The information presented here is as of 11/12/2012.

CLASSICS (Div. I)
Chair, Professor MEREDITH HOPPIN

Professors: CHRISTENSEN*, HOPPIN. Associate Professor: DEKEL. Assistant Professors: RUBIN*, WILCOX. Visiting Assistant Professor: LOVELL.

The course offerings in Classics enable students to explore the ancient Greek, Roman, and Greco-Roman worlds from various perspectives, including literature, history, archaeology, art, philosophy, and religion. Courses are of two types: language (Greek and Latin) and translation (Classical Civilization). The 100-level language courses are intensive, full-immersion programs in Greek and Latin, with the aim of producing students who can read primary sources in the original languages. The 200-level and 300-level language courses are seminars that explore in depth selected authors or topics. The majors and independent study. The department offers two routes to the major: Classics and Classical Civilization.

CLAS 101 The Trojan War (Same as COMP 107) (Not offered 2012-2013)
The Trojan War may or may not have taken place near the end of the Bronze Age (c.1100), but it certainly provided poets, visual artists, historians, philosophers, and many others in archaeology, art, and literature with a rich field for inquiry. The concept of gender, exchange, desire, loss, and remembrance, and about friendship, marriage, family, army, city-state and religious cult. This discourse of “The Trojan War” attained a remarkable coherence yet also thrived on substantial variations and changes over the 300-400 years of Greek literature we will explore, a dynamic of change and continuity that has persisted through the more than two millennia of subsequent Greek, Roman, Western, and non-Western participation in this discourse.

More than half of the course will be devoted to the Homeric Iliad and Odyssey; we will also read brief selections from lyric poetry (e.g. Archilochus, Sappho of Lesbos), some selections from the historians Herodotus and Thucydides, and several tragedies (e.g. Aeschylus’ Oresteia, Sophocles’ Ajax, Euripides’ Trojan Women). We may briefly consider a few short selections from other ancient Greek and Roman authors and/or one or two modern poets. We will also watch several films, e.g. Troy, Oh Brother, Where Art Thou?, Gods and Monsters, Fight Club, In the Bedroom, Grand Illusion.

Format: lecture and discussion. Evaluation will be based on a series of short papers involving close textual analysis, several short response papers, two 5-page papers, and contributions to class discussion.

No prerequisites. Enrollment limit: 35 (expected: 35). Preference given to majors in Classics and Comparative Literature, with attention also given to assuring a balance of class years and majors.

HOPPIN

CLAS 102(S) Roman Literature: Foundations and Empire (Same as COMP 108)
The first book of Vergil’s Aeneid, the god Jupiter prophesies the foundation and the greatness of Rome: “I place no limits on their fortunes and no time; I grant them empire without end.” Yet elsewhere in this epic account of Rome’s origins, this promise of unlimited power for the descendants of Romulus seems to be seriously abridged. Some readers have seen, not only in the Aeneid but throughout classical Roman literature, a persistent tendency to inscribe the decay and disintegration of Roman power into the very works that proclaim and celebrate Roman preeminence. This course explores the ancient Romans’ own interpretations of their past, their present, and their destiny; the humble beginnings of their city, its rise to supreme world power, and premonitions of its decline. Related topics for our consideration will include Roman constructions of gender, the absorption of foreign customs and peoples into Rome, the management of literal and imaginary frontiers, and other anxieties of empire. We will read selections and complete works by a wide variety of Roman authors, including Cicero, Catullus, Caesar, Vergil, Sallust, Horace, Ovid, Seneca, and Tacitus.

All readings will be in translation. Format: discussion/lecture. Evaluation will be based on short written assignments, midterm and final exams with essays, and contributions to class discussion.

No prerequisites. Enrollment limit: 25 (expected: 15). Preference will be given to first-year students and sophomores and to majors in Classics and Comparative Literature. Hour: 11:00-2:25 MR.

WILCOX

CLAS 203(F) History of Ancient Greek Philosophy (Same as PHIL 201)
(See under PHIL 201 for full description.)

A. WHITE

CLAS 205 Ancient Wisdom Literature (Same as COMP 217, JWST 205 and REL 205) (Not offered 2011-2012)
(See under REL 205 for full description.)

DEKEL
CLAS 222 Greek Art History (Same as HIST 222) (Not offered 2012-2013) (See under HIST 222 for full description.) CHRISTENSEN

CLAS 223 Roman History (Same as HIST 223) (Not offered 2012-2013) (See under HIST 223 for full description.) CHRISTENSEN

CLAS 224 (formerly 235) Roman Archaeology and Material Culture (Same as ANTH 235, ArH 235 and HIST 224) (Not offered 2012-2013) This course examines the development of Roman archaeology and material culture from the early Iron Age, ca. 1000 BCE, to the end of the reign of Constantine in 337 CE. The primary goal is to help students understand how the material culture was created and used. We will consider a variety of evidence from across the empire, including monumental and domestic architecture, wall painting, mosaics, sculpture, coins and inscriptions. Special emphasis will be placed on the city of Rome; however, we will also explore some other important urban centers, such as Pompeii, Aphrodisias and Lepcis Magna. Roman art and architecture were not the product of any single people or culture, but rather the hybrid synthesis of complex cultural negotiations between the Romans and their colonial subjects (i.e., Greeks, Jews, Celts, etc.). Class discussions will focus on topics related to gender, religion, history, and the development of writing and reading as modes of performance.

Format: lecture/discussion. Evaluation will be based on class participation, quizzes, two 8- to 10-page papers, a midterm, and a final exam. No prerequisites. Enrollment limit: 25 (expected: 15). If oversubscribed, preference will be given to majors or prospective majors in Classics, History, Art History, and Anthropology.

CHRISTENSEN

CLAS 226T (formerly 105) The Ancient Novel (Same as COMP 226) (W) (Not offered 2012-2013) In this course we read and closely analyze long works of fiction composed in the ancient Mediterranean between the first century BCE and the fourth century CE. To call these ancient novels might be misleading, if our definition depended on the historical conditions that fostered the emergence of the modern novel (e.g., industrialization and widespread literacy). On another definition, however, the novel is that genre which, more than any other, devours and incorporates other genres. Judged by this standard, the works we will deal with in this course are quintessentially novels. They afford new perspectives on the diverse, cosmopolitan culture of the Hellenistic and late antique Mediterranean world in which they were originally written and read. Replete with spectacular tales of true love, death, danger, miracles, stunts, conversions, triumphal recognitions and happily-ever-after reconciliations, they access other classical genres such as history, tragedy, and epic by means of parody, allusion, and homage. Format: tutorial. Requirements: alternating short papers and critiques.

No prerequisites; not open to students who took this course as CLAS 105/COMP 113. Enrollment limit: 10 (expected: 10). Preference will be given to sophomores and first-year intending to major in Classics, Comparative Literature, English, or another literature.

WILCOX

CLAS 239 The Construction of Gender in Ancient Greece and Rome (Same as HIST 322 and WGS 239) (Not offered 2012-2013) The inferior political status and heavily circumscribed lives of women in ancient Greek and Roman societies have received extensive study in recent decades. Yet it is nearly impossible to understand women’s lives without also studying the often stringent cultural norms that governed men’s lives as well. This course seeks to understand these aspects of Greek and Roman societies over time as expectations for the behaviors, priorities, and activities of both women and men evolved. While the impact of these gendered expectations on the lives of men and women often varied considerably in kind and degree, their interplay was at the same time often intricate, and many that constructed women’s lives could only be articulated with reference to corresponding expectations for men. Others emerged only during times of crisis and could even involve a reversal of the usual roles of men and women. Some norms gave men and women a shared experience that is rare in other societies. We will consider the various ways in which art, literature, and ritual practices linked the roles of men and women. We will also consider how Roman elites used material culture to convey political messages and social status in the imperial hierarchy, as well as the legacy of Roman art and architecture in the modern world.

Format: lecture/discussion. Evaluation will be based on classroom performance, quizzes, one 8- to 10-page paper, a midterm, and a final exam. No prerequisites. Enrollment limit: 25 (expected: 15).

WILCOX

CLAS 248(S) Greek Art and the Gods (Same as REL 216 and ARTH 238) (See under ARTH 238 for full description.) HEDGREEN

CLAS 258 Divine Kingship in the Ancient Mediterranean (Same as ANTH 258, HIST 394 and REL 213) (Not offered 2012-2013) What is the relationship between politics and religion? How do kings legitimize their rule? Why did the ancient Greeks and Romans worship their emperors as gods? This course examines the origins and development of divine kingship in the ancient Mediterranean from its earliest beginnings in Pharaonic Egypt to the reign of the Christian Roman Emperors in the fourth century CE. We will address the various symbolic strategies employed by ancient kings to project their own divinity. These include portraiture, paeanic poetry, ritual processes, royal autobiography and monumental architecture, e.g., the Great Pyramids in Egypt and the Pantheon in Rome. We will also study the reception of royal art and ideology among the king’s subjects. Special attention will be paid to the role of the Roman emperor-cult in shaping social, political and religious identity in the Roman Empire.

Format: lecture/discussion. Requirements: evaluation will be based on classroom performance, quizzes, one 8- to 10-page paper, a midterm and a final exam. No prerequisites. Enrollment limit: 30 (expected: 20). Preference given to majors or prospective majors in Classics, Anthropology, Art History, and History.

RUBIN

CLAS 262(S) Performing Greece and Rome (Same as COMP 270 and THEA 262) This course explores the fluidity of genres by focusing on tragedy and comedy. Each began as a crafted thing, a hybrid, a fusion of poetic, musical and dance genres previously developed for a variety of occasions outside the Theater of Dionysus. Fusion continued to energize both genres, and we will attend to its effects as we read several tragedies by Aeschylus, Sophocles, and Euripides and comedies by Aristophanes from fifth-century Athens; a comedy by Menander from the early post-Alexandrian Greek world; comedies by Plautus and Terence from Republican Rome; and a tragedy by Seneca from the imperial Rome of Nero. We will also read short selections from (or read about) the genres outside of which tragedy and comedy were created and re-created, and into which they sometimes made their own incursions (e.g., heroic epic, women’s laments, choral and solo lyric poetry, wisdom poetry, oratory, philosophical texts, histories, mime, farce, various kinds of dance, music and visual arts). We will especially attend to the ways tragedy and comedy intersected one another. Critical readings, along with modern productions of ancient tragedies and comedies, will guide us as we consider these generic exchanges in light of changes produced or conditioned by occasions of theatrical performance, other public spectacles shaping the expectations of theater audiences, and the development of writing and reading as modes of performance.

Format: seminar. Evaluation will be based on participation in class, several very short papers, and two longer essays, one of which may be replaced by an original script, design project, musical composition, or live performance.

No prerequisites. Enrollment limit: 15 (expected: 10). If oversubscribed, preference given to majors or prospective majors in Classics, Theatre, Comparative Literature, English, or another literature, and to students engaged in performing or working on studio arts, or to students in Art History or Comparative Literature.

Hour: 11:20-12:35 TR

HOPPIN
CLAS 298T(S) Socrates (Same as PHIL 289) (W)
(See under PHIL 289T for full description.)

CLAS 320T Enchantment and the Origins of Poetry (Same as COMP 320T and CLGR 410T) (Not offered 2012-2013) (W)
Since the earliest period of Greek literature, poems have been intimately bound up in the notion of enchantment, or thexis. The power of song to alter the mental and physical states of those who hear it, and of the world at large is intertwined with the wide variety of uses to which ancient magic was put. This course will explore the role of inspiration, enthusiasm, truth, and falsehood in shaping both the poems themselves and the discourses about poetry. Finally, we will investigate the reception and elaboration of these concepts in later European poetic traditions from the middle ages through modernity. Readings may include selections from Homer, Hesiod, Sappho, Pindar, Aeschylus, Euripides, Plato’s Ion and Phaedrus, Theocritus, Virgil, Horace, Ovid, Roman love elegy, Old English charms, Old Norse poetry, Marlowe’s Dr. Faustus, Shakespeare’s A Winter’s Tale, Coleridge, Shelley, Mallarmé, Valéry, TS. Eliot, and various other poets and critics. All works will be read in translation, but students who have studied ancient Greek or Latin are expected to read significant portions of the early material in the original. Format: tutorial. Requirements: students will meet with instructor in pairs once a week; one 5- to 7-page paper every other week and critique of partners’ papers in alternate weeks.
No prerequisites. Enrollment limit: 10 (expected: 10). Preference given to majors in Classics and Comparative Literature.

DEKEL

CLAS 332 Leadership, Government, and the Governed in Ancient Greece (Same as HIST 323 and LEAD 323) (Not offered 2012-2013) (W)
This course is designed for students who are beginning Greek or have studied less than two years of Greek in secondary school. The course deals with the history and material culture of the Greek city-state from the early archaic to the Roman period. Possible topics include: the Romanization of the Near East, the First Jewish Revolt, the formation of early Christianity, and the Roman wars with Sassanian Persia. This course fulfills the ECI requirement because it explores the ways in which peoples and cultures in the ancient Near East and their diverse responses to Roman imperialism.
Format: lecture/discussion. Evaluation will be based on classroom performance, 15-minute oral presentation, one 10- to 12-page paper, a midterm and a final exam.

RUBIN

CLAS 341 Envisioning Empire: Geography in the Graeco-Roman World (Same as ARTH 239 and HIST 341) (Not offered 2012-2013) (D)
During the first century BCE, successive civil wars divided the Roman Empire along ethnic, geographical and partisan lines. Octavian’s victory at battle of Actium in 31 BCE officially brought an end to the Roman civil wars, but it did not in itself unify the empire. Out of this matrix of social fragmentation and uncertainty arose the geographical texts closely to explore important continuities and changes in Greek culture between the archaic and classical periods. The emphasis will vary from year to year, but possible topics include the Romanization of the Near East, the role of Romanization in the formation of the Roman Empire, and the geographical mapping techniques used in the ancient world.
Format: lecture/discussion. Evaluation will be based on classroom performance, quizzes, one 8- to 10-page paper, a midterm, and a final exam.
No prerequisites. Enrollment limit: 25. Preference given to majors or prospective majors in Classics, Anthropology, and History.

RUBIN

CLAS 466(S) Hellenistic Sculpture and the Beginning of Art History (Same as ARTH 466)
(See under ARTH 459 for full description.)

MCGOWAN

GREEK

CLGR 101(F)-102(S) Introduction to Greek
This full-year, intensive course presents the fundamentals of Greek grammar, syntax, and vocabulary and introduces students, in the second semester, to works of the classical period (usually Xenophon and Euripides).
This course is designed for students who are beginning Greek or have studied less than two years of Greek in secondary school. Credit is granted for the first semester only if the second semester is taken as well. Students with some previous experience in Greek may want to enroll in CLGR 102 only. (Consult the department.)
Format: instruction/discussion. Evaluation will be based on frequent quizzes and tests, and a final exam.
No prerequisites. Enrollment limit: 15 (expected: 10).
Hour: 11:00-12:15 MWF
11:00-12:15 MWF
First Semester: LOVELL
Second Semester: LOVELL

CLGR 201(F) Intermediate Greek
Reading of selections from Hesiod and from Plato, combined with grammar review. The primary goal of this course is to develop fluency in reading Greek. We will also read the texts closely to explore important continuities and changes in Greek culture between the archaic and classical periods. The emphasis will vary from year to year, but possible subjects to be explored include: the education and socialization of the community’s children and young adults; religion and cult practices; the performative aspects of epic and choral poetry; matters of justice; the performative aspect of the philosophical dialogue; traditional oral poetry and storytelling and the growth of literacy; the construction of woman, of man; the development of the classical polis.
Format: instruction/discussion. Evaluation will be based on classroom participation, quizzes, tests, and a final exam.
Prerequisites: Greek 101-102 or two years of Greek in secondary school. Enrollment limit: 12 (expected: 5-10).
Hour: 2:35-5:30 MR
LOVELL

CLGR 401 Homer: The Iliad (Not offered 2012-2013)
From the early archaic era through the classical and beyond, Homer’s Iliad and Odyssey remained foundational in Greek discourse about community, leadership, war, heroism, family, friendship, loyalty, the gods, justice, and much more. Nearly all of subsequent Greek literature, both poetry and prose, developed out of a dialogue with these epics. In this course, we will read extensive selections from the Iliad in Greek and the entire epic in translation.
Format: seminar Requirements: class participation, short written exercises and/or oral reports, midterm and final exams, and a final paper.
Prerequisites: CLGR 201 or permission of the instructor. Enrollment limit: 12 (expected: 5-6). Preference given to majors in Classics, Comparative Literature, English and other literatures.

HOPPIN

CLGR 402 Homer: The Odyssey (Not offered 2012-2013)
From the early archaic era through the classical and beyond, Homer’s Iliad and Odyssey remained foundational in Greek discourse about community, leadership, war, heroism, family, friendship, loyalty, the gods, justice, and much more. Nearly all of subsequent Greek literature, both poetry and prose, developed out of a dialogue with these epics. In this course, we will read extensive selections from the Odyssey in Greek and the entire epic in translation.
Format: seminar Requirements: class participation, short written exercises and/or oral reports, midterm and final exams, and a final paper.
Prerequisites: CLGR 201 or permission of the instructor. Enrollment limit: 12 (expected: 5-6). Preference given to majors in Classics, Comparative Literature, English and other literatures.

DEKEL
CLGR 403 Poetry and Revolution in Archaic Greece (Not offered 2012-2013)
The age of experiment, lyric poetry, tyranny, migration and discovery, and the personal voice: it takes many images to describe the profound changes in Greek society, thought, and self-expression that took place during the archaic era (roughly 800 BCE to the Persian invasion of 479 BCE). We will first read selections from the lyric poets (e.g. Archilochus and Anacreon, Solon), whose concise and expressive poems reflected contemporary culture in a way that the archaic epics did not. Their poems create for modern readers, as they did for the Greeks, a powerful sense of the poet's personal presence and engagement with his (or her) audience. A similar intimacy characterizes the writings of many of the pre-Socratics, from which we will now read next selections. Confident in the ability of the human mind to understand both the human and the physical world, the pre-Socratics anticipated what came to be known as philosophy and natural science. We will then turn to other writers who spoke directly about the political upheavals of the archaic age: 'to know not' narratives of Herodotus. Throughout the semester we will also consider such significant material changes in the archaic era as the development of monumental public sculpture, the evolution of the temple, and the undertaking of vast building programs, all of which transformed the visual scale of the Greek cities and their citizens' sense of self and community.
Format: recitation/discussion. Evaluation will be based on daily translations and contributions to class discussion, several translation quizzes, an oral presentation, a final paper, and a final exam.
Prerequisites: Greek 201 or permission of instructor. Enrollment limit: 12 (expected: 5-6).
CHRISTENSEN

CLGR 404 Tragedy (Not offered 2012-2013)
Tragedy was a hybrid genre invented in sixth-century Athens, where tragic performances in the city’s festival of the Great Dionysia played a vital role in the democratic polis. This course will focus on reading in Greek a complete tragedy of Sophocles or Euripides; we will also read in translation several other tragedies, a satyr play, and a comedy of Aristophanes. While focusing on questions of particular importance for the play we are reading in Greek, we will also situate that play in a larger context by exploring, for instance: aspects of the social and political situations in and for which fifth-century tragedies were first produced; the several performance genres out of which tragedy was created; developments in the political characteristics of the theater and in elements of staging and performance; problems of representation particularly relevant to theatrical production and performance.
Format: recitation/discussion. Evaluation will be based on contributions to class, several 1- to 2-page papers involving close textual analysis, perhaps a midterm exam, a final exam, and a final paper.
Prerequisites: Greek 201 or permission of instructor. Enrollment limit: 12 (expected: 4-5).

CLGR 405F Greek Lyric Poetry
This course will explore the development of Greek lyric poetry from the eighth to the fifth centuries BCE. Beginning with Archilochus, Sappho, and Alcaeus, and proceeding through such poets as Solon, Anacreon, Byrus, and Theognis, we will examine the formal, social, and performative contexts of lyric, the influence of epic and choral poetry on the evolution of the genre, and the difficulties in evaluating a fragmentary corpus. Finally, we will explore the influence of political and economic changes in the early fifth century on the works of Simonides. The goal throughout is to investigate the structure, innovations, and problems of poetic self-expression in early Greek poetry.
Format: seminar. Evaluation will be based on class participation, a midterm exam, a final paper, and a final exam. Prerequisites: Greek 201 or permission of the instructor. Enrollment limit: 12 (expected: 5).
Hour: 7:00-9:40 a.m. M

CLGR 406F Coming of Age in the Polis (Same as WGSS 406F) (Not offered 2012-2013) (W)
Studying a society’s modes of rearing its young, and especially the ways it prepares and tests adolescents for their “coming of age” into their adult roles, provides an excellent approach to exploring its fundamental values and institutional practices. Archaic and classical Greek literature not only reflects but actively reflects upon the socialization of boys and girls in the polis. In this course we will read selections from the Homeric Hymns to Demeter and Apollo and, in its entirety, a tragedy (e.g., Sophocles’ Philoctetes), examining these texts through the lens of “coming of age.” We will read in English brief selections from Homeric epic and from elegiac and lyric poetry (monodic and choral). We will also read critical literature on childhood, religious cults for boys and girls of different ages, and the role of dance, song and poetry in preparing the young for their adult roles, particularly in fifth-century Athens. Students will be divided into tutorial pairs chiefly according to their previous experience in Greek courses. Students will meet with the instructor once a week either individually or in pairs to present their translations of the Greek assigned for that week, and they will also meet once a week in pairs for the oral presentation of written 5-page reports. At the latter meeting, each student will alternate between making a formal presentation one week and, in the next week, offering an oral critique of the other student’s presentation.
Format: tutorial. Evaluation will be based on the translations, reports, and critiques presented in the tutorial sessions.
Prerequisites: Greek 201 or permission of instructor. Enrollment: 10 (expected: 6-8).

CLGR 407 Rhetoric and Democracy: the Greek Orators (Not offered 2012-2013)
The Greek orators of the 4th-century BCE have left us a rich and varied body of work. They were specialists in rhetoric and persuasive discourse, and in the deployment of the one to produce the other. They wrote forensic oratory intended to sway juries, often with little reference to the facts of the case; political speeches with which they argued policy before the Athenian Assembly and aspired to be the city’s leaders; attack speeches which they hoped would destroy their rivals; and show pieces intended to dazzle the listener with their rhetorical brilliance. Political careers were launched not by the noble birth and military success that were so important in the previous century, but by high-profile prosecutions won by oratorical prowess. In their own words, the most influential orators of 4th-century Athens will instruct us in rhetoric, demonstrate the stylistic versatility of the Greek language, teach us about what Athenians in the 4th century cared about, reveal theories of human psychology, and persuade us of a thing or two. We will read selected speeches by Lysias, Aeschines, and Demosthenes, as well as portions of speeches by other orators such as Isocrates, Antiphon, and Dinarchus.
Format: seminar. Evaluation will be based on class translation and discussion, several short exercises, a midterm, a final paper, and a final translation exam. Prerequisites: Greek 201 or permission of instructor. Enrollment limit: 12 (expected: 6-8).

CLGR 409S Plato’s writing has Exercises in critical understanding on the influence of subsequent philosophy and literature, but his dialogues are equally compelling when they are read independently of the works they have inspired. In this course we will read substantial selections from one or more of the so-called middle dialogues (Symposium, Phaedo, Republic, Phaedrus), in which a variety of speakers, including Socrates, ask and provisionally answer questions such as what are love, beauty, and justice, and how does the human soul in possession of these goods participate in the divine?
Format: seminar. Requirements: evaluation will be based on class participation, several short written assignments, a midterm and final exam, and a longer final paper.
Prerequisites: CLGR 201 or permission of the instructor. Enrollment limit: 12 (expected: 5-6). If oversubscribed, preference given to majors in Classics, Philosophy, Comparative Literature, English or another literature.
Not available for the Gaudino option.
Hour: 2:35-3:50 TF

CLGR 410T Enchantment and the Origins of Poetry (Same as CLAS 320T and COMP 320T) (Not offered 2012-2013) (W)
(See under CLAS 320T for full description.)
WILCOX

LATIN

CLLA 101F-202F Introduction to Latin
This is a year-long course on the fundamentals of the Latin language. The first semester and part of the second emphasize learning basic grammar; the rest of the second semester is devoted to reading selections from Latin poetry (e.g., Vergil’s Aeneid and some Medieval Latin poetry, e.g., the Carmina Burana) and from Latin prose (e.g., Pliny’s Letters and/or the Vulgate Bible). This course is designed for the student with no previous preparation in Latin or who has had only a little Latin and wishes a refresher. Credit is granted for the first semester only if the second semester is taken as well. Students with some previous experience in Latin may want to enroll in CLLA 102 only: consult the department.
Format: recitation/discussion. Evaluation will be based on frequent quizzes, tests, classroom exercises, and a final exam.
Enrollment limit: 15 (expected: 8-10).
Hour: 11:00-12:15 MWF
8:30-9:45 MWF
First Semester: HOPPIN
Second Semester: LOVELL

CLLA 201F-202F Intermediate Latin: The Late Republic
Reading of selections from Latin prose and poetry, normally from a speech or letters by Cicero and from the poetry of Catullus. This course includes a comprehensive review of Latin grammar and aims primarily at developing fluency in reading Latin. At the same time it acquaints students with one of the most turbulent and important periods in Roman history and attends to the development of their interpretative and analytic skills.
Format: recitation/discussion. Evaluation will be based on classroom performance, quizzes, a midterm, and a final exam. Occasional oral presentations or short essays may be required as well.
Prerequisites: Latin 101-102 or 3-4 years of Latin in secondary school: consult the department.
Enrollment limit: 12 (expected: 6-10).
Hour: 10:00-10:50 MWF
WILCOX
CLA 302(S) Vergil’s Aeneid

This course is a comprehensive introduction to Vergil’s Aeneid. Students will develop their ability to read and translate the Latin text of the poem, while at the same time exploring the major interpretive issues surrounding the definitive Roman epic. Through a combination of close reading and large-scale analysis, we will investigate the poem’s literary, social, and political dimensions with special attention to Vergil’s consummate poetic craftsmanship.

Format: discussion/recitation. Evaluation will be based on class participation, a midterm exam, a final paper, and a final exam.

Prerequisites: Latin 201 or permission of the instructor. Enrollment limit: 12 (expected: 10).

Hour: 11:10-12:25 TF

CLA 401 Plautus’ Rome Made Visible (Not offered 2012-2013)

Augustus famously claimed to have found Rome a city of brick and left it a city of marble, but Rome had been a visually impressive city since the sixth century. Romans in every period and genre have described the sense of time and place in this gloriously multi-class, multi-ethnic, and multi-lingual city, filled with public spectacles that often competed with one another to map Rome and its history. We will explore Rome of the Middle Republic through selected fragments of Livius Andronicus, Naevius, Ennius, and the elder Catull, as well as some remains of much older Latin, but our chief guide will be Plautus’ comedy, the Aulularia (circa 190). This play was produced after more than a century of temple-building, monument-erecting, cult-and-festival-creating, and story-promoting that would shape every subsequent version of Rome, in real space and time and in the imaginary. The Aulularia takes us into the heart of this loud, crowded and busy Rome—even though it purports to be set in Athens. In using this play as our guide to Rome, we will examine Romans’ self-fashioning through a creative appropriation of “the other” which insists on maintaining a distance from that other, be it Greek or Sabine, female or eunuch, slave or plebeian.

Format: seminar. Evaluation will be based on class preparation and participation, several short essays or oral presentations, a longer final paper, and midterm and final exams.

Prerequisites: Latin 302 or permission of the instructor. Enrollment limit: 12 (expected: 5-7). Preference will be given to majors and prospective majors in Classics and Comparative Literature.

DEKKER

CLA 403 The Invention of Love: Catullus and the Roman Elegists (Not offered 2012-2013)

This course will explore the development of Latin love poetry in the first century BCE. Beginning with Catullus, we will examine the influence of Greek lyric poetry on the evolution of the genre as well as Roman attitudes toward love exhibited in other literature of the Late Republic. We will then turn to the full development of the elegiac form in the love poems of Propertius, Tibullus, and Sulpicia. Finally, we will explore the transformation of the genre in Ovid’s Ars Amatoria and Metamorphoses. The goal throughout will be to investigate the conventions, innovations, and problems of expressing personal desire and longing amid the social and political upheaval of the transition from Republic to Principate.

Format: discussion/recitation. Evaluation will be based on class participation, a midterm exam, a final paper, and a final exam.

Prerequisites: Latin 302 or permission of instructor. Enrollment limit: 12 (expected: 10-12). Preference given to Classics majors.

DEKKER

CLA 405 Livy and Tacitus: Myth, Scandal, and Morality in Ancient Rome (Not offered 2012-2013)

Mythical stories of Rome’s founding, which were formulated by many generations of Roman authors and public figures, served as a framework for these very thinkers to analyze and articulate Roman self-image in rich and creative ways; one who stands out among these figures is the Augustan historian Livy. The “second founding” of the Republic by Augustus, and the careers of his successors, in turn gave later Roman writers like Tacitus fresh inspiration for Roman self-imagining and self-analysis. We will begin by reading Mythical Rome, the first 10 of Livy’s history which presents Rome’s Trojan refugee whose arrival in Italy was conceptually crucial to Rome’s development and position in Italy and the Mediterranean; Romanus, by whom Rome was founded in an act of fratricide; the Sabine women, whose nobility prevented a deadly war between their fathers and their Roman kidnappers; and Lucretia, whose virtue and self-sacrifice led to the liberation of Rome from a decadent and violent monarchy and to the founding of the Roman Republic. We will examine how Livy deploys the storyteller’s art to excite his readers’ pathos, indignation, and sympathy; we will examine as well Livy often filters his account of mythical Rome through the lens of his own time, thereby constructing Rome’s past through the Augustan present.

Writing more than a century after Livy, Tacitus offers a different view of Augustus, and his account of the rude and dissolute Tiberius, the unsanguineous Livia, Rome’s irascible and disdained senator, and the many scandals attached to the imperial family, figures a Rome once again suffering under a decadent monarchy. Tacitus’ compressed, fastidious, inimitable prose is the vehicle for his stern yet often satirical psychological insights, which subtly manage to combine moral judgment with prurient pleasure in the scandals of others.

Format: discussion. Evaluation will be based on class preparation and participation, an 8- to 10-page paper, a midterm, and a final exam.

Prerequisites: Latin 302 or permission of instructor. Enrollment limit: 12 (expected: 6).

CHRISTENSEN

CLA 406(S) Horace Odes 1-3

Nietzsche claimed that he never had an articulate delight comparable to his experience of reading a Horatian ode. Through close readings of selected odes in Books 1-3 we will seek to experience such delight for ourselves and to learn why, as Nietzsche put it, “what is here achieved is in certain languages not even to be hoped for.” We will examine the relation between poetic landscapes, poetic programs and the poetry’s exploration of subjects like love, friendship, youth and old age, death, politics, private morality; the poet’s capacity to define himself by offering his own account of poetic traditions and his place in them; the variety of voices and perspectives within individual poems and throughout the collection; the demands thereby placed on the poet’s audience and the power of the poetry to transform an audience equal to those demands. It is in terms of this transformative power of poetry that we will consider Horace’s relationship to his contemporaries, particularly Vergil, his patron Maecenas, and Augustus.

Evaluation will be based on contributions in the classroom, two 2- to 3-page papers (translation with comments), a short memorandum assignment, perhaps a midterm, a final paper, and a final exam.

Prerequisites: Latin 302 or permission of instructor. Enrollment limit: 12 (expected: 6).

HOPPIN

CLA 407(F) Caesar and Cicero

The one a brilliant strategist, the other the preeminent in the courts, Caesar and Cicero were both master politicians whose ambitions for themselves and for their country brought them into bitter conflict. Their combined oeuvres provide compelling, detailed accounts of the events and personalities that ended the Roman republic and ushered in an era of prolonged civil war. Moreover, despite striking differences, their works can justifiably be claimed to be the twin summits of classical Latin prose. In this course we will read extensive selections from Caesar’s Commentarii (the Bellum Gallicum and Bellum civile) and from Cicero’s speeches and letters, aiming throughout at a better understanding of these authors’ stylistic achievements as well as the pragmatic persuasive goals that drove their rhetoric.

Format: recitation/discussion. Evaluation will be based on class participation, several short written assignments (such as article reviews), a midterm exam and essay of moderate length, plus a final exam and longer paper.

Prerequisites: Latin 302 or permission of instructor. Enrollment limit: 12 (expected: 6-9).

HOPPIN

CLA 409 Seneca and the Self (Not offered 2012-2013)

Through a close reading of selections from his Dialogues, Epistolae Morales, and a tragedy (probably Medea), this course will consider ethical and literary dimensions of self-fashioning, self-examination, and the concept of self in the Stoic philosophy of the younger Seneca. The focus of this course lies squarely in the first century CE, and on the analysis of Seneca’s own texts. We will begin, however, with an introduction to the ethics of Roman Stoicism through the personae theory of Panarchus as recorded in Cicero’s De Officiis. Moreover, we will read and discuss selections from some of Seneca’s most famous and influential interpreters, including Montaigne and Foucault, in order to enrich our understanding of contemporary assessments of his work and to gain an appreciation of Seneca’s considerable influence on later theorizations of selfhood.

Format: seminar. Evaluation will be based on class participation, several short written and oral assignments, midterm and final exams, and a final paper.

Prerequisites: Latin 302 or permission of the instructor. Enrollment limit: 12 (expected: 5-10).

WILCOX

CLA 412 Roman Ethnography (Not offered 2012-2013)

This course explores the development of Roman ethnography from the Late Republic into the early Empire. We will begin by examining how Greek ethnographic accounts of the barbarian “Other” influenced Roman writers of the late Republic, and then move on to assess the impact of Roman imperial ideology on the further development of the genre. Roman ethnographers appealed to popular tropes and ethnic stereotypes that were easily intelligible to their Roman audience. As a result, their writings tell us far less about the barbarian “Other” than the Romans themselves. Moreover, despite striking differences, their works can justifiably be claimed to be the twin summits of classical Latin prose. In this course we will read extensive selections from Caesar’s Bellum Gallicum, Ovid’s Tristia, and Lucan’s De Bello Gallico, Ovid’s Heroides, and Tacitus’ Agricola, among others.

Format: seminar. Evaluation will be based on class participation, several short written and oral assignments, midterm and final exams, and a final paper.

Prerequisites: Latin 302 or permission of the instructor. Enrollment limit: 12 (expected: 6-9). Preference given to majors or prospective majors in Classics, History, Art History.

RUBIN
CLASSICS

CLAS 499(F,S)  Senior Colloquium
This colloquium is required for all senior Classics majors and normally meets every other week for one hour in both the fall and spring semesters. Although required for the Classics major, it is a non-credit course and does not count towards the number of semester courses required for the Classics major or for graduation. Students must arrange their class schedules so that they can meet on Wednesdays between 12:15 and 1:10.

Hour: TBA Members of the Department.

CLAS 493(F)-W31, W31-494(S)  Senior Thesis
Recommended for all candidates for the degree with honors. This project will normally be of one semester’s duration, in addition to a Winter Study.

CLAS 497(F), 498(S)  Independent Study
Students with permission of the department may enroll for independent study on select topics not covered by current course offerings.