Women, Gender, and Sexuality in Greek and Roman Text and Art
CLAS/FA/WGS 140A

Brandeis University, Fall 2015

Class Meets: Tues. and Thurs., 5:00 p.m. - 6:20 p.m., Block V, room location TBA

Instructor: Ann Olga Koloski-Ostrow (Prof. AOK-O)
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Course Assistants: Matthew MacFarline (mmacfarl@brandeis.edu) and Deanna Miserendino (dmiseren@brandeis.edu), graduate candidates for an MA in Ancient Greek and Roman Studies
Office Hours: Rabb 359, TBA

Four-Credit Course (with three hours of class-time per week)
Success in this 4 credit hour course is based on the expectation that students will spend a minimum of 9 hours of study time per week in preparation for class (readings, papers, discussion sections, preparation for papers or exams, etc.).

This course satisfies distribution requirements for Humanities and Creative Arts, and is cross-listed with the program in Women, Gender, and Sexuality Studies.

If you are a student with a documented disability on record at Brandeis University and wish to have a reasonable accommodation made for you in this class, please see me immediately.

Course Description and Learning Goals:
CLAS 140A, Women, Gender, and Sexuality in Greek and Roman Text and Art, is an experiential learning course. This course explores aspects of women, gender, and sexuality in ancient Greece and Rome (from the formative periods of Greek and Roman civilization to the heights of each culture), since these served as the ideological bases of Western attitudes toward sex/gender categories.

Primary emphasis is on Greek culture, but we consider Roman attitudes as well through art, archaeological remains, and literary texts, all of which can articulate Greek and Roman attitudes. Students, therefore, experience a wide range of evidence and have the opportunity to engage in lively debates, class presentations, some role playing in class, and informed discussions in addition to active writing assignments that allow for rewrites and sharing of information among and between classmates.
The course includes, in some fashion, ancient myth and ritual, selections from Greek and Roman literature, including some philosophical, scientific, economic, legal, and political writings, and focuses on key examples of Greek and Roman art, architecture, and archaeological artifacts, including an optional field trip to the Boston Museum of Fine Arts or to the Harvard Art Museums, depending on schedules and timing. Students have ample opportunity in the course to learn how to analyze ancient texts and to appreciate their meanings and messages. The themes in classical myth that concerned ancient Greeks and Romans (life, death, love, war, peace, loss, longing, change, fear, happiness, for example) are relevant to the future life experiences of today’s students, including their academic, personal, or even professional choices.

The course promises to enhance writing skills, critical thinking, and oral communication. We accomplish these learning goals through active writing (in class and out of class) and through opportunities to rewrite assignments and to share results of improved drafts with each other. We also engage in intensive oral discussions about texts and art and students will themselves make presentations to the whole class.

REQUIRED TEXTS:

RECOMMENDED TEXTS:

Assignments: One short paper of analysis (2-3 pages), a take-home midterm (involving two essays that analyze text or object in about 4-5 typed pages), a prospectus for the final paper (1-2 pages), and one longer research paper (6-7 pages) are the written course requirements. Participation in classroom discussion is also essential. Even if you are not comfortable talking yourself, your presence in the class counts as participation. Student attendance forms a part of the grade calculation.
Grade Calculation:
Short Analysis Paper: 10%
Participation in lively debates, class presentations, role playing in class, and informed discussion / Attendance: 20%
Midterm (take-home essay): 30%
Prospectus for Final Paper: 10%
Final Paper: 30%
Total: 100%

Schedule for Fall 2015 (subject to possible changes or updates):

AUGUST
Thursday, August 27
Introduction to and Overview of Greeks and Romans: Who were they? What are our sources for them? What can we gain from an exploration of women, gender, and sexuality in Greek and Roman antiquity? What are the issues and approaches we need to keep in mind? Why take this course?

Assignment: Buy books. Explore internet resources on CLAS website:
http://www.brandeis.edu/departments/classics/Classical_linksrevised.html
For some of the range of Greek and Roman female “voices” see Lefkowitz and Fant, ch. I, “Women’s Voices,” 1-15.

SEPTEMBER
Tuesday, September 1
The Song Culture of Ancient Greece: Epic Sexuality
Hesiod and the first woman, Pandora
Mythological Constructs: Woman as Other/ Woman as Inferior


Thursday, September 3
Homer, The Iliad: The Greek Hero Achilles and Trojan Hector
Kleos and Male Gender Constructions

Reading: Homer, Iliad, 1, 3, 6, 9. (LATTE)

The “Golden” Women in the Iliad and their Role in Gender Constructions: Chrsyeis, Briseis, Helen, Andromache, Hecuba and the goddesses
Funerary Ritual, Rites, and Art
The Dangerous Voices of Women’s Lamentation: Sensuality and Power
Film selections, Helen of Troy

Reading: Homer, Iliad Books 16, 18, 24. (LATTE); Sherry B. Ortner, “Is Female to Male as Nature Is to Culture?” in Michelle Zimbalist Rosaldo and Louise Lamphere, Woman, Culture, and Society, 66-87. (LATTE)
Recommended: Albert Lord, Singer of Tales, ch. 9, “The Iliad,” 186-197. (reserve—and LATTE)

Thursday, September 10, No class (Brandeis Monday)
Reading: Catch up on reading from Sept. 8

Tuesday, September 15, No class (Rosh Hashanah)
Reading: Start reading for Sept. 17.

Thursday, September 17
Homerian Odyssey: Penelope as Kleos and Nostos
Home, the Homecoming, and the Hero’s Return

Reading: Homer, Odyssey, Books 1-8.
Recommended: Seth Schein, ch. 2, “Female Representations and Interpreting the Odyssey,” in Beth Cohen, The Distaff Side: Representing the Female in Homer’s Odyssey, 17-27. (LATTE)

Tuesday, September 22, Erev Yom Kippur, but class in session (although we may end class a bit early)
Godesses, Witches, and Female Monsters in the Odyssey
Representations of stories told in the Odyssey in the art of Archaic Greece

Reading: Homer, Odyssey, Books 9-12; Diana Buitron-Oliver and Beth Cohen, ch. 3, “Between Skylla and Penelope: Female Characters of the Odyssey in Archaic and Classical Greek Art,” in Beth Cohen, The Distaff Side: Representing the Female in Homer’s Odyssey, 29-60. (LATTE)
(HIGHLY) Recommended: Homer, Odyssey, Books 13-19.

*Thursday, September 24
Short Paper #1 due
Odysseus: The Hero who Gets Kleos and Nostos
The Archaic Age: Symposium and Initiation in Athens
Women in Greek Myth: Vital Tool or Delusion?


Recommended: Robin Osborne, *Archaic and Classical Greek Art*, ch. 4, “Myth as Measure,” 53-68. (LATTE)

Tuesday, September 29, No Class (Brandeis Monday)
Reading: Finish readings from last week.

OCTOBER:
Thursday, October 1
Life in the City-State of 5th c. Athens: Women as Wives, Mothers, and Keepers of the Faith
Demeter and the Eleusinian Mysteries


Tuesday, October 6
Abduction and Rape: a Rite of Passage in Ancient Athens?
The Rites of Artemis


Thursday, October 8
More about Sex-Segregated Festivals and Civic Religion in Athens
The Panathenaic Festival, Women, and the Parthenon


Tuesday, October 13
The Festival of Dionysus: Women, Madness, and Maenads in Ancient Greece
A Wife Too Good to be True: Alcestis
A Wife Whose Grief is All-Consuming: Hecuba
Film selection: Euripides’ Hecuba by Brandeis Theater Company (if available)

Reading: Euripides’ Bacchae (PERSEUS); Euripides’ Alcestis (PERSEUS); Euripides’ Hecuba (PERSEUS).

Thursday, October 15
The Athenian View of Very Bad Wives and Unstable Mothers: Clytaemnestra and Medea
Women in Vase Painting

Recommended: Sarah B. Pomeroy, ch. 7, “Women’s Identity and the Family in the Classical polis,” in Richard Hawley and Barbara Levick (eds.), Women in Antiquity: New Assessments, 97-110. (reserve); Helene P. Foley,

**Tuesday, October 20**
Troublesome Teenage Girls in Athenian Tragedy
Every Parent’s Nightmare: Antigone and Electra
Female Sex as a Weapon: At Least on the Comic Stage
Athenian versus Spartan Women


**Thursday, October 22**
Legal and Social Aspects of Greek *Hetaera* in the Athenian *Polis*
The Female Body in the Hippocratic Corpus
Mythical Women Warriors in Art and Text
**FILM:** *The Amazons*


*Tuesday, October 27*
**Midterm Take-Home Essays due**
Homosexuality: Lesbian Desire and Gay Abandon
Male Maturation in Archaic and Classical Greece
The Only Really Happy Couple: Hermaphrodites
Greek Philosophers on Female Virtue


**Thursday, October 29**
Women in the Hellenistic World: Art and Text
Turning Inwards and the Female Mystique
Etruscan Woman: Evidence of Art


**NOVEMBER**

**Tuesday, November 3**
Women in the Roman Republic
Evidence in Roman Comedy

**Reading:** Larissa Bonfante, ch. II, 9, “Republican Rome II: Women in a Wealthy Society,” in Fantham, Foley, Kampen, Pomeroy and Shapiro (eds.), 260-277; Lefkowitz and Fant, in ch. V, “Legal Status in the Roman World,” on marriage, power, and
sexual mores 111-119; Ibid. in ch. VI, “Public Life,” on women’s bravery, 129-141, and on political life and organizations, 142-157.

Recommended: Plautus, Miles Gloriosus (PERSEUS); Terence, Andria (PERSEUS).

Thursday, November 5
Women of the Roman Empire
Augustus and the Enhanced Status of the Roman Matron in Art and Literature: Image and Reality
The Cult of the Vestal Virgins at Rome


*Tuesday, November 10
Assignment #3 due = Prospectus for Final Paper
Women in Roman Mythology
Vergil’s Blameless (?) Dido and Roman Mothers and Fathers
Ovid and New Uses of Mythology related to Women, Gender, and Sexuality

Reading: Vergil, Aeneid, Books 1, 2, 4 (PERSEUS); Ovid’s Metamorphoses (selections) (PERSEUS) Ch. II, 10, “Excursus—The ‘New Woman’: Representation and Reality,” in Fantham, Foley, Kampen, Pomeroy and Shapiro (eds.), 280-293; Sarah B. Pomeroy, Goddesses, Whores, Wives, and Slaves, ch. 8, “The Roman Matron of the Late Republic and Early Empire,” 149-189. (reserve)

and Italy, 170-183. (reserve)

Thursday, November 12
Day for catch-up and open discussion.
Start of Student Presentations.
No additional reading.
Optional evening fieldtrip to the Boston Museum of Fine Arts
 desi (designed especially for those students wanting to do an art-focused final papers).

Tuesday, November 17
Student Presentations

Thursday, November 19
Student Presentations

Tuesday, November 24
Student Presentations

Wed., Thurs., and Fri., November 25, 26, and 27, no classes (Thanksgiving)

DECEMBER
Tuesday, December 1
Finish Student Presentations
Women in Latin Love Poetry and the
Construction of Male Desire

Reading: Peter Bing and Rip Cohen (trs.), Games of Venus, Intro. 11-50,
Catullus 197-215, Ovid 263-275. (LATTE).
Recommended: Peter Bing and Rip Cohen (trs.), Games of Venus, Vergil,
Horace, Tibullus, Sulpicia, and Propertius 217-262. (LATTE)

Thursday, December 3
Roman Women in the Archaeological Record
Pompeii and Herculaneum
Public and Private in the Roman House

Reading: Lefkowitz and Fant, ch. VI, “Public Life,” on honorific inscriptions,
158-161, and on victors, 161-162; Ibid. ch. VII, “Private Life,” 163-207; review ch. II,
7, “Republican Rome I: From Marriage by Capture to Partnership in War,” in
Fantham, Foley, Kampen, Pomeroy, and Shapiro (eds.) 216-242.
of Roman Matrons, in Natalie Boymel Kampe (ed.), Sexuality in Ancient Art: Near
East, Egypt, Greece, and Italy, 219-232. (reserve); John Clarke, Looking at
Lovemaking (reserve); Michael Grant, Eros in Pompeii (reserve)

week 12

week 13

week 14

week 15
*Tuesday, December 8, last class, Final Papers Due*

Final Thoughts on the Roman Women of Pompeii and Herculaneum

Course Wrap-up


Other recommended readings, which may be useful for final papers: