

INDIVIDUAL FACULTY ANNUAL SUMMARY OF ACTIVITIES REPORT

Skidmore College
June 1, 2017 - May 31, 2018

Dan Curley Classics Associate Professor	Tenured
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Current as of 2017-2018

I. TEACHING AND ADVISING

A. Awards and Honors Related to Teaching

B. Scheduled Teaching

Spring 2018

Course & Section	Course Name	Student Credit Hours	Faculty Workload Hours	Enrollment	Delivery Mode	Helios
CC 200-001	Classical World	4	4	17	Lecture	No
CC 222-001	Greek Tragedy	3	3	18	Lecture	No
CC 371B-001	Ind:Classics Civilizatn	2	0	1	Independent Study	Yes
CL 310-001	Seminar in Latin Poetry	4	4	7	Seminar	No
GN 271C-001	Independent Study	3	0	1	Independent Study	Yes

Fall 2017

Course & Section	Course Name	Student Credit Hours	Faculty Workload Hours	Enrollment	Delivery Mode	Helios
CC 220-1	Classical Mythology	3	3	26	Lecture	No
CC 371A-1	Ind:Classics Civilizatn	1	0	1	Independent Study	Yes
CL 110-1	Elementary Latin	4	4	12	Lecture	No

C. Teaching Innovation and Curriculum Development

Curricular Development. Mapping/Exploring Rome. (June 1, 2017 - May 31, 2018).

Preparation for Classics/Religious Studies travel seminar, Spring 2019. Thorough overhaul of our application, syllabi, and itinerary; and preparation of promotional materials, including a video of student reflections from 2015.

D. Directed Student Learning

Spring 2018

Course Prefix & Number	Course Name / Title of Student's Work	Student Name	Involvement Type
CC 371B-001	Ind:Classics Civilizatn	Emily Gunter	Independent Study
GN 271C-001	Independent Study	Laura Orta	Independent Study

Fall 2017

Course Prefix & Number	Course Name / Title of Student's Work	Student Name	Involvement Type
CC 371A-001	Ind:Classics Civilizatn	Emily Gunter	Independent Study

E. Non-Credit Instruction

Mentoring for Poster Presentations, Classics Department, 4 participants. (March 30, 2018 - April 16, 2018). Amy Oh and 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 20, 2018). We covered everything from formatting to content to printing, with a peer-critique session of their "rough draft" posters.

F. Academic Advising

Spring 2018: 1 students advised as primary advisor.

Fall 2017: 0 students advised as primary advisor.
All my FYE advisees had moved on.

G. Course Releases

II. SCHOLARSHIP / RESEARCH

A. Awards and Honors Related to Scholarship / Research

Received

Doris E. Morgan Endowed Memorial Fund Faculty Development Grant. (March 29, 2018).
\$1,800.00

Sabbatical Leave (half-year). (March 5, 2018).

Nominated

David H. Porter Chair, Skidmore. (October 22, 2017).

Edwin M. Moseley Faculty Lectureship. (October 12, 2017).

B. Contracts, Fellowships, Grants, and Sponsored Research

Funded

Type: Internal - International Faculty Development Seminar Grant Program

Title: "The State of the Survey: North American Mythology Courses in the New Millennium"

Agency/Sponsor: Skidmore College Faculty Development Committee

Investigators (* denotes student):

Curley, Dan; Co-Investigator.

Emily, Gunter*; Co-Investigator.

\$ Amount: 3,600.00

Start Date / End Date: June 12, 2017 - August 4, 2017

C. Peer-Reviewed Publications

Book Chapter

Accepted

Curley, D. (in press). "The Hero in a Thousand Pieces: Antiheroes in Recent Epic Cinema". *Epic Heroes on Screen*. University of Edinburgh Press. (* denotes student)

Book Review

Published

Curley, D. (2017). *Review of I. Ziogas, Ovid and Hesiod: The Metamorphosis of the Catalogue of Women* (Cambridge University Press, 2013) (2nd ed., vol. 138, pp. 382–384). Johns Hopkins University Press. (* denotes student)

D. Other Intellectual Contributions

E. Exhibits and Performances

F. Presentations

Curley, D., Author, Skidmore College. 2018 CAMWS Annual Meeting, "Textual Poachers: Scholars, Fans, and Fragments," Classical Association of the Middle, West, and South, Albuquerque, NM, United States. (April 12, 2018). (* denotes student)

For decades popular culture has furnished classicists with abundant material for discussion and study, from screen media (film, television, video games), to literature (novels, comics), to music and more. As my fellow panelists know, there is no shortage of opportunities for classical scholars to explicate how pop-culture phenomenon "Ω" resonates with ancient-world phenomenon "A" (and all points in between or in parallel or ad lib...). Moreover, such opportunities are in themselves examples of how the study of popular culture can benefit from the study of classics, and vice versa. With this in mind, my paper offers a broad take on "Popular Classics" and examines how pop culture — as a culture, with a full array of (un)written codes, roles, aesthetics, trends, and fetishes — resonates with the culture of classical studies. The possible tacks are many. For example, one might profitably compare the culture wars of both milieux (on those of classics see Adler 2016) and the battle-lines drawn over the formation of canons. Or the rules of engagement among fans and among scholars, and the intersections of identity that locate some near the center and relegate others to the periphery, whether in the convention hall or in print (recent issues of the journal *Eidolon* have been on point here).

My topic is less controversial, perhaps, but hopefully no less revealing. Poaching my title from Henry Jenkins' seminal study of popular culture (1992), I propose to explore the treatment of fragmentary texts by communities of scholars and fans. The former are concerned with reconstructing lost works and situating them within the corpora of authors; the latter, with predicting the turn of events in future installments of pop-culture franchises. Case studies will include, on the one hand, scholarly discussions of the remains of Greek tragedy, and, on the other hand, fan discussions of the Harry Potter and the Star Wars franchises — with emphasis on the considerable overlap between the theories, methodologies, and outcomes in play. Each community enjoys unique luxuries, with attendant advantages and disadvantages. Scholars of tragic fragments, for instance, have the luxury of meeting a relatively mild burden of proof, because the works in question are lost; and yet the fact that the works are beyond recovery ensures that scholarly theories can never be fully validated. Fan theorists, in turn, normally have the luxury of the next episode arriving well within their lifetimes; and yet they run the risk of being discredited once that episode has arrived, and its mysteries have been revealed.

Regardless of whether scholarly and fan theories are right or wrong, what matters most are (A) the terms in which they couch their respective texts and authors, which speak to the values of the community at large; and (B) the status conferred upon the theorist within his or her community. Point (A) is perhaps obvious, but is important nonetheless: What does it mean to posit a Sophocles who is more like Euripides (as is the tendency of Sommerstein 2003, an edited volume on the Sophoclean fragments)? Or a J.K. Rowling who resembles H.P. Lovecraft (to judge from fan theories circa 2007 in advance of Rowling's seventh and final volume, *Harry Potter and the Deathly Hallows*)? Point (B) requires classicists, at least, to confront potentially uncomfortable questions — questions that (*mutatis mutandis*) define fandoms of every stripe. What motivates speculation to begin with: pursuit of truth, such as it is, or requirements for promotion and tenure? What happens when speculation becomes an end unto itself? Where does scholarly speculation end and self-promotion begin? As we

continue to re-imagine the ancient world, fan culture and its relentless industry of speculation can shed light on our own best (and worst) practices.

Curley, D., Author, Skidmore College. Humanistic Inquiry Symposium, "'After Eurpides": Correcting a Classic in Robinson Jeffers' Medea," Skidmore College Center for Humanistic Inquiry, Saratoga Springs, NY, United States. (March 24, 2018). (* denotes student)

For theater-going audiences of the mid-to-late 20th century, Robinson Jeffers' Medea (1946) offered a definitive take on the notorious tragic heroine, who exacts revenge on her faithless husband, Jason, by murdering their children. Although its general plot derives from Euripides' Medea (431 BCE), Jeffers' version, billed as a free adaptation, differs from its Greek predecessor in many particulars — from its minimalist chorus, to its handling of stage violence, to its depiction of Medea herself as a destructive natural force unleashed upon the urbane city-state of Corinth. My presentation acknowledges these large-scale changes, but its true focus is on less obvious transformations of the Euripidean tragedy, which cluster around the entrance of the Athenian king, Aegeus, midway through the drama. In Euripides' Medea, Aegeus passes through Corinth on his return journey from the oracle at Delphi; Medea, meanwhile, takes advantage of his serendipitous appearance and secures sanctuary for herself at Athens. The scene has been criticized since antiquity for lacking proper dramatic motivation: Aegeus appears unheralded, has a brief exchange with Medea, and departs never to be heard from again. Jeffers appears to correct Euripides by preparing his audience early on for the king's arrival, which not only leads to Medea's salvation in the long run, but in the short run also inspires her dire vengeance. What was random or inorganic in the Greek original becomes fully integrated into the adaptation and rationalized — the better to showcase Medea's deadly "crown of horrors."

Curley, D., Author, Skidmore College. 2017 Film & History Conference, "There's No (Place Like) Home: Spurning Nostos in Recent Classical Cinema," Film & History: An Interdisciplinary Journal, Milwaukee, WI, United States. (November 2, 2017). (* denotes student)

Heroic films set in antiquity, whether based on classical texts or enhanced with neo-classical story structures, routinely privilege the concept of home. Home is both the hero's place of departure and the place of returning (nostos), though sometimes these places occupy different points on the map. Clash of the Titans (1981) is an example of the cyclical journey, with Perseus (Harry Hamlin) setting out from and returning to Joppa; Noah (2014), by contrast, exemplifies the linear journey, wherein Noah (Russell Crowe) and his family are forced to depart their Eden-like home in search of another, which is found but remains incomplete until Noah's reassimilation into the family.

Over the past two decades, however, the notion of home has become problematic, with heroes or heroines setting out but finding nowhere to settle, and consequently limited or no assimilation into society. Examples include Gladiator (2000), the remake of Clash of the Titans (2010), and Wonder Woman (2017); in these films and others the protagonists turn their backs on the prospect of nostos and choose to remain apart from their homes, whether actual (like Themyscira in Wonder Woman) or surrogate (such as Rome or Olympus). Perhaps the most radical reformulation of nostos is Oliver Stone's Alexander (2004), in which Colin Farrell's obsessive conqueror rejects the notion of home altogether, to the consternation of his friends and companions. Such films not only continue antiheroic trends in cinema, but also speak to twenty-first century issues of globalization and displacement and their attendant anxieties about homelessness.

G. Media Appearances and Interviews

H. Intellectual Property

I. Other Research Activity

Spinner, G. Preparation for Tang Museum Exhibition, On-Going. (June 1, 2017 - May 31, 2018). (* denotes student)

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

Spinner, G.; Curley, D. Learning to shoot and edit video, Complete. (May 2017 - August 2017). (* denotes student)

Using Final Cut Pro, we produced "Romekids Remember" (https://youtu.be/5_LLQ5t-hl8), as well as a promotional trailer (<https://www.youtube.com/watch?v=DF3TIEqXqlA>) for our upcoming OCSE travel seminar.

III. SERVICE

A. Awards and Honors Related to Service

B. Institutional Service

College Service

Advisory Board, Moore Documentary Studies Collaborative Advisory Board, Member. (September 1, 2017 - May 31, 2018).

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

Working Group, CEPP Global and Cultural Perspectives Subcommittee, Member. (December 6, 2017 - March 30, 2018).

Drafted language for faculty and the Curriculum Committee for use when creating/evaluating courses to fulfill the new Global and Cultural Perspectives requirement.

Working Group, COACHE Working Group, Member. (September 15, 2017 - October 27, 2017).

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

C. Professional and Public Service

Professional Service

Committee Member, Classical Association of the Atlantic States. (September 23, 2014 - May 31, 2018).

CAAS Grants Committee: Evaluating and approving funding request for travel and pedagogical programs in the Atlantic States region.

IV. PROFESSIONAL CREDENTIALS, CONSULTING, AND DEVELOPMENT

A. Licensures and Certifications

Anti-Harassment Seminar, Skidmore College Human Resources. (April 19, 2018 - Present).

B. Consulting

C. Faculty Development Activities Attended

Workshop, "Full Professors Discuss Promotion," Skidmore Dean of the Faculty and the Center for Leadership, Teaching, and Learning, Saratoga Springs, NY, United States. (March 21, 2018 - Present).

Workshop, "Team-Based Learning," Center for Leadership, Teaching, and Learning, Saratoga Springs, NY, United States. (March 3, 2018 - Present).

Seminar, "Tang (Mini-)Mellon Seminar," The Frances Young Tang Teaching Museum and Art Gallery, Saratoga Springs, NY, United States. (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); Smithsonian College Museum of Art (Northampton); Historic Deerfield (Deerfield).

V. BRIEF REFLECTION ON PROFESSIONAL ACHIEVEMENTS AND GOALS

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

I applied (with Gregory Spinner) to teach another iteration of the Rome travel seminar. Greg and I worked hard on the application. We also edited and produced our own a video of student reflections for the study tour, which we think speaks to the overall quality of our program: https://www.youtube.com/watch?v=5_LLQ5t-hl8

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) I'll be able to devote large amounts of uninterrupted time to the project.

(2) Get myself set up for promotion to Full Professor.

Signature 

Date July 6, 2018