



Universidad de Sevilla/Faculty of Geography and History

**Course GA-24**

**THE WORLD OF CLASSICAL ANTIQUITY IN CONTEMPORARY POPULAR CULTURE**

(45 class hours)

Lecturer: Dr. Fernando Lozano Gómez (flozanogomez@us.es)

Co-Lecturer : Dr. Alfonso Álvarez-Ossorio Rivas (alfossorio@us.es)

**COURSE SET-UP AND SYLLABUS**

In terms of its objective, this Course gives rise to reflection upon the impact of, as well as the present-dayness of, Antiquity in contemporary popular culture. This subject-matter will be dealt with from as an inclusive a perspective as possible, while taking into account not only those genres which always tend to be considered in this regard, such as cinema, comic-books, and historical novels, but also fantasy fiction, science fiction, war games, and role play. This undertaking involves furnishing a ground-breaking vision of the place that the Ancient World continues to hold in contemporary culture, together with the way in which these same mass-media phenomena shape the very reconstruction of the past within university-based studies. Likewise, this Course aims to provide an overview of the possibilities these same mass-media phenomena provide as didactic instruments which generate knowledge concerning the Ancient World.

So as to encompass a range of genres and thematic areas which are key to the configuration of the Ancient World in current times, the Course syllabus has been structured in terms of the following units or topics:

Topic 1. The Present of Antiquity. The present-dayness of the world of Classical Antiquity. The presence, reconstruction and treatment of Antiquity in mass-media outlets.

Topic 2. Antiquity is Coming...: History, Geography and Classical Mythology in *Game of Thrones*.

Topic 3. An Ancient Ring to Rule Them All: Tolkien, the World of Classical Antiquity, and *The Lord of the Rings*.

Topic 4. Me....A Communist?: *Spartacus*. A Classical Antiquity-based reconstruction of the political and social struggles within the USA of the 20th century.

Topic 5. Classical Antiquity-based Level Completed: Antiquity in video games.

Topic 6. Antiquity a Long Time Ago in a Galaxy Far, Far Away...: Reminiscences of Classical Antiquity in *Star Wars*.

Topic 7. East versus West Forever: Classical Antiquity-based Wars for Modern Times. The cases of *300* and *Alexander the Great*.

Topic 8. Antiquity Joins Hogwarts: Harry Potter and the World of Classical Antiquity.



### SYSTEM OF ASSESSMENT

Assessment will be based on the completion of two essays -one in each half of the semester- regarding the syllabus contents dealt with during class sessions. As far as this method of evaluation is concerned, students are required to manifest their well-argued opinion on areas of knowledge explored in those same sessions, while adapting what has been learnt to their own interests and fields of study as pursued in their home universities.

### METHODOLOGY

Besides being eminently theoretical in character, the Course will also be of a practical kind. The dynamics of the theoretical sessions will be based on key-input talks given by the lecturer concerned, along with audiovisual back-up. In this regard power point presentations will form the basis of the theoretical content which will be the subject of assessment in the compulsory mid-semester and end-ofsemester examinations to be undertaken. The practical activities concerned, meanwhile, will be based on video material to be screened, while text commentaries will be undertaken during session time (scientific material, journalistic reports, etc.) and which are to be handed in at the close of each session.

Class sessions which are highly participatory in character will be aimed for, while endeavoring to involve students in critical debates with regard to the topics being addressed. Participation will imply the interaction of students and lecturer in the discussion of the more challenging aspects, or the more awareness-raising aspects, of each topic.

### BASIC BIBLIOGRAPHY

- M. Bost-Fievet y S. Provini (dirs.), *L'Antiquité dans l'imaginaire contemporain. Fantasy, science-fiction, fantastique*, París, 2014.
- R. De España, El peplum. *La Antigüedad en el cine*, Madrid 1998.
- F. Lillo Redonet, *El cine de romanos y su aplicación didáctica*, Madrid, 1994.
- F. Lillo Redonet, *El cine de tema griego y su aplicación didáctica*, Madrid, 1997.
- B. M. Rogers y B.E. Stevens, *Classical Traditions in Science Fiction*, Oxford, 2015.

### FURTHER BIBLIOGRAPHY

- I. Berti and M. G. Morcillo (eds.), *Hellas on Screen: Cinematic Receptions of Ancient History, Literature and Myth*, Stuttgart, 2008; A. J. L. Blanshard and K. Shahabudin, *Classics on Screen: Ancient Greece and Rome on Film*, Bristol, 2011; P. L. Cano Alonso, *Cine de romanos. Apuntes sobre la tradición cinematográfica y televisiva del Mundo*



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*Clásico*, Madrid, 2014; M. Cyrino, *Big Screen Rome*, Oxford, 2005, and M. Cyrino (ed.) *Screening Love and Sex in the Ancient World*, New York, 2013; K. Dominas, E. Wesołowska and B. Trocha (eds.), *Antiquity in Popular Literature and Culture*, Cambridge, 2016; M. García Morcillo, P. Hanesworth and O. Lapeña Marchena (eds.), *Imagining Ancient Cities in Film: From Babylon to Cinecittà*, New York, 2015; F. Hobden and A. Wrigley, *Ancient Greece on British Television*, Edinburgh, 2018; S. R. Joshel, M. Malamud and D. T. McGuire (eds.), *Imperial Projections: Ancient Rome in Modern Popular Culture*, Baltimore, 2001; S. Knippschild and M. García Morcillo (eds.), *Seduction and Power. Antiquity in the Visual and Performing Arts*, London, 2013; F. Lillo Redonet, *Héroes de Grecia y Roma en la pantalla*, Madrid, 2010; P. Michelakis, *Greek Tragedy on Screen*, Oxford, 2013; K. Nikoloutsos (ed.), *Ancient Greek Women in Film*, Oxford, 2013; G. Nisbet, *Ancient Greece in Film and Popular Culture*, Bristol, 2008; A. J. Pomeroy, *Then It Was Destroyed by the Volcano: The Ancient World in Film and on Television*, London, 2008 and A. J. Pomeroy, *A Companion to Ancient Greece and Rome on Screen*, Oxford, 2017; A. J. Quiroga Fuentes (ed.), *Texto, traducción, jacción!*, Granada, 2014; A. B. Renger and J. Solomon (eds.), *Ancient Worlds in Film and Television*, Leiden, 2013; J. Solomon, *The Ancient World in the Cinema*, London, 2001; E. Theodorakopoulos, *Ancient Rome at the Cinema: Story and Spectacle in Hollywood and Rome*, Bristol, 2010; and M. Wyke, *Projecting the Past: Ancient Rome, Cinema and History*, London-New York, 1997.