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The Classics seminar (CLAS 4000) is a capstone experience designed to expose students to an intertextual (works reacting to each other) interpretive problem in the Classics upon which to develop a major piece of writing. This semester the seminar is being combined with LATN 4002, 'Roman Drama'. Seminar students will read texts in translation; LATN 4002 students will translate passages from Latin at the start of class to assist us with close reading of the most important passages. The seminar textbooks feature Latin with facing English translation so that interested seminar students can follow along with the Latin if desired.

The theme is 'Stoicism and Senecan Tragedy,' and we will begin the course with a brief introduction to the philosophy of Roman Stoicism. Seneca was writing his tragedies in the age of Nero (emperor 54-68 AD). To judge by Suetonius' *Life of Nero* and Tacitus' *Annals*, it was an age of theatricality, perhaps best illustrated by the story that the great fire of 64 AD may have been intentionally set or allowed to spread because Nero imagined himself like a Stoic version of god and a second Romulus, refounding Rome from the ashes of the old city. One of his favorite performance pieces was the burning of Troy, and it is from this that we get the tradition that Nero 'fiddled' (played the lyre) while Rome burned (Tac. *Ann.* 15.39). Nero had already built a large porticoed palace complex to link the Palatine with the Gardens of Maecenas (the *domus transitoria*). Now he orders it rebuilt on a much grander scale: his 'golden house' (*domus aurea*) has dining rooms rotating beneath domes portraying the constellations (cf. Grand Central station's constellation ceiling, and the rotating restaurants atop many skyscrapers), which let down jets of perfume and flower petals to simulate the experience of eating ambrosia like a god (Suet. *Nero* 31). It also had the nature of an ecphrasis with a miniature city within a city, pastoral countrysides with sylvan views and grounds in which to hunt game (like the little worlds in Central park). Here Nero said, at last he could live like a human being. His belief that he was recreating the world, or at least his part of the eternal city, fit with Stoic theory that at various periods in history, civilization would march through ages from gold to silver to bronze and heroic to iron and then suffer destruction by fire. When the whole universe returned to a state of divine fire, god would create it anew.

In the years of his regency, Nero had fancied himself a performing bard, and traveled about Greece, exhausting audiences with long performances and collecting prizes (Suet. *Nero* 20-24). As his architectural ambitions suggest, his reign had a theatricality about it. He thought of himself as performing the role of emperor like a tragic character, which is not so unusual considering that Cleopatra and Marc Antony (from whom Nero descends via his daughter with

Fulvia, Antonia Minor) had dressed up as Aphrodite and Bacchus, and Antony also as Hercules. In the plays we will read, we see three relevant themes: the madness of Hercules (*Hercules Furens*) in which at the end of his labors he slays his own children (Nero had contrived the death of his mother, who he thought was trying to kill him); the fall of Troy (*Troades*) and the suffering of the women to be taken captive as the city burns; and *Medea*, the queen who in Seneca's version has a certain post-modern quality about her, when she says "Let me become Medea" (as if she were a character famous from previous plays).

The Senecan question is whether the Stoic philosopher is the author of the tragedies under his name. One play in the collection of ten (*Octavia*) portrays the funeral of Seneca, and another is completely unlike the other eight (*Hercules Oetaeus*). So, it is often thought that Seneca wrote the other eight, but not these two. One prominent modern critic (Stephen Harrison) argues they all date to the reign of Domitian. But this scepticism over whether Seneca wrote the tragedies has grown because of our inability to describe what the plays have to do with Seneca's philosophical writings. There is a large body of criticism arguing that anything in the plays that sounds philosophical is actually no different than Roman ideas from the poetry of Vergil, Horace, and Ovid, and that any philosophical characters come to bad ends in the plays. Even worse, their words attract the attention of the villains of the plays (Grinch-like evil geniuses) and seem to help them hone their evil. Various scholars make the case for a Stoic metaphysical world in the background (Thomas Rosenmeyer), and for compatibility with Stoic theories of epistemology and poetry (Staley and Schiesaro), but no one was able to reconcile his didactic ethics (making man better through philosophy) with his tragedies (showing philosophical sounding men suffer doom; cf. Dingel). I have tried to solve this problem and we'll read my article on it and try to apply its principles to some new plays in this course.

Lucius Annaeus Seneca, (Seneca the younger) born Cordoba Spain in 4 BC, died by opening his veins in a bath at a dinner party for his loved ones, at the demand of Nero for joining the conspiracy of Piso to overthrow Nero in 65 AD. His father, Seneca the Elder was a famous rhetorician (author of rhetorical practice topics: *Controversiae*, *Suasoriae*); his brother's son Marcus Annaeus Lucanus (Lucan) was author of *Pharsalia* or *Bellum Civile*. Seneca the younger himself studied philosophy in Rome with the foremost Neo-Pythagorean minds of the age (Attalus and Sotion), a study to which he may have been introduced while his aunt was in Egypt from 16-31AD (Alexandria, was home to Quintius Sextius' school on Neopythagoreanism). This strain of philosophy is important in the history of thought since it blends elements of Plato, Stoicism and ideas putatively attributable to Pythagoras. Seneca was exiled to Corsica in 41AD by Claudius (and his 3rd wife Valeria Messalina) on a charge of having an affair with Caligula's sister. He was recalled from exile at the request of Claudius 4th wife (Agrippina the younger, great granddaughter of Augustus) in 49 AD, and upon the death of Claudius and accession of Nero in 54, became Nero's domestic regent (with Sextus Affranus Burrus, chief of the praetorian guard acting as military regent). Seneca was an influential regent for 5 years or so, until Nero murdered Agrippina; he remained an advisor until 62 and upon the death of Burrus, retired. It is often assumed that Seneca wrote the tragedies attributed to him during his exile or for the education of the youthful Nero. But when Tacitus says that he started writing poems (tragedy) more often after a love of it came over Nero (*Ann.* 14.52, placed immediately after his account of the death of Burrus in 62 AD), the implication seems to be that he may have written them after he stopped being regent in 58 AD and was forced into semi-retirement. He is author also of *Epistulae Morales*, *Dialogues / Moral Essays*, and Dio Cassius calls him author of the satirical *Apocolocyntosis* (apotheosis of a pumpkin-head, on the death of Claudius). We lack any further information about dating of his works.

We will begin the course with a brief introduction to Stoicism, the school of philosophy founded by Zeno of Citium in the 3rd c. BC. It is famous for a few notable doctrines: the soul does not have a rational and an irrational part (Aristotle, nor 2 irrational parts as in Platonic

tripartition). Rather the soul is unitary or 'monistic' for most Stoics. Their epistemology supposes that the first step in the process of perception and knowledge acquisition is 'impression' (*phantasia, visum*) in which a perceptible is 'presented' to the mind as an image. Then thought adds 'speech' (*logos, verbum*) to prepare the mind to make judgements about the perceptible. These are made by 'assent' (*sugkatathesis, adsentio*) in two varieties: factual identification ('this is white, or sweet / true-false'), which is important to judging reality; and motive assents, which stimulate the soul's power of 'impulse' (*hormē, impetus*), which they sometimes define as the mind commanding itself to act. They believe that the world is governed by cause, and that the web of causes is rational and can also be called fate. They say that the world is governed by reason (*logos, ratio*) and is called Zeus / Jupiter, fate, nature, god, or the universe. They believe that our souls are rational because in us, the divine fire takes the form of a moist breath called *pneuma*, and that it also permeates everything in the universe, making all things connected by cause and fate. Nature assimilates us to this divine reason by a process called *oikeiosis* (appropriation, adoption). They believe that the wise man will not assent to things that are untrue or actions that are contrary to reason, which is identical to 'contrary to nature, contrary to god, contrary to fate'. He limits himself to 'things that are in his power / up to him' (*to eph' hemin*), and failure to do so leads to 'passion' (*pathos, furor*). This is the defining doctrine for them: if we yield to passion and assent to things contrary to reason and nature, we convert all of our powers into something irrational, like giving a flame thrower to a monkey. When we become irrational, great destruction is possible, because of the interconnection of all things through *pneuma* in a process called *sympatheia*, which may have a magical appearance (sympathetic magic). The thesis of this course is that these doctrines and others may lie behind the way Seneca portrays mythological subjects in tragedy.

Writing Intensive (WI)

CLAS 4000 is a writing intensive course in the Writing Across the Curriculum program at East Carolina University. This course will focus on the development of writing skills. Upon completion of the course students will:

1. Use writing to investigate complex, relevant topics and address significant questions through engagement with and effective use of credible sources.
2. Produce writing that reflects an awareness of context, purpose, and audience, particularly within the written genres (including genres that integrate writing with visuals, audio, or other multimodal components) of their major disciplines and/or career fields.
3. Demonstrate that they understand writing as a process that can be made more effective through drafting revision.
4. Proofread and edit their own writing, avoiding grammatical and mechanical errors.
5. Assess and explain the major choices that they make in their writing.

This course contributes to the four-course WI requirement for students at ECU. Additional information is available at the following site: <https://writing.ecu.edu/>.

CLAS/GRBK 4000 Course Objectives. In this course, students will:

- Discuss the poetry and philosophy of the early Roman empire with a view to how an ancient audience would have understood them. Each student will make an oral presentation and lead discussion on a topic related to this objective.
- Identify and interpret passages in the readings that merit close study and apply observations to situate the poems in their historical, artistic and philosophical contexts in both seminar discussions and written work (WI 1).

- Evaluate critically the definition of civilization posed by the texts. Students will demonstrate this critical understanding in the final paper (WI 1).
- Apply the skills of the Classicist to the interpretation of literary texts (close reading, intertextual analysis, the allusive modes of classical political philosophy, and the compositional and narrative modes of ancient poetry). Students will apply basic skills in presentations and journals, and more advanced skills in the final paper (WI 1-2).
- Analyze techniques employed by the author (e.g., the relation of imagery to the philosophical topics at work) to reveal the higher purposes of the text. Students will demonstrate a synthetic understanding of Classical techniques of composition in the final paper (WI 1-2).

LATN 4002 Course Objectives. In addition to meeting the objectives for CLAS 4000, Latin students will, in addition:

1. To acquire knowledge of the Silver Latin style, Roman tragic poetry and Roman Stoicism.
2. Research methodology: to learn how to add to our body of knowledge about Latin Literature through the literary practices of close reading, identification and analysis of key passages, and an attitude of critical questioning about texts. Use of authoritative sources (like [JSTOR](#)) for accessing scholarly articles on classical topics.
3. Application of knowledge: to learn how Latin literature creates connections among the humanities disciplines of literature, philosophy, myth and religion, political philosophy to suggest approaches to questions such as how we should live, govern ourselves, and conceive of problems like virtue and death.

University Writing Portfolio Requirement (WI 5)

- Students in all writing intensive courses are required to submit at least one completed written project to their University Writing Portfolio. In this course, students will submit assignments using the Portfolium tool. The university uses these writing samples to assess the writing program and to make improvements where necessary. To report problems with Portfolium, contact ITCS: <https://go.ecu.edu/Portfolium>.
- By default, assignments that you submit to your University Writing Portfolio become part of your personal Portfolium website (<https://ecu.portfolium.com>), which you may use or not as you please. Be aware that you are in control of the privacy settings of your Portfolium site and should review the settings to ensure your privacy settings are set to your preference. Making items on your personal Portfolium site public or private does not impact your grade in your writing intensive courses. Your Portfolium account remains yours after you leave ECU.

Textbooks:

- Long, A. A. And Sedley, D. N. 1987. *The Hellenistic Philosophers*. Vol. 1: Translations of the Principal Sources with Philosophical Commentary (Cambridge UP 9780521275569)
- Seneca, *Tragedies Vol 1: Hercules. Trojan Women. Phoenician Women, Medea. Phaedra*. ed. and trans. J. G. Fitch 2018 (Harvard UP 9780674997172)

Additional Readings and Resources:

- Stevens, John. 2018. "Senecan 'Meta-Stoicality': In the Cognitive Embrace of Atreus" *Classical Quarterly* 68.2: 573-90 (in Canvas; has citations of critics mentioned above)
- Selections from Long, A. A. And Sedley, D. N. 1987. *The Hellenistic Philosophers*. Vol. 2: Greek and Latin Texts with Notes and Bibliography (in Canvas).
- Seneca, *Thyestes*. Trans. Paul Murgatroyd (<https://goo.gl/WTwDVM>)

- Alpheios Reader plugin. <https://alpheios.net/>
- List of Stoic philosophers (https://en.wikipedia.org/wiki/Stoicism#Stoic_philosophers)
- Diogenes Laertius, Lives of Eminent Philosophers (<http://bit.ly/2MpKm33>)
- Alpheios friendly texts: PHI Latin authors (<https://latin.packhum.org/browse>)

Additional Latin and Greek Texts of the Stoics (not clickable in Alpheios):

Stoicorum Veterum Fragmenta (SVF) ed. H.F.A. Von Arnim

- Vol. 1 <https://archive.org/details/stoicorumveterum01arniuoft/>
- Vol. 2 <https://archive.org/details/stoicorumveterum02arniuoft/>
- Vol. 3 <https://archive.org/details/stoicorumveterum03arniuoft/>
- Vol. 4 <https://archive.org/details/stoicorumveterum04arniuoft/>

Joannis Stobaei, *Anthologium* edd C. Wachsmvth et Otto Hense (<http://bit.ly/2MnMZSP>)

CLAS/GRBK 4000 Assignments and Grading:

Class Discussion	20%	A 93-100, A- 90-92
Presentation due Feb 16 on a Stoic philosopher (http://bit.ly/38RTrsT), or on a work of literature, material culture, or architecture, ancient or modern, illustrating a concept from Stoicism, or on another version of a tragedy to be read in this course.	20%	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 0-59
Journal. 8 pages of writing due by Mar 23, either typed and edited notes in complete sentences and paragraphs on 4 or more class discussions of passages for close reading, 1-2 pages each; or short essays on passages for close reading that interested you – your reflections and further thoughts beyond class discussion – or perhaps idea sketches or paper ‘stubs’. Graded for grammar and coherence.	20%	
Rough Draft (5 pp) due 4/8	20%	
Final paper (8 pp) due 5/3	20%	

LATN 4002 Assignments and Grading:

Class Discussion	10%	A 93-100, A- 90-92
Daily translation of Latin passages	40%	B+ 87-89, B 83-86, B- 80-82
Presentation on a Stoic philosopher (http://bit.ly/38RTrsT), or work of literature, material culture, or architecture, ancient or modern, illustrating a concept from Stoicism, or on another version of a tragedy to be read in this course.	20%	C+ 77-79, C 73-76, C- 70-72 D+ 67-69, D 63-66, D- 60-62 F 0-59
Final paper using close reading of a Latin passage or passages (5 pp) due 5/3	30%	

Description of Writing Assignments. General guidance (WI 3-4):

Proofread; use a spelling and grammar check (MSWord has automated tools for this); 12 pt font double-spaced; italicize titles and foreign words. If you must use the ideas of another source,

footnote them and carefully distinguish which ideas are yours and which are borrowed; ideally all writing in this seminar should come exclusively from your own ideas about the readings. Observe a formal academic tone & language and argue as if before a testy Supreme Court judge who has already read the text. Do not re-narrate plot. Your opening paragraph should efficiently anticipate your argument (no general flowery introductions). Do not re-trace the arc of your learning experience; cut to the persuasive argument. Do not praise, blame, or critique ancient texts. Assume they are important and worthy of an interpretation that suggests an integral purpose. Use fact-filled arguments, cite passages from the text by *Work*, book and line #, and analyze them closely. Edit your own work before submission: read it out loud to detect usage errors and breakdowns in sentence structure. In a 2nd draft, expect that 1/3 to 1/2 of the paper is the strong core of the argument, and that the whole can be improved by deep cutting to make space to frame the argument to its best effect and tease out promising threads.

The Presentation (voice-over desktop.pptx recorded as a movie in Canvas) should be 10-15 min. and illustrate the career of a Stoic philosopher according to the following rubric: 1. Give a biography of the philosopher by consulting both Wikipedia and the works of Diogenes Laertius (<http://bit.ly/2MpKm33> the Stoics start in book VII). 2. Give a list of the works written by the author, emphasizing what he is best known for. 3. Analyze this information for its significance in history / state what is important about it. For presentations on a concept from Stoicism in art, architecture or literature 1. Give a clear statement of the Stoic doctrine, cite it, and review its elements. 2. Give a detailed context of the work of art, architecture or literature you will discuss (author or creator, historical or topographical location and context), including any known influences upon the creator or models for the work. 3. Analyze the purpose for using Stoic ideas in the work as a means of explicating the larger significance or purpose of the work. For other versions of plays we will read, give the author, date, place, and literary context in which it was published, summarize the play and its characters and notable features, and make a persuasive argument about its interpretation or significance.

The purpose of the journal (8pp) is to demonstrate what you have learned from close reading in class and to show that you recognize one or more of the skills of the classicist and classical modes of composition and narration in a close reading. Whether you choose to keep notes or write short essays or present ideas for further research, the writing should be done in complete sentences and paragraphs, and be carefully edited and presented in a coherent, grammatically correct form appropriate to a paper.

For CLAS/GRBK 4000, the final paper will be produced in stages. Students will present ideas for it in class and get feedback from seminar participants. The rough draft of five pages (due 4/8) should set out a topic that has sufficient depth and promise to develop into a larger analysis. It will be graded for style, content, organization, and mechanics and returned to you. The final paper of 7-8 pages is due Monday, May 3 at noon. You should anticipate that you will not be able to keep all five pages from the rough draft. You will be graded on the editing decisions you make about how to revise the rough draft, give it a new frame, and expand upon promising elements. The starting point for any paper is a question or problem, not a topic. It should have important interpretive implications that the text can answer through close reading. For LATN 4002, argue from a close reading of passages in the Latin text / 5pp, no rough draft required.

For information about severe weather and university closings, see <http://www.ecu.edu/alert/>. East Carolina University seeks to comply fully with the Americans with Disabilities Act (ADA). Students requesting accommodations based on a disability must be registered with Disability Support Services located in Slay 138 ((252) 737-1016 (Voice/TTY). Academic integrity is

expected of every East Carolina student. Cheating, plagiarism (using the ideas of others without attribution), and falsification, will be considered a violation of Academic Integrity: (<http://bit.ly/3aD2Qod>). Do not use *Cliff's Notes* type sites (Shmoop, online paper mills etc.); and do not use ideas from even reputable internet sources without citation. It will result at a minimum in a 0 for the assignment.

Schedule of Assignments:

T 1/19	Intro to the course & the problem of Stoicism and Senecan tragedy. L&S 56A. Rudyard Kipling, 'If' (https://www.poetryfoundation.org/poems/46473/if---). Some ancient Stoic poems (https://donaldrobertson.name/2012/11/09/some-ancient-stoic-poems/)
Th 1/21	CLAS/GRBK4000: Stoic Epistemology – impressions / mental presentations (<i>phantasiai</i>), the basis of knowledge in the reliability of sense-perception: the 'graspable, cognizable' impression (<i>phantasia katalēptikē</i>), assent, and impulse: L&S 33C, I-J; 39A, C-F, 40A-E, H, 41A-B, G, 53Q-T LATN 4002: (texts are in Canvas, but to use Alpheios, find the passage in PHI, being sure to match texts and do only the portion in L&S): Davis: L&S 40B, Cannon: 41B (http://bit.ly/35gtNgz) Hanna: 40D.1-5, Hunter: 40D.6-9, Johanides: 41A (http://bit.ly/37ZxQPY)
T 1/26	CLAS/GRBK4000: The Divine as pure fire, eternal return (cyclic history, ages start over), and the Stoic doctrine of fate and free will (compatibilism), God, causation and fate: 46A, G, 52C, 53A, 54A-B, 55L-M, S, 62A-C, E LATN 4002: Davis: 62C.1-3 Hanna: 62C.4 Hunter: 62C.5-6 Johanides: 62C.7-8 Cannon 62C.9-10 (http://bit.ly/350jxbR)
Th 1/28	CLAS/GRBK4000: Duty derived from our relationship to nature: <i>kathēkonta / officia</i> (proper functions = duties); <i>oikeiosis</i> ('appropriation' – nature makes us 'at home' with / attracts us to our own human nature, and the divine); and the perfect acts of the wise man (<i>sophos, sapiens</i>) who turns duties into <i>katorthōmata</i> (right actions): 57AB, F-G, 58A-E, J-K, 59A-F, I, M LATN 4002: Davis: 57B (http://bit.ly/34Zfdd2) Hanna: 59D.1-2 Hunter: 59D.3-4 Johanides: 59D.5-6 (http://bit.ly/3oarJhy) Cannon: 59F.1-4 (http://bit.ly/2LcQv1z)
T 2/2	CLAS/GRBK4000: Good and evil, virtue and vice: 60A, D-F, O-Q, 61A, B.8, G-H.1, I.1, O, T LATN 4002: Davis: 60D.1-34 Hanna: 60D.4-5 (http://bit.ly/2WXTm10) Hunter: 60E.1-3 Johanides: 60E.4-5 Cannon: 60E.6-7 (http://bit.ly/2MfQVF2)
Th 2/4	CLAS/GRBK4000: The 'end' (<i>telos</i>), happiness, the passions (<i>pathē</i>), and the life of the wise man who simultaneously inhabits this world and the community of the wise: 63A-G, M, 64A-D, F, H, 65A-L, O, V-Y, 66E, G-H, 67J-L, S LATN 4002: Davis: 63D (http://bit.ly/38RdYxv) Hanna: 63M (http://bit.ly/38NI3hD) Hunter: 64F, Johanides: 64H (http://bit.ly/3o8em1k) Cannon: 65X (<i>De Ira</i> 2.3.1 = <i>Dialogi</i> 4.3.1.1 http://bit.ly/3o67DVk)
T 2/9	CLAS/GRBK4000: Seneca's <i>Thyestes</i> (https://goo.gl/WTwDVM)

	LATN 4002: Davis: 192-212 Hanna: 246-66 Hunter: 267-90 Johanides: 404-20 Cannon: 650-58, 665-70, 732-43 (http://bit.ly/34YL0ec)
Th 2/11	CLAS/GRBK4000: Senecan Metastability by Stevens in Canvas LATN 4002: Davis: <i>Phaedra</i> 43-61 Hanna: 112-28 Hunter: 483-500 Johanides: 501-525 Cannon: 959-88 (http://bit.ly/34ZnnCa)
T 2/16	CLAS/GRBK4000: Seneca <i>Hercules Furens</i> 1-204 LATN 4002: Davis: 47-63 Hanna: 63-78 Hunter: 79-94 Johanides: 95-109 Cannon: 110-124 (http://bit.ly/2L7QNai)
Th 2/18	CLAS/GRBK4000: Seneca <i>Hercules Furens</i> 205-413 LATN 4002: Davis: 205-22 Hanna: 222-38 Hunter: 239-53 Johanides: 271-93 Cannon: 294-308 (http://bit.ly/3hwdwJ0)
T 2/23	CLAS/GRBK4000: Seneca <i>Hercules Furens</i> 414-591 LATN 4002: Davis: 414-29 Hanna: 430-47 Hunter: 448-64 Johanides: 547-65 Cannon: 566-91 (http://bit.ly/3aXBg7G)
Th 2/25	CLAS/GRBK4000: Seneca <i>Hercules Furens</i> 592-829 LATN 4002: Davis: 592-608 Hanna: 609-15, 658-68 Hunter: 669-85 Johanides: 686-703 Cannon: 704-20 (http://bit.ly/352hpAt)
T 3/2	CLAS/GRBK4000: Seneca <i>Hercules Furens</i> 830-973 LATN 4002: Davis: 830-51 Hanna: 852-74 Hunter: 875-92 Johanides: 937-954 Cannon: 955-973 (http://bit.ly/3b04ZwW)
Th 3/4	CLAS/GRBK4000: Seneca <i>Hercules Furens</i> 974-1137 LATN 4002: Davis: 974-91 Hanna: 1053-76 Hunter: 1077-96 Johanides: 1097-1114 Cannon: 1115-1037 (http://bit.ly/2X44Ksw)
T 3/9	CLAS/GRBK4000: Seneca <i>Hercules Furens</i> 1138-1345 LATN 4002: Davis: 1138-55 Hanna: 1156-73 Hunter: 1221-39 Johanides: 1278-94 Cannon: 1321-45 (http://bit.ly/3rLITUH)
Th 3/11	CLAS/GRBK4000: Seneca <i>Trojan Women</i> 1-202 LATN 4002: Davis: 41-56 Hanna: 67-83 Hunter: 98-116 Johanides: 133-49 Cannon: 178-83, 191-202 (http://bit.ly/384nDSg)
T 3/16	CLAS/GRBK4000: Seneca <i>Trojan Women</i> 203-408 LATN 4002: Davis: 234-54 Hanna: 276-91 Hunter: 330-47 Johanides: 371-89 Cannon: 390-408 (http://bit.ly/38WyIE2)
Th 3/18	CLAS/GRBK4000: Seneca <i>Trojan Women</i> 409-604 LATN 4002: Davis: 409-25 Hanna: 452-68 Hunter: 469-88 Johanides: 545-62 Cannon: 572-88 (http://bit.ly/3841SSB)
T 3/23	CLAS/GRBK4000: Seneca <i>Trojan Women</i> 605-813 LATN 4002: Davis: 605-22 Hanna: 623-41 Hunter: 642-58 Johanides: 663-80 Cannon: 750-56, 802-13 (http://bit.ly/3hDrcSH)
Th 3/25	CLAS/GRBK4000: Seneca <i>Trojan Women</i> 814-1008 LATN 4002: Davis: 888-907 Hanna: 938-54 Hunter: 955-71 Johanides: 972-990 Cannon: 990-1008 (http://bit.ly/2MrPnLi)

T 3/30	CLAS/GRBK4000: Seneca <i>Trojan Women</i> 1009-1179 LATN 4002: Davis: 1009-25 Hanna: 1026-41 Hunter: 1042-59 Johanides: 1118-36 Cannon: 1136-54 (http://bit.ly/2Lg1bws)
Th 4/1	CLAS/GRBK4000: Seneca <i>Medea</i> 1-173 LATN 4002: Davis: 1-18 Hanna: 19-36 Hunter: 37-55 Johanides: 127-36, 150-57 Cannon: 157-73 (http://bit.ly/3hAGhnS)
T 4/6	CLAS/GRBK4000: Seneca <i>Medea</i> 174-379 LATN 4002: Davis: 203-20 Hanna: 236-51 Hunter: 252-71 Johanides: 272-90 Cannon: 301-8, 340-54 (http://bit.ly/3ncN5t8)
Th 4/8	CLAS/GRBK4000: Seneca <i>Medea</i> 380-530 LATN 4002: Davis: 380-96 Hanna: 397-414 Hunter: 415-30 Johanides: 465-82 Cannon: 488-503 (http://bit.ly/355Hw9D)
T 4/13	CLAS/GRBK4000: Seneca <i>Medea</i> 531-704 LATN 4002: Davis: 549-65 Hanna: 565-82 Hunter: 591-602, Johanides: 670-85 Cannon: 686-704 (http://bit.ly/2X1Y7Xy)
Th 4/15	CLAS/GRBK4000: Seneca <i>Medea</i> 705-878 LATN 4002: Davis: 740-56 Hanna: 771-80, 806-16 Hunter: 820-39 Johanides: 839-857 Cannon: 858-878 (http://bit.ly/38Veg6H)
T 4/20	CLAS/GRBK4000: Seneca <i>Medea</i> 879-1027 LATN 4002: Davis: 893-909 Hanna: 910-25 Hunter: 926-44 Johanides: 982-94, 1006-08 Cannon: 1009-1027 (http://bit.ly/3hB7W8c)
Th 4/22	Final discussion, paper topics etc.
T 4/27	No Class. State holiday make-up day, attend Friday classes.
M May 3	12 noon. Final paper due