

Welcome to the course!

Welcome to **Civilizations of the Ancient World**. Here's what you need to know to get started:

- 1 This course is in person, and the website is the syllabus. Everything you need for navigating the course requirements is here. If you want a PDF version of the full syllabus to reference or print, click on the printer icon at the top right of any page.
- 2 Watch the video first! It covers the key themes of the course and how things will work this semester. Then, enter the course and read through the requirements, expectations, and assignments.
- 3 Announcements and updates will be posted on the Announcements page and by email. Bookmark the Announcements page to stay up to date on changes and upcoming due dates.
- 4 If you have any questions, please don't hesitate to email me.

COURSE INFO

HIS 246: Civilizations of the Ancient World 3 hours, 3 credits. In-Person lecture. A survey of the Mediterranean world, beginning with the first humans and tracing the development of civilization from Mesopotamia and Egypt to ancient Greek City-States and the fall of Rome.

Details HIS 246-B301 (51210), Spring 2022. Crosslisted with: LEH 354-B301 (50982).
Meetings: Tuesdays and Thursdays 9:30-10:45 a.m., room TBA.

Instructor Dr. Mark B. Wilson, Adjunct Assistant Professor. Office: Carman 292.
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Office hours Tuesdays 11:00 a.m.–12:00 p.m and 5:00–6:00 p.m.

Rationale

Our entire lives are conditioned by concepts like civilization and society, yet we seldom stop to think about how they shape our behaviors and expectations. By traveling back to the very emergence of civilization, we can experience both the revolution in how humans related to each other and the proliferation of new kinds of societies—each with their own distinct ideas about communities and individuals, communication, trade, protection, gender, mortality, and the strange, unbounded realms of the gods. All of this forms not just the background but the substance of the modern world: how we think, and what others think of us. The everyday hubbub of ancient worlds vibrates in the bones of our own societies.

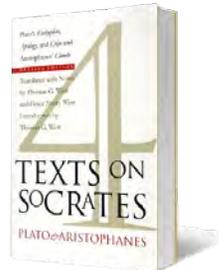
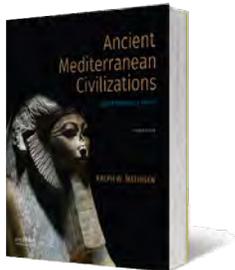
Specific Learning Objectives

In this course we'll be pursuing a number of goals, including:

- Exploration of the emergence of civilization and its implications for humanity
- Exposure to the cultures and beliefs of a wide array of diverse Mediterranean civilizations
- Exploration of evolutionary changes in the realms of politics; economics; military techniques; religious beliefs; social norms; writing and literature practices; artistic expression; and science and philosophy
- Examination of how the many interactions and transformations of ancient civilizations developed into a Western identity, part of the origin of the modern Western world
- Development of skills associated with study of history, including interpretation of primary sources and other evidence.

BOOKS

The following three books are required.



1. *Ancient Mediterranean Civilizations, 3d Edition*

by Ralph W. Mathisen. Oxford U. Press, 2020. 978-0-190-08094-5. \$74.99 List.

- **Getting this book** Rent (new, used, or digital) or buy (new or used) via the Lehman Bookstore. A physical copy of the second edition should be on reserve at Lief Library. Rent or buy (new or used) via Valore Books or Amazon. Buy (new or used) via Abe Books or Alibris. Links available on the website.
- Try to get the right edition, especially if you're buying a used copy. The first edition is significantly different from the second and third, and page numbers will not match up with later editions.

2. *The Epic of Gilgamesh*

trans. by Andrew R. George. London: Penguin, 2003. 978-0-140-44919-8. \$13.00.

- **Getting this book** A full online copy can be found at the Internet Archive. Rent or buy (new or used) via the Lehman Bookstore or Valore Books. Buy Kindle or paperback (new or used) via Amazon. Buy (new or used) via Abe Books, Alibris, Better World Books, or Powell's.
- I strongly recommend the Andrew George edition because he translated directly from the source. It also has a very useful introduction. If you get another edition, make sure it is based on the Standard Version of the epic. I recommend against using a random online transcription of the text, as for this 4,500-year old text you definitely want an expert translation with good commentary and extrapolation such as the George.

3. *Four Texts on Socrates*

ed. by Thomas G. West and Grace Starry West. Ithaca: Cornell Press, 1998. 978-0-801-48574-9. \$12.30.

- **Getting this book** A physical copy is available in the stacks at Lief Library. Hourly borrowing is available via the Internet Archive. Rent or buy (new or used) via the Lehman Bookstore or Valore Books. Buy (new or used) via Amazon, Abe Books, Alibris, Better World Books, or Powell's.
- *Four Texts on Socrates* has Aristophanes's *Clouds*, which we'll be reading in class, but the other works may help your interpretation of the play and especially your essay.
- There are basic transcriptions of *Clouds* online, but again the intro and notes will be vital to your appreciation of the play, so you should use this book or another full-text book edition.

The assigned books are available from Lehman College Bookstore and from Amazon and other online retailers (try searching aggregators such as Bookfinder for the best deals). Make sure you do so enough in advance that you'll receive the books in time for the assignments.

GRADING

Your grade for the course will be determined from the following:

Quizzes	15%
Interpretive Essays (3)	30%
Midterm	20%
Final Exam	35%

Quizzes

We'll have short, timed online quizzes to help gauge our relationship with the material in the readings most weeks. Quizzes cover the textbook reading, plus *Gilgamesh* and *Clouds* when assigned. If you did the assigned readings, you should be prepared for the quiz.

Missed quizzes are not made up. If you miss a quiz, you'll get a zero for that quiz. Therefore, please make sure you are prepared each week and take the quiz.

Interpretive Essays (3)

You'll write three interpretive essays. Details are on the Essays page.

- One on the portrayal of society or religion in *The Epic of Gilgamesh*;
- One on *Clouds* and its relationship with actual events in classical Athens; and
- A response to your choice of nonwritten artistic depictions of the ancient world, including sculpture, painting, performance, or film, comparing the history that's come down to us with how it has been represented.

Optional Draft You can submit a draft of the paper to me up to a week before it's due; I'll give you some general feedback (but not a grade). Because I accept drafts, I do not allow students to submit revised versions of their final paper after the due date. To make sure I see it soonest, please email me your optional draft rather than uploading it to BlackBoard.

Exams

Midterm exam The midterm will cover the course up to that point. We'll discuss the content and structure the previous week, and a review sheet will be provided. The exam take place during our regular class meeting on the day indicated on the schedule.

Final exam The final will cover from the midterm onward—except for the essay portion, which will cover themes from the entire course. We'll discuss the content and structure the week before the final, and a review sheet will be provided. The final exam lasts two hours and will take place on the day designated by the registrar's office.

EXPECTATIONS

Attendance and Participation

- **Participation in class discussion is a required part of the course.** Missing classes will damage your grade.
 - Textbooks are designed to give you the basics; in our class meetings we try to make sense of things, and sift out what's important. Missing classes means you miss out on a key part of our trying to put things together.
 - If you miss quizzes, it will put a big crimp in your grade for the course. Quizzes are not made up, so the quizzes you miss will count against you.
- Religious observances that affect your class attendance should be discussed in advance.
- **If you are not feeling well**, please stay home.
- **If you have tested positive for COVID-19**, please contact the Health Center at med.requirements@lehman.cuny.edu as soon as possible after your positive test result to initiate contact tracing and to get connected to support services.

Guidelines

Don't waste this opportunity! Make the most out of this class.

- **Please use me as a resource.** Interact with me in class meetings online or send me emails with any questions you have—whether they relate to the requirements of the course, or to ideas we're reading about or discussing in class.
- **Come to the class meetings prepared.** By prepared, I mean you should have done the readings and videos for that day—and thought about them. Come in ready to talk about your reactions to the readings and the videos, and the questions they raised in your mind.
- **Check your email.** Make sure I have a good email address for you and check it, as I occasionally send information and updates by email. If you have not gotten an email from me within the first week after school begins, check your spam folders. If you can't find an email from me, send me an email to let me know how best to reach you.
- **Talk to me if you're struggling.** Reach out to me via email, and the sooner the better. Don't wait until it's too late to turn things around.

Submitting Assignments

All written assignments must be submitted via BlackBoard using the upload links there. BlackBoard is accessed through CUNY Login. If you have trouble with BlackBoard, please call the IT helpdesk at (718) 960-1111 or go the Lehman College BlackBoard support page. I won't accept written assignments by email. If BlackBoard itself is down, I'll announce alternative arrangements to the class.

Late assignments will be marked down. I accept late submissions, but there will be a penalty that will hurt your grade.

- Written assignments will be marked down one letter grade per class meeting after the assignment due date, up to a maximum of 30 points. That means you're still better off turning in your paper late, and having it be marked down, than not turning it in at all.
- I do not give extra credit opportunities except to the entire class. I do not grade on a curve.
- I do not give incompletes unless we've discussed and agreed on the grounds for giving one prior to the final exam.
- Make-up assignments or exams are given only in cases of documented medical emergency or comparable life disruption.
- I do not accept rewritten essays after an assignment has been submitted, graded, and returned; but some deductions are reversible (see the sample grading sheet on the Requirements page).

Any instances of plagiarism, whether on essays, papers, quizzes, or exams, will have dire consequences. See the policies page for what counts as plagiarism and the penalties involved in presenting the work of others as your own.

SCHEDULE OF READINGS AND ASSIGNMENTS

For each meeting, please come into class having read and thought about the readings assigned for that class.

Everything listed under each meeting—the textbook readings, *Gilgamesh*, and *Clouds*—is fair game for the quizzes we'll have at the start of some meetings.

BEGINNINGS

1 Introduction and Evidence

Tuesday, February 1

MATHISEN "Laying The Groundwork" (pp. 3-5)

MATHISEN "The Palaeolithic Age" (pp. 5-13)

2 The Origins of Civilization

Thursday, February 3

MATHISEN "The Neolithic World" (pp. 13-24)

MATHISEN "The Chalcolithic Period" (pp. 24-33)

No Meeting (Friday Classes)

Tuesday, February 8

THE BRONZE AGE

3 Mesopotamia

Thursday, February 10

MATHISEN "The Origins of Mesopotamian Civilization" (pp. 37-45)

MATHISEN "Rise Of Sumerian Civilization" (pp. 45-52)

GILGAMESH Intro (at least pages xiii-xvi, xxxi-xxxii)

GILGAMESH Tablet 1

4 Sumer

Tuesday, February 15

MATHISEN "Historical Sumer" (pp. 52-60)

GILGAMESH Tablet 2

5 Semitic Mesopotamia

Thursday, February 17

MATHISEN "The Semitic Peoples And The First Near Eastern Empires" (pp. 60-75)

GILGAMESH Tablet 5

6 God-Kings of Egypt

Tuesday, February 22

MATHISEN "Before The Pharaohs" (pp. 77-84)

MATHISEN "The Early Dynastic Period" (pp. 84-92)

GILGAMESH Tablet 6

7 Egyptian Empires

Thursday, February 24

MATHISEN "The Old Kingdom" (pp. 92-97)

MATHISEN "The Middle Kingdom" (pp. 97-103)

MATHISEN "The New Kingdom" (pp. 103-109)

GILGAMESH Tablet 7

8 The Bronze Age Aegean

Tuesday, March 1

MATHISEN "Early Civilizations/Levant" (pp. 111-113)

MATHISEN "Aegean Civilizations" (pp. 113-125)

GILGAMESH Tablet 11

THE IRON AGE

9 Dawn of the Iron Age

Thursday, March 3

MATHISEN "The Iron Age/Eastern Med" (pp. 125-131)

MATHISEN "The Hebrews" (pp. 131-140)

10 How Not to Run an Empire: The Assyrians

Tuesday, March 8

MATHISEN "The Assyrian Empire" (pp. 142-155)

MATHISEN "Successors of the Assyrians" (pp. 155-159)

Essay #1 due

11 The Success of the Persian Empire

Thursday, March 10

MATHISEN "The Persian Empire" (pp. 159-163)

MATHISEN "Darius/Persian Empire" (pp. 163-171)

12 The Greek Dark Age

Tuesday, March 15

MATHISEN "The Greek Dark Ages" (pp. 175-180)

MATHISEN "The Construction Of Greek Identity" (pp. 180-187)

13 Ancient Asia: China, India, and the Steppes

Thursday, March 17

MATHISEN "The Eurasian Steppes" (pp. 296-301)

MATHISEN "Eastern Asia" (pp. 301-310)

14 Midterm Exam

Tuesday, March 22

THE GREEK IDEA

15 Archaic Hellas

Thursday, March 24

MATHISEN "The Archaic Age" (pp. 187-202)

CLOUDS Section 1

16 Sparta and Athens

Tuesday, March 29

MATHISEN "The Spartan Way" (pp. 205-211)

MATHISEN "The Rise Of Athens" (pp. 211-218)

CLOUDS Section 2

17 The Persian Menace

Thursday, March 31

MATHISEN "The Greeks And Persia" (pp. 218-226)

MATHISEN "The Golden Age Of Athens" (pp. 226-231)

CLOUDS Section 3

18 Wars Between the Greeks

Tuesday, April 5

MATHISEN "The Peloponnesian War" (pp. 231-246)

CLOUDS Section 4

19 The Rise of Macedon

Thursday, April 7

MATHISEN "Greece After The Pelop. War" (pp. 249-257)

MATHISEN "The Age Of Alexander" (pp. 257-265)

CLOUDS Section 5

20 The Legacy of Alexander

Tuesday, April 12

MATHISEN "The Hellenistic Kingdoms" (pp. 265-279)

CLOUDS Section 6

THE MIGHT OF ROME

21 Early Rome

Thursday, April 14

MATHISEN "Carthage" (pp. 319-326)

MATHISEN "Cultural Encounters" (pp. 339-341)

MATHISEN "Rome Of The Kings" (pp. 341-349)

No Meeting (Spring Recess)

Tuesday, April 19

Thursday, April 21

22 The Roman Republic

Tuesday, April 26

MATHISEN "The Early Roman Republic" (pp. 349-356)

Essay #2 due

23 The Acquisition of Empire

Thursday, April 28

MATHISEN "Warfare And Expansion" (pp. 356-371)

24 The Republican Crisis

Tuesday, May 3

MATHISEN "One Crisis To The Next" (pp. 379-390)

MATHISEN "An Age Of Generals" (pp. 390-399)

25 Collapse of Republic

Thursday, May 5

MATHISEN "The Triumvirates" (pp. 399-409)

MATHISEN "Establishment/Principate" (pp. 409-414)

26 Augustus, Princeps, Imperator

Tuesday, May 10

MATHISEN "The Age Of Augustus" (pp. 415-430)

27 The Roman Principate

Thursday, May 12

MATHISEN "Julio-Claudian/Flavian" (pp. 430-440)

MATHISEN "The Antonine Dynasty" (pp. 440-451)

28 Christianity and Rome

Tuesday, May 17

MATHISEN "The World/Pax Romana" (pp. 451-464)

MATHISEN "Religion/Rise Of Christianity" (pp. 464-471)

Essay #3 due

Final Exam (8:30–10:30 a.m.)

Thursday, May 19

Tablets in *The Epic of Gilgamesh* Page numbers refer to the Andrew George (Penguin) edition assigned for this class. Only the starred tablets (★) are assigned for meetings. That said, reading the whole thing might help you with your essay.

★ 1. The Coming of Enkidu	pages 1–11
★ 2. The Taming of Enkidu	12–22
3. Preparations for the Expedition	22–29
4. The Journey to the Forest of Cedar	30–39
★ 5. The Combat with Humbaba	39–47
★ 6. Ishtar and the Bull of Heaven	47–54
★ 7. The Death of Enkidu	54–62
8. The Funeral of Enkidu	62–69
9. The Wanderings of Gilgamesh	70–75
10. At the Edge of the World	75–87
★ 11. Immortality Denied	88–99

Sections in *Clouds* Page numbers refer to the West's *Four Texts on Socrates* assigned for this class. Any good edition will have line numbers; see me if yours doesn't. We are reading the whole play (it's not very long).

West's Introduction	pages 29-37
1. Strepsiades's Problem	lines 1–13 pages 115-120
2. The Thinkery	lines 133–365 pages 120-130
3. Gods and Memory	lines 366–518 pages 131-136
Clouds' Response 1	518–626 136-141
4. Hen and Cock	lines 627–888 pages 141-151
5. The Debate	lines 889–1114 pages 151-161
Clouds' Response 2	1115–1130 161
Old and New Day	1131–1213 161-164
6. The Creditor	lines 1214–1320 pages 165-169
New Morality	1321–1492 169-176
The Purge	1493–1510 176

WRITTEN ASSIGNMENTS

For this course, you'll write three essays: one on *The Epic of Gilgamesh*, one on Aristophanes's *Clouds*, and one on images of the ancient world.

Before uploading, make sure your essays meet the Requirements for All Papers. All written assignments must be submitted via BlackBoard.

Open the individual pages linked below for the details, requirements, and guidance.

	<i>Upload by</i>
Essay #1 on <i>The Epic of Gilgamesh</i>	March 8
Essay #2 on <i>Clouds</i>	April 26
Essay #3 on Representations and Images	May 17

IMPORTANT

Watch the video. The overview video for each assignment explains what I want you to cover in the essay and what I'm expecting in terms of arguments, evidence, and structure.

Before you upload, make sure your essay meets the Requirements for All Papers, including formatting, structure, and citations. You will be marked down drastically if your paper is not properly cited. For how to do citations and bibliographies, see the Citations handout.

Essay #1 on *The Epic of Gilgamesh*

The assignment: Write a 3- to 4-page essay using three moments from *The Epic of Gilgamesh* to take a position on the culture, beliefs, and social expectations of ancient Sumer, responding to one of the following three prompts.

OPTION 1: *The mortal and the divine*

Choose any of the mortal characters from *The Epic of Gilgamesh* and discuss his or her relationship with the gods.

- **Describe and discuss three moments** from *The Epic of Gilgamesh* showing your character interacting with or contemplating the gods.
- **Make an argument** about what these examples show us regarding Sumer's take on religion and the gods, and what it means to be human. Think about Sumerian culture's traditions and expectations and how they impact on the individual you're writing about.
- (Note: your best bets are either Gilgamesh or Enkidu; Utanapishtim is also a possibility.)

OPTION 2: *Gender in Sumerian society*

Choose any of the female characters from *The Epic of Gilgamesh* and discuss her relationship with the other characters and Sumerian society.

- **Describe and discuss three moments** from *The Epic of Gilgamesh* showing your character's actions or behavior and how it relates to her role as a woman in Sumerian society.
- **Make an argument** about what these examples show us regarding gender expectations and the roles of women in Sumerian culture. Think about Sumerian culture's traditions and expectations and how they impact on the individual you're writing about.
- (Note: your best bet is Shamhat; Ninsun and Ishtar are also possibilities.)

OPTION 3: *Life and death*

Mortality is one of the major themes of *The Epic of Gilgamesh*, but what is the epic saying about it?

- **Describe and discuss three moments** from *The Epic of Gilgamesh* that involve death or mortality—either an actual death, or discussion of death and mortality.
- **Make an argument** about what these examples show us regarding Sumerian ideas of death and legacy, and how Sumerian culture thought about death. Think about Sumerian culture's traditions and expectations and how they impact on the individual you're writing about.

Essay #2 on *Clouds*

The assignment: Write a 3- to 4-page essay comparing three moments from *Clouds* to another work in order to take a position on the culture, beliefs, and social expectations of classical Athens, responding to one of these three prompts.

OPTION 1: *Right and wrong in Clouds*

Clouds emphasizes traditional values throughout the play and then ends with violence. Does *Clouds* offer an inconsistent message on morality?

- First, choose a tragedy from the Greek classical period in which morality is a key issue. (Popular options include *Medea* by Euripides; *Elektra* by Euripides or Sophocles; and *Antigone* by Sophocles; but there are other possibilities as well.)
- Describe and discuss three incidents from *Clouds* that involve a moral decision or an argument between characters about what the morality of an action. Compare each of these incidents with a similar (or contrasting) moment in the tragedy you've selected.
- Make an argument for the consistency of the moral argument of *Clouds* by comparing it with the moral argument in the tragedy. Where do both plays stand with regard to the Athenian debate on relative morality (*nomos* vs. *physis*)?

OPTION 2: *Aristophanes's agenda*

The surviving plays of Aristophanes range over a long and turbulent period of Athenian history. Do Aristophanes's opinions and technique change over time?

- First, choose another play by Aristophanes. (Popular options include *Frogs*, mounted in 405 BCE, 11 years after the revised version of *Clouds*; *Birds*, mounted in 414; and *Wealth*, mounted in 388; but any of the 11 surviving plays is fair game. Full texts in English are available via the links on the Ancient Texts page on my website.)
- Describe and discuss three moments from *Clouds* that reflect either Aristophanes's opinions or how he makes the play reflect them. Compare each of these moments with a similar (or contrasting) moment in the other comedy.
- Make an argument for the consistency of Aristophanes's approach to writing, and the evolution of his overall philosophy across this most troubled period. What themes and ideas are present in both plays? Is his approach, methodology, or agenda consistent? If not, how does it change?

OPTION 3: *Socrates vs. Socrates*

The "Socrates" found in *Clouds* is a deliberate distortion driven by a desire to discredit the real Socrates. What does this version of Socrates have in common with the one depicted in works by Socrates's student, Plato?

- First, choose a work by Plato in which Socrates is a major character. (Possibilities include: *Phaedo*, which has Socrates discussing life and afterlife on the brink of his execution; *Apology*, a version of Socrates's self-defense against charges of irreligion; or any of the other dialogues that focus on how Plato wanted to show Socrates's methods and beliefs. Full texts in English are available via the links on the Ancient Texts page on my website.)
- Describe and discuss three moments from *Clouds* that reflect an opinion or behavior expressed by Aristophanes's version of Socrates. Compare each of these moments with a similar (or contrasting) moment in the work by Plato. What characteristics of Socrates and his philosophy were most exaggerated by the two authors (either in ridicule or praise), and why?
- Make an argument about how Socrates was seen by Athenians in their time of strife. What stood out about his behavior and beliefs that caused him to be venerated by some, and yet so feared by others that he was executed?
- (What's important to remember is that both versions of Socrates are distortions, twisted in the service of what their authors were trying to say. Aristophanes and Plato each had an agenda with respect to how they wanted to show Socrates. That means that both authors offered a distorted picture of Socrates that separates us from the real-life man.)

Essay #3 on Representations and Images

The assignment: Write a 3- to 4-page essay using depictions of the ancient world to take a position on the representations of ancient cultural ideas and beliefs, following one of the following two options.

OPTION 1: Two pieces in a museum

How a culture sees abstract ideas (masculinity, virtue, old age, divinity, and so on) is often reflected in its artwork. What can two different works of art depicting the same idea, but from different times or places, tell us about how the cultures that produced them?

For this option, you need to choose two works of art from the ancient world that (a) represent the same idea or concept but (b) come either from different periods or from different places in the ancient world.

In your essay, compare three things that these works have in common, using those comparisons to make an argument about what these two artists believed in and the insights this gives us into the cultures they came from.

Choosing your subjects

- Your two works of art must represent the same idea or concept. For example, you can choose two little girls, two warriors, two fertility goddesses, etc. The idea is to look for how similarities and differences in representations of the same idea tell us about the cultural beliefs and expectations that shaped the artists and their own culturally-conditioned visions of that idea.
- Your works of art must be from two different places or two different periods in the ancient era (before 500 CE). This allows you to talk about two separate societies and how they represent the same concepts differently. The two pieces can be in any visual medium: sculpture, painting, relief, etc..
- Ideally, you should experience the artwork face-to-face by attending a museum in person. Possible venues include: Metropolitan Museum's Egypt Collection; Metropolitan Museum's Greek and Roman Art Collection; Brooklyn Museum of Art's Ancient Egyptian Art Collection; and Fordham Museum of Greek, Etruscan and Roman Art. You are, of course, not limited to these venues, and you are not limited to New York.

Writing your paper

- **Choose three aspects** of the works you can discuss for both pieces that seem to reflect how the artist felt about the subject and what the subject stood for.
 - Some possibilities include facial expression, dress, use of technique or medium, stiffness/fluidity, apparent strength/weakness, idealism/realism, or any other elements offering some kind of insight into what the artist was trying to convey. Describe and discuss your subjective impressions of these three aspects in the two works.
 - For each aspect, compare how it manifests in the first piece; then talk about how the second piece is similar or different and in what way; and finally talk about what these similarities or differences tell us about what each artist believed about their subject and what that might tell us about the cultural beliefs they came from in relation to the subject being depicted.
 - For example: say the works you've chosen are two sculptures depicting a goddess of love from different cultures, and one has a crafty expression while the other has an innocent expression. The different facial expressions can be used to talk about how each artist, and the cultures they came from, might have thought about things like the gods' attitudes toward creating relationships between mortals; the nature of love; motivations of the gods, etc.
- **Make an argument** about how consistently the same core idea was seen in the two times or places that produced these two works. If art is an expression of cultural values, what do the differences between these works tell you about the respective cultures they come from? What do their similarities tell you about what these cultures have in common?
- On a separate "Works Discussed" page after your essay: List the title of each work, the artist, the approximate date it was created, the city or region it came from originally, and the name of the museum gallery where the work can be found. Paste in photographs of the items. If it's permitted at the museum, take a picture of the items while you're there. If it's not, find pictures of those specific items on the museum's web site.

OPTION 2: *The ancient world on film*

Every depiction of an historical event, whether in prose, poetry, painting, theater, or film, involves an artist using history to convey his or her own beliefs. What do the creators of the film and the authors of the source material it was based on want you to believe?

For this option, you need to choose a film that is set in the ancient world and that is based on an ancient primary source. In your essay, compare the agenda of the filmmakers with the agenda of the authors of the primary source. Describe and discuss the similarities and differences in how these creators reshaped this event for their own purposes. Use these similarities and differences to make an argument about the ways in which this particular event is leveraged to impose ideas on audiences and about what this event means to the people who create art about it.

Choosing your subjects

- First, choose and watch any feature-length film set in the ancient era (3500 BCE to 500 CE). You can also choose two episodes of a television series set in the ancient world.
- Then find the ancient primary source material it was based on and read it. For example, if you chose the movie *300*, which is about Spartans fighting Persian invaders at the Battle of Thermopylae, the primary source you'd need would be the main ancient account of that battle, which is in Book 7 of *The Histories* by the famous historian Herodotos.
- There is a list of suggested films and associated primary sources on the website, on the Essay #3 page. Online English translations of ancient texts can be found on the Ancient Texts page on my website (linked to from the Resources page).

Writing your paper

- Choose three moments or depictions from the film and find the corresponding events or depictions in the primary source.
 - For each moment or depiction, describe and discuss how it appears in the film and how it is presented similarly or differently in the primary source material.
 - For example:
 - In the movie *300*, Xerxes and the Persians are depicted in a very distinctive and heavy-handed manner. If this is one of your three topics, could describe and discuss what tropes and visual and dialog cues the filmmakers were using to suggest how we should think of the Persians in the film, and why the filmmakers might have chosen to represent the Persians this way as part of their overall point about these events.
 - Meanwhile, Herodotos's presentation of the Persians is very different, which you can use to discuss what Herodotos wanted us to think about the Persians and the role he saw them as playing in this war.
 - After that, you could discuss how and why the two depictions are different and what this means for their two different perspectives on differences between Greeks and Persians.
- Use these similarities or differences to make an argument about (a) the agenda of the primary source author and how it compares to the agenda of the filmmakers, and (b) the ways this historical event is used by others to present their own ideas, and what this tells us about the shape and meaning of this event's impact and legacy on history.
 - **Please take note:** This essay is about the agenda of the primary source author as much as the filmmakers'. Do not use the source to "fact check" the film and list what it got "wrong". You must consider the primary source to be at least as skewed, manipulative, and agenda-driven as the film.
- On a separate "Works Discussed" page after your essay, list the title of film, year, director, stars and studio. Then list the book or books you drew your written evidence from, using standard citation style. The references to the primary source must also be properly cited in the text as usual.

REQUIREMENTS FOR ALL PAPERS

All written assignments for this course **MUST** adhere to these requirements—or be subject to a reduced grade.

Check all of the following before submitting any paper.

Formatting musts

All papers submitted to me must:

- Be typed, double-spaced, in 12 pt. standard font, with one-inch margins.
- Have a cover page with the title, your name, my name, and the date.
- Have page numbers on each page after the cover. The cover should not have a page number.
- Include both citations and a bibliography. (See Evidence musts.)
- Run at least the required length specified in the assignment.
- Have titles of books, films, and plays italicized and capitalized.
- Be submitted via BlackBoard as a Word or compatible file attachment or as a PDF attachment.

Evidence musts

All papers submitted to me must:

- Support all assertions with evidence from your sources.
- Use only primary and secondary sources. Tertiary sources are not allowed, ever.
- Provide a footnote or a parenthetical citation for all direct quotations, descriptions, paraphrases, and ideas from sources.
- Include a bibliography listing all sources used.

Structure musts

All papers submitted to me must:

- Have an introduction paragraph that states the problem or question being addressed; discusses possible opinions on this problem; and ends with a thesis statement—a statement of opinion that someone could disagree with.
- Cover three reasons why your thesis is true. Each should have an assertion (what your reason is), a description of supporting evidence (some moment in your evidence that's an example of your assertion), and a discussion of how your evidence demonstrates the point you're making.
- Have a conclusion that summarizes your three reasons and why they support your thesis.

Tips for Meeting the Requirements

Formatting musts

Use the template. Save the trouble of setting up the cover and page numbers—use the MS Word template file I created.

Page counts. Page counts are for full pages not counting the cover page and bibliography. If the requirement is “3-4 pages”, what I am looking for is at least 3 full pages of text, not counting the cover and not counting the bibliography.

BlackBoard notes. You may only submit via BlackBoard. Do not submit written assignments as submission text—they must be file attachments. If you need help with BlackBoard, go to the Lehman IT BlackBoard support page or call the IT helpdesk at (718) 960-1111.

Evidence musts

You may not use tertiary sources for any assignment. Tertiary sources include textbooks, encyclopedias, study guides, dictionaries, my lectures, and almost everything on the internet except online scholarly journals and transcribed primary sources. If you’re not sure, ask me.

Citing direct quotes is not enough. This common mistake will lose you points. Paraphrases and ideas must also be cited.

Citation styles. You can use Chicago, MLA, or any other citation style. What matters to me is that anything that’s not your analysis must have a footnote or a parenthetical citation that points to an item in your bibliography. See the Elephant Pamphlet for more on citations and bibliographies.

The number of sources you need to use varies from assignment to assignment.

Structure musts

See the Elephant Pamphlet for more on how to do all of this, including thesis statements, essay structure, and citations.

You can submit an optional draft for any paper, no later than one class meeting before the due date. I won’t grade it, but I’ll give you feedback about how well you’re addressing your topic and thesis. To make sure I see it soonest, please email me your optional draft rather than uploading it to BlackBoard.

I will not mark down for grammar, but clarity is important. Please spell-check and, if you’re not sure about your writing, have a friend read it.

See me for guidance. I am available anytime, by email or in office hours, to discuss any aspect of your paper.

Grading Criteria

Each paper will be graded according to the following criteria. A copy of the grading form I use is shown at right and also on the course website on the Essay Musts page.

- Introduction (20%)**
 - States a topic and problem within the assignment
 - Ends with a definite thesis statement (a specific opinion that can be disagreed with)
 - Thesis gives insight into the assignment prompt
- Organization (25%)**
 - Main body organized in 3 sections, each addressing a different aspect of the thesis and building support for it
 - Each section is driven by a specific, concrete assertion
 - Each section is self-contained and focused on its topic
- Analysis (25%)**
 - Interpretation dominates over description (why over what)
 - Analysis prefers the specific to the general
 - Analysis provides insight on the relevant time and culture
 - Analysis supports the section assertions and overall thesis
 - Analysis provides in-depth answers to questions in prompt
- Evidence (15%)**
 - Evidence used is relevant and well-chosen
 - Assertions are consistently supported by evidence
 - Independent voice retained with judicious use of quotes
- Conclusion (15%)**
 - Paper ends with an appropriate concluding paragraph
 - Conclusion draws together the arguments made in each section and reinforces the thesis
 - Conclusion answers questions from assignment prompt

The image shows a detailed 'ESSAY GRADING SHEET' form. It features five main sections: Introduction (20%), Organization (25%), Analysis (25%), Evidence (15%), and Conclusion (15%). Each section has a 'Grade' column and a 'Comments' column. Below these sections is a 'Base Grade (before deductions)' section. At the bottom, there are two lists of deductions: 'Reversible Deductions' (which can be corrected and have points added back) and 'Nonreversible Deductions' (which cannot be corrected and result in permanent point loss). The deductions include items like 'No cover sheet', 'No page numbers', 'Work titles not italicized/capitalized', 'Missing items in bibliography', 'No bibliography', 'Some citations missing', 'Many citations missing', 'All citations missing', 'Submitted late', 'Too short', 'Fewer sources than required', 'Tertiary sources used', 'Heavy use of tertiary sources', and 'Plagiarism'.

Grading Deductions

There are two kinds of deductions relating to formatting, citations, and other technical requirements (see above for the requirements for all papers). Some deductions are reversible and can be gotten back by resubmitting the assignment with the issues corrected. Other deductions are not reversible.

Reversible deductions. If you have one of these deductions, you may resubmit your paper with these problems fixed, and I will modify or remove the deductions. Only these deductions can be reversed.

No cover sheet	-3
No page numbers	-2
Work titles not italicized/capitalized	-2
Missing items in bibliography	-4
No bibliography	-8
Some citations missing	-5
Many citations missing	-10
All citations missing	-30

Nonreversible deductions. These deductions reflect problems inherent to the paper as it was submitted. They cannot be reversed.

Submitted late (1 meeting)	-10
Submitted late (2 meetings)	-20
Submitted late (3+ meetings)	-30
Too short	-10
Fewer sources than required	-20
Tertiary sources used	-10
Heavy use of tertiary sources	-25
Plagiarism	-100

ACADEMIC POLICIES

Listed below are various official school policies included in all Lehman College syllabi, with clarifications relating to this course as required. You are responsible for this information and for all information in this syllabus.

Attendance Policy

Student handbook notes that “Students are expected to attend all class meetings as scheduled, and are responsible for all class work missed as a result of late registration or absence. Excessive absences in any course may result in a lower final grade.”

- Participation in online discussion is a required part of the course. Missing classes will damage your grade.
 - Textbooks are designed to give you the basics; in our class meetings we try to make sense of things, and sift out what’s important. Missing classes means you miss out on a key part of our trying to put things together.
 - If you miss quizzes, it will put a big crimp in your grade for the course. Quizzes are not made up, so the quizzes you miss will count against you.
- Religious observances that affect your class attendance should be discussed in advance.

Accommodating Disabilities

Lehman College is committed to providing access to all programs and curricula to all students. Students with disabilities who may require any special considerations should register with the Office of Student Disability Services in order to submit official paperwork to instructor.

- Office of Student Disability Services: Shuster Hall, Room 238, 718-960-8441.
- Student Disability Services: <http://www.lehman.edu/student-disability-services/>
- Email: disability.services@lehman.cuny.edu.

Instructional Support Services (ISSP)

Lehman College’s Instructional Support Services Program (ISSP) is home of the Academic Center for Excellence (ACE) and Science Learning Center (SLC). Both offer students an array of activities and services designed to support classroom learning. Open to students at any level, there are individual, small group, and/or workshop sessions designed to improve “proficiency in writing, reading, research, and particular academic subject areas. Computer-assisted writing/language tutorial programs are also available,” as well as individual tutors, workshops and tutors.

- Regular tutoring hours for fall and spring semesters are: M–T 10 a.m.-7 p.m., and Sat. 10 a.m.-2 p.m.
- Lehman College Tutoring Center (LTC): Humanities, Social Sciences, and Writing Tutoring: <http://www.lehman.edu/academics/instructional-support-services/humanities-tutoring.php>
- Or visit the offices in the Old Gym, Room 205; or call ACE at 718-960-8175, and SLC at 718-960-7707.
- Library Tutors are also available in the Library. These tutors offer help with Library resources and computers.

Student Handbook

Students are strongly encouraged to download and become familiar with the Student Handbook.

- Student handbook link: <http://www.lehman.edu/campus-life/support-services.php>.

Writing-Intensive Course Requirements

Lehman Students must complete four writing-intensive courses. In a WI Course, “students should be expected to write approximately 15-20 pages of proofread, typed work that is turned in to the instructor for grading.” Various courses stipulate various requirements designed to meet this requisite over the course of the semester.

WI courses focus on revision, short and long assignments, graded and ungraded writing, journals, etc, and each will have “a class-size limit of twenty-two. Under no circumstances will more than twenty-five students be admitted to any writing-intensive section.”

- Writing Intensive FAQs: <http://www.lehman.edu/academics/general-education/writing-faqs.php>

Technology and Blackboard Information

You are required to use Blackboard to access course materials and to post assignments to Safe Assign.

You are required to provide your best email address to me; if not provided I will use the one given by the school. Either way you must sign into that email account for course messages—and check it! Blackboard will only allow me to send individual and mass messages to Lehman accounts. If there is an issue, this is the only account to which I can send and if I email the class something, the fact that you didn’t know about an assignment or course change because you don’t check your email will never be accepted for not knowing the information.

- Blackboard Links and Support: <http://www.lehman.edu/itr/blackboard.php>
- For Information Technology: <http://www.lehman.edu/itr/>

ACADEMIC INTEGRITY AND PLAGIARISM POLICY

What is plagiarism?

Here is CUNY's official definition of plagiarism:

- Plagiarism is the act of presenting another person's ideas, research or writings as your own. The following are some examples of plagiarism, but by no means is it an exhaustive list:
 - Copying another person's actual words without the use of quotation marks and footnotes attributing the words to their source.
 - Presenting another person's ideas or theories in your own words without noting the source.
 - Using information that is not common knowledge without acknowledging the source.
 - Failing to acknowledge collaborators on homework and laboratory assignments.
- Internet plagiarism includes submitting downloaded term papers or parts of term papers; paraphrasing or copying information from the internet without citing the source; and "cutting & pasting" from various sources without proper attribution.

Key points

Use of writing or ideas. The key phrase is right up front in the definition: "another person's ideas". Copying and pasting from another source without attribution is plagiarism, but so is using someone's ideas even if they're reworded. Plagiarism is the act of using someone else's work and presenting it as your own, under your name.

What is an essay? When you present an academic essay, it's an act that says, "This is what I think. These are the conclusions I have drawn from studying this issue." An essay is your assessment of a subject, and the ideas in it are presented as your ideas, with any ideas not your own carefully footnoted and clearly segregated so it's clear what is your analysis and what is evidence drawn from primary or secondary sources.

Paraphrasing. Paraphrasing or putting things into your own words does not alter the use of someone else's ideas as your own. Here's why. If the phrase appearing in an essay written by someone else is, for example, "To apply this type of painting to residential interiors was a Roman idea", and in your essay it's reworded as "it was the Romans who applied this type of painting method to home walls", it doesn't change the fact that someone else's ideas are being presented as if they were your own, as if those ideas originated in your own mind. It's still intellectual dishonesty.

Citations. All information from any source you use must have a citation, period. This is true whether it's a direct quote, a paraphrase, or just an idea you're talking about that came from the source you used. For more information on citations, please see the section on citations and bibliographies in the Elephant Pamphlet (pages 13-19).

Self-plagiarism. Reusing writing you've previously submitted for credit, in order to get credit for it a second time, is a form of academic dishonesty known as "self-plagiarism." For example, if you retake a course, you may not submit a paper, or parts of that paper, that you previously submitted for credit the first time you took the course for the same assignment the second time you take that course. You must write a different paper consisting of new material for the submission the second time around. Similarly, if you wrote a paper for course A, and course B has a similar assignment, you may not submit that paper, or parts of that paper, for the similar assignment for course B. You must write a different paper consisting of new material for course B.

CUNY plagiarism policy

“Academic dishonesty is prohibited in The City University of New York. Penalties for academic dishonesty include academic sanctions, such as failing or otherwise reduced grades, and/or disciplinary sanctions, including suspension or expulsion.” All violations are reported to the Department and Lehman College’s Academic Integrity Officer.

Policy for this course

Lehman College is committed to the highest standards of academic honesty.

Acts of academic dishonesty include—but are not limited to—plagiarism (in drafts, outlines, and examinations, as well as final papers), cheating, bribery, academic fraud, sabotage of research materials, the sale of academic papers, and the falsification of records. An individual who engages in these or related activities or who knowingly aids another who engages in them is acting in an academically dishonest manner and will be subject to disciplinary action.

Plagiarism includes the incorporation of any material that is not original with you without attribution, whether from a book, article, web site, or fellow student, in any paper or assignment.

Assignments that include any plagiarism will receive a zero and the offending student will be subject to additional action by the College. Students engaging in repeated instances of plagiarism will fail the course outright and will be remanded to the College for disciplinary action.

- For detailed information on definitions and examples of Academic Dishonesty, including Cheating, Plagiarism, Obtaining Unfair Advantage and Falsification of Records and Documents, please refer to the student handbook or visit: <http://lehman.smartcatalogiq.com/en/2017-2019/Undergraduate-Bulletin/Academic-Services-and-Policies/Academic-Integrity>