

USCDornsife  
College of Letters,  
Arts and Sciences

**PROVISORY SYLLABUS**

**GESM 120g: Cleopatra's World**

**Units: 4 (section # 35345D)**

**Spring 2020—TTh— 11pm-12:20pm:**

IMPORTANT:

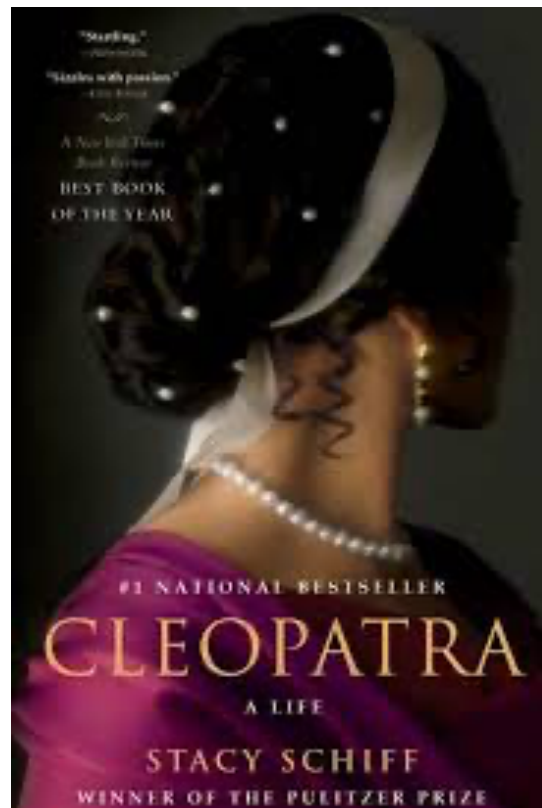
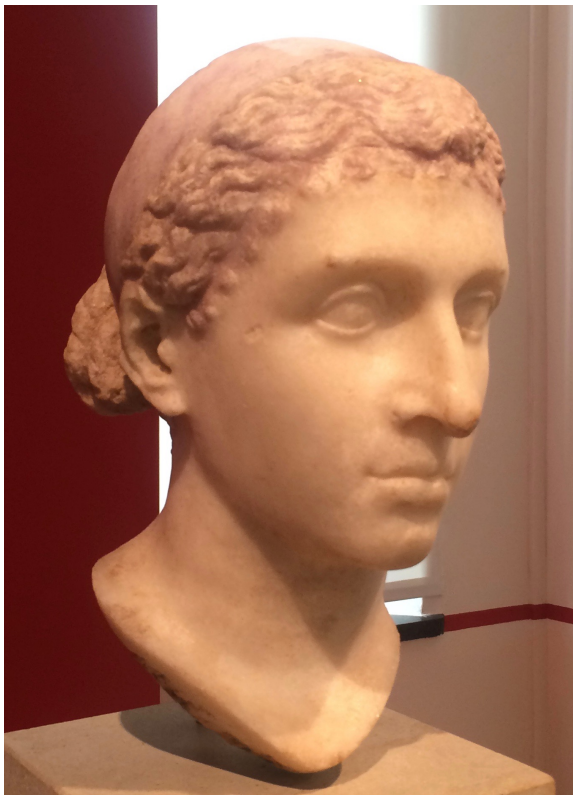
**Location: VKC 256**

**Instructor: C. Fischer-Bovet**

**Office: PED 130Q**

**Office Hours: Tuesday 12:30pm-2:30pm or by appointment**

**Contact Info: [fischerb@usc.edu](mailto:fischerb@usc.edu)**



## Course Description

Do you think you know who Cleopatra was? In this course, you will experiment with ancient texts and sources to get at the reality behind the legend and with the representations of Cleopatra in different literary genres, visual arts, movies and TV series. You will assess the role and political achievement of the real queen of Egypt beyond the mythical figure constructed over the ages by exploring one of the historical periods of antiquity whose legacy has been pervasive in western culture: the civil wars in Rome, from Julius Caesar to Mark Antony and Octavian, and the creation of the Roman empire across the Mediterranean, from Italy to Egypt. Why did it play such a role in western cultural history and how has it been distorted over time? Our investigation of Cleopatra's world will trigger reflections on ancient and modern anxieties regarding women as leaders, oriental and despotic rulers, imperialism, religion and politics, love and power, fame and infamy.

Our inquiry starts with Cleopatra's male and female ancestors, the Ptolemies, a dynasty founded in Egypt by one of Alexander the Great's generals, and with their capital, Alexandria, well known for its famous library. You will discover the multifaceted evidence available to study this period of Egyptian history called Hellenistic (323-30 BCE): from the bilingual priestly decree engraved on the famous Rosetta stone to papyrus and coins, from archaeological material to poetry written in Alexandria. The crossroads of ancient Egypt, Greece, and Rome become clear in the time of Cleopatra VII (69-30 BCE). We will examine the historical sources for her powerful female ancestors and for her reign, distinguishing facts and fiction and at the same time comparing ancient literary texts and modern biographies on them. Could Cleopatra be considered as a model for modern women leaders, as asked in a recent article on *Leadership through the Classics*? By analyzing and comparing a variety of media, we will question how the historical figure of Cleopatra has been reinvented through the ages – immediately in Ancient Rome and later in early modern and contemporary western culture.

## Learning Objectives

You will develop critical reading and collaborative skills, not only through your examination of sources and scholarly material but also of other student's ideas and projects presented in class. Participation in our discussion board on Blackboard will help us to create a mini-community on Cleopatra's world. By the end of the course, you will master strategies for finding, reading and understanding relevant information from different genres, for analyzing complex problems, for making and evaluating compelling arguments, for preparing effective presentations and for conducting your own final project. You will know how to bring historical depth to current events and ideas, such as women's political power, imperialism, multilingualism and how to analyze in more depth such issues. You will gain new insights and be inspired by achieving six principal learning objectives:

- Reflect on human experience throughout time and across diverse cultures (Ancient Egypt, Greece and Rome) – and on how a powerful female figure can be reinterpreted across ages.
- Cultivate a critical appreciation for various forms of human expression, including literature and historical inquiry, language, and the arts, as well as develop an understanding of the contexts from which these forms emerge.
- Engage with lasting ideas and values that have animated humanity throughout the centuries and assess how the critical examination of kings and queens' attitudes and use of different medias may make us reflect critically about ethical values even today.
- Learn to read and interpret actively and analytically ancient literary accounts and official documents (in translation) of the period as well as later literary and artistic productions representing Cleopatra's world. Develop critical and creative thinking as well as persuasive writing and speaking by exploring a question of your choice reflecting on ancient and/or modern anxieties connected to Cleopatra and/or her world.
- Learn to evaluate ideas from multiple perspectives and to formulate informed opinions on complex issues of critical importance in today's global world, such as imperialism, war, the relationship between politics and religion.
- Learn to collaborate effectively and disseminate knowledge through teamwork, reading and commenting on each other's work and peer-review reports of final project.

## Course Notes: Students' discussion board on Blackboard (course tools)

Copies of lecture slides and other class information will be posted on **Blackboard (BB)**.

To facilitate discussion and participation, **each Monday by 8pm**, students from **Group A** will ask a question or make a comment on the readings (for Tuesday). Students from Group B will briefly answer to one question or comment of their choice (c. 50-100 words), by clicking on "reply" to another student by 10pm. In turn, on each **Wednesday by 8pm**, students from **Group B** will ask a question or make a comment on the readings (for Thursday). Students from Group A will briefly answer to one question or comment of their choice (c. 50-100 words), by clicking on "reply" to another student by 10pm.

**No prerequisite.**

## Required Readings and Supplementary Materials

- **Burstein, S. M. (2007) *The Reign of Cleopatra*, University of Oklahoma Press. [USC bookstore or Amazon: ISBN-10: 0806138718] – TO BUY (Amazon, c. \$25)**
- **Goldsworthy, A. (2010), *Antony and Cleopatra*, Yale University Press, [USC bookstore or Amazon: ISBN-13: 978-0300177459]– TO BUY (Hardcover starts at \$6)**
- **Schiff, S. (2010) *Cleopatra: A Life, New York* [USC bookstore or Amazon: ISBN-13: 978-0316001946] – TO BUY (paperback c. \$11; used starts at \$1 on Amazon)**
- **Shakespeare, *Antony and Cleopatra* (Folger Shakespeare Library) Mass Market Paperback, 2005 [buy it on Amazon: ISBN-13: 978-0743482851 – or use another copy you already own]**
- **Selections of ancient authors:** Plutarch, Arrian, Cassius Dio, Virgil, Horace, Propertius in Burstein (above) or on Blackboard.
- **Carney, E. D. (2013) *Arsinoë of Egypt and Macedon. A Royal Life*, Oxford University Press [USC bookstore or Amazon: ISBN-13: 978-0195365511] selection uploaded on Blackboard (BBB).**
- **Supplementary materials for the weekly readings** and pictures of objects will be **uploaded on Blackboard (BB)**.
- There is no course reader for this course. Online links or Netflix for movies.

## Description and Assessment of Assignments

**Participation** in class: includes participation in discussions, oral analysis in class of documents or movies, comments on other students' questions and comments through the **discussion board** on Blackboard and peer-reviews of two final projects. **Please email me if you need to miss more than two classes** so that you do not miss important material discussed in class, and that it does not impact negatively your participation.

You will write **three papers** during the semester to submit on turnit-in. The topic is assigned on Blackboard, as it will reflect on our discussions in class. ALWAYS check on BB to make sure you are doing the right assignment.

Papers must be between **750 and 900 words** (= 2.5-3-page double-spaced paper). The goal is to help you to develop your own ideas about the readings by exploring questions of particular interest to you.

For your **short oral presentation** of a section of the material in one class, see the list on p. 4 of the syllabus and guidelines on p.8. Make sure you discuss your presentation with the instructor at the meeting before your presentation. Date of your presentation will be chosen during week 1. You are also required to a 1-2 page handout to [fischerb@usc.edu](mailto:fischerb@usc.edu) by 8pm the day before your oral presentation, which will be distributed in class to other students (helpful for exam revisions).

**Midterm exam:** midterm on all the readings and material covered in class until week 7 (included)

**Final exam** on all the readings and material covered in class from week 8 to week 15.

**Final project:** 7-8-page double-spaced paper (= ca. 2,000 to 2,300 words) + bibliography (use MLA or Chicago style) to be submitted on turnit-in; specific guidelines and steps with deadlines to be indicated on BB. You must obtain the instructor's approval of the project outline.

**Example of final project: comparative paper**, e.g. comparative and critical analysis of the biography of one or several female historical figures with the biographies of Cleopatra read in class; a **research paper** on a topic in Hellenistic History, to be approved by the instructor; e.g. a comparative and critical analysis of how Cleopatra or Egyptian queens are represented in different sorts of media, ancient and/or modern, and of the different effects on the audience regarding one of the themes of the class (see course description, at least one play or movie and one article/book must be different from those analyzed during the semester); or a **creative project** related to Cleopatra or Hellenistic Egypt (this also includes a written component explaining the goal of the project, the challenges faced, problem solving aspect, learning experience.)

## Grading Breakdown

All assignments receive a maximum of 100. A = 100-93; A- = 92-90; B+ = 89-87; B = 86-83, etc.

- 15% Participation in class: (includes oral analyses in class of documents or movies, answers to other students' questions and comments on discussion board and peer-reviews of two final projects).
- 25% 3 papers of 3.5-4 pages (= 1,000-1,200 words) = responses to the assignments on BB.
- 5% Oral presentation of a section of the material in one class with handout (see last page)
- 15% Mid-term exam on all the material covered on the syllabus until the mid-term in Week 7.
- 20% Final project, 7-8 pages = 2,000 -2,300 words (5% of this grade consists of the outline, personal meeting and update of outline + 5% for the presentation in week 14 or 15).
- 20% Final exam.

**Joint Educational Project (JEP):** extra credit of 3% if A level grade (otherwise 1.5%) (<http://dornsife.usc.edu/joint-educational-project/>) – sign up at JEP house **before** 01/24, 5pm

## Assignment Submission Policy

Papers are due on turnit-in **on the day and time indicated on Blackboard** under Assignments.

Make sure you **proofread** everything you post online for the class. Ideally have someone read it before you post it to avoid grammar mistakes, typos etc.

## Additional Policies

**Any late assignment will be penalized.** 10 points out of a maximum of 100 points are removed each day that passes, including weekend days. The fourth day the assignment receives a zero score. E.g. if an assignment that is worth 90 points is due on Monday 01/28, it will receive 80 points on 01/29, 70 points on 01/30, 60 points on 01/31 and zero on 02/1.

Please turn off your cellphones during class. **Laptops and other electronic devices** are to be employed **only** for course related purposes during class.

W	Text 1 = student's oral presentation 1	Text 2 = student's oral; presentation 2
3.1.	Poem by Callimachus' <i>Berenice's Lock</i>	Poem by Theocritus, <i>Idylls</i> 15
4.1.	Rosetta stone, first half: benefactions by the king	Rosetta stone, second half: honors by the priests
5.2.	Compare Caesar's life by Plutarch (§48-49) and Suetonius (§35 + 52)	Compare Caesar's life by Plutarch (§48-49) and Cassius Dio (42.34-45)
7.1.	Plutarch's <i>Life of Antony</i> , sections on Cleopatra in Burstein, p. 105-117	Goldsworthy, ch. 18, Goddess, p. 234-244
8.1.	Plutarch's <i>Life of Antony</i> , sections on Cleopatra in Burstein, p. 117-126	Goldsworthy, ch. 23, Lover of her fatherland
8.2.	Plutarch's <i>Life of Antony</i> , sections on Cleopatra in Burstein, p. 126-132	Schiff, ch. 9, esp. 273-290
10.1	Shakespeare's <i>Antony and Cleopatra</i> , Act 1	Shakespeare's <i>Antony and Cleopatra</i> , Act 2 or 3
10.2	Shakespeare's <i>Antony and Cleopatra</i> , Act 4	Shakespeare's <i>Antony and Cleopatra</i> , Act 5

## Course Schedule with weekly readings (to be read BEFORE class)

**IMPORTANT:** Always check Blackboard in case of modifications.

In addition to in-class contact hours, all courses must also meet a minimum standard for out-of-class time, which accounts for time students spend on homework, readings, writing, and other academic activities. **For each unit of in-class contact time, the university expects two hours of out of class student work per week over a semester.** See *Contact Hours Reference*, located at <http://arr.usc.edu/services/curriculum/resources.html>.

### PART I. Setting the stage, weeks 1-4

#### **WEEK 1: Introduction**

**Week 1.1, 01/14:** Who was Cleopatra? Introduction

**Week 1.2, 01/16: “Render unto Alexander”: Alexander’s foundation myth of Alexandria**

Burstein (textbook), p. 71–72 + 85–86; Plutarch’s *Life of Alexander* (ch.1-30, includes passage in Egypt), Arrian’s *Anabasis of Alexander* (selection on Alexander in Egypt) [pdf on BB]

#### **WEEK 2: Setting the stage: Alexandria and Egypt**

**Week 2.1, 01/21: Meeting Cleopatra’s family: The Ptolemies**

*How was life at the royal court in Alexandria?*

Burstein (textbook), ch. 1. Historical background, p. 1-10 + p. 86–89 (biographies of Ptolemy I and II; Schiff (historical novel), ch. 2, p. 19-26; Athenaeus’s description of the *Ptolemaia* (pdf).

+ Students of Group A compare biography of Ptolemy I in Burstein, *Ancient Hist. Encycl.*, and Wikipedia

+ Students of Group B compare biography of Ptolemy II in Burstein, *Ancient Hist. Encycl.*, and Wikipedia

[Links on BB for the first 2 – be prepared to discuss their qualities and weaknesses and explaining which one is your favorite – you may write for yourself a paragraph or equivalent in bullet points]

**Week 2.2, 01/22: Alexandria, the capital of an empire**

Burstein, ch. 5. Alexandria + p. 80–81, 90–91 on Isis and Sarapis + DOC 6: Tacitus on Sarapis, p. 151–153; Strabo’s description (Austin #292, pdf); selection of objects from Goddio, *Egypt’s Sunken Treasures* (underwater excavation, pdf): Royal couple, Sarapis, Foundation plaques of Ptolemy III, draped statues.

#### **WEEK 3: Alexandria, intellectual life and female royal status**

*What are the challenges to write a modern biography of a female historical figure?*

**Week 3.1, 01/28: Biography of Arsinoe II**, Burstein, p. 74–75 + E. Carney, p. 1-10 + 83-124 [pdf on BB]

**Week 3.2, 01/30: The library of Alexandria:** Selection from Callimachus and Theocritus’ poems [on BB]

#### **WEEK 4:**

**PAPER 1** on Alexandria due on turnit-in by Monday 02/03 before midnight

**Week 4.1, 02/04: The Rosetta stone - Religion and bilingualism: between Egypt and Greece**

Burstein, ch. 3, Ptolemaic Egypt, how did it work? p. 33-41 + Burstein, ch. 4, Cleopatra’s Egypt: a multicultural society, p. 43–52 + Rosetta stone on p. 146-148.

**Week 4.2, 02/06: Cleopatra’s female models? The tribulations of her great-great-grandmother & great-grandmother – Cleopatra II and III:** Minas-Nerpel (2011) ‘Cleopatra II and III: the queens of Ptolemy VI and VIII as guarantors of kingship and rivals for power;’ Burstein, DOC 6, bottom p. 153-156, “I am Isis”

### PART II. Cleopatra’s life, weeks 5-9

#### **WEEK 5: Cleopatra and Caesar**

**Week 5.1, 02/11: Cleopatra’s “college years”**

*What did elite education look like in the first century BCE Mediterranean?*

Goldsworthy, ch. 2 ‘The She-Wolf’: Rome’s Republic,’ p. 26–36, ch. 6, “adolescent”, p. 81-95 on Mark Antony; Schiff, ch. 2, p. 26-38 on Cleopatra and Caesar.

## **Week 5.2, 02/13: Caesar in Egypt**

*Love and politics: who is seducing whom?*

Burstein, ch. 2, "Cleopatra's life", p. 11-21 + biographies of Julius Caesar, p. 81-2 and Ptolemy XII, p. 89-90; Schiff, ch. 3, p. 41-81 (esp. p. 41-46 and 71-81); Suetonius and Plutarch's *Life of Caesar* (short selections in Burstein, p. 98-99); Cassius Dio, book 42.34-45; Goddio (2012) – head of Caesarion (pdf)

**PAPER 2** due on turnit-in by Friday before midnight

## **WEEK 6:**

### **Week 6.1, 02/18: Cleopatra in Rome & Roman politics**

*How can we distinguish between facts and fantasies when almost no sources are preserved?*

Schiff, ch. 4-5, p. 98-132 + short reading on Roman politics in the 40s on BB + midterm review in class

**One point extra credit, T. 02/18, 5pm-6:30pm, SOS 250: by attending a special guest lecture by Prof. Paul Kosmin (Harvard) on *Trading Values: Ethnography and Exploration in the Ancient Indian Ocean World* (organized by the Pre-Modern Mediterranean Seminar of the USC-Huntington Early Modern Studies Institute) and send a report (400-600 words) by Friday 02/21 before midnight to [fischerb@usc.edu](mailto:fischerb@usc.edu)**

### **Week 6.2, 02/20: NO CLASS [Instructor presenting at a conference in UCLA]**

#### **The Serapeum in Ptolemaic Memphis: Egyptian king and Animal Worship – HOME ASSIGNMENT**

Selection of papyri from the Serapeum + watch the BBC documentary on the Serapeum and the Apis cult at: <https://www.youtube.com/watch?v=G8pFhb-fDGo&feature=youtu.be&list=PLGvSX6RtEoLsSL5ylqS3BRnZwI94-JtTI>  
– send your answers to the workshop (Word file on BB) to [fischerb@usc.edu](mailto:fischerb@usc.edu) before midnight on 02/20

## **WEEK 7: Cleopatra and Antony (part I)**

### **Week 7.1, 02/25: Cleopatra and Antony as Isis/Aphrodite and Dionysus**

Burstein, ch. 2, "Cleopatra's life", p. 21-27, Plutarch's *Life of Antony*, sections on Cleopatra in Burstein, p. 105-111; Optional: Goldsworthy, ch. 18, Goddess, p. 234-244, Optional: ch. 20, Dionysus and Aphrodite, p. 261-270.

### **Week 7.2, 02/27: MIDTERM EXAM**

## **WEEK 8: Cleopatra and Antony (part II)**

### **Week 8.1, 03/03: Cleopatra and Antony against Octavian**

Burstein, ch. 2, "Cleopatra's life", p. 27-32, Plutarch's *Life of Antony*, sections on Cleopatra in Burstein, p. 111-121; Cleopatra's papyrus (Burstein, p. 138-139) + coin of Cleopatra and Antony in Rowlandson (1998) *Women and Society in Greek and Roman Egypt*, #12 with fig. 4-5-6 & Burstein, plates; Goldsworthy, ch. 23, Lover of her fatherland, p. 293-303, ch. 25, Queen of kings, p. 321-335, ch. 26, Is she my wife?, p. 335-349, ch. 27, War, p. 349-355.

### **Week 8.2, 03/05: Antony & Cleopatra's deaths**

Plutarch's *Life of Antony*, sections on Cleopatra in Burstein, p. 121-132; Cassius Dio (book 51, ch. 10-17) + Strabo (17.1.10) (pdf); Schiff, ch. 9, esp. 273-290 and p. 297-302; Goldsworthy, conclusion, p. 386-397; bronze coins in Burstein, plate.

## **PART III. The Legacy of Cleopatra: Weeks 9-13**

## **WEEK 9: Cleopatra and Octavian: from the Romans to Shakespeare**

### **Week 9.1, 03/10: Cleopatra interpreted by Roman poets**

Horace and Virgil in Burstein, Appendix, p. 132-134; Kleiner, "Egyptomania" in *Cleopatra in Rome*, p. 163-178 (pdf).

**Week 9.2, 03/12: Cleopatra: from Judea to the middle ages:** Encyclopedia of Ancient History: Flavius Josephus & Herod; Selections from Flavius Josephus on Cleopatra VII (pdf on BB); Optional: A Greco-Roman view on the Jews by Diodorus of Sicily (Austin #214).

**PAPER 3** due on turnit-in by Friday by midnight

## **SPRING BREAK**

### **WEEK 10: Shakespeare**

Week 10.1, **03/24**: Read Shakespeare's *Antony and Cleopatra*, Acts 1 to 3: short performances and analysis by group of students

Week 10.2, **03/26**: Read Shakespeare's *Antony and Cleopatra*, Acts 4 to 5: short performances and analysis by group of students

### ***Cleopatra in modern and contemporary media***

### **WEEK 11: Cleopatra – from Black & White movies to Liz Taylor**

#### **SEND OUTLINE of FINAL PROJECT by 03/30 Monday before midnight**

**Week 11.1, 03/31**: Wyke, "Glamour girls. Cleomania in mass culture" in *Cleopatra, a sphinx revisited*, 2011, p. 172-194 (pdf); In class we will watch and analyze some extracts of the movie *Cleopatra* by Cecil B. Demille and a selection of representations to be distributed in class and analyzed in group.

**Week 11.2, 04/02**: No class – individual meeting with instructor about final project

*You are encouraged to visit the Getty Villa during the weekend and pick an object, see paper week 13*

### **WEEK 12: Cleopatra & Liz Taylor to the HBO TV series Rome**

**Week 12.1, 04/07**: Mankiewicz's *Cleopatra*, part I

- Selection & analysis of key scenes by group of students: to be sent to [fischerb@usc.edu](mailto:fischerb@usc.edu) Monday by 10pm

**Week 12.2, 04/09**: Mankiewicz's *Cleopatra*, part II

- Selection and analysis of key scenes by group of students: to be sent to [fischerb@usc.edu](mailto:fischerb@usc.edu) Wed by 10pm

*You are encouraged to visit the Getty Villa during the weekend and pick an object, see paper week 13*

### **WEEK 13: Cleopatra in HBO TV series Rome and in paintings and visual arts**

**Week 13.1, 04/14**: Cleopatra in HBO TV series Rome: readings tba

**Week 13.2, 04/16**: Visual art in the time of Cleopatra + paintings of Cleopatra

### **WEEKS 14 and 15: Conclusion and students' presentations**

**Week 14.1, 04/22: Conclusion: an example for modern women leaders?**

- Vanderbroeck, P. (2012). 'Cleopatra: An Example for Modern Women Leaders?', in G. P. Prastacos, F. Wang and K. E. Soderquist eds.), *Leadership through the Classics. Learning Management and Leadership from Ancient East and West Philosophy* (pdf on BB)

- Discussion on what you learn in this course; can it help you to formulate informed opinions on complex issues of critical importance in today's global world (such as imperialism, war, the relationship between politics and religion, anxieties regarding women as leaders, oriental and despotic rulers, love and power, fame and infamy? ...)

- Discussion about how to make the presentation of your final project stimulating and persuasive.

**Week 14.2, 04/23**: Presentations by students of their final project and peer-review of two final projects.

**Week 15.1, 04/28**: Presentations by students of their final project and peer-review of two final projects.

**Week 15.2, 04/30**: Conclusion

**FINAL PAPER/PROJECT DUE on Friday 05/01/20 before midnight.**

**FINAL EXAM on TUESDAY 05/12/20, 11am-1pm, usual classroom**

## **Statement on Academic Conduct and Support Systems**

### **Academic Conduct**

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Submitting any previous assignments of yours – or sections of it – is also considered as plagiarism.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu> or to the *Department of Public Safety* <http://adminopsnet.usc.edu/department/department-public-safety>. This is important for the safety of the whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage <http://sarc.usc.edu> describes reporting options and other resources.

### **Support Systems**

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* [http://sait.usc.edu/academicsupport/centerprograms/dsp/home\\_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html) provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

### **LIST OF ORAL PRESENTATIONS BY STUDENTS – sign up in class in Week 2.1**

**Tips for ca. 5 minute oral presentation:** **Use** the “who, why, when, where, how questions.” **Identify** keywords around which your analysis will evolve. When it is a long text, choose a small section on which you will focus and **explain** why you chose the passage; **indicate** how your passage relates to the rest of the text (position in the text, content, style, repetitions/new ideas, etc.); **present** what we/you can learn from the keywords and how you interpret this passage; how can we use this text for historical research on the topic explores on your presentation day? Any biases? You may end with a **question/debate for the other students** about their own interpretation. Send a 1-2 page handout to [fischerb@usc.edu](mailto:fischerb@usc.edu) by 8pm the day before.