absences, it is possible that in some cases you will have to provide me with additional documentation.

- No undocumented absence will be excused.
- Please note that travel plans and routine, scheduled appointments (e.g., medical checkups, dental cleanings, etc.) are not a legitimate excuse for missing class. Obviously, it is prudent to save some permitted absences for those occasions when you otherwise must unavoidably miss class for reasons that will not be excused, say, for minor illness, travel, or a routine doctor’s appointment.
- Please contact me as soon as possible to discuss any legitimate reasons that you think you have to miss class for an extended period.
- Whether or not you do miss a class meeting, you are responsible for all the material covered in class and for all assignments.

(6) Normally, no make-ups ordinarily are scheduled for tests and no extensions are allowed for written assignments. Exceptions will be made only if you supply documentation of genuinely compelling, extenuating circumstances (e.g., a serious medical emergency). Please try to notify me by e-mail or phone prior to class so that I can consider whether the circumstances that lead you to miss a test are sufficiently extenuating. It is also essential to arrange for the Office of the Associate Dean of Students send me an official notice as soon as possible explaining your absence. In some cases, you will have to provide additional documentation. An unexcused absence during an exam will result in a failing grade for that test. Late written assignments are subject to penalties.

(7) **Our official calendar can be found on OAKS.** The OAKS schedule supersedes the tentative schedule on this syllabus. Reading assignments, test dates, and other assignment dates will be posted well in advance on our OAKS calendar. Be sure to check it regularly for current assignments.

(8) Course materials including class PowerPoints will also be posted periodically on our OAKS page.

(9) **Please turn off and put away all phones, laptops, tablets and any other electronic device before class begins.** In particular, neither the use of phones nor laptops is permitted in class. If you have an e-book version of the text, then use of your tablet or e-reader (again, not laptops or phones) is permissible in class but only for the purpose of consulting the textbook. Do not text, send e-mail, surf the internet, check Facebook, or anything similar on any device. Anyone whom I notice violating this policy will be counted as absent for the day. An exception to this policy: expecting an emergency call. However, please let me know before class if these circumstances apply.

(10) You are expected to abide by the Student Honor Code of the College of Charleston. Plagiarism (representing the ideas or work of another as one’s own), lying, and cheating (including the inappropriate use of wireless devices) will not be tolerated. In particular, the minimum penalty for plagiarism is failure of the course. Any violation of the Honor Code that I discover will be reported to the Dean of Students and the Honor Board. The Dean of Students states that "a student found responsible by the Honor Board for
academic dishonesty will receive a XF in the course, indicating failure of the course due to academic dishonesty. This grade will appear on the student’s transcript for two years after which the student may petition for the X to be expunged. The student may also be placed on disciplinary probation, suspended (temporary removal) or expelled (permanent removal) from the College by the Honor Board.” For complete information on the Honor Code, see the Student Handbook: 

(11) Any student who is eligible for academic accommodations because of a disability should notify me about their official accommodations during the first week of the semester.

(12) No one will receive an incomplete without explicit, prior permission.

(13) Numerical grade equivalences: 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 = 59 or below.

**Student Learning Outcomes**

This course counts toward the General Education Humanities requirement. All humanities course must address the following (general) learning outcomes:
1. Students analyze how ideas are represented, interpreted or valued in various expressions of human culture, and
2. Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.

The student learning outcomes will be assessed by using the final exam.

For students who instead are taking this course an alternative to foreign language:
This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region (program learning outcome 3).
### Tentative Schedule

The OAKS calendar will serve as our official class calendar and will supersede anything listed below. Because our schedule is subject to change, I list only the tentative schedule for the first parts of the course on the syllabus. You will receive ample notice of any changes. It is important to check regularly our OAKS calendar for current assignments and updates. I will post most assignments on OAKS at least one week in advance.

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading assignment due.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Introduction: an intellectual revolution.</td>
<td>None.</td>
</tr>
<tr>
<td></td>
<td>Introduction to Heraclitus.</td>
<td>pp. 29-40.</td>
</tr>
<tr>
<td></td>
<td>Heraclitus, continued.</td>
<td>Reread pp. 29-40.</td>
</tr>
<tr>
<td></td>
<td>Early Pythagoreanism.</td>
<td>pp. 18-23.</td>
</tr>
<tr>
<td></td>
<td>Introduction to Parmenides.</td>
<td>pp. 40-47.</td>
</tr>
<tr>
<td></td>
<td>Parmenides, continued.</td>
<td>Reread pp. 40-47.</td>
</tr>
<tr>
<td></td>
<td>Post-Parmenidean reaction.</td>
<td>pp. 52-93.</td>
</tr>
<tr>
<td></td>
<td>PHIL 201 will not meet.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Test on early Greek thought (tentative).</td>
<td>Prepare for the test.</td>
</tr>
<tr>
<td></td>
<td>Introduction to the Sophists.</td>
<td>pp. 104-107, 113-118.</td>
</tr>
<tr>
<td></td>
<td>The Sophists, continued.</td>
<td>No new reading.</td>
</tr>
<tr>
<td></td>
<td>Introduction to Socrates.</td>
<td>pp. 127-130.</td>
</tr>
<tr>
<td></td>
<td>Socrates’ trial and his defense.</td>
<td>pp. 153-178.</td>
</tr>
<tr>
<td></td>
<td>Socratic profession of ignorance.</td>
<td>No new reading.</td>
</tr>
<tr>
<td></td>
<td>What is Socratic inquiry and can it lead to knowledge?</td>
<td>pp. 135-152.</td>
</tr>
<tr>
<td></td>
<td>Socratic paradoxes</td>
<td>pp. 241-249.</td>
</tr>
<tr>
<td></td>
<td>Midterm test (tentative).</td>
<td>Prepare for the test.</td>
</tr>
</tbody>
</table>
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: PHILOSOPHY

Course Acronym, Number, and Title: PHIL 234 – EASTERN PHILOSOPHY

Category (Check only ONE )

_____ 1 The Role of Language in Culture

_____ 2 Global and Cultural Awareness

_____X___ 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

One of the central aims of this course is to introduce students to the diversity of Indian, Chinese, and Buddhist philosophical thought. This course helps students to contextualize and analyze cultural artifacts (philosophical texts) and to understand the philosophical perspectives presented in these texts.
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
SIGNATURE SHEET
(One per department or program)

Department/Program Name: ___Philosophy__________________________

Courses Covered by Signatures (please list all by acronym and number):
PHIL 202
PHIL 205
PHIL 252

Signatures:

[Signatures]  3/8/16
Department Chair /Program Director  Date

[Signatures]  3/8/16
Dean  Date

[Signatures]  3/23/16
Faculty Coordinator for General Education  Date

[Signatures]  3/23/16
Chair, General Education Committee  Date

Faculty Senate Secretariat  Date
Department: Philosophy

Course Acronym, Number, and Title: PHIL 202: History of Modern Philosophy

Category (Check only ONE )

_____ 1 The Role of Language in Culture

_____ 2 Global and Cultural Awareness

___X__ 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

The central aim of this course is to explore influential philosophical texts from the “early modern” period, including authors such as Descartes, Locke, Hume, Spinoza, and Kant. Students will analyze classic texts that convey significant European philosophical perspectives. Major assignments (exams and papers) ask students to explain and analyze these ideas within the context of European intellectual history.
History of Modern Philosophy (PHIL 202)

Professor Deborah Boyle
Office: 16 Glebe St., Room 200
Office phone: 953-5687
E-mail: boyled@cofc.edu
Office hours: Tuesdays and Thursdays, 8:30-10:30, and by appointment

Class time: Tuesdays and Thursdays, 10:50-12:05
Class location: Maybank 206

Course Description

The early modern period (the 17th and 18th centuries) saw the rise of modern science, when medieval and Aristotelian conceptions of knowledge, nature, and our place in the world began to be rejected. In this course we will read, discuss, and critically evaluate the works of René Descartes, Margaret Cavendish, Baruch Spinoza, David Hume, and Immanuel Kant, important philosophers from the early modern era who sought to find new understandings of the world, our place in it, and our knowledge of it.

Some of the issues we will focus on are: whether there is any innate knowledge, or whether all knowledge derives from experience; proofs for the existence of God; what kinds of substances exist in the universe (are there such things as souls?); the nature of causation; animal minds; and whether or not humans have free will.

Texts


Kant, Immanuel. Critique of Pure Reason, abridged. Trans. Werner S. Pluhar and abridged by Eric Watkins (Indianapolis: Hackett Publishing, 1996). You will need this exact edition of Kant's work; otherwise you will have a hard time following along in class.

Some of the assignments are not in the textbooks, but will be available as PDF files for you to download from OAKS. You should print them out.

OAKS

OAKS is the College's learning management system. You are expected to check the course page on OAKS for announcements, for copies of handouts and PowerPoints if you miss class, and for the reading assignments that are not in the textbook. Any revisions to this syllabus will be available through OAKS.
Course Requirements

(1) Five brief reading response papers (each paper is worth 6% of your final grade, for a total of 30%). Each paper should be a typed, 1-2 page analysis of one or two points from the reading. Do not simply summarize the reading; instead, think critically as you read the assignment, and focus on a claim or argument that you find to be particularly strong (and explain why), or particularly weak (and again explain why). The most important part of this assignment is that you give reasons for your view.

Papers are to be turned in according to the following schedule:

- **Paper #1** must be turned in on or before Thurs, Jan. 14;
- **Paper #2** must be turned in between Tues., Jan. 19 and Tues., Feb. 2;
- **Paper #3** must be turned in between Thurs., Feb. 4 and Thurs., Feb. 18;
- **Paper #4** must be turned in between Thurs., Feb. 25 and Thurs., March 17;
- **Paper #5** must be turned in between Tues., March 29 and Thurs., Apr. 7

Responses must be turned in on the day on which we discuss the assignment. Late responses absolutely will not be accepted; you will receive a zero for any that you miss. I make no exceptions to this policy. For further information, see the handout “Reading Response Papers: Expectations and Requirements.”

Extra credit: During the semester, there may be visiting speakers relevant to this course. I will announce such events as I hear of them. If you attend one, you may (if you wish) write a response paper about it; the grade you receive on that paper will replace your lowest response-paper grade. You may only turn in 1 extra credit paper during the semester.

(2) A midterm exam on Tuesday, February 25. (20%)

(3) One longer paper (4-5 pages), due on Tuesday, April 12. Topics will be handed out approximately one week in advance. (20%)

(4) A final exam on Thursday, April 28, 8:00 – 11:00 a.m. Part of this exam focuses primarily on the second half of the course, but there will also be one or two broader questions, requiring you to draw on material from throughout the course. (20%)

(5) Attendance and course participation (10%). Active participation is essential! Although I will be doing some lecturing and explaining, much of our class time will be devoted to discussing the texts and the questions that they raise. Course participation includes participating in class discussions; asking questions in class; reading passages aloud when I ask for a volunteer; coming to office hours with questions.

This portion of your grade will also include the online quiz scheduled for the week of March 22 (2% of the participation grade) and any other unannounced quizzes.
**Policies on Technology**

**Laptop computers and other electronic devices**

Unless you have a documented need from Disability Services, no laptop computers may be open during class. Please turn your cell phone off and refrain from texting or otherwise using digital media.

**Emailing papers**

Papers should not be submitted by email. You may submit work by e-mail only if you need to prove that you have done the work on time but for some reason (such as a printer problem) cannot bring an actual hard copy to class. Note that you must also provide me with a hard copy of the paper as soon as possible. I will not print out papers received by e-mail; thus, for your work to receive a grade, you must give me a hard copy.

**Email etiquette**

I try to respond to emails within 24 hours. Please identify yourself in the body of your email, since I cannot always identify the sender from the email address alone.

**A warning about using the Internet**

Especially when writing your response papers, you may be tempted to turn to the Internet for background information about the text you are reading. DO NOT DO IT. The response papers are meant to present your own unmediated response to the reading. You do not have to fully understand a reading assignment in order to find something in it that you can respond to. Thus you should not turn to the Internet for “background information” before writing a response paper.

Even if you do not fully understand something in the reading assignment, looking for extra information on the Internet is risky for several reasons:

1. The source may be unreliable. Anyone can post anything on the Internet.
2. You may end up plagiarizing, even inadvertently.
Additional Course Policies

 Attendance policy

2 unexcused absences are allowed without penalty (in other words, you need not provide an excuse). Additional absences will result in a reduction of your attendance/participation grade, unless you provide a legitimate (i.e., documented) excuse. If you have 6 or more unexcused absences, you will receive a grade of WA (which is equivalent to an F).

Come to class on time. If you must come late or leave early, please let me know in advance. Frequent tardiness (or leaving early) will reduce your attendance/participation grade. Do not get up and leave the classroom in the middle of class unless you absolutely must.

Always bring the assigned readings with you to class; we will refer to them often in our discussions. Consistent failure to have the text in class will reduce your attendance/participation grade.

Missing class

If you miss class, you are responsible for obtaining copies of class notes (ask a classmate) and for downloading copies of any handouts from the course OAKS page.

If you miss a class for an excusable reason (illness; death in the family), take your documentation to the Associate Dean of Students, 67 George St. (the white house on the corner of George St. and Glebe St., in front of the Stern Center). The Associate Dean will process your documents and send me a memo. The final judgment as to whether or not your absence is excused rests with me.

Missing work

Failure to turn in a paper or to attend a required exam will result in a grade of zero for that assignment. Makeup exams for the midterm and final will only be given when you can document that a real emergency has prevented you from taking the exam.

Late work

Regarding response papers: No late response papers will be accepted. No exceptions.

Regarding the 4-5 page paper: Please let me know in advance if you cannot turn your longer paper in on time. A paper turned in late without an extension will be marked down for every day it is late, including weekends (so a B+ paper one day overdue becomes a B, two days overdue becomes a C+, and so on).
Grading Scale for this course

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>93 - 100</td>
</tr>
<tr>
<td>A-</td>
<td>90 - 92</td>
</tr>
<tr>
<td>B+</td>
<td>87 - 89</td>
</tr>
<tr>
<td>B</td>
<td>83 - 86</td>
</tr>
<tr>
<td>B-</td>
<td>80 - 82</td>
</tr>
<tr>
<td>C+</td>
<td>77 - 79</td>
</tr>
<tr>
<td>C</td>
<td>73 - 76</td>
</tr>
<tr>
<td>C-</td>
<td>70 - 72</td>
</tr>
<tr>
<td>D+</td>
<td>67 - 69</td>
</tr>
<tr>
<td>D</td>
<td>63 - 66</td>
</tr>
<tr>
<td>D-</td>
<td>60 - 62</td>
</tr>
<tr>
<td>F</td>
<td>59 &amp; below</td>
</tr>
</tbody>
</table>

Plagiarism and Cheating

You are expected to abide by the Student Honor Code of the College of Charleston. Plagiarism (representing as one's own the ideas or work of another) and cheating will not be tolerated.

Cheating includes turning in your own previously graded work (i.e., work already done for another class) as well as unauthorized collaboration on an assignment.

Cases of suspected plagiarism or cheating will be reported to the Office of Student Affairs. This may result in a hearing by the College Honor Board and possibly failure of the course with a grade of XF.

General Education Student Learning Outcomes

This course counts toward the General Education Humanities requirement. All humanities course must address the following (general) learning outcomes:

1. Students analyze how ideas are represented, interpreted or valued in various expressions of human culture, and
2. Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.

These will be assessed using the midterm exam (for outcome 1) and the 4-5 page paper (for outcome 2).

For students who instead are taking this course an alternative to foreign language:

This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region (program learning outcome 3).
ASSIGNMENT SCHEDULE

Readings are to be done in advance; for example, the reading assignment for Thurs, Jan. 21 should be done BEFORE that date so that we can discuss the reading in class on Thurs, Jan. 21.

<table>
<thead>
<tr>
<th>DATE</th>
<th>READING ASSIGNMENT</th>
<th>DISCUSSION TOPIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Thurs, Jan. 7</td>
<td>None</td>
<td>Course introduction; scholastic background</td>
</tr>
<tr>
<td>2 Tues, Jan. 12</td>
<td>Descartes' <em>Meditations on First Philosophy</em>: Dedication Letter, Preface to Reader, Synopsis, First Meditation (Vol. 1, p. 22-30)</td>
<td>Three skeptical arguments, plus the evil demon hypothesis</td>
</tr>
<tr>
<td>3 Thurs, Jan. 14</td>
<td>Descartes' 2nd Meditation (Vol. 1, pp. 30-34)</td>
<td>The &quot;cogito&quot;; the example of the wax; the nature of corporeal substance</td>
</tr>
<tr>
<td></td>
<td></td>
<td><em>1st response paper due on or before today</em></td>
</tr>
<tr>
<td>4 Tues, Jan. 19</td>
<td>Descartes' 3rd Meditation (Vol. 1, pp. 34-41)</td>
<td>Objective &amp; formal reality, and the causal principle</td>
</tr>
<tr>
<td>5 Thurs, Jan. 21</td>
<td>Descartes' 3rd Meditation (Vol. 1, pp. 34-41, continued)</td>
<td>The first proof for the existence of God</td>
</tr>
<tr>
<td>6 Tues, Jan. 26</td>
<td>Descartes' 4th and 5th Meditations (Vol. 1, pp. 41-48)</td>
<td>Explaining human error; the ontological argument</td>
</tr>
<tr>
<td>7 Thurs, Jan. 28</td>
<td>Descartes' 5th Meditation (continued) and Descartes' comments on the &quot;Cartesian Circle&quot; (download from OAKS)</td>
<td>The Cartesian Circle</td>
</tr>
<tr>
<td>Week</td>
<td>Date</td>
<td>Reading and Discussion</td>
</tr>
<tr>
<td>------</td>
<td>------------</td>
<td>----------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>8</td>
<td>Tues, Feb. 2</td>
<td>Descartes' 6th Meditation (Vol. 1, pp. 48-55)</td>
</tr>
<tr>
<td>9</td>
<td>Thurs, Feb. 4</td>
<td>Descartes' correspondence with Princess Elizabeth (download from OAKS)</td>
</tr>
<tr>
<td>10</td>
<td>Tues, Feb. 9</td>
<td>Descartes' Discourse, Part V (Vol. 1, p. 20-1)</td>
</tr>
<tr>
<td>11</td>
<td>Thurs, Feb. 11</td>
<td>Margaret Cavendish, selections from Observations upon Experimental Philosophy (download from OAKS)</td>
</tr>
<tr>
<td>12</td>
<td>Tues, Feb. 16</td>
<td>Cavendish, selections from Observations (continued) and Philosophical Letters, pp. 97-101 (Letter 30) (download from OAKS)</td>
</tr>
<tr>
<td>13</td>
<td>Thurs, Feb. 18</td>
<td>Cavendish, selections from Observations (continued) and Philosophical Letters, pp. 113-114 (Letter 36)</td>
</tr>
<tr>
<td>14</td>
<td>Tues, Feb. 23</td>
<td><em>MIDTERM EXAM</em></td>
</tr>
<tr>
<td>15</td>
<td>Thurs, Feb. 25</td>
<td>Spinoza's Ethics, Part I: Definitions, Axioms, and Propositions 1-10 (Vol. 1, pp. 158-61)</td>
</tr>
<tr>
<td>16</td>
<td>Tues, Mar. 1</td>
<td>Spinoza's Ethics, Part I, Propositions 11-15 (pp. 162-5)</td>
</tr>
<tr>
<td>17</td>
<td>Thurs, Mar. 3</td>
<td>Spinoza's Ethics, Part I, Propositions 28-29, 32-33 and Appendix (pp. 170-178); also (jumping forward a bit) Part II, Proposition 48 (pp. 197-8)</td>
</tr>
<tr>
<td>Date</td>
<td>Notes</td>
<td></td>
</tr>
<tr>
<td>--------------</td>
<td>----------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Tues, Mar. 8</td>
<td>NO CLASS - Spring Break</td>
<td></td>
</tr>
<tr>
<td>Thurs, Mar. 10</td>
<td>NO CLASS - Spring Break</td>
<td></td>
</tr>
<tr>
<td>18 Tues, Mar. 15</td>
<td>Spinoza's <em>Ethics</em>, Part II, Propositions Definitions and Axioms, and Propositions 1-2, 7 (pp. 178-180), Propositions 10-13 (pp. 181-185), and Proposition 15 (p. 186)</td>
<td>Parallelism of mind and body</td>
</tr>
<tr>
<td>19 Thurs, Mar. 17</td>
<td>Hume's <em>Enquiry Concerning Human Understanding</em> §§1-3 (Vol. 2, pp. 328-336)</td>
<td>Relations of ideas, matters of fact</td>
</tr>
<tr>
<td></td>
<td>Watch the narrated PowerPoint on OAKS and take the online quiz (due by midnight on March 24)</td>
<td>The role of custom. What is belief?</td>
</tr>
<tr>
<td>21 Thurs, Mar. 24</td>
<td>NO CLASS – Prof. Boyle at conference.</td>
<td></td>
</tr>
<tr>
<td>22 Tues, Mar. 29</td>
<td>Hume, <em>Enquiry</em> §§7 (Vol. 2, pp. 351-359) and §§8 (Vol. 2, pp. 259-269)</td>
<td>The idea of necessary connection</td>
</tr>
<tr>
<td></td>
<td>Animal minds</td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Day</td>
<td>Reading</td>
</tr>
<tr>
<td>------</td>
<td>-----</td>
<td>---------</td>
</tr>
<tr>
<td>24</td>
<td>Tues, Apr. 5</td>
<td>Kant’s <em>Critique of Pure Reason</em>, Introductions (pp. 15-24)</td>
</tr>
<tr>
<td>25</td>
<td>Thurs, Apr. 7</td>
<td>Newton on space and time: &quot;Scholium&quot; (Ariew &amp; Watkins, Vol. 1, pp. 294-296 – note that this is in Vol. 1, the blue textbook)&lt;br&gt;Kant, Transcendental Aesthetic (<em>Critique</em>, pp. 25-38)</td>
</tr>
<tr>
<td>26</td>
<td>Tues, Apr. 12</td>
<td>Kant, Transcendental Aesthetic (<em>Critique</em>, pp. 25-38, continued)</td>
</tr>
<tr>
<td>27</td>
<td>Thurs, Apr. 14</td>
<td>Prof. Boyle will be at a conference; there may be a guest speaker.&lt;br&gt;Kant, Second Analogy (<em>Critique</em>, pp. 107-120) and Third Conflict of Transcendental Ideas (<em>Critique</em>, pp. 156-161)</td>
</tr>
<tr>
<td>28</td>
<td>Tues, Apr. 19</td>
<td>Kant, Second Analogy (<em>Critique</em>, pp. 107-120) and Third Conflict of Transcendental Ideas (<em>Critique</em>, pp. 156-161) - continued</td>
</tr>
</tbody>
</table>

The **FINAL EXAM** will be held in our regular classroom on Thursday, April 28, 8:00 – 11:00 a.m.

*This syllabus is subject to change. Any revised version will be posted on the course page on OAKS.*

For students who instead are taking this course an alternative to foreign language: *This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region (program learning outcome 3).*
Department: Philosophy

Course Acronym, Number, and Title: PHIL 205: Existentialism

Category (Check only ONE )

_____ 1 The Role of Language in Culture

_____ 2 Global and Cultural Awareness

___X__ 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

The central aim of this course is to explore the philosophical and literary writings of the major existentialist writers (e.g., Nietzsche, Kierkegaard, Sartre, Heidegger). Students will analyze influential existentialist texts that articulate significant European philosophical perspectives. Major assignments (exams and papers) ask students to explain and analyze these ideas within the context of European intellectual history.
Existentialism (PHIL 205)

Professor Sheridan Hough  
14 Glebe Street, 301  
Office hours: Wed. 1:00-2:00, Thurs 2:00-4:00 and by appt.  
phone: 953-5681 email: houghs@cofc.edu

‘L’existentialisme,’ a term coined by Jean-Paul Sartre shortly after the end of World War II, is a philosophical and literary movement that explores and amplifies many concerns of several 19th-Century philosophers, particularly Nietzsche and Kierkegaard. We will explore this controversial philosophical approach by reviewing its 19th-Century roots, and by reading novels that have inspired or been written in the spirit of existentialism. Topics will include Heidegger’s notion of authenticity and Sartre’s claims about freedom and bad faith.

January 8: Eastern A.P.A. Conference (no class)  
January 18: MLK Holiday (no class)  
February 5-10: On the Genealogy of Morality, Essays II, III  
February 12: FIRST ESSAY EXAM  
February 24-26: Hough, Mirror’s Fathom  
February 29-March 2: Sartre, Existentialism and Human Emotions, “Existentialism is a Humanism”  
March 4: discussion section  
March 7-11: SPRING BREAK  
March 14-18: Sartre, Nausea  
March 21-28: Beauvoir, She Came to Stay  
March 30: SECOND ESSAY EXAM  
April 1: Pacific A.P.A. conference (no class)  
April 4-8: Heidegger, Being and Time (excerpts); “The Word of Nietzsche,” “The Age of the World Picture”  
April 15-21: Barth, The Floating Opera; conclusion (interrogation mark)  
April 25 (12:00) TAKE HOME  
April 27 (11:00) FINAL PAPER DUE

For students who instead are taking this course an alternative to foreign language:  
This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region (program learning outcome 3).
—You will be required to write two in class essay exams (30% each), and an end of term exam (30%). Class participation: 10%.
—Attendance is essential. Discussion will be a vital part of this course, and you need to participate. Three unexcused absences may result in your dismissal from the class.
—You must bring the text to class; we will be using it.

Requirements and Expectations, Existentialism (PHIL 205)

This class involves questions about the nature of the human self, and the meaning of human existence. Obviously, matters as important as these deserve the utmost care and attention (the question of the ‘meaning of life’ includes, of course, the meaning and purpose of your life!) With this in mind, you will be asked to agree to certain requirements for this class; you also need to be aware of my expectations for our time together.

Requirements
1. Attendance is essential; three unexcused absences may result in your dismissal from the class.

2. The reading assignments will be given several days in advance; you must bring the text to class. I will be referring to passages in the text, and you will not be able to follow the discussion without it.

3. It is your responsibility to remain aware of our progress in the syllabus. If you miss a class, you must find out what the next assignment is, or indeed how far we have gotten in the current assignment.

4. Exam dates are clearly posted in the syllabus. It is your responsibility to attend the exams; unexcused exam absences cannot be made up.

5. You must bring one thoughtful question to class (a ‘thoughtful question’ is a question about a philosopher’s arguments and/or claims, the motivation of a character or the structure of a plot; I’m also expecting you to have questions about e.g. what a particular word or reference means.)

6. The use of laptops (and mobile phones) during lecture is prohibited. If you need special dispensation, please see me.

Expectations

1. You should read the entire assignment before the lecture. Your colleagues suffer when you come to class unprepared.

2. I expect you to take these philosophical questions personally. This material strikes at the heart of what human life is about, namely, whether or not our short, painful, joy-filled lives have significance (obviously, much depends on what we mean by ‘significance’; the notion of significance is one that we will consistently pursue.)

General Education Student Learning Outcomes. This course counts toward the General Education Humanities requirement. All humanities course must address the following (general) learning outcomes: 1. Students analyze how ideas are represented, interpreted or valued in various expressions of human culture, and 2. Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments. These outcomes will be assessed by the take home final paper (SLO 2).
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: Philosophy

Course Acronym, Number, and Title: PHIL 252: Topics in Continental Philosophy

Category (Check only ONE )

_____ 1 The Role of Language in Culture

_____ 2 Global and Cultural Awareness

___X__ 3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

The central aim of this course is to explore a significant theme in continental philosophy. Although the themes will vary, all instances of this course will focus on analyzing major European philosophical texts (see syllabus for an example). Major assignments (exams and papers) ask students to explain and analyze these texts within the context of European intellectual history.
Philosophy 252 Marxism

COURSE SYLLABUS

Instructor
Larry Krasnoff
953-4987
16 Glebe Street, Room 300
krasnoff@cofc.edu

Office Hours:

Description

A study of the Marxist intellectual tradition starting with its antecedents, proceeding on to Marx’s own writings, and finishing with the work of his successors. Our main task will be to identify the essential theoretical features of Marx’s analysis of capitalism, so that we can fairly evaluate its practical value both in its time and in ours.

Required Texts

Lenin, *The Essential Writings of Lenin* (Dover)
Richard Crossman (ed.), *The God That Failed* (Perseus)
David Harvey, *The Enigma of Capital* (Oxford)
Online readings linked through the course page on OAKS

Course Requirements

Two short textual analyses (each 15% of grade, 30% total)
Take-home midterm examination (30% of grade)
Final essay (30% of grade)
Attendance and participation (10% of grade)

Attendance will be taken every day by sign-in sheet. Each person will begin with an attendance grade of 100%, but each unexcused absence will lower this grade by 7%. I will excuse (suitably documented) absences due to illness or family emergency, or for those representing the College at official events. At the end of the term, I reserve the right to adjust this portion of your grade by up to 10% in either direction, for especially strong or weak class participation.

For students who instead are taking this course an alternative to foreign language: This course has been approved to satisfy Category 3 of the Foreign Language Alternative program. Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in a specific world region (program learning outcome 3).

Schedule of Topics and Readings

Mon 9 Jan Introduction
Wed 11 Jan Locke, *Second Treatise of Government*, Sections 1-5 (online)

Mon 16 Jan NO CLASS – Martin Luther King Day
<table>
<thead>
<tr>
<th>Date</th>
<th>Reading</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wed 18 Jan</td>
<td>Rousseau, <em>Of the Social Contract</em>, Book I (online); Kant, <em>Grounding for the Metaphysics of Morals</em>, Second Section, 426-433 (online)</td>
</tr>
<tr>
<td>Mon 23 Jan</td>
<td>Hegel, <em>Philosophy of Right</em>, Introduction, sections 1-7, 21-33 (online)</td>
</tr>
<tr>
<td>Wed 1 Feb</td>
<td>“On the Jewish Question”</td>
</tr>
<tr>
<td>Mon 6 Feb</td>
<td>“Contribution to the Critique of Hegel’s Philosophy of Right”</td>
</tr>
<tr>
<td>Wed 8 Feb</td>
<td>Successful and Philosophical Manuscripts, pp. 70-93</td>
</tr>
<tr>
<td>Mon 13 Feb</td>
<td>Successful and Philosophical Manuscripts, pp. 93-125</td>
</tr>
<tr>
<td>Wed 15 Feb</td>
<td>“Theses on Feuerbach”; <em>The German Ideology</em>, pp. 147-163</td>
</tr>
<tr>
<td>Mon 20 Feb</td>
<td><em>The German Ideology</em>, pp. 163-186</td>
</tr>
<tr>
<td>Wed 22 Feb</td>
<td><em>The German Ideology</em>, pp. 186-200</td>
</tr>
<tr>
<td>Mon 27 Feb</td>
<td>“Wage Labor and Capital”</td>
</tr>
<tr>
<td>Wed 29 Feb</td>
<td><em>Manifesto of the Communist Party</em>, parts I-II</td>
</tr>
<tr>
<td>Fri 2 Mar</td>
<td>MIDTERM DUE by 3:00 pm</td>
</tr>
<tr>
<td>Mon 5 Mar</td>
<td>and Wed 7 Mar – NO CLASS – Spring Break</td>
</tr>
<tr>
<td>Mon 12 Mar</td>
<td><em>Capital</em>, Volume One, pp. 302-329</td>
</tr>
<tr>
<td>Wed 14 Mar</td>
<td><em>Capital</em>, Volume One, pp. 329-351</td>
</tr>
<tr>
<td>Wed 21 Mar</td>
<td><em>Manifesto of the Communist Party</em>, parts III-IV</td>
</tr>
<tr>
<td></td>
<td>“Critique of the Gotha Program”</td>
</tr>
<tr>
<td>Mon 26 Mar</td>
<td>Lenin, <em>State and Revolution</em>, Chapters I-III</td>
</tr>
<tr>
<td>Wed 28 Mar</td>
<td>Lenin, <em>State and Revolution</em>, Chapters IV-VI</td>
</tr>
<tr>
<td>Mon 2 Apr</td>
<td>Crossman, <em>The God That Failed</em> (Crossman, Gide, Wright)</td>
</tr>
<tr>
<td>Wed 4 Apr</td>
<td>Crossman, <em>The God That Failed</em> (Silone, Koestler)</td>
</tr>
<tr>
<td>Mon 9 Apr</td>
<td>Western Marxism (readings TBA)</td>
</tr>
<tr>
<td>Wed 11 Apr</td>
<td>Western Marxism (readings TBA)</td>
</tr>
<tr>
<td>Mon 16 Apr</td>
<td>Harvey, <em>The Enigma of Capital</em>, pp. 1-105</td>
</tr>
<tr>
<td>Wed 18 Apr</td>
<td>Harvey, pp. 106-183</td>
</tr>
<tr>
<td>Mon 23 Apr</td>
<td>Harvey, pp. 184-279</td>
</tr>
<tr>
<td>Wed 25 Apr</td>
<td>FINAL ESSAY DUE by 3:00 pm</td>
</tr>
</tbody>
</table>
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
SIGNATURE SHEET
(One per department or program)

Department/Program Name: Political Science

Courses Covered by Signatures (please list all by acronym and number):
- POLI 103 World Politics
- POLI 104 Regional World
- POLI 344 Pol of Middle East
- POLI 344 Pol of Middle East
- POLI 345 Pol of China
- POLI 345 Pol of China
- POLI 352 Geo & Pol of EU
- POLI 351 Politics of Contemporary Brazil
- POLI 240 Adv in Comparative Politics
- POLI 260 IR Theor
- POLI 265 International Political Economy
- POLI 340 Pol of Latin America
- POLI 342 Pol of Africa
- POLI 343 Pol of East Asia

Signatures:

Chair, General Education Committee 3/23/16

Dean of General Education 3/23/16

Dean of General Education 3/23/16
FOREIGN LANGUAGE ALTERNATIVE COURSE CERTIFICATION
COVER SHEET

Department: Political Science

Course Acronym, Number, and Title: POLI 352 Geographies & Politics of the European Union

Category (Check only ONE )

1 The Role of Language in Culture
2 Global and Cultural Awareness
3 Regions of the World

1) Attach the Syllabus

2) Please describe how this course meets the defining characteristics and addresses the program learning outcome for the category selected. Be specific by including relevant course content or assignments related to the learning outcome (you may attach a separate sheet):

Course includes learning outcomes that focus on demonstrating knowledge about geography of Europe, analysis of Europe from a political & economic perspective.

Assignment: Research paper
Department of Political Science
College of Charleston
Spring 201X

POLI352 Geographies and politics of the European Union

Instructor: Mark Long

Lectures: XXX (Mybk. XXX)

Office Hours: XXX 102, 26 Coming St.
Other times by appointment – E-mail: longm@cofc.edu; Tel.: 953-1883

Required reading:
4. OAKS readings

Recommended reading:
1. Reading a quality daily newspaper (every day), US or international, will greatly enhance this and other classes. It’s a great idea to get into the habit of being informed as early as possible in your third level education (and it’s never too late to start!). Moreover, many such newspapers are available free online.
2. Further, for the purposes of this class, the following website contains useful resources: http://www.europa.eu.int/

Course Description: Taking a regional geographic perspective, this course is a comprehensive introduction to the European Union. We begin by considering the idea itself of Europe, before investigating the changing geographies of the European space through a chronology of developments in Europe from the Second World War onwards. In this sense, the course will chart the emergence of the initial European Communities and follow changes as these Communities evolve into today’s European Union. Significantly, our account of the emergence of the Union will be process based, and so strategies to construct a European space anchored by politics, economics, and law (among others) will be examined and investigated. Close attention will be paid to the Union’s successive remappings, and to the institutions and workings of the Union. So too to tensions at the heart of today’s Union, both to increase understanding and as a platform for informed speculation with respect to future developments in this novel experiment in international relations.

Course Objectives: The objectives of the course are as follows: to understand Europe’s historical geography; to acquaint students with the European Union and analyze it through political and economic lenses; to study the geographies of the Union, and of its current and future member states; and to increase understanding of the nature of the international state system.
**Foreign language alternative learning outcome:** POLI352 is designed to provide in-depth study of Europe and the course has been approved to satisfy Category 3 of the Foreign Language Alternative program (*Regions of the World*). Upon the completion of this course, students will contextualize and analyze artifacts, practices, and perspectives from cultures in Europe (program learning outcome 3). This will be achieved primarily through your research paper (detailed below); but so too through our comparative analysis of Europe’s geographies, histories, economics and politics.

**Exams and Grading:** Grades will be determined out of a total of 500 points. The grading scale is as follows: A: 93-100%, A-: 90-92, B+: 88-89, B: 83-87, B-: 80-82, C+: 78-79, C: 73-77, C-: 70-72, D+: 68-69, D: 63-67, D-: 60-62. 59 percent or less will constitute a failing grade. There are 4 components to your grade. Please be advised that poor performance in any of these components will most likely cost you *at least* half a letter grade.

Be advised that this course is reading-intensive. It will be important to allocate time every day/week for course readings and to stay on schedule over the semester. Failing to systematically engage the course materials will greatly lower your score for the semester.

1. There will be 3 exams in this course.
   I. Exams will be administered in class (you will have to bring a blue book) and each exam will count for 100 points. Exams will not be cumulative.
   II. A cumulative make-up exam will be offered on the assigned exam day during finals week. *Taking the make-up will be contingent on an “official” excuse with requisite paperwork.* (Be advised that an absence memo does not constitute an official excuse.)

2. Students are required to submit a research paper, which will run 12-15 pages, including notes, graphics, and bibliography (100 points).
   - As you will read in Fintan o Toole’s account of the demise of the Celtic Tiger, things are tough in Europe as we bumble around in the Great Recession. Beyond Ireland, your paper will investigate the experience of another EU country over recent years from political, economic, sociological perspectives etcetera. You can choose whichever one of the EU’s other 27 states you are interested in here, but *I encourage you to begin deciding which states may interest you ASAP.*
   - Certainly one key dimension to doing well in this paper entails gaining some mastery over what’s been happening in the country of your choice over the last 5 o 6 years.
   - Likewise, you will need to know why the situation as it is; i.e. what are the factors and processes that created that situation. In particular, you paper should consider what roles the relationship with the EU, for better or ill, and with other states (members or nay) may play here. Ask yourself as you conduct your research what scholars tell you about the European dimensions to the situation in your chosen country over the Great Recession.
   - Your paper will be informed by 30 sources, at least half of which will be peer reviewed scholarly articles. Books and other periodicals are also welcome here, but they cannot account for more than 15 sources.
   - You will submit your country choice for your paper on the day specified in the schedule below (20 points). Along with your choice you will submit 4 annotations for scholarly articles, for a total 2-3 pages.

3. There will be 10 reading tests over the duration of the course. These tests will be administered with no prior notification on random days throughout the semester. They are
designed to do precisely what the name suggests - test your comprehension of the assigned class readings that you are required and expected to have read for the class in question. These tests will require you to answer a series of true/false questions, or to define a series of terms, or to give an account of some geographic process or processes, or some combination of the above. There will be 10 minutes of class time at the beginning of class to answer these tests. Each reading test is worth 5 points. There will be no make-up reading tests, and no excuses will be accepted concerning illness or forced absences for these quizzes. However, to compensate students who may have genuine reasons for absence on these days, I will automatically discount your 2 lowest scores in these quizzes, so that over the entire semester they will be worth a total of 40 points (8x5). The purpose of the quizzes is to encourage you both to read the material for class and to attend regularly.

4. Participation (30 points): Students are encouraged to participate in class. Feel free to interrupt lectures with pertinent questions, observations and comments, and to express agreement or disagreement with me or with your fellow students. Decorum consonant with a scholarly setting is, however, expected at all times. Note also that participation hinges on at least two things: being in class and keeping abreast of the readings. *In the event that you do not have time to pose a question in class, please feel free to send me an e-mail to the address listed above. Please note, however, that such e-mail correspondence is not a substitute for engaging in scholarly exchange in class.

Students are required to take all exams, take the reading tests, complete a research paper as specified here, and participate in class.

SNAP students, please be advised that I expect you to contact me early in the semester, and certainly well in advance of our first exam, so that we can arrange a schedule that accommodates your needs.

Attendance: Students are required and expected to attend all lectures. Roll will be taken passively but you may be required to sign attendance on given days. There may also be pop-quizzes, which would constitute an extra credit by the end of the semester. Significantly, students with poor attendance records will not receive favorable consideration in assignment of final grades if they fall into a marginal category between grades on the basis of their overall performance.

Finally, you are expected to do your own work in this class. This will be especially important in your reading logs. Failure to meet this expectation will result in a score of zero for as many people as may be involved in plagiarism, including the person(s) who drafted the original work. Likewise, use of non-required texts, journal articles, and the Internet for research purposes is encouraged in this class, but you will need to be scrupulous about citing your sources. Unethical behavior will be reported to the Dean of Students. If in doubt, see me, or consult the College policy, available as a PDF at http://studentaffairs.cofc.edu/honor-system/studenthandbook/index.php. Further, and significantly, I reserve the right to assign a failing grade for this course for any instance of plagiarism.

The instructor reserves the right to change the syllabus. In that case, you will be notified in class and/or via e-mail. (You are expected to check your CofC e-mail regularly. Please see http://registrar.cofc.edu/pdf/STUDENTEMAILPOLICY.pdf)
Key dates to remember

<table>
<thead>
<tr>
<th>Exams</th>
<th>Research paper</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>2/3</td>
</tr>
<tr>
<td>2</td>
<td>3/12</td>
</tr>
<tr>
<td>3</td>
<td>4/28</td>
</tr>
<tr>
<td>Make up (see above)</td>
<td>4/28</td>
</tr>
</tbody>
</table>

**PS:** By all means bring mobile phones, boom boxes, and vacuum cleaners to class if you’d like to, but please ensure that they are TURNED OFF at all times.

- Beyond the syllabus proper, and for your convenience, the study skills seminars schedule at the Center for Student Learning is available here: http://csl.cofc.edu/study-skills/workshop-schedule/index.php
- *You should be proactive here:* if you have had problems taking notes in the past, for example, then consider attending that session.
# POLI352 – spring 2014 – CLASS SCHEDULE

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Subject</th>
<th>Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1</td>
<td>Wed. Jan. 8</td>
<td>Course introduction</td>
<td>Pagden*</td>
</tr>
<tr>
<td></td>
<td>Fri. Jan. 10</td>
<td><em>Ideas of Europe</em></td>
<td></td>
</tr>
<tr>
<td>Week 2</td>
<td>Mon. Jan. 13</td>
<td>Ideas of Europe (contd.)</td>
<td>Pocock*</td>
</tr>
<tr>
<td></td>
<td>Wed. Jan. 15</td>
<td><em>Ever Closer Union</em></td>
<td>Rifkin 4*</td>
</tr>
<tr>
<td></td>
<td>Fri. Jan. 17</td>
<td>Ever Closer Union (contd.)</td>
<td>Pinder 1</td>
</tr>
<tr>
<td>Week 3</td>
<td>Mon. Jan. 20</td>
<td><em>MLK holiday – no class</em></td>
<td>Dinan 1*</td>
</tr>
<tr>
<td></td>
<td>Wed. Jan. 22</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fri. Jan. 24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Week 4</td>
<td>Mon. Jan. 27</td>
<td>Ever Closer Union (contd.)</td>
<td>Dinan 2*</td>
</tr>
<tr>
<td></td>
<td>Wed. Jan. 29</td>
<td></td>
<td>Dinan 3*</td>
</tr>
<tr>
<td></td>
<td>Fri. Jan. 31</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Week 5</td>
<td>Mon. Feb. 3</td>
<td><em>Exam #1</em></td>
<td>Pinder 3</td>
</tr>
<tr>
<td></td>
<td>Wed. Feb. 5</td>
<td><em>How the Union works</em></td>
<td>Pinder 4</td>
</tr>
<tr>
<td></td>
<td>Fri. Feb. 7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Week 6</td>
<td>Mon. Feb. 10</td>
<td>How the Union works (contd.)</td>
<td>Pinder 5</td>
</tr>
<tr>
<td></td>
<td>Wed. Feb. 12</td>
<td></td>
<td>Pinder 6, 7</td>
</tr>
<tr>
<td>Week 7</td>
<td>Mon. Feb. 17</td>
<td>Imperial Europe? (contd.)</td>
<td>Zielonka 1</td>
</tr>
<tr>
<td></td>
<td>Wed. Feb. 19</td>
<td></td>
<td>Zielonka 2</td>
</tr>
<tr>
<td></td>
<td>Fri. Feb. 21</td>
<td></td>
<td>Zielonka 3</td>
</tr>
<tr>
<td>Week 8</td>
<td>Mon. Feb. 24</td>
<td>Imperial Europe? (contd.)</td>
<td>Zielonka 4</td>
</tr>
<tr>
<td></td>
<td>Wed. Feb. 26</td>
<td></td>
<td>Zielonka 5</td>
</tr>
<tr>
<td></td>
<td>Thurs. Feb. 27</td>
<td><em>Research paper country choice due</em></td>
<td>Zielonka 6</td>
</tr>
<tr>
<td></td>
<td>Fri. Feb. 28</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Week 9</td>
<td>Mon. Mar. 3 – Fri. Mar. 7</td>
<td><em>No class: spring break</em></td>
<td></td>
</tr>
<tr>
<td>Week 10</td>
<td>Mon. Mar. 10</td>
<td>Imperial Europe? (contd.)</td>
<td>Zielonka Conc.</td>
</tr>
<tr>
<td></td>
<td>Wed. Mar. 12</td>
<td></td>
<td>Zielonka</td>
</tr>
<tr>
<td></td>
<td>Fri. Mar. 14</td>
<td>Exam #2</td>
<td></td>
</tr>
<tr>
<td>Week 11</td>
<td>Mon. Mar. 17</td>
<td>Making Europeans</td>
<td>McNeill* (part1+2)</td>
</tr>
</tbody>
</table>

POLI352 Geographies and politics of the European Union
Wed. Mar. 19  Making Europeans invisible  Teichler*
Fri. Mar. 21  Goodman*
Week 12  Ireland and the EU  Engbersen*
Mon. Mar. 24  Unmaking Europe?  Rodriguez-Pose*
Wed. Mar. 26  Laffan part 1*, chap. 1
Fri. Mar. 28  Laffan part 1*, chap. 2
Week 13  Ireland and the EU (contd.)  Laffan part 3*, chap. 5
Mon. Mar. 31  Laffan part 5*, chap. 10
Wed. Apr. 2  Moore Conference – no class
Fri. Apr. 4
Week 14  Ireland and the EU (contd.)  Laffan part 5*, chap. 11
Mon. Apr. 7  O Toole prologue, 1
Wed. Apr. 9  Celtic Tiger woes
Fri. Apr. 11
Week 15  Celtic Tiger woes (contd.)  O Toole 2, 3
Mon. Apr. 14  O Toole 4, 5
Wed. Apr. 16  Research paper due
Thurs. Apr. 17  O Toole 6, 7
Fri. Apr. 18
Week 16  Celtic Tiger woes (contd.)  O Toole 8, 9
Mon. Apr. 21  O Toole epilogue
Wed. Apr. 23
Week 17  Exam#3/Make up Exam  8-11am Mybk. 207
Mon. Apr. 28

POLI352 Geographies and politics of the European Union  6