

HUST 292: Reclaiming the Classical Past for a Diverse and Global World



Portrait of a Roman from Fayum, Egypt with facial reconstruction from the deceased's skull.

Please be sure to read and process all the information in this syllabus. Check Blackboard and your email before every class for updates and announcements.

Course fulfills: L01: Literature; L02: Women's Voices; L03: SRA and GLA

Instructor:

Class meets: MW 12:30-1:45PM (see calendar for Groups A and B split)

Office: (please see note on physical and virtual office hours below)

Office Phone: (this is my personal cellphone number, you can text me too)

E-mail:

I normally reply to emails within twelve hours, particularly when assignments are due. However, I usually do not check email or texts after 8pm EDT. On days I am coming into campus (see below), I may not check email or texts except between classes.

Office hours: MW 9:45-10:45am, 1:50-3pm, F 9:50-10:50, 12-1pm. During these listed hours, we can meet, socially distanced, wearing masks, in my office. You may also make an appointment for a video call to "see" me by emailing or texting me. Email and texts work for quick simple questions as well.

Why Take this Course?

This literature-based course (with some historical documents) examines how individuals living in the Greek and Roman world constructed their notion of self and related to others through family ties, amorous relationships, spirituality, cultural interactions, and everyday life. Many of the books we will study are considered enduring classics and reading them shaped the worldview of public figures, politicians, intellectuals, and artists for millennia. Other works, such as the writings of Sappho, were very nearly lost.

Do these writings still speak to us today and if so, how do we interpret them? Is studying ancient Greek and Roman notions of humanity, love, hate, worship, friendship, and loyalty similar to visiting an alien planet? Or do Greek and Roman concepts in some way underpin or dialogue with our modern constructions of selfhood, gender, and relationships?

In addition to pondering whether Greek and Roman concepts of gender roles and power relations still speak to a twenty-first century world, we will also set the Greco-Roman world in a global context, considering the Greeks' and Romans' perceptions of and interactions with other cultures (Persia, Scythia, North Africa, Egypt, the Silk Roads).

A third emphasis of the course will be a consideration of the agendas of and messages sent by modern adaptations and appropriations of Greco-Roman writings and culture. In what ways are the Greek and Roman pasts appropriated and interpreted in our own age through translation, film, popular music, poetry and novels, websites and blogs, television series, political speeches, architecture and artwork, advertising, clothing design and museum displays? How are classical works such as the *Odyssey* re-imagined by modern authors such as Margaret Atwood, Madeline Miller and the Coen brothers? Did graffiti on the walls of the forum and the occasionally poisonous poems of the Roman poet Catullus serve the same function as venomous tweets in the twenty-first century?

Because the study of the classics belongs not just to the privileged few, but to everyone, free textbooks and translations must also be made accessible to students and instructors. This course will rely heavily on open-source translations. Students enrolled in this course will be responsible for creating study guides, lesson plans, supporting materials, and thematic essays pairing original works with later reinterpretations of them, with instructor guidance. These sources will be made freely available to those teaching and taking university courses and to middle and high school teachers (for example, *Lysistrata* is often taught at the high school level, *The Iliad* or *The Odyssey* at the middle school level). Texts which will be linked to LibreTexts platform include, but are not limited to: *The Odyssey*, *Lysistrata*, *Cupid and Psyche*, *Satyricon*, *The Trial of Neaira*, excerpts from Herodotus on cultures around the world, and translated historical documents illuminating the lives of Greek, Roman, Egyptian, North African, and Near Eastern men and women.

Main Inquiry Questions and Learning Goals

LO1: Literature and LO2: Women's Voices

- to encounter some of the great works of ancient Greek and Roman culture
- to identify some of classical antiquity's attitudes toward gender, love, and relationships (in personal, political, and religious contexts)
- to weigh how women's contributions to classical culture were shaped by classical constructions of activities appropriate to constructed genders
- to consider how some elements and issues of ancient culture relate to aspects of modern culture or are (re)appropriated or (re)interpreted within modern culture
- to evaluate modern reinterpretations of classical texts by diverse authors
- to develop skills in analytical, critical, and creative thinking, reading, and writing
- to develop skills in written and oral expression, especially the skills of clearly formulating arguments and sharing your ideas in class discussion
- to learn to support your ideas and generalizations with specific examples drawn from your close, critical, and creative reading of texts

LO3: Social Responsibility A and Global Learning A

- to evaluate the ways in which the structures and values of Greek and Roman society marginalized "foreigners" and "barbarians," women, freed persons, and slaves
- to evaluate the ways in which Greek and Roman texts have been appropriated by political and intellectual groups to marginalize other groups denied access to or interpretation of these texts
- to consider how open access to classical visual and literary texts and reinterpretations of them have been used to empower individuals and communities
- to consider the mutual influence of cultural, political, and socio-economic factors on the production of literature within the geographic Mediterranean region in antiquity

Required Books in Order of Reading (# = on-line translation, \$ = purchased book):

#-Homer, *The Odyssey*

The sequel to Homer's *Iliad* recounts the hero Odysseus' epic ten-year voyage to return from the Trojan War to his wife and son. One of the monuments of western literature.

#-Margaret Atwood, *Penelopiad* (e-book on Cushwa-Leighton catalog) What if the *Odyssey* were told from Penelope's perspective?

#-Aristophanes, *Lysistrata*

A bawdy 5th-century BCE "old comedy" where Greek women stage a "sex strike" to end the Peloponnesian War.

\$-Spike Lee, *Chiraq*

A powerful reinterpretation of *Lysistrata* set in Chicago. Available digitally streamed.

#-Euripides, *The Trojan Women* and *Medea*

In *The Trojan Women*, Euripides explores the tragic lives of women conquered in war. His play was recently restaged by female Syrian refugees (2013). In *Medea*, Euripides considers a passionate woman who takes horrific vengeance on the husband who has abandoned her. Both plays are models of psychological realism and the figure of Medea still features prominently in drama, artwork, and opera.

\$-Black Medea (e-pub from Cambria Press)

#-Plato, *The Symposium*

One of Plato's most famous dialogues, this one about the nature of love, set supposedly in the kind of drinking party (*symposium*) Neaira would have frequented.

#-Ovid, *Metamorphoses* (selections)

The literary masterpiece recounting dozens of stories gathered from Greek and Roman myths and woven into an intricate exploration of all kinds of change and transformation.

#-Ovid, *Heroides*

Ovid imagines letters by the great fictional women of his culture to the men who have wronged them.

#-Ovid, *Ars Amatoria* and *Remedia Amoris*

Ovid's guides on seduction and how to "cure" attraction to someone. We'll discuss how his advice has been appropriated by modern pick-up artists and break-up guides.

#-Plutarch, *Parallel Lives*, "Mark Antony [and Cleopatra]"

A classic example of some Greeks' and Romans' attraction to and distrust of eastern and Egyptian cultures.

#-Petronius, *Satyricon*

A farcical satire of the Roman empire and its inequalities written during the reign of emperor Nero.

In open-source texts on and off the LibreText platform and Blackboard, we will also read the poetry of **Sappho** (7th century BCE), the **trial of Neaira**, and **Apuleius' "Cupid and Psyche."**

GRADES:

The total of actual points earned divided by the potential totals listed will make up your final semester grade:

Class Participation*	200 pts
Odyssey Analysis Paper	75 pts
Teach to Learn Project	100 pts
Plato, <i>Symposium</i> speech	50 pts
U-Pick Paper on Neaira or Sappho	75 pts
Mini Presentations, <i>Metamorphoses</i>	50 pts
Mini Presentations, <i>Heroides</i>	50 pts
Creative Assessment Assignment Plan	50 pts
Creative Assessment Sample	125 pts
Final Project Proposal	50 pts
Final Project, Classical Made Modern	175 pts

***The class participation grade includes attending class either in-person or via Collaborate (more on that below), various in-class assignments, contributions to in-class discussion or posts to discussion boards, and/or other small assignments indicated in the class schedule below and by Blackboard announcements or study guides.**

In grading, I follow the college's standards:

94-100A	77-79	C+	60-63 D-
90-93 A-	74-76	C	59 & below F

87-89 B+	70-73	C-
84-86 B	67-69	D+
80-83 B-	64-66	D

BLACKBOARD: All course materials (syllabus, handouts, optional readings, relevant web links, etc.) are available on this course's Blackboard site (cross-linked in some instances to external sites such as LibreText). Please check Blackboard before every class for announcements.

THE WRITING CENTER AND STYLE GUIDES: As this course is writing intensive, you are encouraged to virtually visit the Writing Center early and often throughout the semester (<https://www.saintmarys.edu/academics/resources/writing-center>) for all phases of writing, from brainstorming to initial and revised drafts.

Our guides to MLA style and writing in general will be: <https://style.mla.org/> and <https://owl.english.purdue.edu/owl/resource/747/01/>

GETTING HELP: We are engaged in the project of learning together. Please keep me posted about your progress during the semester. If you are confused, frustrated, or anxious—or if you just want to check in—don't hesitate to text or email me or set up a virtual office visit. I welcome all comments, criticisms, and suggestions you might have about the course. Let me know what's working, what's not. Please don't wait until the last week of class to tell me if something is troubling you or worse yet, disappear. The earlier I know about an issue, the earlier it can be fixed—that also applies to technical difficulties on Blackboard, unclear elements of assignments, et cetera.

PARTICIPATION: The cornerstone of Humanistic Studies is collaborative learning where you share ideas about the texts we read with your classmates through daily in-class and/or virtual discussion. We will be constructing meaning as a community from the texts (visual and printed) that we study. Class participation is an essential requirement in this course; just as participation would be in a lab for a science or language course. You are expected to read all assignments carefully and to be able to discuss them each class meeting.

I will weigh both the quantity and, more importantly, the quality and insight of your participation in evaluating the various ways to contribute which will contribute to your participation grade. For example, was it clear you did the reading and grappled with understanding it? Did you volunteer an interpretation or help a classmate clarify her thoughts? Did you work together with others in small groups to interpret a tricky text?

As an undergraduate I felt much more comfortable expressing my ideas on paper than in discussion and so as an instructor, I will do my best to create an environment where participants feel safe to express their ideas freely and contribute in a variety of ways to class discussion. There will be many ways to contribute, from "pinning" your favorite artwork on a Padlet page, to posting/replying in writing or through videos to discussion forums, to short group presentations and smaller group discussion opportunities. If you still feel uncomfortable with talking in class, please see me or email me, and we will work on finding you avenues for expressing your thoughts. Please read carefully and follow the Humanistic Studies department's Goals and Guidelines for Classroom Discussion at the end of the

syllabus (also available on Blackboard and at the department's web site under "Programs").

We all have non-stellar days, so participation does not mean that you have to be brilliantly "on" every discussion. However, all of us should have done the readings and thought about them prior to class. Student researchers and I will be providing "Study Guides" for each reading (see below), and it is often helpful to write down ideas as you read and to mark passages of text that you can refer the class to in support of your thoughts (online annotations and book-marks work particularly well). If in doubt, **bring a favorite quotation, observation or question to each class.**

Participation can also mean bringing your own questions about the readings—including passages which puzzle you or are particularly personally meaningful—to class. All of us will react to the books we are reading in different ways. It is the combination of those different reactions that leads us to deeper understanding of the issues the books raise. Discussion also helps to test-drive ideas and arguments in preparation for writing about them. That is why class participation is so important: it allows us to appreciate the richness and complexity of the people and the ideas in the books we read. Don't underestimate your own experience of these books, which will be shaped by the unique person you are and the unique experiences of life that you have. Ideas and arguments are often inspired, honed and tested in the presence of others. That is the underlying principle behind open-plan offices at workplaces such as Google and business conferences and trade shows as well as academic conferences.

ATTENDANCE IN CLASS: Because of current social distancing regulations for COVID, we will be splitting the class into sections: Group A and Group B. If you are not displaying symptoms of COVID, please make an effort to come to class on your assigned days, wearing a face-mask. If it is not your assigned day, you will be expected to attend class virtually by Collaborate and join in on class activities. If you are feeling ill, please email me so that I know! I will be taking attendance so that I know who is attending class and who is not. There will be opportunities for make-up contributions for those who are not feeling well or experiencing a family emergency.

DAILY ASSIGNMENTS: Assignments for each day's class will be in a folder labelled by the date of the class day they are due. These folders will contain a "Study Guide" for each of the class dates of the course. This guide is your road map to the readings and questions we will tackle each class meeting. You should be able to discuss these questions in class, and I recommend taking notes to help you locate relevant passages and remember ideas. Each folder will contain links to whatever materials you need to prepare for that day's class. If there is a discussion forum or Padlet page or other learning tool being used that day, it will appear in that folder (with the exception of Collaborate).

Submitting written assignments: all written assignments should be submitted by the date indicated to the assignment box on Blackboard. Please upload documents as a .doc or .pdf. Both Blackboard and my computers cannot open or process Mac pages. Final website links may be emailed to [email].

LATE POLICY: I have a confession to make. I never turned in a paper late as an undergraduate or asked for an extension. I have taught recently in the high school environment and realize that many high schools now routinely accept late work or resubmissions of

assignments. As the instructor responsible for grading, it is extremely difficult to evaluate someone's work in comparison to their peers if that work has had the benefit of extra time and resources which those who turned their assignments in on time did not have. In short, it is not fair to your peers not to impose consequences for late work, as they probably could have done "better" with an extra twenty-four hours too. If you have genuine extenuating circumstances (family emergency, serious illness (e.g. COVID, flu, auto accident, etc) which can be proved, I will certainly take those into consideration and we can set an alternative due date for the assignment. **Otherwise, for every twenty-four hour period that an assignment is late, it will drop one-third of a grade (what would have been an A becomes an A-, and so on).**

EXTRA CREDIT: You have the option to do one short project for extra credit. It can be a book review, a film review, a short research assignment, a short class presentation (though finding time for this last option is tricky), etc. If you choose to earn extra credit, please email me an indication of the project idea you wish to pursue. I will be suggesting supplementary materials and modern-day connections and interpretations throughout the course and can help you shape your idea. Once you have your idea approved by me, you should write a short description of it (including its proposed due date) and hand it in to me. Please do not wait until the last minute. The last day to submit extra credit proposals to me is **Monday, October 5**. Depending on the investment you put into the project, you may earn up to **50 additional points** (5% of your total grade). Unfortunately, this project cannot be used to supplement below-standard class participation. In other words, if you regularly miss class, seldom contribute, or clearly haven't read the material, this option may not be used to supplement your participation grade.

CLASSROOM ETIQUETTE: Please come to physical class or the Collaborate classroom on time; the opening minutes of class are often crucial ones with announcements and attendance-taking, and with the way the classroom is set up, late arrivals are certain to disrupt discussion, as will frequent bathroom breaks.

Please silence mobile phones and other loud electronic devices before class starts. **Please bring laptops to take notes or consult electronic texts** but refrain from using smaller hand-held devices in class. There are few things more destructive to concentration and learning than compulsive checking of email, texts, and social media.

LEARNING DISABILITIES: If you have had documented academic adjustments (accommodations) in the past, or think you may be eligible for them presently, you should contact [Name of DRO Officer] in the Disabilities Resource Office (DRO), to make an appointment to address this matter. The DRO is responsible for coordinating academic accommodations for students each semester and will issue a letter of documentation to your faculty for the current semester. Requests for such accommodations will not be honored without this letter from the DRO. Securing reasonable accommodations requires timely action on the part of the student. Please contact the staff in the DRO for an appointment to discuss how we will implement your accommodations. On a personal note, I have family members with documented learning disabilities and have worked with students with a wide range of accommodations in the past. I will do my utmost to help make your learning experience challenging but also accessible.

ACADEMIC HONESTY: Each student is expected to read and abide by the Statement on

Academic Honesty contained in the guide for first year students, pages 46-50. If in doubt, please see the link to the student handbook. If you are unsure about what plagiarism is, please come to see me. Any student guilty of plagiarism or cheating may be failed from the course. I will evaluate each incident on a case-by-case basis. If the plagiarism is inadvertent, you may be required to do an assignment to train yourself in proper citational practices. If it is clear and glaring (such as buying a paper and passing it off as your own), you may fail the assignment or even the entire course.

REPORTING INSTANCES OF BIAS OR HARASSMENT: Our college is committed to upholding standards that promote respect and human dignity in an environment that fosters academic excellence and professionalism. If, as a student, you experience what you believe to be discrimination or harassment by another member of the community because of your identity based on sex, race, color, national origin, religion, age, disability, citizenship status, genetic information, veteran status or any other characteristic protected by the law or your sexual or political orientation, please report that behavior.

Allegations of discrimination and harassment should be reported on the Bias Reporting Form on the portal. Please take a few minutes to review the College's policy prohibiting discriminatory harassment against students at this website. Should you wish to talk to a confidential resource on campus please contact Health and Counseling or Campus Ministry.

CANCELED CLASSES: If I must cancel a class (e.g. COVID), I will e-mail you and post an announcement on Blackboard. I rarely miss or am late to class, but if for some reason I am not in the classroom at the expected time, please wait 20 minutes before leaving. If I cannot be physically present, we may all hold class virtually by Collaborate. I will send out an announcement indicating any changes. If class is canceled in all formats (virtually and physically), for our next class read the next assignment as listed on the syllabus.

ASSIGNMENT DESCRIPTIONS:

SHORT ANALYSIS PAPERS: For two (2) of the works we read, you will be required to upload **one typed, double-spaced, two-page paper** (about 500 words) answering one of several potential prompts. The paper's due dates are marked on the **Class Schedule** below (as Odyssey Analysis Paper and U-Pick paper). Your answers should display your knowledge of the text we have read and include brief quotes (never more than 40 quoted words total) from passages that you find important to your argument (with MLA citation). Please upload these to the assignment boxes on Blackboard as either .doc or .pdf format (not Mac Pages, as it is incompatible).

SPEECHES: We will stage a reenactment of Plato's *Symposium* for which you will be responsible, either individually or as part of a team, for drafting a speech representing the views of the historical person of the *Symposium* you have been assigned (e.g. Socrates).

PRESENTATIONS AND DISCUSSION LEADING: As part of the LibreTexts project, we will be following the "teach to learn" model. In teams, you will be responsible for leading a portion

of the class for which you will sign up in advance (On *Metamorphoses* and *Heroides*). I will post tips and ideas on Blackboard. This allows you to put forward *your* questions and *your* ideas on these texts.

LEARNING PLAN: Another component of the LibreTexts initiative is the creation of learning guides to accompany texts we encounter in class and which are also taught at the college, high school, or middle school level. You will have the opportunity to create a learning guide (lesson plan) which takes a creative approach to teaching one of the texts we read. These guides will be posted on LibreTexts as open-access resources for teachers and students. Your plan must include components which specifically address the L01, L02, and L03 learning objectives of this course). Please upload these to the assignment box on Blackboard as either .doc or .pdf format (not Mac Pages, as it is incompatible).

CREATIVE ASSESSMENT PLAN AND SAMPLE: Instead of a midterm exam, you will be creating an innovative assessment plan which requires sustained analysis or evaluation or creative interpretation of a classical work, complete with a description of the assignment and how it will be graded. You will then, as a “student”, create a sample assignment in response to the assessment you created. These projects will be posted to LibreTexts to inspire other teachers and students. Your assessment plan and sample must include components which specifically address the L01, L02, and L03 learning objectives of this course.

FINAL PRESENTATION AND PROJECT: Instead of a final, you will be creating a website critically analyzing the influence of one text (or portion of a larger text) of the classical works we have read on the artworks, music, or literature of later time periods. Guides outlining expectations for the project and presentation will be posted on Blackboard, and the completed final project will be due on **Sunday, November 15**. In class, we will be exploring the reinterpretation of classical works by later authors and artists as models for your own individualized project ideas. Completed websites will be linked to our LibreTexts course shell.

CLASS PARTICIPATION: Discussion is at the heart of what we do in the Humanistic Studies Department. Academic conversation relies on a combination of advanced social and intellectual skills. Set out below are some of the faculty’s expectations about the sorts of skills that ought to be developed over the course of the semester and how they will be evaluated.

Minimum Expectations

ATTENDANCE: Classroom discussion depends on every student being in class every day. Your absence from class not only deprives you of the benefit of what is discussed and learned that day; it also deprives the rest of class of your insights and questions. Students are expected to attend every class session (except for serious reasons, such as illness or family emergency). There is no policy allowing a certain number of “cuts” throughout the semester. Unlike written work, classroom discussion cannot be successfully made up. Consequently, absences—including excessive excused absences (those authorized by the Office of Academic Affairs)—may lower your participation grade and will certainly result in less knowledge. Lateness to class is disruptive and may also lower your grade.

DEPORTMENT: Polite and respectful behavior is absolutely necessary for successful discussion. Students should take care of all personal matters before class begins, so that once a class session starts, they do not have to leave the room. Students need to avoid distracting behavior (having private conversations, eating snacks, doing homework for another class, texting, etc.). Common courtesy requires that you pay attention and listen carefully to whoever is speaking. All cell phones and other electronic devices should be turned off.

LISTENING: Listening is just as real a skill as speaking, reading, or writing. It is vital to classroom discussion because, obviously, any two-way communication depends on receiving as well as sending. Good listening skills include the ability to: answer precisely any questions posed by other students or the instructor; refrain from repeating as your own point something already raised by another speaker; follow instructions for classroom activities (group projects, assignments, etc.). Listening is a prerequisite for effective speaking.

SPEAKING: Every student is a crucial member of the learning community that forms in each class. She therefore has a responsibility to contribute to class discussion. Her contributions must have content to them and be related to course themes, not made simply to hear herself speak. As a member of the group, she has to learn to become open-minded and tolerant of other points of view, and be ready to be persuaded by another discussant. At the same time, she defends her own point of view with reasoning and evidence, even if she is alone in her opinion. She learns to accept constructive criticism from others without taking it personally. At the same time, she is able to question and criticize someone else's ideas in a sensitive, tactful way that minimizes feelings of hurt or insult in the other person. She learns how to "agree to disagree."

ASSESSMENT: Failure to meet the minimum expectations listed above (in each of the four categories) will result in a participation grade somewhere in the C, D, or F ranges, depending on the severity of shortcomings according to the judgment of the individual instructor. Success in meeting these minimum expectations will result in a grade somewhere in the B range.

More Advanced Expectations

(Listed in ascending order of difficulty and sophistication)

In addition to mastering the minimum expectations, an outstanding student contributes to class discussion at least once every class period, usually more often. Her contributions display many of the following characteristics:

1. The student develops her ideas at some length, in detail, rather than giving abbreviated, "yes" or "no" answers. On the other hand, she does not dominate the discussion in a way that discourages others from contributing.
2. She reveals a sound, accurate grasp of the text (not confusing characters, events, or plot details), thereby demonstrating adequate preparation for class. She can refer the class to specific examples or passages in the text to make her point.
3. She asks thoughtful questions that push the class to clarify, deepen, or expand its knowledge of a topic.
4. She connects the material at hand to topics in other courses, previous class discussions, current events, or personal experiences.

5. She shows leadership by initiating new topics of conversation, building a consensus for a particular interpretation, summing up or building on points made by others. She is dependable and enthusiastic, no matter how difficult or uninteresting she finds the reading, no matter how long the assignment, no matter how late in the semester. She fills in awkward silences with a comment or answer that helps preserve the momentum of discussion. In general, students and instructor alike look to her for help and she gives it.

6. She offers comments that are original, fresh, imaginative, or inspiring. As a rule, she moves beyond what is obvious, beyond plot summary or mere recitation of facts—though she can supply that, too, when the occasion calls for it. She analyzes the subject, critically evaluating the text rather than passively accepting it as “truth.”

ASSESSMENT: Listed above are the sorts of behaviors and competencies found in superior classroom discussion, which typically earn the student a grade in the high-B or A range.

CLASS SCHEDULE – FALL 2020

(For reading assignments for each class, see the Study Guides posted on “Blackboard” under each learning module) BB= Blackboard

Class Date	In-Person/Virtual	Main Topic Focus	What to Do and What is Due
Fri, August 7	Virtual	Find course on Blackboard. Work through materials in Start Here folder (instructor videos, syllabus). Post to introductory forum.	Take syllabus quiz. Post to introductory forum by Friday 9am EDT. Respond to at least one other post by Friday 9pm EDT.
Mon, August 10	Group A: In person Group B: Collaborate	Herodotus	Bring questions on syllabus. Read the Herodotus materials on BB and find the Main Virtual classroom on BB Collaborate. Group B should log in to this Collaborate classroom at the start of class, Group A comes to SU 140.
Wed, August 12	Group A: Collaborate Group B: In person	Odyssey, bks. 1-8	Find guide in BB folder. Follow links to LibreText materials.

			<p>Come prepared to discuss in class or by Collaborate.</p> <p>Group A should log in to this Collaborate classroom at the start of class, Group B comes to SU 140.</p>
Mon, August 17	Group A: In person Group B: Collaborate	<i>Odyssey</i> , bks. 9-16	<p>Find guide in BB folder. Follow links to LibreText materials.</p> <p>Come prepared to discuss in class or by Collaborate.</p>
Wed, August 19	Group A: Collaborate Group B: In person	<i>Odyssey</i> , bks. 17-24	<p>Find guide in BB folder. Follow links to LibreText materials.</p> <p>Come prepared to discuss in class or by Collaborate.</p>
Mon, August 24	Group A: In person Group B: Collaborate	<i>Penelopiad</i> , chs. 1-15	<p>Find guide in BB folder. See link to library e-book.</p> <p>Come prepared to discuss in class or by Collaborate.</p>
Wed, August 26	Group A: Collaborate Group B: In person	<i>Penelopiad</i> , chs. 16-29	<p>Find guide in BB folder. See link to library e-book.</p> <p>Come prepared to discuss in class or by Collaborate.</p>
Mon, August 31	Group A: In person Group B: Collaborate	<i>Trojan Women</i>	<p>Find guide in BB folder. See link to OER e-book.</p> <p>Come prepared to discuss in class or by Collaborate.</p> <p>Padlet post due (link on BB)</p>
Wed, September 2	Group A: Collaborate Group B: In person	Afterlives and Reimaginings	<p>Odyssey Analysis Paper due</p> <p>Class discussion in-person and by Collaborate.</p>
Mon, September 7	Group A: In person Group B: Collaborate	<i>Medea</i>	<p>Find guide in BB folder. See link to OER e-book.</p> <p>Come prepared to discuss in class or by Collaborate.</p>

Wed, September 9	Group A: Collaborate Group B: In person	<i>American Medea</i>	Find guide in BB folder. See link to pdf on BB. Come prepared to discuss in class or by Collaborate.
Mon, September 14	Group A: In person Group B: Collaborate	<i>Lysistrata</i>	Find guide in BB folder. See link to text on LibreText. Come prepared to discuss in class or by Collaborate.
Wed, September 16	Create your own Virtual Watch Party No set physical or virtual class today.	<i>Chi-Raq</i>	Find guide in BB folder. Create your own virtual watch party (if desired) and post one comment and one question by Saturday, September 19, 11:59 EST (see BB).
Mon, September 21	Group A: In person Group B: Collaborate	Sappho	Teach to Learn project due. We'll discuss <i>Chi-Raq</i> and read selections from Sappho in-class and by Collaborate.
Wed, September 23	Group A: Collaborate Group B: In person	Finding Neaira	Find guide and edited texts in BB folder. Come prepared to discuss in class or by Collaborate.
Mon, September 28	Group A: In person Group B: Collaborate	Plato, <i>Symposium</i>	Group A: Plato Symposium Speech Due
Wed, September 30	Group A: Collaborate Group B: In person	Plato, <i>Symposium</i>	Group B: Plato Symposium Speech due
Mon, October 5	Group A: In person Group B: Collaborate	Writings on Men and Women	Short readings posted to folder on BB. U-Pick Analysis paper on Neaira or Sappho due We'll sign up for and discuss upcoming presentations and projects in-class and by Collaborate.

Wed, October 7	Group A: Collaborate Group B: In person	Ovid, <i>Metamorphoses</i>	Student-led mini-presentations on assigned section.

Mon, October 12	Group A: In person Group B: Collaborate	Ovid, <i>Metamorphoses</i>	Student-led mini-presentations on assigned section.
Wed, October 14	Group A: Collaborate Group B: In person	Ovid, <i>Metamorphoses</i>	Student-led mini-presentations on assigned section. Proposals for Website project due
Mon, October 19	Group A: In person Group B: Collaborate	Ovid, <i>Heroides</i>	Group B: mini-presentations by Collaborate
Wed, October 21	Group A: Collaborate Group B: In person	Ovid, <i>Heroides</i>	Group A: mini-presentations by Collaborate
Mon, October 26	Group A: In person Group B: Collaborate	Ovid, <i>Ars Amatoria</i>	Find guide and link to OER text in BB folder. Come prepared to discuss in class or by Collaborate.
Wed, October 28	Group A: Collaborate Group B: In person	Ovid, <i>Ars Remedia</i>	Find guide and link to OER text in BB folder. Come prepared to discuss in class or by Collaborate.
Mon, November 2	Group A: In person Group B: Collaborate	Apuleius, "Cupid and Psyche"	Find guide and edited text in BB folder. Come prepared to discuss in class or by Collaborate. Creative Assessment assignment and sample assessment due
Wed, November 4	Group A: Collaborate	Plutarch, <i>Life of Anthony [and Cleopatra]</i>	Find guide and link to OER text in BB folder.

	Group B: In person		Come prepared to discuss in class or by Collaborate.
Mon, November 9	Group A: In person Group B: Collaborate	<i>Satyricon</i>	Find guide and edited text in BB folder. Come prepared to discuss in class or by Collaborate.
Wed, November 11	Group A: Collaborate Group B: In person	<i>Satyricon</i>	Find guide and text in BB folder. Come prepared to discuss in class or by Collaborate.
Thurs November 12	Last day of classes		
Fri, November 13	Study Day		
Sunday November 15	Final Projects Due		Final website project due, 11:59 PM EDT
Mon, November 16	Exams Begin		
Tues, November 24	Final Grades Due To Registrar		