

INDIVIDUAL FACULTY ANNUAL SUMMARY OF ACTIVITIES REPORT

Skidmore College
June 1, 2016 – May 31, 2017

<p>Dan Curley</p> <p>Associate Professor Tenured</p> <p>Classics</p>
--

Current as of 2016-2017

I. TEACHING AND ADVISING

A. Scheduled Teaching

Spring 2017

Course & Section	Course Name	Student Credit Hours	Faculty Workload Hours	Enrollment	Delivery Mode	Helios
CC 371A-001	Ind:Classics Civilizatn	1	0	1	Independent Study	Yes
CC 390-002	Thesis	3	0	1	Independent Study	Yes
CL 210-001	Intermediate Latin	4	4	10	Lecture	No
CL 310-001	Latin Poetry:Catullus	4	4	8	Seminar	No

Fall 2016

Course & Section	Course Name	Student Credit Hours	Faculty Workload Hours	Enrollment	Delivery Mode	Helios
CC 365-001	Classical Myth on Screen	4	4	13	Seminar	No
CC 371C-002	Ind:Classics Civilizatn	3	0	1	Independent Study	Yes
CG 210-001	Intermediate Greek	4	4	5	Lecture	No
CL 110-001	Elementary Latin	4	4	19	Lecture	No

B. Directed Student Learning

Spring 2017

Course Prefix & Number	Course Name / Title of Student's Work	Student Name	Involvement Type
CC 371A	Ind:Classics Civilizatn <i>"LAC in Latin for International Affairs Major"</i>	Taylor Ong	Independent Study
CC 390	Thesis <i>"Senior Thesis in Classics"</i>	Khang Le	Independent Study

Fall 2016

Course Prefix & Number	Course Name / Title of Student's Work	Student Name	Involvement Type
CC 371C	Ind:Classics Civilizatn <i>"Senior Thesis Preparation"</i>	Khang Le	Independent Study

C. Non-Credit Instruction

Guest Lecture, CC 200: Classical World, 20 participants. January 25, 2017 – May 24, 2017.

I delivered 14 guest lectures in our gateway course, Classical World (CC 200).

Mentoring for Poster Presentations, Classics Department, 4 participants. March 31, 2017 – April 14, 2017.

I mentored four students over a two-week period to help them prepare for poster sessions at *Parilia*, our local undergraduate classics conference (held April 14, 2017). We covered everything from formatting to content to printing, with a peer-critique session of their "rough draft" posters.

D. Academic Advising

Spring 2017: 7 students advised as primary advisor.

Fall 2016: 17 students advised as primary advisor.

II. SCHOLARSHIP / RESEARCH

A. Peer-Reviewed Publications

Book Chapter

Submitted

Curley, D. "The Hero in a Thousand Pieces: Antiheroes in Recent Epic Cinema." Antony Augoustakis and Stacie Raucci, ed. *Epic Heroes on Screen*. University of Edinburgh Press.

Book Review

Accepted

Curley, D. I. Ziogas, *Ovid and Hesiod: The Metamorphosis of the Catalogue of Women* (Cambridge University Press, 2013). Johns Hopkins University Press.

B. Presentations

Curley, D. "Whither the Goddess? Divine Women on the Screen (1981–2016)." Film & History Conference, Milwaukee, WI. October 28, 2016.

Gods and goddesses are staples of Greco-Roman myth. But the renaissance of the ancient world on screen in the past three decades, with attendant technological advances in rendering the fantastic, has yet to capitalize fully on the possibilities of pantheism. The skewing of films toward historical biopics aside, mythological films have occasionally relegated deities off-screen. When deities are depicted, the overwhelming tendency is to show more gods than goddesses — that is, to prioritize masculine divinity at the expense of the feminine. My paper explores this trend and focuses on the handful of screen texts, such as the first Percy Jackson movie (2010) and *Gods of Egypt* (2016), that give substantial time to female deities. How do these representations of goddesses reflect contemporary attitudes toward the intersection of femininity and divinity? And should we be surprised that ancient sources give goddesses far more presence and agency?

Curley, D. "A View with (a) Room: Spatial Projections in Ancient and Screen Epic." 9th Celtic Conference in Classics, Dublin, Ireland. June 23, 2016.

The traditional material of ancient epic, honored more in the breach than in the observance, is kings and battles (to quote Vergil's famous formulation at Eclogues 6.3, *reges et proelia*). Screen epics set in the ancient world have applied this formula faithfully across a century of cinema, from Giovanni Pastrone's *Cabiria* (1914), set during the Second Punic War, to Ridley Scott's *Exodus: Gods and Kings* (2014), a retelling of the Moses story. What enables the kings-and-battles subject matter of

ancient and screen epic, and what might well be the one stable criterion for both, is spatiality — the deployment of space in physical and thematic terms to create the sweeping, spectacular atmosphere we associate with this genre.

C. Other Research Activity

with Spinner, G. Preparation for Tang Museum Exhibition. January 4, 2017 – May 31, 2017.

Gregory Spinner and I have been offered a Tang Museum exhibition on bodies/muscles (set for Spring 2020).

III. SERVICE

A. Institutional Service

College Service

Advisory Board, Moore Documentary Studies Collaborative Advisory Board, Member. September 1, 2016 – May 31, 2017.

Meet regularly with the MDOCS Director and other Advisory Board members to discuss curricular and programmatic issues.

Working Group, COACHE Working Group, Member. September 30, 2016 – April 14, 2017.

Discussed issues of campus climate raised in recent Skidmore COACHE data.

Department Service

Search Committee, Search Committee for Classics VAP, Member. January 12, 2017 – March 21, 2017.

Read candidate files. Participated in interviews, both via phone and on-campus.

IV. PROFESSIONAL CREDENTIALS, CONSULTING, AND DEVELOPMENT

A. Consulting

Academic, University of Edinburgh Press, Edinburgh, United Kingdom. May 29, 2017.

I reviewed a book proposal, *Screening the Golden Ages of the Classical Tradition*, an edited volume proposed for the press.

Academic, Boston College, Boston, MA, United States. February 24, 2017 – February 26, 2017.

Served as one of three referees for a book manuscript by Christopher Polt, Assistant Professor of Classics. I read the manuscript in my own time, then met with Professor Polt and the other referees to discuss the project during a day-long symposium.

B. Faculty Development Activities Attended

"Tang (Mini-)Mellon Seminar." The Frances Young Tang Teaching Museum and Art Gallery, Saratoga Springs, NY. April 30, 2017 – June 1, 2017.

Excursion to central Massachusetts to explore and discuss several museums (and museum-like venues): The Naismith Memorial Basketball Hall of Fame (Springfield); Smith College Museum of Art (Northampton); Historic Deerfield (Deerfield).

"Diversity and Inclusion Workshop." Skidmore College, Saratoga Springs, NY. December 2, 2016.
Workshop with Sarah Willie-LeBreton (Swarthmore) and Susan Pliner (Hobart and William Smith).

"Digital Liberal Arts Workshop." Skidmore College, Saratoga Springs, NY. October 6, 2016.

V. BRIEF REFLECTION ON PROFESSIONAL ACHIEVEMENTS AND GOALS

A. Please Describe What You Believe to Be Your Most Important Achievement This Year:

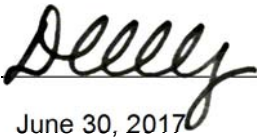
I finished a major draft on a chapter in an edited volume on heroes in epic film. The essay marks new territory for me, describing more general trends as opposed to close reading (though there's plenty of the latter).

B. What Are Two or Three Professional Goals (in Teaching, Scholarship or Service) You Have For the Next Academic Year and Beyond? How Might the Institution Support Those Efforts?

(1) Get more work done on my myth on film book. I'm so busy with teaching and other scholarship and research that I have very little time for that project. Hopefully, in my upcoming sabbatical (Fall 2018, if approved) I'll be able to devote large amounts of uninterrupted time to the project.

(2) Teach another iteration of Reading/Writing Rome (on-campus course plus travel seminar) with Gregory Spinner, pending OCSE acceptance.

Signature

A handwritten signature in black ink, appearing to read "Deley", written over a horizontal line.

Date

June 30, 2017