**Classics**

**INTRODUCTION TO GREEK & ROMAN CULTURE**

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<tr>
<th>Course Code</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>CLS 1500-01</td>
<td>Will Dilbeck</td>
<td>9:05-10:00</td>
<td>MWF</td>
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<tr>
<td>CLS 1500-02</td>
<td>Will Dilbeck</td>
<td>10:10-11:05</td>
<td>MWF</td>
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<tr>
<td>CLS 1500-03</td>
<td>Aaron Wolpert</td>
<td>8:00-9:20</td>
<td>T,Th</td>
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<tr>
<td>CLS 1500-04</td>
<td>Aaron Wolpert</td>
<td>9:30-10:50</td>
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This course is an introductory survey of ancient Greece and Rome. We will focus primarily on political, social and military history but we will not ignore art, architecture and literature. By the end of the term you should have a good sense of how Greek and Roman political ideas and institutions developed and operated, the kinds of social problems each era and culture faced, as well as an understanding of broader cultural trends and ideas which originated in antiquity and are still with us today. The core values of these two cultures, along with their achievements and failings, have been and remain deeply influential on our own world.

**INTRODUCTION TO CLASSICAL MYTHS**

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<tr>
<td>CLS 1600-01</td>
<td>Aaron Wolpert</td>
<td>3:30-4:50</td>
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The stories that explain the world for a given society reveal far more than its members imagine; this is why we study myth. Much more than idle speculation on meteorological phenomena and the predilections of the gods, myth limns the boundaries of the socially possible, and therefore the scaffolding of culture itself. When the Greeks revealed in the inexorable tragedy of Oedipus, for example, they weren’t attempting to deal with a literal social problem. Incest as a theoretical possibility, rather, opened up space for a discussion of fate and will and self-knowledge, ever-unresolved tensions. In this course we’ll read the mythology of the ancient Mediterranean -- from Sumer to Rome -- as a fantasy index to real-world sociopolitical quandaries. We’ll encounter Sumerians puzzling through the origins of kingship, Egyptians pondering the eternity of the Nile, Greeks coming to grips with the cultural kaleidoscope of the Mediterranean, and Romans justifying imperial violence. In each case we’ll survey literature, visual expression, and religious practice for the on-the-ground experience of myth...never looking for some absolute original tale but chasing and appreciating the constant revision and reworking of stories that told communities who they were.

**GREAT BOOKS: CLASSICS**

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<tr>
<td>CLS 2040-01</td>
<td>Bruce Laforse</td>
<td>4:40-6:00</td>
<td>M&amp;W</td>
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War has always been and, it would appear, always will be a central part of human existence. The very first literary work of western civilization, Homer’s *Iliad*, an epic poem dating to c. 800 BC, illustrates and examines a wide range of human values, responses and behavior in war. What are courage, honor, duty? How does war shape, both positively and negatively, such concepts? Why do men fight? How does the experience of combat affect the individual soldier, his family, his comrades? War has changed over the centuries; have its effects also changed? The literature of war is vast. We shall focus primarily on the work of those who had first-hand experience of war. I am interested in the experience of the average soldier, the men who did the killing and the dying, not of the famous generals and political leaders. What was it like? How did this experience affect them? How (and why) do they choose to record their experiences? What are the constants, the divergences, in memoirs from different wars? How, if at all, do cultural differences affect the shape memoirs take (cp., e.g., American and Japanese memoirs from WWII)?

As of 12/5/2014 11:55 AM
We will explore these and other issues. Our goal is to learn some basic techniques of both historical and comparative literary analysis and to deploy them in examining war memoirs ranging in date from antiquity to the present.

**ROMAN ART**  
Caroline Hillard  
CLS 3400/5400-01, ART 3110-01  
2:30-3:25  MWF

Perhaps no other civilization has had as great an influence on the development of Western thought and institutions as ancient Rome. Roman art and architecture, too, has had a powerful impact on numerous artistic types and periods, including the imperial imagery of Byzantium, the building projects of Charlemagne, Romanesque churches and monasteries, and the countless antique revivals of the Renaissance, Baroque, and Neo-Classical eras. This course will examine Roman art and architecture chronologically, tracing Rome’s development from its origins as a small Iron Age settlement in central Italy to one of the greatest empires the world has ever known. We will explore painting, sculpture, architecture, mosaics and other art forms in their rich diversity, from the highest state commissions to the everyday objects discovered at Pompeii. Major themes will include the influences of Greek and Etruscan art, the use of art as imperial propaganda, the development of portraiture, and innovations in architecture and urban planning. We will conclude the semester with the rise of Christianity and the foundation of a new imperial capital at Constantinople in the fourth century. **Integrated Writing.** Permission of instructor is required.

**GENDER & SEXUALITY IN ANTIQUITY**  
Aaron Wolpert  
CLS 3500/5500/4100-01; WMS 3005/5990-02  
12:30-1:50  T,Th

The way a society construes gender and sexuality captures fundamentals that permeate all aspects of sociopolitical and cultural experience. So it is for the ancient Mediterranean -- it’s impossible to read Athenian tragedy without confronting 5th century BCE attitudes toward women, to decode Peloponnesian war-era politics without understanding expectations for masculine action, to understand Augustan morality without plumbing the historical depths of Roman marriage, the Roman household, and mythic violence against women. In this course, then, we’ll examine gender and sexuality not as isolated social phenomena, but rather as components in more complete social facts. Gendered identities were feminine and masculine, not a concern only for marginalized women. Sexuality was an everyday experience that wasn’t limited to ‘private’ activities nor even to strictly sexual activity alone. In order to contextualize these experiences, we’ll take an explicitly historical approach in assessing the available material; instead of a unit on ‘ancient marriage,’ for example, we’ll examine marital/conjugal relations separately for each period studied. And the focus is on authentically ancient voices as discerned in a range of primary sources, from philosophical texts to dramatic performances to graffiti to sculpture and vase painting.

**BEGINNING GREEK 2**  
Bruce Laforse  
GR 1020-01  
10:10-11:05  MWF

Students must have completed Beginning Greek 2 with a D or higher.
INTERMEDIATE GREEK/  
XENOPHON’S ANABASIS  
Bruce Laforse  
GR 2020/4530-01  
11:15-12:10  MWF  
Read, according to the student’s experience and skills, a substantial portion of the Anabasis.  
2. Expand, review and reinforce your knowledge of Greek grammar and vocabulary.  
3. Hone your reading and translation skills.  
4. Introduce you to the culture and background in which the Xenophon lived and wrote.  
5. Explore: the background of Cyrus’ expedition, Greek-Persian relations in the fourth century, the conventions of Greek historiography and autobiography, the influence of the Anabasis on subsequent military memoirs.

BEGINNING LATIN 2  
Rebecca Edwards  
LAT 1020-01  
12:20-1:15  MWF  
Students must have completed Beginning Latin 1 with a D or higher.

INTERMEDIATE LATIN/TACITUS  
Rebecca Edwards  
LAT 2020/4530-01  
1:25-2:20  MWF  
In this course we will read Tacitus’ biography of his father-in-law Agricola in its entirety in Latin. In addition to the study of the complexity of Tacitus’ syntax, we will also discuss larger issues. The majority of the biography deals with Agricola’s tenure as governor of Britain. What does Tacitus tell us about Roman attitudes towards conquest and empire? How is Agricola an exemplum of a good man under a bad emperor?  
Students must have completed LAT 2010 or have instructor permission.