

CLAS 311: Gender and Sexuality in Antiquity

MW 3:00-4:20pm; Fellows 208



Instructor: Prof. Rebecca Kennedy

Office: Fellows 414 (MWF)

Email: kennedyr@denison.edu

Office Hours: MW 1:45-2:45; F 10-11am

Texts:

1. James, S. and Dillon, S. *A Companion to Women in the Ancient World* (CONSORT e-book)
2. Hubbard, T. *A Companion to Greek and Roman Sexualities* (CONSORT e-book)
3. Select articles from JStor or other online sources (anything of this sort will be linked on Notebowl to Consort as an e-book)
4. All ancient sources and additional readings will be provided via Notebowl.

Course Description: How did the ancients experience and understand gender and sexuality? How did women live in the ancient Greek and Roman world? How does it compare to

women today? To women in the ancient Near East and Egypt? In the ancient Mediterranean, people encountered cultural and ethnic differences daily and sex, gender, and sexuality played a key role in constructing and maintaining identity. What were the social and political consequences of gender for the lives of ancient men and women? How can their lives be reconstructed and understood? We will explore how power and status worked in the family, in religious and political institutions, and in labor practices, while considering the intersections between sex, gender, class, ethnicity, and sexuality. Topics include violence, legal rights and restrictions, zones of female authority, social status and sexuality, the cult of motherhood and fertility, mythical paradigms for men's and women's behavior, and the body in ancient medical practice and theory.

This course is designed for students with no background in Classical history or literature. This course may be used to fulfill the 300-level requirements for the CLAS, GREK, or LATN major or minor.

This course will discuss difficult topics such as rape and other types of violence. There is an expectation that students will be present and engaged in class conversations and that all students will practice care in their interactions with each other.

COURSE OBJECTIVES

This course fulfills the ‘U’. This course also fulfills the ‘P’ General Education Requirement and the ‘W’ Writing Competency. In keeping with the principles of the requirement, the course focuses on the following objectives:

1. To introduce students to the variety of ways gender and sexuality functioned in Classical antiquity. To elucidate the lives of women in antiquity.
2. To help students explore and understand the impact of these texts on the developments of modern understanding of gender roles, human sexuality, and social status
3. To gain a richer understanding of ancient intellectual and cultural history; to engage in discussions of identity construction processes in a comparative manner.
4. To learn the methods used in reading, analyzing and discussing ancient primary texts and artifacts and integrate this with analysis and discussion of secondary scholarship.
5. To learn to write analytically using primary and secondary sources that synthesize written and material evidence.
6. CORE STUDENT LEARNING GOALS: GE competency; autonomous thinking; personal transformation; active engagement
7. CORE STUDENT LEARNING OUTCOMES: Identity awareness; oral communication; written communication; analytical thinking; critical thinking; creative thinking; ethical thinking; issues of power and justice; differences among persons; global perspective

GRADING and ASSIGNMENTS

These course objectives will be achieved and assessed through the following activities:

Reading Questions/Observations	100
“Everyday Classics” presentation	100
Writing Activities	100
Short Paper (1)	100
Revisions/Peer Review (2)	100
Final Project	200

PAPER DUE DATES: 1st draft--Feb 16 (Fri); Peer Review Feedback--Feb 26 (Mon); Revised Draft--Mar 7 (Fri); Final Revision--April 11 (Fri)

Note: All paper drafts are to be uploaded through Notebowl. I will NOT accept hard copies.

Reading questions: Students will be asked to submit for each daily reading a list of questions or difficulties they have about the readings. The Greeks and Romans are not us. Much of what they write will seem alien, alienating, difficult, or confusing to us. On the other hand, because of certain patterns that have persisted historically (in part due to the prevalence of classical education and its use in colonial contexts), some of what we read will be all too familiar--and not in a comfortable way.

The grade for this daily task will be based on the total number of observations/question sets submitted over the term and the quality of engagement with the course materials that the observations/questions suggest (✓+, ✓, ✓-). Submitting one haphazard question or observation each class that does not demonstrate any reflection or attempt to engage the readings will result in a failing grade for this portion of the grade. You should also demonstrate through your observations/question sets that you have completed the reading. There are approximately 28 class days and student must turn in a minimum of 15 ✓ observation/question sets to receive a 75/100 for this portion, higher grades are earned for consistent ✓+, lower grades for consistent ✓-.

I prefer typed questions, but handwritten questions will be accepted. No questions will be accepted over email--I don't always get to them in time and they may become lost in the horror that is my email inbox. They must also be submitted on the day that reading is assigned. NO LATE SUBMISSIONS ACCEPTED

'Everyday Classics' Presentations (1): Each student must complete one presentation for the course that engages with the way the topics and material we are reading in course impact the way you experience your own world. **Students should consider:** how what we have read has influenced/changed/impacted the way you experience daily interactions with your peers on campus? Where in your daily life can you use what we are learning to change or inform how you live? **OR** What have you seen in news reports, current events, or popular culture that show evidence of ancient attitudes still at work today. Students will present the material to the class in small groups (2-3) showing the connections between the ancient ideas and the contemporary manifestation. Presentation guidelines and rubrics are provided in the 'Documents' section in Notebowl.

Writing Activities: Each week, I will post a prompt in Notebowl for students to answer or engage as a way to practice different types of writing and revision and to prepare for writing papers, doing paper revisions, or writing the final blogpost.

Papers: There will 1 short and one final paper for this class that will be based on close reading/interpretation of passages/images from the ancient authors. The first short paper will be followed by a revision based on peer review. After professor feedback, students will re-vision their paper a final time, incorporating new materials. Rubrics and guidelines for each of these drafts are in the 'Documents' folder on Notebowl.

Peer review is taken seriously in this course. How constructive and helpful your peer review of your classmate's paper is will be factored into the final grade of your own paper (approximately 10%).

Final Blogpost: The final project for this class will be a major blog post for a class blog on a topic from the course and its relevance for today. The blog must engage ancient sources, cite scholarship or other content relevant to the topic and include appropriate illustrations. The written portions of the blog posts should a minimum of 1500 words and should include bibliography and suggestions for further readings. Citations to scholarship and other relevant sources will be done through direct links where possible. Models for appropriate types of posts will be provided as the term progresses. Goal of this final project are to 1. Engage the students in what it means to be a "public" intellectual by encouraging students to add their voices to the broader discourse on identity today, 2. Encourage students to take what they are learning in the classroom and make it relevant to the world they live in, and 3. Create an opportunity for students to more creatively engage the class material in a more impactful context than a class paper. The description of this project is posted in Notebowl.

BORROWED FROM PROFESSOR GOLDMAN'S SYLLABUS

Read Slowly. The art of Philology

"Philology is precisely that venerable art which demands one thing above all from her votary: to take detours, to take time, to become quiet, to become slow. It is like the art and appreciation of a goldsmith directed at words, an art that has only delicate, cautious work to do and which achieves nothing unless it achieves is lento. But it is exactly for this reason that we need it more than ever today (1881!!); by this means it seduces and enchants us most in the middle of the age of "WORK." That is, this age of hurry, of indecent and sweaty haste, which wants in all cases to "get it done" immediately, including every old or new book. Philology does not easily get anything done, it teaches to read well, that is to say, to read slowly, deeply, looking cautiously before and aft, with reservations, with doors left open, with delicate fingers and eyes" (Nietzsche, Daybreak: Unpublished Fragments 1880-1).

Conceptual Clarity

Do not assume that ancient concepts of justice, honor, heroism, beauty, sexuality, etc. exactly overlap with your own intuitions of what those concepts signify. Seek always to be as clear as possible about the meaning and scope of your concepts and be sensitive to where your primary texts seem to depart from them.

Make Mistakes

“The chief trick to making good mistakes is not to hide them — especially not from yourself. Instead of turning away in denial when you make a mistake, you should become a connoisseur of your own mistakes, turning them over in your mind as if they were works of art, which in a way they are. ... The trick is to take advantage of the particular details of the mess you’ve made, so that your next attempt will be informed by it and not just another blind stab in the dark.” - Daniel Dennett

Embrace difficulty

The direct encounter with the ancient world, whether in written or material sources, is often a disconcerting and confusing experience. It should be. Our textbooks too often smooth out those difficulties by presenting our knowledge of the past as more coherent and fixed than it really is. Consequently, when we come face to face with the primary sources from the past, we may be tempted to think that our difficulties stem simply from our ignorance. While this feeling may turn out to be true, our authentic confusion when facing our sources is always a gateway to better understanding. We need to seek out and identify our difficulties rather than running from them. We make our most interesting discoveries when facing difficulties.

Attendance: Obviously, attendance is crucial though not graded per se. The following penalties for poor attendance, however, are in place:

- A missed presentation cannot be made up for an unexcused absence (see below).
- I will deduct a ½ letter grade from the overall grade for excessive absence. This class only meets 2 days per week; excessive absence is around 20% of the class or 6 classes.

Be respectful and attend class. Chronically poor attendance shows a lack of respect for the learning process, the professor, and one’s classmates. This class is over-enrolled with a waitlist; if you do not wish to attend the class remember that you are taking a seat from someone else who does.

Schedule of Readings

A Companion to Women in the Ancient World = CWAU; *A Companion to Greek and Roman Sexualities* = CGRS
 This course syllabus has been constructed in Notebowl with all readings linked (if online or available online through the library) or attached (if appropriate).

	Monday	Wednesday
<u>WEEK ONE</u> Jan 22	<p>Overview of course; expectations and assumptions</p> <p>Readings: Sapiens Chapter 8</p>	<p>The Mythical Body in Antiquity Readings: Selections from Hesiod <i>Theogony & Works and Days</i>, Ovid <i>Metamorphoses</i>; myth of Hermaphroditus; Plato <i>Symposium</i> selection (on Notebowl); Gillies "The Body in Question"</p>
<u>WEEK TWO</u> M Jan 29	NO CLASS: MLK DAY ON CAMPUS	<p>The Medical Body Readings: Selections from Aristotle, Hippocrates, Soranus, Galen, Pliny, Aetius (Notebowl)</p>
<u>WEEK THREE</u> M Feb 5	<p>The One-Sex Body? Readings: Laqueur <i>Making Sex</i>, Ch 1 selections; Guest Speaker Dr. Julia Hawking (OSU)</p>	<p>Idealizations: Positive Paradigms Readings: Homeric <i>Hymn to Demeter</i>, Alkman <i>Hymn to Artemis (Partheneion)</i>; selections from Homer's <i>Iliad</i> and <i>Odyssey</i>, Livy selections; Aria letter; Slide Show (on Notebowl)</p>
<u>WEEK FOUR</u> Feb 12	<p>Idealizations: Negative Paradigms Readings: Clytemnestra, the Amazons (slideshow), Pasiphae, Semonides 7; Tullia Minor and Tarpeia (in Livy from Week 3); Galen on Athletes; Bond "A Brief History of Olympic Nudity" ***MEET AT DENISON MUSEUM***</p>	<p>Modes of Attraction in Greece Reading: "Attraction" Document, Selections from Plato <i>Symposium</i>, Sappho <i>Hymn to Aphrodite</i>; OPTIONAL: Boehringer "Female Homoeroticism", OPTIONAL: Hubbard "Peer Homosexuality", OPTIONAL: Lear "Ancient Pederasty: An Introduction" (CGRS)</p>

<p><u>WEEK FIVE</u> Feb 19</p>	<p>Sexuality and Status in Rome Readings: Selections from Plautus, Ovid, Petronius, Juvenal, Pliny Elder, Seneca Elder; Lucian (from Week 4); Williams <i>Roman Homosexuality</i> Ch 1 “Roman Traditions: Slaves, Prostitutes, and Wives” pp. 15-40.</p>	<p>Ethno-sexuality Reading: Greek and Roman Sources (Hippocrates, Herodotus, Euripides, Dissoi Logoi, Ctesias, Theopompus, Strabo, Diodorus Siculus, Caesar, Horace, Propertius, Martial, Tacitus, Cassius Dio); Theopompus on Etruscan Women; Optional: Roisman “Ethnosexuality in Greece and Rome” (CGRS)</p>
<p><u>WEEK SIX</u> Feb 26</p>	<p>Ethno-sexuality Reading: Sassi <i>The Greek Science of Man</i> Ch 1 and 3</p>	<p>Foreignness and sexuality: Hippolytus and Phaedra Reading: Euripides <i>Hippolytus</i></p>
<p><u>WEEK SEVEN</u> Mar 5</p>	<p>Gendered Space--Public/private space Reading: Trumper “Gender and Space, ‘Public’ and ‘Private’”; Llewellyn-Jones “House and Veil”; Bond “What Not to Wear”</p>	<p>Domestic Spaces--Marriage, Family Readings: Selected inscriptions on Marriage and Family (trans. Kennedy/Goldman), Selections from Diotima on Marriage; Lysias 1 selections ***MEET AT DENISON MUSEUM***</p>
<p><u>WEEK EIGHT</u> March 12</p>	<p>Love and Marriage Readings: Longus <i>Daphnis and Chloe</i> (a romance novel)</p>	<p>Women and Religion in Greece Reading: Aristophanes <i>Thesmophorizusae</i> (additional selections TBA); Stehle “Women and Greek Religion” (CWAU)</p>
<p>SPRING BREAK MARCH 19-27</p>		
<p><u>WEEK NINE</u> March 26</p>	<p>Women and Religion in Rome Readings: Selections from Plutarch, Aulus Gellius, Livy, and inscriptions; Holland “Women and Roman Religion” (CWAU)</p>	<p>Gender and Magic Reading: Selections on ancient magic (including inscriptions, Euripides, Demosthenes, Seneca, Horace); Dickie “Magic in Classical and Hellenistic Greece”</p>

<p><u>WEEK TEN</u> April 2</p>	<p>Gender, Labor, Status Readings: Selections on Occupations from Diotima and Kennedy; Ch. 5 (only) from Kennedy 2014; Bond "Follow Me"</p>	<p>Sexual Labor Readings: Goldman "Flute Girls and Prostitutes in Classical Athens"; Baird "On Reading the Material Culture of Sexual Labor"; Apoll. <i>Against Neaira</i> (re-read)</p>
<p><u>WEEK ELEVEN</u> April 9</p>	<p>Sexuality and the State Readings: Aeschines <i>Against Timarchos</i></p>	<p>NO CLASS (I'm at a conference)</p>
<p><u>WEEK TWELVE</u> April 16</p>	<p>Women and Law Reading: Selections from Greek and Roman oratory and laws; "Consent and Rape: Is It a Modern Thing?"</p>	<p>Case Study: Immigrant Women in Classical Athens Readings: Kennedy (Read Ch 1 and 4 only); Demosthenes 47 selections</p>
<p><u>WEEK THIRTEEN</u> April 23</p>	<p>Gender and Violence--Violence as a masculine virtue Readings: Achilles; Herakles; Introduction and Ch 1 from <i>Combat Sports in the Ancient World: Competition, Violence, and Culture</i></p>	<p>Gender and Violence--Women in War Reading: Euripides <i>Trojan Women</i>; Gaca on Andrapodizing</p>
<p><u>WEEK FOURTEEN</u> April 30</p>	<p>Receptions: Women and Medicine Reading: Selections from 19th-20th century medical texts</p>	<p>Receptions: Women and Power Reading: Mary Beard <i>Women and Power</i> (selection)</p>
<p><u>WEEK FIFTEEN</u> May 7</p>	<p>Receptions: Sexuality and Status-- Roy Moore</p>	<p>FINAL EXAM SATURDAY MAY 12, 2-4PM</p>

HOUSEKEEPING (University Policies)

Teaching Evaluations: At the end of the semester, you will be asked to evaluate this course and the instructor. These evaluations are an important tool for helping Denison faculty achieve and maintain excellence in the classroom; it will also help you reflect on your learning, participation,

and effort in the course. A key purpose of course evaluations, then, is to constantly improve the level of teaching and learning at Denison by instructors and students. Your ratings and comments will also be included as one element of an instructor's overall teaching portfolio. Together with peer observations and other means of assessing teaching effectiveness, this portfolio will be considered by the instructor's colleagues and college administrators in making recommendations for contract renewal, tenure, promotion, and salary decisions. Be thoughtful and consider signing your name to the evaluation to show that you know you are responsible for your statements.

Make-up Policy and Excused Absences: No make-ups for exams or presentations are allowed except in the case of an excused absence. An excused absence arises from circumstances where a student has received pre-approval (at least 48 hours notice) for an absence for a university event or other truly unavoidable conflict. In the case of an emergency, a make-up will be considered if the student provides appropriate documentation. I should be informed of any emergency AS SOON AS POSSIBLE. Approval for any and all make-ups or excused absences is at the discretion of the professor. In the case of an excused absence, students will still be responsible for any missed presentations or due assignments, but will be accommodated for the duration of the absence.

Student Support: Any student who thinks that he or she may need an accommodation based on the impact of a disability should contact me privately as soon as possible to discuss his or her specific needs. I rely on the Academic Support & Enrichment Center in 102 Doane to verify the need for reasonable accommodations based on documentation on file in that office. If you have not yet filed your documentation with Academic Support, please do so immediately. NO ACCOMODATION WILL BE MADE UNTIL YOU PROVIDE DOCUMENTATION.

University Statement on Academic Integrity: Proposed and developed by Denison students, passed unanimously by DCGA and Denison's faculty, the Code of Academic Integrity requires that instructors notify the Associate Provost of cases of academic dishonesty, and it requires that cases be heard by the Academic Integrity Board. Further, the code makes students responsible for promoting a culture of integrity on campus and acting in instances in which integrity is violated.

Academic honesty, the cornerstone of teaching and learning, lays the foundation for lifelong integrity. Academic dishonesty is intellectual theft. It includes, but is not limited to, providing or receiving assistance in a manner not authorized by the instructor in the creation of work to be submitted for evaluation. This standard applies to all work ranging from daily homework assignments to major exams. Students must clearly cite any sources consulted—not only for

quoted phrases but also for ideas and information that are not common knowledge. Neither ignorance nor carelessness is an acceptable defense in cases of plagiarism. It is the student's responsibility to follow the appropriate format for citations. Students should ask their instructors for assistance in determining what sorts of materials and assistance are appropriate for assignments and for guidance in citing such materials clearly.

See <http://www.denison.edu/about/integrity.html> for further information.