Dr. Erika Zimmermann Damer

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Gchat: [erika.ezimmermann@gmail.com](mailto:erika.ezimmermann@gmail.com) (great for quick questions)

Classical Studies office and my mailbox: 205 NR CT

Blackboard site: blackboard.richmond.edu (for additional handouts and readings)

**Office hours**: Mon 11:30- 12:30 pm

Tues 4:00-5:30 pm & by appointment and polite knock (don’t hesitate to ask!)

**Course Goals & objectives.**

Students will learn how to employ contemporary and traditional theories of literary interpretation in the close analysis of literary works from Greco-Roman antiquity. We will pay particular attention to issues involving sex and gender, especially to how genre shapes representations of gender in literature, and to what role literature played in the social construction of gender and sexuality in the ancient world. Topics will include: the feminine in the divine and human realms, enduring representations of gender and heroism in epic, gender in Greek and Latin texts on love and sex, and women’s roles in politics and the state. *Cross-listed with WGSS. No prerequisite.*

**This course fulfills the Field of Study Requirement in Literary Studies (FSLS)**

According to the course catalogue, courses satisfying the literary studies requirement are centrally concerned with the textual analysis of primary works. They consider a variety of interpretive frameworks and attend to one or more collateral areas of investigation, including the study of the process by which texts are created and received, the historical and cultural contexts in which they are created and received, and their relationships to each other and to other fields of experience and analysis.

**Textbooks and Supplies**

Euripides, *Trojan Women, Andromache,* (Svarlien, trans.) (Hackett)

*Golden Verses* (Alessi, trans.) (Focus) = (**GV**) (this is a collection of Latin poetry)

*Greek Lyric* (Miller, trans.) (Hackett) = (**GL**)

[Homer], *Odyssey* (Lombardo, trans.) (Hackett)

Ovid, *Metamorphoses (Lombardo, trans.) (Hackett)*

Margaret Atwood, *Penelopiad*

**Online** readings will be available one to two weeks before they are due via this course's **Blackboard site = (Bb**).

**GRADING**

:::::::::::::::::::::(based on 1,000 points total; subject to modification):::::::::::::::::::

* Midterm examination: 150
* Synthetic Discussion Notes + Close Readings: 150
* 2 Written Summaries and Critiques of Articles or Book Chapters (from reserve list or approved source): 200
* Or: 1 Article Critique and One (research-Based) Speech in Character about the real life of a woman in antiquity (3 pages, double-spaced + bibliography)
* Intelligent and frequent class participation, attendance: 100
* Reading Journals (collected at regular intervals): 100
* Term Paper: 300 (100 per stage: Outline/Sketch; Rough Draft; Final Draft)

**Term paper** (10-12 pgs.) - 30%.

You will receive a special sheet of instructions for this as well as a page of directions on how to edit properly your prose to a high academic standard.

**Extra credit**: relevant papers (2- 3 pages, two max.) can receive up to 25 points.   
This paper might evaluate–using the issues brought up in CLAS 308—any of the following: a relevant (and approved) movie (e.g., Cleopatra, A Funny Thing Happened on the Way to the Forum, Gladiator, Troy, Agora, Centurion, episode of HBO *Rome*), an extra ancient text (e.g., nearly every dramatist we read this semester is concerned with issues of gender), a lecture on campus (or off) relevant to understanding the ancient world, or a work of modern criticism not used for your other papers. See paper critique form that I will hand out during class.

**IMPORTANT DATES**

Summary and Critique # 1 – due by Feb 16, 5 pm

Summary and Critique / Speech #2 – due by March 30, 5 pm

Midterm Exam – March 2

Discuss chosen topic in class – First week of April

Thesis Statement, outline, and beginning bibliography – due by Friday, April 8, via email)

Rough Draft – due by 8 pm Friday, April 14 (Hard copy to my office. building locked c. 8:30 pm)

Final Paper – due by 5 pm, Friday, April 28 (hard copy to my office, along with portfolio of outline, first draft)

**Policies.**

1. This syllabus (especially the schedule) is **subject to change** with notice.
2. Check Blackboard **before** class for readings, updates, images, links, etc.
3. I have a policy of **no make-up tests**. In extreme circumstances, and with proper **university** documentation, I will allow a student to take a test before the day of the scheduled test. The midterm will take place on Weds, March 2. The final paper will be due on **Friday, April 28**.
4. I will accept essays and term papers **turned in late**, but will dock them 1/3 of a grade for each day overdue

(e.g., a paper that would have been a B- becomes a C+, then a C, and so on).

1. To succeed in this course, you must **study** for 2–3 hours on your own for every hour spent in class—this means 2–3 hours between each class, at least 6–9 hours per week total.
2. Success in this course depends upon regular **attendance**. You are responsible for learning the material covered in class lectures and discussions, including any you may miss. You should be forewarned that much of what we cover cannot be found in any textbook, so attendance and accurate note-taking are especially important. I allow **two** absences, with no questions asked. After the third absence, your final grade will suffer substantially.
3. Students who **participate** actively learn best and most quickly. **Good** participation is characterized by focused involvement in individual, small-group, and whole-class activities. I expect students to come to class prepared and having thoroughly completed the assignments, to be attentive and actively engaged, to volunteer often, to ask and answer frequent questions, to demonstrate effort throughout the semester, and to adhere to the Richmond honor codes. **Excellent** participation exceeds these written expectations. If you come to class half-asleep one day and cannot answer simple questions about the previous night’s assignment, if you refuse to participate in discussion when called on, or if you are using your cell phone or other portable electronic devices in class, you will receive a participation grade of **zero** for that day.

8. Silence your phone and plan to ignore it for 75 minutes. Go to the bathroom before class, and do not wander in and out of the classroom or eat a meal.

**Disability statement:** If you have a documented disability, I'd like to discuss academic accommodations with you. Please contact me as soon as possible.

**Honor Code:**

This course recognizes and adheres to the principles of the University of Richmond Honor Code. All students are expected to be familiar with the code and follow it consistently. In practice, this means that you cannot cheat on your tests or quizzes or course preparation. I encourage collaboration on preparation, provided that each student contributes equally. Simply copying a classmate’s writing will certainly hinder your own learning, and constitutes a violation of the honor code. I will pursue any instances of academic dishonesty that I discover.

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*\*\*\*This syllabus is subject to change or revision at the discretion of the instructor.\*\*\**

**Schedule of Lectures, Readings:** (subject to change with notice)

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| Wk | Date | In-Class | Read for Class |
|  | UNIT I: ARCHAIC GREECE. Focus Text: *the Odyssey* | | |
| 1 | 1.T, 1/10 | Introduction to Course. Overview. Images vs. realities. Theories of Social Construction of Gender, Intersectional Approaches. Ancient Theories of the Relative Status of Male and Female. | Pythagorean Table of Opposites (In Class) |
|  | 2. Th, Jan 12 | Origin Stories of the female race, fertility and the seasons, Marriage & Sexuality | Hesiod *Works and Days* (Bb);  Homeric Hymn to Demeter (Bb). *Odyssey* Book 1 |
| 2 | 3. Tues, Jan 17: | PRAISE: the well-ordered wife  Sexuality, Marriage & Epic  Helen’s Lying Tale; Penelope in the Odyssey | *Odyssey* Books 1, 4, 5, 6 |
| 3 | 4. Thurs, Jan 19: | Circe, Penelope and Clytemnestra, The Greek afterlife, Mythical monsters | *Odyssey* Books 9-12  **Reading Journals due** |
|  | 5. Tues, Jan 24: | Nostos, Recognitions, Cunning Penelope and the Suitors | WCW ch. 1 (**REPORT**), Read Sappho fragments and larger poems; *Odyssey* 21 -24 |
|  | 6. Thursday, Jan 26: Synthetic Discussion of Sappho and Homer. How does Sappho react to Homer’s great epic? How does her poetry engage with roles we have found for Penelope, Nausicaa, and other Women in the *Odyssey?* What can we learn about social structures across the archaic Greek world? About women’s lives? Men’s lives? About ideals or social structure? (**1 -2 page notes on Odyssey and Sappho due)** | | |
|  | UNIT II: CLASSICAL GREECE Focus: War from Women’s Perspectives | | |
| 4 | 7. Tues, Jan 31: | Women and Law: Justice, Vengeance and the Monstrous Mother (Aeschylus)  Aeschylus’ Clytemnestra | WCW Ch. 3, *Agamemnon*  *Archilochus 39 (p. 10-12 Greek Lyric)* |
|  | 8. Thur, Feb 2: | Troy from the Other Side: *The Trojan Women* | WCW ch. 3 (REPORTS)  Euripides *Trojan Women* |
| 5 | 9. Tues, Feb 7 + Thursday, Feb 09: | Euripides Death in War, Law, and Mourning. In Myth and in Athens. Pericles and Sophocles. | Sophocles, *Antigone* Perikles’ Funeral Oration (Bb) |
|  | 10. Th, Feb 09: | Women, Mourning, Family, and Social Class  Tragedy + Lyric Poetry | Euripides, *Electra* (Bb)  Selections from GL (TBD) |
| 6 | 9. Tues, Feb 14 | Helen in a New Light: Rethinking the Tradition / Revising Homer | Euripides, *Helen* (Bb), and Gorgias’ *Encomium of Helen*  Women in Classical World Ch. 3, second half |
|  | 10.Th, Feb 16: | **Article Critique # 1 Due, 5 pm** |  |
| 7 | 11. Tues, Feb 21: | Scientific and Philosophical Understandings of Women: origins of hysteria | “Putting Her in Her Place: Woman, Dirt, and Desire,” in *Before Sexuality*, pp. 135-169 (**Bb**). |
|  | 12. Thurs, Feb 23: | Synthetic Discussion Day. Women’s Responses to War, Xenophobia. Re-Analyze our Euripides plays *in context* to trace sexuality, gender, class, citizenship structures of classical Greece. What can we learn about ideals and social structures of Athens? What can we learn about Athenian ideas about foreigners from these texts? What of tragedy as a genre? |  |
| 8 | 13. Tues, Feb 28: | Global Antiquity: the Hellenistic World of Alexandria  Corinna, Anyte, and other women poets (Bb) | |
|  | 14. Thursday, Mar 2: | MIDTERM | |
| SPRING BREAK: March 4 -12 | | | |
| 9 | 15. Tues, March 14: | Global Antiquity Continued: Sexualities in the City + Roman Visions of the Hellenistic World in Plautus | Theocritus’ Urban Mimes: Idyll 15 (Bb),  Plautus *Casina* (Bb) |
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|  | 16. Thursday, Mar 16: | Roman Hellenistic World + Conventions of Love Poetry | WCW ch. 5 Plautus cont., Catullus in WCW ch. 10, pages 280 -285,  And rudy.negenborn.net/catullus, poems 72, 75, 76, 83 (in English) and Ovid’s Sappho Letter (all Bb) |
| 10 | 17. Tues, March 21 | Ovid’s Helen + Paris, Oenone in the *Heroides*  *(Helen in her own words?)* | WCW ch. 5, continued  Heroides (Bb) |
|  | 18. Thurs, Mar 23: | (First 35 minutes) SYNTHETIC DISCUSSION  What is Rome like? How do women’s roles in society change? How about women’s roles in literature? How would you describe Ovid’s Heroides in 3 minutes to a friend? Do you see Ovid’s Heroines reflecting Roman culture? What about Tibullus’ poetry? Bring 1-2 pages of discussion notes to class.  Roman Love Elegy (Tibullus) | WCW Ch. 7, first half  Tibullus in Golden Latin Verses |
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| 11 | 19. Tues, Mar 28: | The Roman Republic: (Livy) the overthrow of kings and the foundation of the Republic  Roman Love Elegy (Propertius) | WCW ch. 7, first half (TEAM **Report**),  Propertius in Golden Latin verses |
|  | 20. Thurs, Mar 30: | Praise for Historical Women’s Virtue:  Cornelia, *Laudatio Turiae*  Ovid’s *Metamorphoses* 1-3 | WCW Ch. 7, continued (TEAM REPORT) LF 259 -260, 168 (Laudatio)**:**  **Ovid *Metamorphoses***  **Article Critique # 2 Due, 5 pm** |
| 12 | 21. Tues, April 4: | SYNTHETIC DISCUSSION emphasizing Met. 4-6: What makes Ovid’s Metamorphoses a Roman Epic? Should we read Ovid’s *Metamorphoses*? | *Metamorphoses* 4-6  http://jezebel.com/how-to-teach-an-ancient-rape-joke-1705749434 |
|  | 22. Thurs, April 6: | Laws on Marriage, Dress,  *Met* 7-9 (selections) | LF 110, 111, 173,  **2 minute presentations: Project Topics** |
|  | **Fri, April 7:** | **Thesis Statement, Outline, and beginning annotated bibliography due by 5 pm** | |
|  |  | UNIT V: ROMAN REVOLUTION |  |
| 13 | 23. Tues, Apr 11: | Roman in the Late Republic: Julius Caesar  Met. 10-12 (selections): Ovid’s Penelope in *Heroides* | Suetonius, *Caesar (****REPORTS****)*  LF 174-76, 71; Translations of Prop, Tib, Ovid |
|  | 24. Thurs, Apr 13: | *Metamorphoses* Books 13,14, 15 (selections)  Augustan Age and Laws:  Suetonius’ *Augustus*, Livia, and Julia | WCW ch. 11 (**REPORT)**, Suetonius, *Divine Augustus* |
|  | **Fri, April 14:** | | **Rough Draft due by 5 pm (In Paper copy, to my office)** |
| UNIT VI: Rewriting Epic: Centering Women in the 21st Century. | | | |
| 14 | 25. Tues, Apr 18: | Margaret Atwood’s *Penelopiad*. Rewriting the Epic Tradition. | WCW ch. 11 **(REPORT)** |
|  | 26. Thurs, Apr 20: | Last Day of Class  Atwood’s *Penelopiad*. |  |
|  |  | **FINAL PAPER DUE: Friday, Apr 28**  FINAL EXAM scheduled: April 29 2 – 5 PM |  |