Classics Undergraduate Courses Fall 2021

This fall, the Classics Department offers elementary and intermediate Latin and Greek courses (for which please refer to the Directory of Classes), as well as Greek and Latin Survey (taught by Elizabeth Scharffenberger and Katharina Volk, respectively). In addition, we offer the following:

**Classical Civilization**

**CSGM UN3567/Thessaloniki Down the Ages/W 4:10-6:00/Martzavou, Paraskevi**
This course will explore the fascinatingly layered and multicultural history of Thessaloniki, the great city of Northern Greece and the Balkans. We will examine texts, archaeological evidence, literature, songs, and movies and in general the materialities of the city. We will examine this material from the 6th century BCE down to the 21st cent. CE. We will notably think about the problems of history, identity, and cultural interaction in reaction to recent work such as Mark Mazower’s well know Salonica, City of Ghosts 2004.

**CLCV GU4160/Reading Rome in the Middle Ages and Beyond/TR 10:10-11:25/Franklin, Carmela**
This course will examine the ways Rome has been described and imagined from late antiquity through the Middle Ages, when the imperial city was transformed into a Christian capital, renowned for its monuments and its complex historical significance. The city became the goal of pilgrims, visitors, artists and scholars, but also the subject of criticisms and satire, and continued to be so into the modern age. The great German poet Goethe wrote at length in his Italian Journey (1786-1787) about his enchantment with the monuments of “the First City of the world sic” (Johann Wolfgang von Goethe, Italian Journey (1786-1788), trans. W. H. Auden and Elizabeth Mayer 1962, p. 115), while at the same time he described the living contemporary city and its inhabitants through stereotypical and ethnic preconceptions. His near-contemporary Edward Gibbon declared that he was inspired to write his great work The Decline and Fall of the Roman Empire as he contrasted the city’s classical ruins and the Christian Church of the Ara Coeli, once a pagan temple: “It was at Rome, on the fifteenth of October, 1764, as I sat musing amidst the ruins of the Capitol, while the barefoot friars were singing vespers in the Temple of Jupiter, that the idea of writing the decline and fall of the city first started to my mind.” Memoirs of My Life (1796). This course is not meant to be a history of post-classical Rome. Rather, we will consider and discuss a selection of interdisciplinary texts, written, visual and material (buildings, artistic works in various forms, including films, and other physical evidence) that present the transformation of old Rome into new Rome, but which also shaped the varied images of Rome in the Middle Ages, and beyond, even in modern times, as illustrated by the films included in the syllabus.

**CLCV GU4180 Friendship from Antiquity to the Present/TR 1:10-2:25/Volk, Katharina**
What is a friend? This course examines how philosophical writers of Greco-Roman antiquity—notably, Plato, Aristotle, and Cicero—address this question and how their discourse on friendship resonates through western thought, including in such writers as Montaigne, Bacon, Kant, and Emerson. We will put these theoretical approaches in dialogue with reflections on friendship in letters, poetry, novels, plays, children's literature, and film, ranging from the second millennium BCE Epic of Gilgamesh to Elena Ferrante's 2012 bestseller My Brilliant Friend.
Classical Literature

CLLT UN3126/Queer Classics: Desire, Embodiment, Backward Glances/ MW 6:10-7:25/Lambert, Cat
While the word ‘homosexual’ didn’t appear in print until 1891, Ancient Greece and Rome were full of queers, people whose sexual behavior, desires, gender, and/or other characteristics were at odds with dominant norms. This course traces ancient queerness across three modules. First, we discuss primary evidence and scholarly attitudes towards homoeroticism and gender variance in antiquity. Second, we explore the reception of ancient homoeroticism at the turn of the 20th century, a period that witnessed an explosion of engagement with ancient queer icons. Third, we trace the transformations of ancient queer myths and imagery in contemporary popular culture, engaging with film, novels, Zines, and social media. No prerequisites.

CLLT UN3132/Classical Myth/TR 10:10-11:25/Foley, Helene
This course will examine classical myths about gods and heroes/heroines represented in Greek and Roman literature and art, as well as approaches to studying and defining myth. The reception of these myths in later Western art and poetry will play a continuing secondary role.

GREK CPLS 3160/Tragic Bodies/MW 2:40-3:55/Worman, Nancy
What do bodies mean? How do bodies in extremis shape the way we understand identity—from the bloody Oedipus in the ancient Theater of Dionysus to the black bodies colonized in Jordan Peele's 2017 film Get Out? How does dramatic enactment distinguish bodies by gender and sexuality, race and class, or as human versus monstrous or divine? “Tragic bodies” are outsider bodies, on and off the stage—debased, denigrated, cast off. But they also exert a powerful attraction, as riveting other selves.

This course will focus on embodiment in ancient and modern drama as well as in film, television, and performance art, including plays by Sophocles, Shakespeare, and Beckett; films such as Roman Polanski's Rosemary's Baby and Jim Jarmusch's Only Lovers Left Alive; and performances by artists such as Lorraine O'Grady, David Wojnarowicz, and Marina Abramovic. We will explore the provocations, theatricality, and shock aesthetics of such concepts as Antonin Artaud’s “Theater of Cruelty,” Julia Kristeva's "powers of horror," Donna Haraway's "post-gender cyborgs," and Saidiya Hartman's "stage of sufferance."

CLEN GU4414/History of Literary Criticism: Plato to Kant/TR 2:40-3:55/Eden, Kathy.
Major works of literary and rhetorical theory from antiquity through the eighteenth century, including those of Plato, Aristotle, Cicero, Horace, Longinus, Augustine, Geoffreys of Vinsauf, Boccaccio, Alberti, Sidney, Corneille, Dryden, Burke, Lessing, and Kant.

Greek

GREK UN3309/Greek Lit Selections Xen. Anab. 3/TR 1:10-2:25/Martzavou, Paraskevi
Xenophon's Anabasis is the amazing story of one man's participation in a doomed attempt on the Persian throne and his miraculous escape from danger as part of a contingent of Greek mercenaries. Recent scholarship has insisted on the artful, ironical nature of Xenophon's narrative. In this class we will study closely one book of this text together with a more general survey of the work in translation. We will also engage with selected items of scholarship, especially Tim Rood's The Sea, the Sea. Students will be expected to purchase the Green and Yellow of Xenophon's Book 3 in order to reach a good level of competence in the language and to read this text with a critical eye.

GREK GU4009/Greek Lit Selections: Aristophanes Thes./MW 4:10-6:00/Foley, Helene
We will read Aristophanes’ Women at the Thesmophoria, along with fragments and passages from
Euripides parodied in the play.

**Latin**

**LATN UN3012/Augustan Poetry/MW 4:10-5:25/Krasne, Darcy**
This course introduces students to Augustan poetry and culture, while also serving to improve translation facility, reinforce grammatical and syntactical principles, and expand vocabulary. Readings will be drawn from all five major poets of the era (Virgil, Horace, Propertius, Tibullus, and Ovid). The class is especially geared towards those who have just finished the intermediate Latin sequence or incoming students who received a 5 on the AP Latin exam.

**LATN UN3033/Medieval Latin Literature/TR 2:40-3:55/Franklin, Carmela**
This course provides a survey of the large and varied corpus of Latin writing during the Middle Ages in both highly Romanized areas of north Africa, Italy, and Spain, and in the newly established national kingdoms of France, Germany, and the British Isles. We will read examples of the principal genres of medieval Latin literature, and consider both their traditional features deriving from classical and biblical models, but also their innovations, reflecting new cultural, religious and linguistic contexts. Our reading list will include selections from the Latin Bible, Augustine, the hymns of Prudentius and Ambrose, the epic of Proba, Bede’s History, biographies of Charlemagne and of Anselm of Canterbury, the historians of the Crusades, the lyric poetry of the 12th century, the letters of Abelard and Heloise, and satirical poetry from the 13th century.

**LATN UN3309/Latin Lit. Selections: Epic After Virgil/MW 10:10-11:25/Ross, Alan**
Virgil’s *Aeneid* - the story of Aeneas’ wanderings from Troy and the foundation of the future Roman state - is perhaps the best known work of Latin literature today. In antiquity, it swiftly became both a classic and a school-room text. How did Virgil’s success affect subsequent generations of Latin poets who also embarked upon epic? In this course, you will explore selections from Virgil’s epic successors, including Lucan, Valerius Flaccus, and Claudian, poets who composed both mythological and historical epic between first and fourth centuries CE. Among several topics, we will consider their choice of subject matter, style, concepts of heroism and fate, as they strove to strike balance between tradition and innovation.

**LATN GU4009/Roman Slavery/MW 2:40-3:55/Howley, Joseph**
This class is a survey of the primary sources in Latin for the history of Roman slavery. Students will develop their Latin skills by reading across genres and authors, including history, oratory, philosophy, legal writing, and inscriptions. We will learn not only about the history of Roman slavery and its place in Roman society, but also the methodological challenges of writing cultural history from written sources. Finally, we will consider the relationship of slavery to various parts of Roman culture, and the challenge of recovering the experiences and voices of enslaved people.

**Modern Greek**

**GRKM UN3003/Greece Today: Language, Literature, Culture/MW 2:10-3:25/Kakkoufa, Nikolas**
Prerequisites: GRKM UN2102 This course builds on the elements of the language acquired in GRKM 1101 through 2102, but new students may place into it, after special arrangement with the instructor. It introduces the students to a number of authentic multimodal materials drawn from a range of sources which include films, literary texts, media, music etc. in order to better understand Greece’s current cultural, socio-economic, and political landscape. In doing so, it aims to foster transcultural understanding and intercultural competence, while further developing the four language skills: listening, speaking,
reading and writing. Topics of discussion include language, gender equality, youth unemployment, education, queer identities, refugees, and the multilayered aspects of the crisis. Pre-requisite for this class: GRKM 2102 or placement test. Instructor’s permission required if the students have not taken GRKM 2102 or equivalent.

GRKM GU4135/Topics Through Greek Film/W 2:10-4:00/Antoniou, Dimitris
This course explores issues of memory and trauma, public history and testimony, colonialism and biopolitics, neoliberalism and governmentality, and crisis and kinship, all through the medium of Greek film. It brings the Greek cinema canon (Angelopoulos, Gavras, Cacoyiannis, Koundouros, et al.) into conversation with the work of contemporary artists, documentary filmmakers, and the recent weird wave; and asks: what kind of lens does film offer onto the study of a society’s history and contemporary predicament? The viewing and discussion of films is facilitated through a consideration of a wide range of materials, including novels, criticism, archival footage, and interviews with directors. The course does not assume any background knowledge and all films will have English subtitles. An additional 1-credit bilingual option (meeting once per week at a time TBD) is offered for students who wish to read, view, and discuss materials in Greek.

GRKM GU4821/The Greek Revolution of 1821 and its Legacies: Interdisciplinary Perspectives on Primary Sources/M 4:10-6:00/Kakkoufa, Nikolas
2021 marks the bicentenary of the Greek uprising against the Ottoman Empire—an event that captured European and American popular imagination and led to the founding of the Greek nation. The Greek Revolution became a site for enduring discussion of much larger questions about the international order, democracy, empire, nationalism, collective rights, slavery, monumentality, and the contemporary place of classical Hellas. In this seminar Hellenic Studies faculty and guest speakers take 1821 and its enduring legacies as a vantage point to examine the use of primary sources (including texts, songs, paintings, and films) across different disciplines (history, anthropology, comparative literature, architecture, political science, and queer studies), and reflect on the nature of evidence and how it features in public discourse and contemporary cultural politics. Lectures by Dimitris Antoniou, Stathis Gourgouris, Nikolas P. Kakkoufa, Paraskevi Martzavou, Mark Mazower, Neni Panourgiá, Karen Van Dyck, Konstantina Zanou, and others.

CLGM GU4600/Multilingual America: Translation, Migration, Gender/T 6:10-8:00/Van Dyck, Karen
This course introduces students to the rich tradition of literature about and by Greeks in America over the past two centuries exploring questions of multilingualism, translation, migration and gender with particular attention to the look and sound of different alphabets and foreign accents – “It’s all Greek to me!” To what extent can migration be understood as translation and vice versa? How might debates in Diaspora and Translation Studies inform each other and how might both, in turn, elucidate the writing of and about Greeks and other ethnic minorities, especially women? Authors include Olga Broumas, Elia Kazan, Alexandros Papadiamantis, Irini Spanidou, Ellery Queen, Eleni Sikelianos and Thanasis Valtinos as well as performance artists such as Diamanda Galas. Theoretical and comparative texts include works by Walter Benjamin, Rey Chow, Jacques Derrida, Xiaolu Guo, Eva Hoffman, Franz Kafka, Toni Morrison, Vicente Rafael, and Lawrence Venuti, as well as films such as The Immigrant and The Wizard of Oz. No knowledge of Greek is necessary, although an extra-credit directed reading is open to those wishing to read texts in Greek.