



Classics 409

Classical Connections

Spring Semester 2012

Thursday 2-4:40 P.M

Professor: Judith P. Hallett

Office: 1210G Marie Mount Hall 301-405-2013 and 405-2024
e-mail jeph@umd.edu FAX 301-314-9084

Home: 5147 Westbard Avenue Bethesda 20816 301-229-2706

Office Hours: Tuesday and Thursday 1 PM and by appointment

Classics, the interdisciplinary study of ancient Greek and Roman literature, history and material artifacts, has been defined as an academic subject that exists in the gap between “us” and the world of the Greeks and Romans. Some of the questions posed by the study of Classics arise from the huge chronological and cultural distance between the world of antiquity and our world today. Yet other questions arise because classical antiquity is also familiar to us: through popular novels, television programs and films; works of art and architecture; philosophical thought and political institutions; and the powerful influence exerted by Greek and Latin languages and literatures on the words and writings of contemporary English-speaking society.

In this course—which is required for juniors and seniors majoring in classics but also designed for concentrators in related subjects eager to explore classical antiquity and its legacy—we will explore our connections to the ancient Greek and Roman world. These relationships assume various forms, depending not only on the aspects of classical antiquity which serve

as their focus but also on the present-day concerns that the works and thoughts of the ancient Greeks and Romans are utilized to illuminate. Drawing on the different academic backgrounds and interests of students in the class, we will examine a wide range of topics, several suggested by our shared readings—such as physical sites and material survivals, multiculturalism and gender, slavery and literacy, tragic and comic drama. In this way, students will have the opportunity to bring together the diverse strands of a complex field, and synthesize their own experiences of engaging with its challenges.

Classics 409 has several academic objectives. In addition to familiarizing students with the kinds of evidence, and the limitations of the evidence, that survives from the ancient Greco-Roman world, it will also acquaint them with major scholarly debates about how to interpret this evidence. It will also equip them to employ effective practices and established protocols of conducting research about the classical past. The course will be organized as a seminar, and feature a variety of interactive pedagogical formats: lectures incorporating student participation, in-class and email discussions, individual and group presentations by students.

Adopting a variety of approaches in these inquiries, we will pay special attention to the relationships between Greece and Rome themselves that have made Classics a traditional “area study.” At the same time we will explore how later eras and societies have responded to and re-envisioned the ideas and realities of Greece, especially the city-state of Athens in the fifth and fourth centuries BCE, and Rome from the second century BCE to the second century CE as distinct cultural entities, looking in particular at efforts to emphasize the relevance of these two cultures to our own.

As the course also fulfills the General Education requirement for Scholarship in Practice, it will entail research by students, to be submitted as a substantial paper and/or an online archive of materials and two oral presentations. It will also incorporate presentations by classics department and classics affiliate faculty at UMCP, and classicists from elsewhere, who are practicing scholars in related areas of research. Several of these presentations will be given in conjunction with a conference on “Classical Greek and Roman Literature: Gendered Perspectives on Reading and Reception” to be held on April 1.

The required essays, oral reports and final project will require students to present critical analyses of important scholarly issues as well as original research in the field of classical studies. Each of these assignments will entail investigating primary source materials in the form of classical texts translated into English, and ancient Greco-Roman artifacts as well as

integrating the findings of relevant secondary scholarship. Emphasis will be placed on strengthening students' expository skills: these include developing a thesis through sustained argument; synthesizing different types of evidence; and elaborating individual insights informed by appropriate literary, historical and art historical sensibilities.

The essays, oral reports and final project will be graded on a scale of 1 to 100 points, and given numerical grades according to the criteria specified on a rationale sheet. Students will be provided with this rationale sheet along with a written description of the assignment itself so that they will know in advance how their work is to be assessed. The rationale will indicate how points will be allocated in relevant categories: organization and exposition; argumentation and documentation; originality and accuracy.

Jarrett Farmer, a classical archaeologist completing his M.L.I.S in the College of Information Studies, will be co-teaching this course; his presentations are indicated by an asterisk.

Pre-requisite: a 200-level course in Classics, Latin or Greek or the permission of the instructor. Permission of the instructor is also required from students wishing to take this course more than once.

Required Texts:

Mary Beard and John Henderson, *Classics: A Very Short Introduction* (Oxford 1995)

Edith Hamilton, *The Greek Way* (New York 1930)

Women on the Edge: Four Plays by Euripides. Alcestis, Medea. Helen.

Iphigenia at Aulis. Translated by Ruby Blondell, Mary-Kay Gamel, Nancy Sorkin Rabinowitz and Bella Vivante (New York and London 1999).

Rome and the Mysterious Orient. Three Plays by Plautus. Curculio. Persa.

Poenulus. Translated with an introduction and notes by Amy Richlin (Berkeley, Los Angeles and London 2005).

Terence, *The Woman of Andros*; Catullus, *The Poems*; Cicero, *Pro Caelio*.

English translations available from the instructor.

Sandra Joshel, Margaret Malamud and Donald McGuire, eds.. *Imperial Projections: Ancient Rome in Modern Popular Culture* (Baltimore and London 2001).

Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*, 7th edition (Chicago 2007).

Thornton Wilder, *The Woman of Andros* (1930) and *The Ides of March* (1948).

Course Grading:

1. Classwork (preparation of assignments, participation in email and classroom discussions)	30%	
2. Three essays	30%	
3. Two oral reports		20%
4. Final project	20%	
	100%	

Students will have the opportunity to rewrite their essays for a higher grade.

Schedule

Week One

*January 26 *Quo Vadimus?* Connecting with, and Defining, the Classics Assignment for February 2: read Beard and Henderson, pp. 1-134; participate in class email discussion replying to questions about the evidence it employs and the arguments it makes. **Preliminary information literacy assessments, to be completed by February 2.**

Week Two

February 2 Traveling Back in Time, Looking Beneath the Surface. Literary Texts, Their Interpretation and Reception: Theories, Reconstruction and Imagination. Summary of class email discussion.

Presentation of assignment sheet and rationale for first paper, essay due February 23, comparing the approaches and evidence employed by Beard and Henderson with those of Edith Hamilton in *The Greek Way*.

Assignment for February 16: read three chapters from Edith Hamilton, *The Greek Way*, and participate in class email discussion about Hamilton's evidence and arguments.

Information literacy assessment due.

Week Three

*February 9 Information Literacy Instruction with Jarrett Farmer, Class will meet in McKeldin 6103.

Sign-up for class oral reports in March and April, on connecting the topics and arguments in Beard and Henderson as well as other class readings with those investigated in previous classics courses.

Week Four

February 16 Glorifying the Greeks. Summary of class email discussion and presentation about Edith Hamilton.

Assignment for February 23: Read materials for Jarrett Farmer's seminar on Physical Sites and Material Survivals (to be provided as pdf files):

Matthew Johnson, "Common Sense is Not Enough," *Archaeological Theory* (Blackwell 1999) 1-11.

Donald Preziosi and Louise Hitchcock, "Introduction," *Aegean Art and Archaeology* (Oxford 1999) 1-31.

John Griffiths Pedley, "Introduction," *Greek Art and Archaeology*, 4th edition (Pearson Prentice Hall 2007) 10-29.

Nancy H. Ramage and Andrew Ramage, "Introduction," *Roman Art* (Pearson Prentice Hall 2005) 9-28.

Week Five

***February 23. Due Date for First Paper:** 4-5 page essay comparing "classics" as conceptualized by Beard and Henderson with the vision of the Greek past and its contemporary relevance by Hamilton.

Physical Sites and Material Survivals. Seminar by Jarrett Farmer.

Assignment for March 1: read Euripides' *Alcestis*, *Medea*, *Helen* and *Iphigenia in Tauris* and introduction in Blondell, Gamel, Rabinowitz and Vivante. Prepare study guides to each of the four Euripidean plays.

Week Six

March 1 Women on the Edge. Gender, Slavery and Greek Tragedy. Present study guides to each of the four Euripidean plays.

Presentation of assignment sheet and rationale for second paper, an essay due March 28 comparing Terence's *Woman of Andros* with Thornton Wilder's *Woman of Andros*, and integrating the arguments advanced by Amy Richlin in *Rome and the Mysterious Orient*.

Assignment for March 8: prepare class oral reports on Athens.

Week Seven

March 8 Class oral reports on Athens, connecting its presentation by Beard and Henderson, Hamilton and four Euripidean plays with what students have learned about Athens in previous courses.

Eta Sigma Phi lecture by Daniel Kapust.

Assignment for March 15: read introduction to Richlin; two comedies translated by Richlin; participate in class email discussion about Richlin.

Week Eight

March 15 Rome and the Mysterious Orient: Multiculturalism, Slavery and Roman Comedy. Summary of class email discussion.

Assignment for March 28: read Terence, *Woman of Andros*; Thornton Wilder, *The Woman of Andros*; poems of Catullus; Cicero, *Pro Caelio*.

Week Nine: Spring Break March 18-25

Week Ten

March 28 Due Date for Second Paper, 4-5 page essay comparing Terence's *Woman of Andros* with Thornton Wilder's *Woman of Andros*, and integrating the arguments advanced by Richlin.

Re-Writing Greek Tragedy as Roman Comedy: discussion of Terence, Wilder, and the connection between their "Women of Andros" and Richlin. Assignment for April 5: Prepare for April 1 conference on "Ancient Greek and Roman Literature: Gendered Perspectives on Reading and Reception" by reading selected papers by conference presenters. Speakers include Nancy Rabinowitz and Amy Richlin. Prepare class oral reports on Rome.

April 1 Conference on Ancient Greek and Roman Literature: Gendered Perspectives on Reading and Reception"

Week Eleven

*April 5. Discussion of conference papers.

Class Oral Reports on Rome: connecting the presentation of Rome by Beard and Henderson and by Richlin, and in texts by Plautus, Terence, Catullus and Cicero with what students have learned about Rome in previous courses; integrating at least one representative material artifact/museum object.

Sign-up for class final reports in April and May on Greece and Rome in art, fiction and film. Each will have an oral and a written component.

Assignment for April 12: read and participate in class email discussion on Wilder, *The Ides of March*.

Week Twelve

April 12 Due Date for Third Paper, 4-5 page essay analyzing Roman material artifact/museum object.

Re-Writing Latin love poetry and invective as Roman history: Discussion of Thornton Wilder's *The Ides of March*.

Assignment for April 19: reading selected essays in Joshel, Malamud and McGuire on *I, Claudius* and *A Funny Thing Happened on the Way to the Forum*; participate in class email discussion on these essays.

Week Thirteen

April 19 Cinematic Projections of Roman Antiquity: Roman Comedy in Film. Scenes from *A Funny Thing Happened on the Way to the Forum* and *Monty Python's Life of Brian*.

Summary of class email discussion.

Assignment for April 26, May 3 and May 10: prepare for final projects on Greece and Rome in art, fiction and film.

Week Fourteen

April 26 Cinematic Projections of Roman Antiquity II: Roman History in Film. Discussion of scenes from *Spartacus*, *I, Claudius* and *Gladiator*.

Assignment for May 3 and 10: prepare for final projects.

Week Fifteen

*May 3 Presentations of final projects on Greece and Rome in art, fiction, and film. **Final information literacy assignment distributed, to be completed by May 10.**

Week Sixteen

*May 10 Presentations of final projects on Greece and Rome in art, fiction and film. **Final information literacy assignment due.**

Due date for Final version of final Project: Thursday, May 17