CLASSICS (CLASSICS)

CLASSICS 101G. Advanced Greek: Plato. 3-5 Units.
Selections from Plato’s Symposium. Review of Greek grammar and syntax with a view to transitioning students from Intermediate Greek to fluent reading of Attic prose. Special attention as well to 6th-century BC political and social context, history of Greek rhetoric, and introduction to Plato’s philosophical system. Classics majors and minors may repeat for credit with advance approval from the Director of Undergraduate Studies.

CLASSICS 101L. Advanced Latin: Comedy. 3-5 Units.
Classics majors and minors must take for a letter grade and may repeat for credit with advance approval from the Director of Undergraduate Studies.

CLASSICS 102G. Advanced Greek: Aristophanes. 3-5 Units.
Classics majors and minors may repeat for credit with advance approval from the Director of Undergraduate Studies.

CLASSICS 102L. Advanced Latin: Seneca. 3-5 Units.
As needed, we will review questions of grammar and syntax, rhetorical terms, and historical context. Classics majors and minors must take course for letter grade. May be repeated for credit with advance approval from the Director of Undergraduate Studies.

CLASSICS 103G. Advanced Greek: Ancient Scientific Writing. 3-5 Units.
Classics majors and minors must take for a letter grade and may repeat for credit with advance approval from the Director of Undergraduate Studies.

CLASSICS 103L. Advanced Latin: Tacitus. 3-5 Units.
The greatest historian of the Roman empire, also wrote about its conquered people. Reading from Agricola and Germania, we will pay close attention to style and vocabulary, question possible sources, and ask what do these descriptions of faraway lands and cultures in turn tell us about Tacitus’ Rome. Classics majors and minors must take course for a letter grade and may repeat for credit with advance approval from the Director of Undergraduate Studies.

CLASSICS 104A. Latin Syntax. 4 Units.
Intensive review of Latin syntax. Begins Autumn Quarter and continues through the fifth week of Winter Quarter. See CLASSICS 206A/B for supplemental courses. Students should take both syntax and semantics in the same quarters. Prerequisite for undergraduates: three years of Latin. First-year graduate students register for CLASSICS 204A.

CLASSICS 104B. Latin Syntax. 2 Units.
Intensive review of Latin syntax. Began with 104A/204A in Autumn Quarter and continues through the fifth week of Winter Quarter. See CLASSICS 206A/B for supplemental courses. Students should take both syntax and semantics in the same quarters. Prerequisite for undergraduates: three years of Latin. First-year graduate students register for CLASSICS 204B.

CLASSICS 105A. Greek Syntax: Prose Composition. 2 Units.
Review of Greek grammar and instruction in Greek prose composition skills. Begins sixth week of Winter Quarter and continues through Spring Quarter. Prerequisite for undergraduates: three years of Greek. First-year graduate students register for 205A/B.

CLASSICS 105B. Greek Syntax: Prose Composition. 4 Units.
Review of Greek grammar and instruction in Greek prose composition skills. Begins sixth week of Winter Quarter and continues through Spring Quarter. Prerequisite for undergraduates: three years of Greek. First-year graduate students register for 205A/B.

CLASSICS 10N. Odysseus Does Dublin: Joyce’s Ulysses and Modernist Myth. 3 Units.
Upon publication nearly a century ago, Ulysses by the Irish writer James Joyce was met by many readers with bewilderment and disgust. The story of meanderings around Dublin’s districts, both posh and seamy, by a modern Odysseus and Telemaeus was banned as pornographic for more than a decade in both the US and UK. Nevertheless, the book rapidly gained recognition as a masterpiece and is now considered one of the most important works of world literature. This seminar will be devoted to a careful reading of the entire text within a number of frames, including classical Greek epic models and ideas about myth, as well as more immediate social, political, and artistic contexts. No previous familiarity with Joyce’s work is assumed.

CLASSICS 110. Gods and Humans in Greek Philosophical Thought. 4-5 Units.
How did the Greeks conceive of the gods and divine wisdom? How did the gods communicate with humans in direct epiphanies and through oracles and divination? We will read the poetic fragments of Hesiod and Parmenides, and several dialogues of Plato (Symposium, Republic, Phaedrus) to investigate their new conceptions of gods and humans. What kinds of divinities did the philosophers create? How could humans achieve divine wisdom? To what extent did the philosophers use traditional religious ideas? To address these questions, we will examine Greek representations of the gods in poetic texts and in the visual arts. We will also study the Orphic and Eleusinian mystery religions.

CLASSICS 112. Introduction to Greek Tragedy: Gods, Heroes, Fate, and Justice. 4 Units.
Gods and heroes, fate and free choice, gender conflict, the justice or injustice of the universe: these are just some of the fundamental human issues that we will explore in about ten of the tragedies of Aeschylus, Sophocles, and Euripides.

CLASSICS 115. Mapping the Grand Tour: Digital Methods for Historical Data. 4-5 Units.
Classical Italy attracted thousands of travelers throughout the 1700s. Referring to their journey as the “Grand Tour,” travelers pursued intellectual passions, promoted careers, and satisfied wanderlust, all while collecting antiquities to fill museums and estates back home. What can digital approaches tell us about who traveled, where and why? We will read travel accounts; experiment with parsing; and visualize historical data. Final projects to form credited contributions to the Grand Tour Project, a cutting-edge digital platform. No prior experience necessary.

CLASSICS 116. Human Rights in Comparative and Historical Perspective. 3-5 Units.
This course examines core human rights issues and concepts from a comparative and historical perspective. In the beginning part of the course we will focus on current debates about the universality of human rights norms, considering the foundation of the international human rights regime and claims that it is a product of Western colonialism, imperialism, or hegemony. We will then discuss a series of issues where the debates about universality are particularly acute: gender inequality and discrimination, sexual violence, child marriage and forced marriage more generally, and other related topics. We will also consider the way in which issues of gender-based violence arise in the context of internal and international conflicts.

CLASSICS (CLASSICS)
CLASSICS 118. Slavery, human trafficking, and the moral order: ancient and modern. 3 Units.
Slavery and trafficking in persons in the Greco-Roman world were legal and ubiquitous; today slavery is illegal in most states and regarded as a grave violation of human rights and as a crime against humanity under international law. In recent trends, human trafficking has been re-conceptualized as a form of "modern day slavery." Despite more than a century since the success of the abolition movement, slavery and trafficking continue in the 21st century on a global scale. The only book for the course is: Peter Garnsey, Ideas of Slavery from Aristotle to Augustine, Cambridge University Press.
Same as: CLASSICS 218, HUMRTS 109

CLASSICS 11G. Intermediate Greek: Prose. 5 Units.
Transition to reading Greek prose through focusing on a range of mythological topics. Students will build upon knowledge of morphology and syntax acquired in beginning Greek and develop confidence and proficiency in reading Greek texts.

CLASSICS 11L. Intermediate Latin: Introduction to Literature. 5 Units.
Phonology, morphology, semantics, and syntax. Readings in prose and poetry. Analysis of literary language, including rhythm, meter, word order, narrative, and figures of speech.

CLASSICS 123. Ancient Medicine. 3-4 Units.
Contemporary medical practice traces its origins to the creation of scientific medicine by Greek doctors such as Hippocrates and Galen. Is this something of which modern medicine can be proud? The scientific achievements and ethical limitations of ancient medicine when scientific medicine was no more than another form of alternative medicine. Scientific medicine competed in a marketplace of ideas where the boundaries between scientific and social aspects of medicine were difficult to draw.

CLASSICS 124. Ancient and Modern Medicine. 3-4 Units.
Imagine a world where the Universe has a built-in purpose and point. How would this belief impact man's place in nature? Imagine a world where natural substances have "powers." How might this impact diet and pharmacology? Magical vs. scientific healing: a clear divide? Disease and dehumanization: epilepsy, rabies. Physical and mental health: black bile and melancholy. The ethical and scientific assumptions hidden in medical language and imagery. How ancient medicine and modern medicine (especially alternative medicine) illuminate each other.

CLASSICS 125. The Hindu Epics and the Ethics of Dharma. 4 Units.
The two great Hindu Epics, the Mahabharata and Ramayana, offer substantial selections from the Iliad, Hesiod's poems, the Hebrew Bible, and philosophical works on narrative, religion, and science. We will read the Iliad to understand what is "epic" in the sense of "verbal," and we will read the Mahabharata to understand what is "epic" in the sense of "epic," asking what it is about this oldest of genres that continues to inspire our collective imagination. Readings will include works of epic as well as theoretical and philosophical works on narrative, religion, and science. We will read substantial selections from the Iliad, Hesiod's poems, the Hebrew Bible, the Gospels, Charles Darwin's On the Origin of Species, J.R.R. Tolkien's Silmarillion, and Ursula K. Le Guin's A Wizard of Earthsea.

CLASSICS 126. The Grandeur of Epic: Poetry, Narrative, and World from Homer to Evolutionary Biology. 3-5 Units.
Explores the mystery and power of epic. This ancient word, which at its root means "what is spoken," first classified certain traditions of archaic Greek poetry, especially Homer's Iliad and Odyssey. It now appears everywhere from slang to contemporary scientific discourse. Though some might dismiss its proliferation as an accident of everyday speech, the course will take the phenomenon of "epic" seriously, asking what it is about this oldest of genres that continues to inspire our collective imagination. Readings will include works of epic as well as theoretical and philosophical works on narrative, religion, and science. We will read substantial selections from the Iliad, Hesiod's poems, the Hebrew Bible, the Gospels, Charles Darwin's On the Origin of Species, J.R.R. Tolkien's Silmarillion, and Ursula K. Le Guin's A Wizard of Earthsea.

CLASSICS 130. Ekphrasis in Antiquity and Beyond. 3-5 Units.
What is "Ekphrasis"? How was it theorized and practiced in antiquity and what is its appeal in the Renaissance and in modern times? Description, interpretation, and the senses; the relationship between the verbal and the visual in antiquity from Homer to Philostratus; comparison between ancient and modern practices of ekphrasis.
Same as: RELIGST 123

CLASSICS 135. Classical Greek: Tragedy. 5 Units.
Explores the mystery and power of tragedy. This ancient word, which at its root means "what is spoken," first classified certain traditions of archaic Greek poetry, especially Homer's Iliad and Odyssey. It now appears everywhere from slang to contemporary scientific discourse. Though some might dismiss its proliferation as an accident of everyday speech, the course will take the phenomenon of "tragedy" seriously, asking what it is about this oldest of genres that continues to inspire our collective imagination. Readings will include works of tragedy as well as theoretical and philosophical works on narrative, religion, and science. We will read substantial selections from the Iliad, Hesiod's poems, the Hebrew Bible, the Gospels, Charles Darwin's On the Origin of Species, J.R.R. Tolkien's Silmarillion, and Ursula K. Le Guin's A Wizard of Earthsea.

CLASSICS 136. The Greek Invention of Mathematics. 3-5 Units.
How was mathematics invented? A survey of the main creative ideas of ancient Greek mathematics. Among the issues explored are the axiomatic system of Euclid's Elements, the origins of the calculus in Greek measurements of solids and surfaces, and Archimedes' creation of mathematical physics. We will provide proofs of ancient theorems, and also learn how such theorems are even known today thanks to the recovery of ancient manuscripts.

CLASSICS 13G. Intermediate Greek: Homer's Odyssey. 5 Units.
Vocabulary, forms and syntax. Classics majors and minors may repeat for credit with advance approval from the Director of Undergraduate Studies.

CLASSICS 13L. Intermediate Latin: Vergil. 5 Units.
Vocabulary, forms and syntax. Classics majors and minors may repeat for credit with advance approval from the Director of Undergraduate Studies.
CLASSICS 14. Greek and Latin Roots of English. 3 Units.
(Formerly CLASSSEN 9) Goal is to improve vocabulary, comprehension of written English, and standardized test scores through learning the Greek and Latin components of English. Focus is on patterns and processes in the formation of the lexicon. Terminology used in medicine, business, education, law, and humanities; introduction to principles of language history and etymology. Greek or Latin not required.

CLASSICS 145. Early Christian Gospels. 4 Units.
An exploration of Christian gospels of the first and second century. Emphasis on the variety of images and interpretations of Jesus and the good news, the broader Hellenistic and Jewish contexts of the gospels, the processes of developing and transmitting gospels, and the creation of the canon. Readings include the Gospel of John, the Gospel of Mark, the Gospel of Thomas, the Gospel of Mary and other canonical and non-canonical gospels.
Same as: RELIGST 132D

CLASSICS 14N. Ecology in Philosophy and Literature. 3-5 Units.
What can we do to help the environment? How do our conceptions of the environment affect our actions? In this class, we examine the basic principles of ecological thinking in Western culture. We explore the ways that different writers represent and conceive of the natural world. We also analyze different environmental philosophies. We will address the following questions: What is nature? Who decides what is "natural"? How do humans differ from other animals? Do these differences make us superior beings? How do our eating habits affect the earth? What are the philosophical arguments for vegetarianism and veganism? How have the technologies of television, cell phones, and computers affected our relationship to the natural world? To what extent do we dwell in cyberspace? How does this affect our relation to the environment? How does modern technology inform the ways that we think and act in the world? To help us answer these questions, we read nature writers (Edward Abbey, Annie Dillard), philosophers (Descartes, Heidegger), short stories (Kafka, Ursula le Guin), novelists (Conrad, Tournier) and contemporary writers (Peter Singer, Michael Pollan, Elizabeth Kolbert).

CLASSICS 15. Greek and Latin Roots of English. 3 Units.
(Classics (CLASSICS)

CLASSICS 150. Majors Seminar. 5 Units.
Required of Classics majors and minors in junior or senior year; students contemplating honors should take this course in junior year. Advanced skills course involving close reading, critical thinking, editing, and writing. In-class and take-home writing and revising exercises. Final paper topic may be on any subject related to Classics. Fulfills WIM requirement for Classics. Winter Quarter Topic: Why Classics? The question is pressing both politically and intellectually and we will explore its long history, from the culture wars in ancient Greece and Rome, to modern conflicts about ownership of classical monuments and ideals, to the choice of whether to major in Classics today. Critical analysis, discussion, reading (all in English) and writing about case studies (Parthenon, Hadrian’s Wall, Thucydides, Tacitus, ancient comedy and tragedy, textual transmission) exercising historical, literary and archaeological approaches. Spring Quarter Topic: Spectacles, Performances, and other Entertainments in the Ancient World. Leisure and entertainment in Greece and Rome. How were Greek and Roman parties organized and what other activities took place during wine-drinking? Public spectacles and how they were experienced by the audiences. Musical, theatrical, athletic, poetic, and dance performances from the early archaic period to late antiquity. In exploring these topics, we will read primary ancient sources (in English), and analyze a wide range of paintings and sculpture.

CLASSICS 151. Ten Things: An Archaeology of Design. 3 Units.
Connections among science, technology, society and culture by examining the design of a prehistoric hand axe, Egyptian pyramid, ancient Greek perfume jar, medieval castle, Wedgwood teapot, Edison’s electric light bulb, computer mouse, Sony Walkman, supersonic aircraft, and BMW Mini. Interdisciplinary perspectives include archaeology, cultural anthropology, science studies, history and sociology of technology, cognitive science, and evolutionary psychology.
Same as: ARCHLGY 151

CLASSICS 154. Sailing the Wine-Dark Sea: Maritime Archaeology of the Ancient Mediterranean. 3-5 Units.
Why do we care about shipwrecks? What can sunken sites and abandoned ports tell us about our past? Focusing primarily on the archaeological record of shipwrecks, we will look at waterways and harbors, along with literary evidence and contemporary theory, this course examines how and why ancient mariners ventured across the "wine-dark seas" of the Mediterranean for travel, warfare, pilgrimage, and especially commerce. We will explore interdisciplinary approaches to the development of maritime contacts and communication from the Bronze Age through the end of Roman era. At the same time, we will engage with practical techniques of maritime archaeology, which allows us to explore the material record first hand.
Same as: ARCHLGY 145

CLASSICS 156. Design of Cities. 3-5 Units.
Long-term, comparative and archaeological view of urban planning and design. Cities are the fastest changing components of the human landscape and are challenging our relationships with nature. They are the historical loci of innovation and change, are cultural hotspots, and present a tremendous challenge through growth, industrial development, the consumption of goods and materials. We will unpack such topics by tracking the genealogy of qualities of life in the ancient Near Eastern cities and those of Graeco-Roman antiquity, with reference also to prehistoric built environments and cities in the Indus Valley and through the Americas. The class takes an explicitly human-centered view of urban design and one that emphasizes long term processes.
Same as: ARCHLGY 156, CLASSICS 256

CLASSICS 157. The Archaeology of Cyprus. 3-5 Units.
This seminar course introduces students to the island of Cyprus in the eastern Mediterranean and its archaeology, from the origins of human occupation to the end of antiquity. Readings and discussions of material culture and texts will explore the history and practice of Cypriot archaeology in relation to those of Greece and the Near East. Key themes will include: islands and insularity, continuity vs. change, sex and identity, the rise of the state, regionalism, and imperial conquest. Suitable for both graduate and undergraduate students.
Same as: CLASSICS 257

CLASSICS 158. Iconoclasm. 5 Units.
By the seventh century three large political entities formed in the Mediterranean the Umayyads, the Carolingians, and the Byzantines each competed for legitimacy, all three emerged from the ashes of Late Antique culture, yet each tried to carve out an identity out of this common foundation. In this parting of the ways, the three empires took among others the issue of what constitutes an image and what role it plays in devotion. Eik’in, imago, ura became the basis on which to build differences and accuse the other political players of idolatry. This course explores medieval image theory, especially the phenomena of iconoclasm, iconophobia, and aniconism. The discussions focus on monuments in the Mediterranean as well as objects in the Cantor collection and facsimiles of manuscripts at the Bowes Art Library.
Same as: ARTHIST 209C, ARTHIST 409, CLASSICS 258, REES 409

CLASSICS 159. Appropriations of Greek Art. 4-5 Units.
Upper division seminar. The history of the appropriation of Greek art by Rome, the Renaissance, Lord Elgin, and Manet. Enrollment limited to 6. Prerequisite: ARTHIST 102 or consent of instructor.

CLASSICS 160. Design Thinking for the Creative Humanities. 3-5 Units.
This course introduces Design Thinking to students in the Humanities and Social Sciences. Under a growth mindset of creative exploration and experiment, we will share a tool kit drawn from design thinking and the arts to develop our imaginative capacity to innovate. The standpoint is that creative imagination is not a property of the artistic or design genius but comprises skills and competencies that can be easily learned and adapted to all sorts of circumstances i.e., personal, organizational, business, community.
Same as: CLASSICS 260

CLASSICS (CLASSICS)
CLASSICS 161. Introduction to Greek Art I: The Archaic Period. 4 Units.
This lecture course explores Greek art and culture from 1000-480. In the beginning archaic art forms are more abstract than life-like, closer to Calder than Michelangelo. While Homer describes the rippling muscles (and egos) of his heroes, vase-painters and sculptors prefer abstraction. This changes in the 7th C. as a result of commerce with the Near East and Egypt. Imported Near Eastern bronzes and ivories awake the Greeks to a wider range of subjects, techniques and ambitions. Later in the century, Greeks in Egypt learn to carve hard stone from Egyptian masters. Throughout the 6th C. Greek artists assimilate what they had borrowed, compete with one another, defy their teachers, test the tolerance of the gods and eventually produce works of art that speak with a Greek accent. When the Persians invade the Acropolis in 480, they find artifacts with little trace of alien influence or imprint - omens of the defiant Greek military that would prevail at Salamis and Plataea.
Same as: ARTHIST 101

CLASSICS 162. Introduction to Greek Art II: The Classical Period. 4 Units.
The class begins with the art, architecture and political ideals of Periclean Athens, from the emergence of the city as the political and cultural center of Greece in 450 to its defeat in the Peloponnesian War in 404. It then considers how Athens and the rest of Greece proceed in the fourth century to rebuild their lives and the monuments that define them. Earlier artistic traditions endure, with subtle changes, in the work of sculptors such as Kephisodotos. Less subtle are the outlook and output of his son Praxiteles. In collaboration with Phryne, his muse and mistress, Praxiteles challenged the canons and constraints of the past with the first female nude in the history of Greek sculpture. His gender-bending depictions of gods and men were equally audacious, their shiny surfaces reflecting Plato's discussion of Eros and androgyny. Scopas was also a man of his time but pursued different interests. Drawn to the inner lives of men and woman, his tormented Trojan War heroes and victims are still scarred by memories of the Peloponnesian War, and a world away from the serene faces of the Parthenon. His famous Maenad, a devotee of Dionysos who has left this world for another, belongs to the same years as Euripides' Bacchae and, at the same time, anticipates the torsion and turbulence of Bemini and the Italian Baroque. In the work of these and other fourth century personalities, the stage is set for Alexander the Great and his conquest of a kingdom extending from Greece to the Indus River. (Formerly CLASSART 102).
Same as: ARTHIST 102

CLASSICS 163. Artists, Athletes, Courtesans and Crooks. 5 Units.
The seminar covers a range of topics devoted to the makers of Greek art and artifacts, the ancient Greeks who used them in life and the afterlife, and the miscreants - from Lord Elgin to contemporary tomb-looters and dealers- whose deeds have damaged, deracinated and desecrated temples, sculptures and grave goods. Readings include ancient texts in translation, books and articles by eloquent experts, legal texts and lively page-turners. Classes meet in the seminar room and the Cantor Center.
Same as: ARTHIST 203

CLASSICS 164. Roman Gladiators. 3-5 Units.
In modern America, gladiators are powerful representatives of ancient Rome (Spartacus, Gladiator). In the Roman world, gladiators were mostly slaves and reviled, barred from certain positions in society and doomed to short and dangerous lives. A first goal of this course is to analyze Roman society not from the top down, from the perspective of politicians, generals and the literary elite, but from the bottom up, from the perspective of gladiators and the ordinary people in the stands. A second goal is to learn how work with very different kinds of evidence: bone injuries, ancient weapons, gladiator burials, laws, graffiti written by gladiators or their fans, visual images of gladiatorial combats, and the intricate architecture and social control of the amphitheater. A final goal is to think critically about modern ideas of Roman ¿bloodthirst.¿ Are these ideas justified, given the ancient evidence?.
Same as: ARCHLGY 109

CLASSICS 165. Religions of Ancient Eurasia. 3-5 Units.
This course will explore archaeological evidence for the ritual and religions of Ancient Eurasia, including Greco-Roman polytheism, early Christianity, and early Buddhism. Each week, we will discuss the most significant themes, methods, and approaches that archaeologists are now using to study religious beliefs and rituals. Examples will focus on the everyday social, material, and symbolic aspects of religion. The course will also consider the role of archaeological heritage in religious conflicts today and the ethical dilemmas of archaeology in the 21st century.
Same as: ARCHLGY 109

CLASSICS 166. The Body in Roman Art. 4-5 Units.
(Formerly CLASSART 105.) Ancient and modern ideas about the body as ideal and site of lived experience. Themes include representation, portrayal, power, metamorphosis, and replication. Works that exemplify Roman ideas of heroism and power versus works portraying nude women, erotic youth, preserved corpses, and suffering enemies. Recommended: background in ancient Mediterranean art, archaeology, history, or literature. May be repeated for credit.
Same as: ARCHLGY 166

CLASSICS 167. Archaeology of Roman Slavery. 4-5 Units.
The archaeology of Roman slavery embodies a paradox: slavery was ubiquitous in Roman society but did not leave distinct material traces that archaeologists can easily identify. Explore that paradox by examining ancient writings on Roman slavery in conjunction with built spaces, visual images, and artifacts. Discuss more recent slave societies for purposes of comparison and contrast. Learn to analyze different kinds of historical and archaeological evidence, how to reconstruct social and spatial dynamics, and how ancient Roman slavery and society worked.

CLASSICS 168. Engineering the Roman Empire. 3-5 Units.
Enter the mind, the drafting room, and the building site of the Roman architects and engineers whose monumental projects impressed ancient and modern spectators alike. This class explores the interrelated aesthetics and mechanics of construction that led to one of the most extensive building programs undertaken by a pre-modern state. Through case studies ranging from columns, domes and obelisks to road networks, machines and landscape modification, we investigate the materials, methods, and knowledge behind Roman innovation, and the role of designed space in communicating imperial identity.
Same as: ARCHLGY 118

CLASSICS 169. Archaeology of Britannia. 3-4 Units.
Life in the Roman Empire: this course is a broad introduction to the archaeology of one of the best known provinces of the empire.
Same as: ARCHLGY 169

CLASSICS 16N. Sappho: Erotic Poetess of Lesbos. 3 Units.
Preference to freshmen. Sappho's surviving fragments in English; traditions referring to or fantasizing about her disputed life. How her poetry and legend inspired women authors and male poets such as Swinburne, Baudelaire, and Pound. Paintings inspired by Sappho in ancient and modern times, and composers who put her poetry to music.
Same as: FEMGEN 24N

CLASSICS 171. Byzantine Art and Architecture, 300-1453 C.E.. 4 Units.
(Formerly CLASSART 106/206.) This course explores the art and architecture of the Eastern Mediterranean: Constantinople, Jerusalem, Alexandria, Antioch, Damascus, Thessaloniki, and Palermo, 4th-15th centuries. Applying an innovative approach, we will probe questions of phenomenology and aesthetics, focusing our discussion on the performance and appearance of spaces and objects in the changing diurnal light, in the glitter of mosaics and in the mirror reflection and translucency of marble.
Same as: ARTHIST 106, ARTHIST 306
CLASSICS 172. Art & Architecture in the Medieval Mediterranean. 4 Units.
Chronological survey of Byzantine, Islamic, and Western Medieval art and architecture from the early Christian period to the Gothic age. Broad art-historical developments and more detailed examinations of individual monuments and works of art. Topics include devotional art, court and monastic culture, relics and the cult of saints, pilgrimage and crusades, and the rise of cities and cathedrals.
Same as: ARTHIST 105, ARTHIST 305

CLASSICS 173. Hagia Sophia. 5 Units.
This seminar uncovers the aesthetic principles and spiritual operations at work in Hagia Sophia, the church dedicated to Holy Wisdom in Constantinople. Rather than a static and inert structure, the Great Church emerges as a material body that comes to life when the morning or evening light resurrects the glitter of its gold mosaics and when the singing of human voices activates the reverberant and enveloping sound of its vast interior. Drawing on art and architectural history, liturgy, musicology, and acoustics, this course explores the Byzantine paradigm of animation arguing that it is manifested in the visual and sonic mirroring, in the chiasmic structure of the psalmody, and in the prosody of the sung poetry. Together these elements orchestrate a multi-sensory experience that has the potential to destabilize the divide between real and oneiric, placing the faithful in a space in between terrestrial and celestial. A short film on aesthetics and samples of Byzantine chant digitally imprinted with the acoustics of Hagia Sophia are developed as integral segments of this research; they offer a chance for the student to transcend the limits of textual analysis and experience the temporal dimension of this process of animation of the inert.
Same as: ARTHIST 208, ARTHIST 408, CLASSICS 273

CLASSICS 174. Art and Religious Experience in Byzantium and Islam. 5 Units.
This course presents a comparative study of Christian and Islamic paradigms (sixth to the thirteenth centuries) in the construction of religious experience through the material fabric of the building, the interior decor, objects, and rituals. We will read medieval ekphrastic texts and poetry, which stirred the viewer/participant to experience the building/object as animate. Among the sites we will study are: Hagia Sophia, the Ka’ba, the Dome of the Rock, the Mosque at Damascus and at Cordoba. We will read Byzantine and Arabic writers such as Paul the Silentiary, Patriarch Germanos, Maximus Confessor, Shahrawardi, and Ibn Arabi.
Same as: ARTHIST 209, ARTHIST 309

CLASSICS 177. Describing and Identifying Ancient Coins. 3-5 Units.
In numismatics, as in all other disciplines dealing with documentary sources of the ancient world (like epigraphy and papyrology), it is essential to work hands-on with the primary material. This course, an optional accompaniment to the graduate seminar in ancient numismatics, will focus on practical work with ancient coins from the collection at the Cantor Arts Center; students will learn how to describe and identify ancient coins and how to properly catalogue and classify them. A special focus will be on the identification of fakes. Participants will be trained to use the main reference works on ancient coinages in the Frank L. Kovacs library, recently donated to Stanford University.
Same as: CLASSICS 277

CLASSICS 178. Ancient Greek Political Thought. 3-5 Units.
This class traces some of the intellectual roots of modern political thought to authors of classical antiquity, such as Herodotus, Thucydides, Plato, Xenophon, and Aristotle. We will read portions of their work, in translation, as well as discuss the historical background. Topics will include: political duty, citizenship, and leadership; the origins and rise of Athenian direct democracy; the development of Greek law, constitutional change, and responses to civic strife and civil war.

CLASSICS 17N. To Die For: Antigone and Political Dissent. 3 Units.
(Formerly CLASSGEN 6N.) Preference to freshmen. Tensions inherent in the democracy of ancient Athens; how the character of Antigone emerges in later drama, film, and political thought as a figure of resistance against illegitimate authority, and her relevance to contemporary struggles for women’s and workers’ rights and national liberation. Readings and screenings include versions of Antigone by Sophocles, Anouilh, Brecht, Fugard/Kani/Ntshona, Paulin, Glowacki, Gurney, and von Trotta.
Same as: TAPS 12N

CLASSICS 180. Introduction to Coptic I. 1-5 Unit.
For graduate students and advanced undergraduates. Introductory grammar of Sahidic Coptic. Recommended: knowledge of other ancient languages. Enrollment by permission of instructor.
Same as: CLASSICS 280

CLASSICS 181. Classical Seminar: Origins of Political Thought. 3-5 Units.
Political philosophy in classical antiquity, centered on reading canonical works of Thucydides, Plato, Aristotle against other texts and against the political and historical background. Topics include: interdependence, legitimacy, justice; political obligation, citizenship, and leadership; origins and development of democracy; law, civic strife, and constitutional change.
Same as: CLASSICS 381, ETHICSOC 130A, PHIL 176A, PHIL 276A, POLISCI 230A, POLISCI 330A

CLASSICS 184. Ancient and Modern Slavery. 3-5 Units.
The ancient Greeks and Roman created the largest and most durable slave system in world history. It formed one of the foundations of classical civilization. While cruelty and exploitation were ever-present features, ancient slavery was not race-based and many slaves came to be freed and fully integrated into society. We will investigate this complex institution from a comparative perspective and in the context of the experience of modern colonial slavery.

CLASSICS 18N. The Artist in Ancient Greek Society. 3 Units.
Given the importance of art to all aspects of their lives, the Greeks had reason to respect their artists. Yet potters, painters and even sculptors possessed little social standing. Why did the Greeks value the work of craftsmen but not the men themselves? Why did Herodotus dismiss those who worked with their hands as "mechanics"? What prompted Homer to claim that "there is no greater glory for a man than what he achieves with his own hands," provided that he was throwing a discus and not a vase on a wheel? Painted pottery was essential to the religious and secular lives of the Greeks. Lobbies to the gods and to the dead required vases from which to pour them. Economic prosperity depended on the export of wine and oil in durable clay containers. At home, depositions of gods and heroes on vases reinforced Greek values and helped parents to educate their children. Ceramic sets with scenes of Dionysian excess were reserved for elite symposia from which those who potted and painted them were excluded. Sculptors were less poorly but even those who carved the Parthenon were still regarded as "mechanics," with soft bodies and soft minds (Xenophon) "indifferent to higher things" (Plutarch). The seminar addresses these issues. Students will read and discuss texts, write response papers and present slide lectures and gallery talks on aspects of the artist's profession.
Same as: ARTHIST 100N
CLASSICS 194. Greece and Rome: A new model of antiquity. 3-5 Units.
Join archaeologist Michael Shanks in a tour through more than a thousand years of history, 700 BCE to 450 CE, debunking a host of myths and misconceptions about Graeco-Roman antiquity and offering a fresh view of what was driving the motor of ancient history. Drawing on new approaches that have hardly escaped academic journals and seminar rooms, we will avoid the plot of the well-worn stories and focus on the way the ancient world worked around the key concern of membership ¿ who belonged to civic community and who didn't on what grounds, and with what consequences. The class will take you back to the origins of city life in the Near East, to the princely societies of Bronze Age Europe to show how the scene was set for the success of the city states of the Mediterranean, and how important it is to maintain a big perspective on Greece and Rome. Not afraid to offer critique of orthodoxy, we will share alternative views of familiar and unfamiliar features of antiquity, in the arts and culture, the likes of poetry and portraiture, philosophy and religious institutions, and in politics, including misunderstandings of Athenian democracy and Roman military might. You will come away from the class with a new view of antiquity and why we should still be fascinated by its relevance to today. Advanced undergraduates are welcome to register.
Same as: CLASSICS 394

CLASSICS 197. Aristotle's Logic. 3-5 Units.
In this seminar we read through Aristotle's Prior Analytics, paying close attention to the relation between Aristotle's logic to Greek mathematics, and to its place within Aristotle's overall philosophy. Knowledge of Greek is not required. Open to advanced undergraduate students.
Same as: CLASSICS 397, PHIL 347

(Formerly CLASSGEN 160.) May be repeated for credit.
Same as: Undergraduate

CLASSICS 199. Undergraduate Thesis: Senior Research. 1-10 Unit.
(Formerly CLASSGEN 199.) May be repeated for credit.

CLASSICS 19N. Eloquence Personified: How To Speak Like Cicero. 3 Units.
This course is an introduction to Roman rhetoric, Cicero's Rome, and the active practice of speaking well. Participants read a short rhetorical treatise by Cicero, analyze one of his speeches as well as more recent ones by, e.g., Kennedy, Martin Luther King Jr., and Obama, and watch their oratorical performances. During the remainder of the term they practice rhetoric, prepare and deliver in class two (short) speeches, and write an essay.

CLASSICS 1G. Beginning Greek. 5 Units.
No knowledge of Greek is assumed. Vocabulary and syntax of the classical language.

CLASSICS 1L. Beginning Latin. 5 Units.
(Formerly CLASSLAT 1.) Vocabulary and syntax of the classical language. No previous knowledge of Latin is assumed.

CLASSICS 200G. Special Topics in Survey of Greek Literature. 3-5 Units.
Reading course focusing on historical, ethnographic, and biographical texts in Greek. Focus is on translation, understanding contexts, genres, and historical significance. This course will focus on the role of the funeral oration in constructing the images and ideologies of Classical Athens. We will read the funeral orations of Gorgias, Thucydides, Plato, Lysias, and Demosthenes in Greek, as well as related inscriptions from the Athenian Agora. A key secondary source for our inquiry is Nicole Loraux's The Invention of Athens: The Funeral Oration in the Classical City.nCLASSICS graduates: Special Topics courses do not count for seminar credit. Archaeology and History tracks may elect one or more of these courses in lieu of a quarter or quarters of the same language Survey. Literature and Philosophy tracks cannot substitute Special Topics courses for Survey.

CLASSICS 201G. Survey of Greek Literature: Archaic Greek. 3-5 Units.
Required two-year sequence focusing on the origins, development, and interaction of Greek and Latin literature, history, and philosophy. Greek and Latin material taught in alternate years.

CLASSICS 201L. Survey of Latin Literature: Literature of the Roman Republic. 3-5 Units.
One-year sequence focusing on the origins, development, and interaction of Latin literature, history, and philosophy. Greek and Latin material taught in alternate years. Focus is on translation, textual criticism, genre, the role of Greece in shaping Roman literature, and oral versus written discourse.

CLASSICS 201LA. Survey of Latin Literature: Special Topics. 3-5 Units.
One-year sequence focusing on the origins, development, and interaction of Latin literature, history, and philosophy. Greek and Latin material taught in alternate years. Focus is on translation, textual criticism, genre, the role of Greece in shaping Roman literature, and oral versus written discourse.

CLASSICS 202G. Survey of Greek Literature: Classical Greek. 3-5 Units.
Required two-year sequence focusing on the origins, development, and interaction of Greek and Latin literature, history, and philosophy. Greek and Latin material taught in alternate years.

CLASSICS 202GB. Survey of Greek Literature: Special Topics. 3-5 Units.
Required two-year sequence focusing on the origins, development, and interaction of Greek and Latin literature, history, and philosophy. Greek and Latin material taught in alternate years.

CLASSICS 202L. Survey of Latin Literature: Augustan Age Latin. 3-5 Units.
Required two-year sequence focusing on the origins, development, and interaction of Greek and Latin literature, history, and philosophy. Greek and Latin material taught in alternate years.

CLASSICS 201G. Survey of Greek Literature: Hellenistic and Late Greek. 3-5 Units.
Required two-year sequence focusing on the origins, development, and interaction of Greek and Latin literature, history, and philosophy. Greek and Latin material taught in alternate years.

CLASSICS 201L. Survey of Latin Literature: Literature of the Roman Empire. 3-5 Units.
One-year sequence focusing on the origins, development, and interaction of Latin literature, history, and philosophy. Greek and Latin material taught in alternate years.

CLASSICS 203G. Survey of Greek Literature: Hellenistic and Late Greek. 3-5 Units.
Required two-year sequence focusing on the origins, development, and interaction of Greek and Latin literature, history, and philosophy. Greek and Latin material taught in alternate years.

CLASSICS 202L. Survey of Latin Literature: Imperial Latin. 3-5 Units.
One-year sequence focusing on the origins, development, and interaction of Latin literature, history, and philosophy. Greek and Latin material taught in alternate years.

CLASSICS 204A. Latin Syntax. 4 Units.
Intensive review of Latin syntax. Begins Autumn Quarter and continues through the fifth week of Winter Quarter. See CLASSICS 206A/B for supplemental courses. Students should take both syntax and semantics in the same quarters. Prerequisite for undergraduates: three years of Latin. First-year graduate students register for CLASSICS 204A.
Same as: CLASSICS 104A

CLASSICS 204B. Latin Syntax. 2 Units.
Intensive review of Latin syntax. Began with 104A/204A in Autumn Quarter and continues through the fifth week of Winter Quarter. See CLASSICS 206A/B for supplemental courses. Students should take both syntax and semantics in the same quarters. Prerequisite for undergraduates: three years of Latin. First-year graduate students register for CLASSICS 204B.

CLASSICS 205A. Greek Syntax: Prose Composition. 2 Units.
Review of Greek grammar and instruction in Greek prose composition skills. Begins sixth week of Winter Quarter and continues through Spring Quarter. Prerequisite for undergraduates: three years of Greek. First-year graduate students register for 205A/B.

CLASSICS 205A. Greek Syntax: Prose Composition. 2 Units.
Review of Greek grammar and instruction in Greek prose composition skills. Begins sixth week of Winter Quarter and continues through Spring Quarter. Prerequisite for undergraduates: three years of Greek. First-year graduate students register for 205A/B.

CLASSICS 205A. Greek Syntax: Prose Composition. 2 Units.
Review of Greek grammar and instruction in Greek prose composition skills. Begins sixth week of Winter Quarter and continues through Spring Quarter. Prerequisite for undergraduates: three years of Greek. First-year graduate students register for 205A/B.

CLASSICS 205A. Greek Syntax: Prose Composition. 2 Units.
Review of Greek grammar and instruction in Greek prose composition skills. Begins sixth week of Winter Quarter and continues through Spring Quarter. Prerequisite for undergraduates: three years of Greek. First-year graduate students register for 205A/B.

CLASSICS 205A. Greek Syntax: Prose Composition. 2 Units.
Review of Greek grammar and instruction in Greek prose composition skills. Begins sixth week of Winter Quarter and continues through Spring Quarter. Prerequisite for undergraduates: three years of Greek. First-year graduate students register for 205A/B.

CLASSICS 205A. Greek Syntax: Prose Composition. 2 Units.
Review of Greek grammar and instruction in Greek prose composition skills. Begins sixth week of Winter Quarter and continues through Spring Quarter. Prerequisite for undergraduates: three years of Greek. First-year graduate students register for 205A/B.

CLASSICS 205A. Greek Syntax: Prose Composition. 2 Units.
Review of Greek grammar and instruction in Greek prose composition skills. Begins sixth week of Winter Quarter and continues through Spring Quarter. Prerequisite for undergraduates: three years of Greek. First-year graduate students register for 205A/B.
CLASSICS 205B. Greek Syntax: Prose Composition. 4 Units.
Review of Greek grammar and instruction in Greek prose composition skills. Begins sixth week of Winter Quarter and continues through Spring Quarter. Prerequisite for undergraduates: three years of Greek. First-year graduate students register for 205A/B.
Same as: CLASSICS 105B
CLASSICS 206A. The Semantics of Grammar. 2 Units.
206A: Tense, Aspect, Argument Structure, Location. 206B: Quantification, Plurality, Modification, Negation, Modality. Supplements CLASSICS 104A/204A. Students should take both syntax and semantics in the same quarters.
CLASSICS 206B. The Semantics of Grammar. 2 Units.
206A: Tense, Aspect, Argument Structure, Location. 206B: Quantification, Plurality, Modification, Negation, Modality. Supplements CLASSICS 104B/204B. Students should take both syntax and semantics in the same quarters.
CLASSICS 207L. The Pastoral in Post-Classical Literature. 1 Unit.
For modern readers, the words pastoral and bucolic evoke picturesque scenes of pastoral landscapes and flock of sheep from Arcadian landscapes first envisaged by the classical poets Theocritus and Virgil. This weekly reading group traces the long legacy of pastoral poetry in post-classical Latin literature, including the works of Dante, Petrarch, Boccaccio, Sannazzaro, and Milton. Through the songs of their shepherds, we will reconsider the pastoral landscape as an intergenerational conflict which often results in resistance against the Renaissance. All readings will be done in the original Latin. Prerequisite: at least one full year of Latin or permission of instructor. Course may be taken independently or as an optional extra weekly session of CLASSICS 102L. Advanced Latin: Virgil’s Eclogues and Georgics (in the latter case, please register for CLASSICS 102L).
CLASSICS 208L. Latin 400-1700 CE. 1-2 Unit.
Readings in later Latin, drawing on the vast bodies of texts from the late antique, medieval and early modern periods. Each week students will prepare selections in advance of class meetings; class time will be devoted to translation and discussion. Students taking this course will gain exposure to a wide range of later Latin texts; hone translation skills; and develop an awareness of the grammatical and stylistic features of Latin and modern Latin language skills. May be repeated for credit. Prior experience in Latin is required, preferably CLASSICS 11L. Equivalent accepted. Classics majors and minors may repeat for credit with advance approval from the Director of Undergraduate Studies. Does not fulfill the language requirement in Classical Studies track.
Same as: CLASSICS 6L, RELIGST 173X
CLASSICS 209L. Advanced Latin: Seneca. 3-5 Units.
As needed, we will review questions of grammar and syntax, rhetorical terms, and historical context. Classics majors and minors must take course for letter grade. May be repeated for credit with advance approval from the Director of Undergraduate Studies.
Same as: CLASSICS 102L
CLASSICS 212. Introduction to Latin Epigraphy. 2-3 Units.
(Formerly CLASSGEN 219.) How to engage with epigraphic evidence through translation and contextualization of inscriptions. The materiality of inscriptions, geographical variation, and current scholarly debates in scholarship. How to use this evidence in research.
CLASSICS 213. Proseminar: Documentary Papyrology. 3-5 Units.
The focus will be on documentary papyrology. Students will be introduced to the basics of the discipline.
CLASSICS 214. Proseminar: Ancient Numismatics. 3-5 Units.
Graduate proseminar. Introductory overview of the heterogeneous coinages of antiquity, from the earliest coins of the Mediterranean to classical and Hellenistic Greek coins, Roman Republican, Imperial and provincial coinages as well as various ancient Oriental coinages. Topics include: numismatic terminology; techniques of coin production in antiquity; numismatic methodology (die studies; hoard studies; metrological analyses); quantifying coin production and ancient financial history; coins vs. other forms of money in antiquity; the study of ancient coinages in the Early Modern world. Students are expected to prepare talks on specific topics to be agreed upon. Required for ancient history graduate students; others by consent of instructor.
CLASSICS 215. Paleography of Medieval and Early Modern Manuscripts. 3-5 Units.
Introductory course in the history of writing and of the book, from the late antique period until the advent of printing. Opportunity to learn to read and interpret medieval manuscripts through hands-on examination of original materials in Special Collections of Stanford Libraries as well as through digital images. Offers critical training in the reading of manuscripts for students from departments as diverse as Classics, History, Philosophy, Religious Studies, English, and the Division of Languages Cultures and Literatures.
Same as: DLCL 209, HISTORY 309G, RELIGST 204
CLASSICS 216. Advanced Paleography. 5 Units.
This course will train students in the transcription and editing of original Medieval and Early Modern textual materials from c. 1000 to 1600, written principally in Latin and English (but other European languages are possible, too). Students will hone their archival skills, learning how to describe, read and present a range of manuscripts and single-leaf documents, before turning their hand to critical interpretation and editing. Students, who must already have experience of working with early archival materials, will focus on the full publication of one individual fragment or document as formal assessment.
Same as: HISTORY 315, RELIGST 329X
CLASSICS 218. Slavery, human trafficking, and the moral order: ancient and modern. 3 Units.
Slavery and trafficking in persons in the Greco-Roman world were legal and ubiquitous; today slavery is illegal in most states and regarded as a grave violation of human rights and as a crime against humanity under international law. In recent trends, human trafficking has been re-conceptualized as a form of "modern day slavery." Despite more than a century since the success of the abolition movement, slavery and trafficking continue in the 21st century on a global scale. The only book for the course is: Peter Garnsey, Ideas of Slavery from Aristotle to Augustine, Cambridge University Press.
Same as: CLASSICS 118, HUMRSTS 109
CLASSICS 219Q. Eight Great Archaeological Sites in Europe. 3-5 Units.
Preference to sophomores. Focus is on excavation, features and finds, arguments over interpretation, and the place of each site in understanding the archaeological history of Europe. Goal is to introduce the latest archaeological and anthropological thought, and raise key questions about ancient society. The archaeological perspective foregrounds interdisciplinary study; geophysics articulated with art history, source criticism with analytic modeling, statistics interpretation. A web site with resources about each site, including plans, photographs, video, and publications, is the basis for exploring.
Same as: ARCHLGY 21Q
CLASSICS 220. Pedagogy Workshop for Language Teaching. 1 Unit.
The primary goal of the course is to prepare students to teach elementary and secondary languages, both at Stanford and at other institutions. Much of the pedagogical material discussed will be applicable to other kinds of Classics teaching, but language instruction will be the focus. Secondary goals are to prepare students for pedagogy-related questions as they enter the job market, and to introduce pedagogy-facing career options. Course discussions will range broadly from ethical and philosophical questions about pedagogy to practical and logistical issues specific to graduate teaching. Readings, class visits, and in-class demonstrations will inform meeting discussions. The only requirement for enrolled students is full and engaged participation each week. This course is intended for Classics PhD students only.

CLASSICS 244. Classical Seminar: Rethinking Classics. 4-5 Units.
Literary and philosophical texts from Antiquity (including Homer, the Greek tragedians, Plato, Aristotle, Virgil, and Augustine). In each case, we will examine the cultural contexts in which each text was composed (e.g. political regimes and ideologies; attitudes towards gender and sexuality; hierarchies of class and status; discourses on "barbarians" and resident aliens). We will study various theoretical approaches to these books in an effort to "rethink" these texts in the 21st century.
Same as: DLCL 321

CLASSICS 256. Design of Cities. 3-5 Units.
Long-term, comparative and archaeological view of urban planning and design. Cities are the fastest changing components of the human landscape and are challenging our relationships with nature. They are the historical loci of innovation and change, are cultural hotspots, and present a tremendous challenge through growth, industrial development, the consumption of goods and materials. We will unpack such topics by tracking the genealogy of qualities of life in the ancient Near Eastern city states and those of Graeco-Roman antiquity, with reference also to prehistoric built environments and cities in the Indus Valley and through the Americas. The class takes an explicitly human-centered view of urban design and one that emphasizes long term processes.
Same as: ARCHLGY 156, CLASSICS 156

CLASSICS 257. The Archaeology of Cyprus. 3-5 Units.
This seminar course introduces students to the island of Cyprus in the eastern Mediterranean and its archaeology, from the origins of human occupation to the end of antiquity. Readings and discussions of material culture and texts will explore the history and practice of Cypriot archaeology in relation to those of Greece and the Near East. Key themes will include: islands and insularity, continuity vs. change, sex and identity, the rise of the state, regionalism, and imperial conquest. Suitable for both graduate and undergraduate students.
Same as: CLASSICS 157

CLASSICS 258. Iconoclasm. 5 Units.
By the seventh century three large political entities formed in the Mediterranean the Umayyads, the Carolingians, and the Byzantines each competed for legitimacy; all three emerged from the ashes of Late Antique culture, yet each tried to carve out an identity out of this common foundation. In this parting of the ways, the three empires took among Antique culture, yet each tried to carve out an identity out of this common foundation. In this parting of the ways, the three empires took among

CLASSICS 260. Design Thinking for the Creative Humanities. 3-5 Units.
This class introduces Design Thinking to students in the Humanities and Social Sciences. Under a growth mindset of creative exploration and experiment, we will share a tool kit drawn from design thinking and the arts to develop our imaginative capacity to innovate. The standpoint is that creative imagination is not a property of the artistic or design genius but comprises skills and competencies that can be easily learned and adapted to all sorts of circumstances. This class introduces Design Thinking to students in the Humanities and Social Sciences. Under a growth mindset of creative exploration and experiment, we will share a tool kit drawn from design thinking and the arts to develop our imaginative capacity to innovate. The standpoint is that creative imagination is not a property of the artistic or design genius but comprises skills and competencies that can be easily learned and adapted to all sorts of circumstances.
Same as: CLASSICS 160

CLASSICS 262. Sex and the Early Church. 4 Units.
Sex and the Early Church examines the ways first- through sixth-century Christians addressed questions regarding human sexuality. We will pay particular attention to the relationship between sexuality and issues of gender, culture, power, and resistance. We will read a Roman gynecological manual, an ancient dating guide, the world's first harlequin romance novels, ancient pornography, early Christian martyrdom accounts, stories of female and male saints, instructions for how to best battle demons, visionary accounts, and monastic rules. These will be supplemented by modern scholarship in classics, early Christian studies, gender studies, queer studies, and the history of sexuality. The purpose of our exploration is not simply to better understand ancient views of gender and sexuality. Rather, this investigation of a society whose sexual system often seems so surprising aims to denaturalize many of our own assumptions concerning gender and sexuality. In the process, we will also examine the ways these first centuries of what eventually became the world's largest religious tradition has profoundly affected the sexual norms of our own time. The seminar assumes no prior knowledge of Judaism, Christianity, the bible, or ancient history.
Same as: FEMGEN 262, RELIGST 262, RELIGST 362

CLASSICS 26N. The Roman Empire: Its Grandeur and Fall. 4 Units.
Preference to freshmen. Explore themes on the Roman Empire and its decline from the 1st through the 5th centuries C.E. What was the political and military glue that held this diverse, multi-ethnic empire together? What were the bases of wealth and how was it distributed? What were the possibilities and limits of economic growth? How integrated was it in culture and religion? What were the causes and consequences of the conversion to Christianity? Why did the Empire fall in the West? How suitable is the analogy of the U.S. in the 21st century?
Same as: HISTORY 11N

CLASSICS 273. Hagia Sophia. 5 Units.
This seminar uncovers the aesthetic principles and spiritual operations at work in Hagia Sophia, the church dedicated to Holy Wisdom in Constantinople. Rather than a static and inert structure, the Great Church emerges as a material body that comes to life when the morning or evening light resurrects the glitter of its gold mosaics and when the singing of human voices activates the reverberant and enveloping sound of its vast interior. Drawing on art and architectural history, liturgy, musicology, and acoustics, this course explores the Byzantine paradigm of animation arguing that it is manifested in the visual and sonic mirroring, in the chiasmic structure of the psalmody, and in the prosody of the sung poetry. Together these elements orchestrate a multi-sensory experience that has the potential to destabilize the divide between real and oneric, placing the faithful in a space in between terrestrial and celestial. A short film on aesthetics and samples of Byzantine chant digitally imprinted with the acoustics of Hagia Sophia are developed as integral segments of this research; they offer a chance for the student to transcend the limits of textual analysis and experience the temporal dimension of this process of animation of the inert.
Same as: ARTHIST 208, ARTHIST 408, CLASSICS 173
CLASSICS 277. Describing and Identifying Ancient Coins. 3-5 Units.
In numismatics, as in all other disciplines dealing with documentary sources of the ancient world (like epigraphy and papyrology), it is essential to work hands-on with the primary material. This course, an optional accompaniment to the graduate seminar in ancient numismatics, will focus on practical work with ancient coins from the collection at the Cantor Arts Center; students will learn how to describe and identify ancient coins and how to properly catalogue and classify them. A special focus will be on the identification of fakes. Participants will be trained to use the main reference works on ancient coinages in the Frank L. Kovacs library, recently donated to Stanford University.
Same as: CLASSICS 177

CLASSICS 280. Introduction to Coptic I. 1-5 Unit.
For graduate students and advanced undergraduates. Introductory grammar of Sahidic Coptic. Recommended: knowledge of other ancient languages. Enrollment by permission of instructor.
Same as: CLASSICS 180

CLASSICS 28N. Inequality: the Last 100,000 Years. 3 Units.
(Formerly CLASSHIS 13N.) This seminar traces the evolution of resource inequality from the Stone Age to the present. Only this long-term perspective reveals the forces that drive inequality and allows us to address two key questions: what causes inequality, and what factors have been capable of reducing it, at least for a while? We are going to confront challenging arguments: that inequality has been closely tied up with overall economic and human development, and that over the long course of history, war, revolution and pestilence were the most effective equalizers of income and wealth. This class will help you appreciate contexts and complexities that are usually obscured by partisan polemics and short-term thinking. Seminar participants will be directly involved in the instructor’s current research project on the history of inequality.
Same as: HISTORY 15N

CLASSICS 298. Directed Reading in Classics. 1-15 Unit.
This course is offered for students requiring specialized training in an area not covered by existing courses. To register, a student must obtain permission from the Classics Department and the faculty member who is willing to supervise the reading. This course can be repeated for credit, not to exceed 20 units total.
Same as: Graduate Students

CLASSICS 29N. Ancient Myth in Modern Poetry. 3 Units.
For millennia, the myths of ancient Greece and Rome have been objects of fascination and tools for exploring humanity’s most abiding concerns: self, society, birth, death and the afterlife, the cosmos and the divine. In the 20th and 21st centuries, the power and beauty of these archaic narratives have inspired scores of poets, including such well-known figures as Yeats, Heaney, Eliot, Pound, H.D., Seferis, Rilke, Auden, Mandelshtam and Tsvetaeva. We will delve into this rich poetic heritage, savoring the full range of modern responses, while paying attention to the many meanings of the old stories that they echo or challenge. All readings in English; no prior experience of any sort assumed. Aspiring writers and lovers of mythology welcomed.

CLASSICS 29Q. Questioning the Gods: Religious Thought and Literature in Classical Antiquity. 3 Units.
Ancient Greek and Roman literature and philosophy dealing with theology and ethics. What is a god, and why should gods care about you or me? Do you have a soul, and if so what might happen to it when you die? Should you try to be a good person, and if so, how? Learn viewing fundamental questions like these through the eyes of ancient Greek and Roman thinkers. We will read tragedies and epic poetry, wrestle with the philosophical arguments, and apply forms scientific reasoning developed more than 2,000 years ago. This course offers highly sophisticated perspectives on religious and ethical issues that are still vitally important today, as well as a firm grasp of the culture of classical antiquity and the means it offers of understanding the world and our place in it.

CLASSICS 2G. Beginning Greek. 5 Units.
Continuation of CLASSICS 1G. Vocabulary and syntax of the classical language.

CLASSICS 2L. Beginning Latin. 5 Units.
(Formerly CLASSLAT 2.) Vocabulary and syntax of the classical language. Prerequisite: CLASSICS 1L or equivalent placement.

CLASSICS 301. Gateways to Classics. 1 Unit.
(Formerly CLASSGEN 300A.) Focus on skills, methodologies and approaches in the study of Classics topics, with attention both to histories of the disciplines and to new developments. Required for first-year Classics graduate students.

CLASSICS 302. Workshop on Teaching in Classics. 1 Unit.
Introduction to pedagogical theories and techniques relevant to careers as Classics instructors. Classics faculty and advanced graduate students will lead sessions on language instruction, class discussions, assignments and feedback, and course design. Participants will read selections from modern scholarship on teaching and learning and engage in hands-on exercises.

CLASSICS 304. Developing a Classics Dissertation Prospectus. 1-3 Unit.
This workshop concentrates on the development process of writing a successful dissertation proposal and clarifies expectations of the defense process. Includes peer reviews of draft proposals with an aim to present provisional proposals by the end of term. Highly recommended for current third-year Classics Ph.D. students.

CLASSICS 31. Greek Mythology. 3-5 Units.
The heroic and divine in the literature, mythology, and culture of archaic Greece. Interdisciplinary approach to the study of individuals and society. Illustrated lectures. Readings in translation of Homer, Hesiod, Herodotus, and the poets of lyric and tragedy. nWeekly participation in a discussion section is required during regular academic quarters (Aut, Win, Spr).

CLASSICS 310. Gods and Humans in Greek Philosophical Thought. 4-5 Units.
How did the Greeks conceive of the gods and divine wisdom? How did the gods communicate with humans in direct epiphanies and through oracles and divination? We will read the poetic fragments of Heraclitus and Parmenides, and several dialogues of Plato (Symposium, Republic, Phaedrus) to investigate their new conceptions of gods and humans. What kinds of divinities did the philosophers create? How could humans achieve divine wisdom? To what extent did the philosophers use traditional religious ideas? To address these questions, we will examine Greek representations of the gods in poetic texts and in the visual arts. We will also study the Orphic and Eleusinian mystery religions. nAdvanced undergrads may register.
Same as: CLASSICS 110

CLASSICS 315. Aristotle and the Object of Mathematical Reasoning. 4 Units.
The concept of definition plays a central role in Aristotle’s treatment of both philosophical and scientific inquiry, as well as explanation. A definition is an account of what something is, and some definitions are used to guide causal inquiry whereas others function as explanatory starting points. In this course we will examine texts from his logic, natural science and metaphysics in order to see what the different kinds of definition are, how they obtained, and how they are capture the nature or essence of a definable object. Particular attention will be given to the role of matter in the definition of the form of a natural substance, state, process or activity. For instance, what role does a specification of physiological processes play in the definitions of emotions such as anger? No knowledge of Greek is required. May be repeat for credit.
Same as: PHIL 318

CLASSICS 318. Aristophanes: Comedy, and Democracy. 4-5 Units.
Intensive study of three plays in Greek (Knights, Peace, Ecclesiazusae) and the rest of the corpus in English, with reference to formal features and a focus on how Old Comedy related to the democratic practices of Athens.
CLASSICS 327. Petronius and Apuleius. 4-5 Units.
Petronius' *Satyricon* and Apuleius' *Metamorphoses* represent the surviving Latin novel. Differences between them. Readings include Petronius' dinner at Trimalchio's and Apuleius' love story of Cupid and Psyche. Philological analysis, history of the novel, and social history of the Roman empire. The afterlife of these texts. Recent scholarship.

CLASSICS 328. Augustine on Memory, Time, and the Self. 3-5 Units.
(Formerly CLASSGEN 336.) This course examines Augustine's "Confessions" as an autobiographical discourse. It investigates his theories of memory and of time and address different theories of the "self." How does memory and the passing of time affect the notion of the self? Does Augustine's "subjective" theory of time offer an identifiable self? Is the self constructed by narratives? We will locate these issues in their cultural context by investigating Christian and pagan discourses and practices in Late Antiquity.

CLASSICS 330. Satire. 3-5 Units.
The concept of "satire" as a social and literary force will be examined with equal attention given to examples in Greek and Latin. Texts to be analyzed include Greek iambics from the 7th century BC to early Byzantine times; selected portions of Old Comedy; Herodas; Lucian; Lucilius; Horace, Ovid, Juvenal, Persius, and Martial. Particular attention will be paid to authorial self-fashioning; limitations on verbal abuse; and ideas of propriety. All texts to be read in the original languages, with supplementary readings in English and on occasion French, German or Italian.

CLASSICS 331. Words and Things in the History of Classical Scholarship. 4-5 Units.
How have scholars used ancient texts and objects since the revival of the classical tradition? How did antiquarians study and depict objects and relate them to texts and reconstructions of the past? What changed and what stayed the same as humanist scholarship gave way to professional archaeologists, historians, and philologists? Focus is on key works in the history of classics, such as Erasmus and Winckelmann, in their scholarly, cultural, and political contexts, and recent critical trends in intellectual history and the history of disciplines.
Same as: HISTORY 303F

CLASSICS 335. Ekphrasis in Antiquity and Beyond. 3-5 Units.
What is "Ekphrasis"? How was it theorized and practiced in antiquity and what is its appeal in the Renaissance and in modern times? Description, interpretation, and the senses; the relationship between the verbal and the visual in antiquity from Homer to Philostratus; comparison between ancient and modern practices of ekphrasis.
Same as: CLASSICS 135

CLASSICS 336. Plato on Eros and Beauty. 3-5 Units.
We read Plato's *Symposium* and *Phaedrus*; topics: love, beauty, language (oral and written). Graduate seminar, but open to seniors.
Same as: PHIL 306C

CLASSICS 337. The Second Sophistic. 3-5 Units.
The class will introduce students to the most important aspects of the Second Sophistic: linguistic and literary classicism, rhetoric and performance, typical literary forms. Particular emphasis will be on the social and political background of the movement (Greek identity, social distinction, sophists and gender). For students who wish to take the class for 4 or 5 units, part of the readings will be in the original Greek.

CLASSICS 34. Ancient Athletics. 3-4 Units.
How the Olympic Games developed and how they were organized. Many other Greek festivals featured sport and dance competitions, including some for women, and showcased the citizen athlete as a civic ideal. Roman athletics in contrast saw the growth of large-scale spectator sports and professional athletes. Some toured like media stars; others regularly risked death in gladiatorial contests and chariot-racing. We will also explore how large-scale games were funded and how they fostered the development of sports medicine. Weekly participation in a discussion section is required; enroll in sections on coursework.

CLASSICS 346. Aristotle's Protrepticus and its Background. 2-4 Units.
In this seminar, we shall read Aristotle's Protrepticus. This is an early work of Aristotle that attempts to turn the reader to a philosophic life and it is by far the least read of his works on ethics. It was only recovered in the 19th century and only in the past 15 years or so do we have a reliable text. Thus studies of it are very much underdeveloped. We shall also read as background some other protreptic works by Plato and the rhetorician Isocrates. 2 unit option is only for Philosophy PhD students beyond the second year.
Same as: PHIL 315

CLASSICS 347. Greek Epigram. 4-5 Units.
Greek verse inscriptions first appeared in the 8th century BCE and have been found throughout the Greek speaking Mediterranean. Their popularity continued until the early Byzantine periods. This course will treat the unique dynamics of epigram as a form that migrated from stone to text, the variety of ways in which its narrative potential was exploited within dedicated poetry books, its reception in Roman literature, and its relationships with other genres (especially epic and elegy).

CLASSICS 348. Philodemus: An Epicurean Thinker on Poetry and Music. 3-5 Units.
We will read and discuss Philodemus' surviving works on poetry and music as well as the particularly stimulating debates his influential ideas have inspired in classical scholarship over the last decades. An approach to Epicurean aesthetic thought will serve as introduction and background to the seminar.

CLASSICS 349. Classical Aesthetics and the Shaping of Modern Aesthetic Thought. 3-5 Units.
We will focus on the birth of modern aesthetic thought in 18th and 19th-century Europe and how influential thinkers such as Batteux, Baumgarten, Lessing, Kant, Schiller, Schelling, Hegel, and Nietzsche used Greek and Roman literature, art, and philosophy in shaping their divergent ideas about the essence and role of the aesthetic in human perception and culture. Open to senior undergraduate students, please contact instructor.

CLASSICS 35. The Good Life: An Introduction to Ancient Greek Ethical Philosophy. 3-5 Units.
The ancient Greeks longed for happiness, but life often led to suffering and anxiety. In ancient Greece, the traditional value system focused on gaining honor, wealth, power, and success; external goods that could be taken away at any time. The Greek philosophers Socrates, Plato, and Aristotle set forth ethical theories designed to alleviate suffering and anxiety. They rejected the traditional Greek value system, focusing on inner goodness rather than on external rewards. Developing inner goodness was the only way to live a happy and fulfilled life. In this class, we read Greek tragedies by Sophocles and Euripides that represent traditional Greek values. We examine the values, motivation, and choices of tragic characters who faced difficult ethical dilemmas; choices that led to misery and ruin. What were their tragic flaws? Could they have avoided their fates by adopting a different value system? We also examine the ethical theories of Socrates, Plato, and Aristotle. We analyze their discussions of justice, courage, friendship, love, and self-knowledge. Do these philosophical theories offer a valid way to live a happy life? Can we develop these virtues? If so, how do we do this? Do we need to have these virtues to live a happy life? Do the ancient philosophers offer useful solutions to ethical questions in our own day? Can their philosophies help us to become better and happier people?.
CLASSICS 352. Doing Business in Classical Antiquity: Mediterranean Exchange. 3-5 Units.
Exchange was everywhere in the Mediterranean, from the individual household to the state. Yet the specific models by which goods changed hands were as varied as the ideas and values that moved alongside them. This seminar will explore theoretical approaches to commercial and non-commercial exchange, drawing primarily on the crucial but uneven bodies of archaeological evidence and historical sources in an effort to investigate the simple but hardly straightforward question of how business was undertaken in the Greco-Roman world.
Same as: ARCHLGY 327

CLASSICS 353. Archaeology: Post-Humanist Agendas. 3-5 Units.
How do people and their artifacts connect? Just what is the subject of archaeological history? A seminar reviewing the latest materialist approaches in archaeology and heritage studies.
Same as: ARCHLGY 353

CLASSICS 355. Landscape & Archaeology. 3-5 Units.
TBD.
Same as: ARCHLGY 355

CLASSICS 356. Mediterranean Regionalism. 3-5 Units.
The ancient world enjoys scholarly traditions of both grand pan-Mediterranean narratives and focused studies of the individual landscapes and peoples who comprise them. Within archaeology, these latter explorations generally rely on expedient geographical designations, modern political boundaries, or survey areas as focused regions for discussion. Defining and interrogating the regions created and experienced by ancient peoples and assembling these into a coherent larger ancient picture proves far more difficult. This seminar explores the varied forms of ancient regionalisms from archaeological (architecture, ceramics, coinage, sculpture, etc.) to social (language, religion, etc.) and tools for investigating such patterns of human interaction.
Same as: ARCHLGY 356

CLASSICS 358. The Archaeology of Ancient Mediterranean Environments. 4-5 Units.
This seminar examines the interplay between classical archaeologists' conceptions and analyses of ancient Mediterranean environments. These themes loom large now - during what might be called the environmental turn of the Anthropocene in the humanities and social sciences - and their increasing resonance provides the basis for critical reflection of the discipline's past and future trends. Topics will include: environmental determinism, non-human agency, the role of science in archaeological/historical practice, and the compartmentalization of environment/climate as analytic focus.

CLASSICS 36. Gender and Power in Ancient Rome. 3-5 Units.
Interactions of gender and power in ancient Roman politics, religion, spectacles, and daily life. Masculinity and femininity in founding legends and public rituals; the ambiguous status of Vestal Virgins; gendered behavior in the Roman Forum; the spatial logic of prostitution; sexual characterizations of good vs. bad emperors in ancient texts; gender and time in Roman houses; inversions of gender and space in early Christian martyr narratives. Readings include modern gender theory as well as ancient Roman texts and material culture.

CLASSICS 360. Ancient Mediterranean Ports. 3-5 Units.
As nodes of density in the matrix of connectivity (Horden and Purcell 2000), ports provided the fundamental infrastructure for interaction on which ancient Mediterranean societies were built. This seminar explores the interrelated cultural and environmental factors behind maritime landscape development, as well as the comparative and complementary roles played by diverse port facilities in the socioeconomic life of local Mediterranean communities, from massive built harbors to unassuming beachside anchorages.

CLASSICS 362. Roman Comedy: The Rise and Fall and Rise of a Popular Genre. 3-5 Units.
Roman comedy was a truly popular genre, enjoyed by audiences of every background. Comic texts are used as evidence for many (contradictory) reconstructions of early Roman society, but many central questions central to the genre remain opaque: Who watched it? Where was it performed? Who was it for? This seminar explores the social, literary, and material background of Roman comedy, from its Greek exemplars and an efflorescence in the Middle Republic, to its decline (and semi-revival) in the Imperial period.

CLASSICS 367. Mediterranean Networks. 3-5 Units.
The ancient Mediterranean was highly interconnected in common knowledge, and the idea of integration has become a defining factory in current approaches to Greco-Roman cultural identities. Yet how connectivity functioned, and how we should effectively analyze it, are less well understood. This seminar highlights emerging network approaches—both broad theoretical network paradigms and specific network science methodologies—as conceptual tools for archaeological and historical investigations of cultural interaction (economic, religious, artistic, colonial, etc.) across the Mediterranean world.
Same as: ARCHLGY 367

CLASSICS 37. Humanities Core: Great Books, Big Ideas -- Europe, The Ancient World. 3 Units.
This course will journey through ancient literature from Homer to St. Augustine; it will introduce participants to some of its fascinating features and big ideas; and it will reflect on questions such as: What is a good life, a good society? Who is in and who is out and why? What is the meaning of honor, and should it be embraced or feared? Where does human subjectivity fit into a world of matter, cause and effect? When is rebellion justified? What happens when a way of life or thought is upended? Do we have any duties to the past? N.B. This is the first of three courses in the European track. These courses offer an unparalleled opportunity to study European history and culture, past and present. Take all three to experience a year-long intellectual community dedicated to exploring how ideas have shaped our world and future. Students who take HUMCORE 11 and HUMCORE 12Q will have preferential admission to HUMCORE 13Q (a WR2 seminar).
Same as: DLC 11, HUMCORE 11

CLASSICS 370. Topics in Roman Art and Visual Culture. 3-5 Units.
Recent advances in the study of Roman visual culture have involved a focus on identifying the traces of slaves in the material record. This seminar explores a range of newer and more broadly conceived approaches to understanding slavery and slaves’ experiences, including spatial analysis, bioarchaeology, epigraphy, visual imagery, and comparative archaeologies of slavery. Students will learn about the current state of research, work with different kinds of evidence and a range of methodologies, and develop original research projects of their own.
Same as: ARCHLGY 342

CLASSICS 373. Reception and Literacy in Roman Art. 5 Units.
(Formerly CLASSART 322.) Beyond a focus on artists and patrons: how Roman art was seen and understood by its contemporary viewers. Themes include memory, performance, gender, replication, and constructions of space. Goal is to draft a differentiated model of viewing and literacy, with attention to collective experience, hierarchy, access, and subversion.
Same as: ARTHIST 422
CLASSICS 376. Art, Ekphrasis, and Music in Byzantium and Islam. 5 Units.
Focus is on the interrelation of art, architecture, verbal description, poetry, and music, including the singing of psalms and recitation of the Qur'an. How ekphrasis, the style of writing vividly intended to transform the listeners into spectators, structures the perception of and response to artistic production be it an art object, building, or a musical performance. The role of ekphrasis in animating the inanimate and the importance of breath and spirit, which become manifest in visual, acoustic, olfactory, and gustatory terms. Religious and courtly settings: Hagia Sophia, the Great Palace of Constantinople, the Dome of the Rock, the palaces of Baghdad and Samarra, the mosque at Cordoba, Medinat al-Zahra and the Alhambra. Greek and Arabic writers on ekphrasis in translation, juxtaposing the medieval material to the ancient theories of ekphrasis and modern scholarship.
Same as: ARTHIST 405

CLASSICS 378. Ancient Greek Law and Justice. 3-5 Units.
The development and practice of law and legal procedure in the ancient Greek world, emphasizing the well documented case of classical Athens. Constitutional, criminal, and civil law, approached through analysis of actual laws and speeches by litigants in Athenian courtrooms. Review of a growing scholarship juxtaposing Greek law to other prominent legal traditions and exploring the role of law in Greek social relations, economics, and literature, and its relationship to Greek conceptions of justice.
Same as: POLISCI 337L

CLASSICS 380. Ancient Empires. 4-5 Units.
What is an empire? How did they begin? Why have some imperialists been successful, while others failed dismally? Why do some people collaborate with imperialism, while others resist fiercely? This seminar examines the empires of the ancient East Mediterranean between 800 and 300 BC, focusing on two great imperial powers (Assyria, Persia) and three smaller societies on the receiving end of imperial conquest (Israel, Egypt, Greece), and asking why societies that were successful in resisting imperialism often then tried to create empires themselves. The evidence used comes mainly from epigraphy, the Hebrew Bible, and Herodotus. Some background in ancient history and/or comparative politics preferred.

CLASSICS 381. Classical Seminar: Origins of Political Thought. 3-5 Units.
Political philosophy in classical antiquity, centered on reading canonical works of Thucydides, Plato, Aristotle against other texts and against the political and historical background. Topics include: interdependence, legitimacy, justice; political obligation, citizenship, and leadership; origins and development of democracy; law, civic strife, and constitutional change.
Same as: CLASSICS 181, ETHICSOC 130A, PHIL 176A, PHIL 276A, POLISCI 230A, POLISCI 330A

CLASSICS 382. High-Stakes Politics: Case Studies in Political Philosophy, Institutions, and Interests. 3-5 Units.
Normative political theory combined with positive political theory to better explain how major texts may have responded to and influenced changes in formal and informal institutions. Emphasis is on historical periods in which catastrophic institutional failure was a recent memory or a realistic possibility. Case studies include Greek city-states in the classical period and the northern Atlantic community of the 17th and 18th centuries including upheavals in England and the American Revolutionary era.
Same as: POLISCI 231, POLISCI 331

CLASSICS 384A. Ancient Greek Economic Development. 4-5 Units.
(Formerly CLASSHIS 330A.) Drawing on Herodotus and other literary sources, ancient historians have traditionally seen classical Greece as a very poor land. Recent research, however (much of it conducted here at Stanford), suggests that Greece in fact saw substantial economic growth and rising standards of living across the first millennium BCE. This seminar tests the poor Hellas/wealthy Hellas models against literary and archaeological data. We will develop and test hypotheses to explain the rate and pace of economic change in the Greek world.
Same as: POLISCI 430A

CLASSICS 384B. Ancient Greek Economic Development. 1-5 Unit.
(Formerly CLASSHIS 330B.) Drawing on Herodotus and other literary sources, ancient historians have traditionally seen classical Greece as a very poor land. Recent research, however (much of it conducted here at Stanford), suggests that Greece in fact saw substantial economic growth and rising standards of living across the first millennium BCE. This seminar tests the poor Hellas/wealthy Hellas models against literary and archaeological data. We will develop and test hypotheses to explain the rate and pace of economic change in the Greek world.
Same as: POLISCI 430B

CLASSICS 385. ANCIENT STATE FORMATION. 4-5 Units.
In this seminar, we examine the rise, development, and transformation of political offices in ancient societies. We focus on the Greek and Roman worlds in the millennium between 700 BC and AD 300, but also range more broadly in time and space. We ask what drove the concentration and dispersal of political power and how distinctive Greek and Roman forms of the state were. The course combines archaeological, literary, and comparative evidence.

CLASSICS 388. Histories of Greece. 3-5 Units.
The first modern historical rewritings of ancient Greece: What made them modern? How did they shape what Greek history is today? Texts and things in the modern recovery of the Greek past; women, colonies, democracy and art as modern subjects of ancient Greek history; modern historiographical methods and theories in their social and cultural contexts; modern historicity and the Greek past. Reading includes ancient historians, Renaissance antiquarians, eighteenth-century Greek histories and Enlightenment writings on ancient Greeks, and current intellectual history scholarship.

CLASSICS 39. Reinventing the Sophomore Experience. 1 Unit.
The sophomore year brings a number of choices that undergraduates have to make. This course is a chance to explore those choices thoughtfully, without resorting to negative clichés ("sophomore slump"). Students will diagnose and discuss the issues at stake, including academic plans, campus life, work-life balance, longer-term life goals. The challenges and opportunities of leadership is an important theme, both in an abstract sense and practically: students will, in the course of the autumn term, design an event which will be held in the winter or spring term. This residentially-based course is aimed at students who have reassigned to Toyon's RISE program, Reinventing the Sophomore Experience. One unit only. Letter-grade only.

CLASSICS 390. Origins of Political Thought. 3-5 Units.
Political philosophy in classical antiquity, focusing on canonical works of Thucydides, Plato, Aristotle, and Cicero. Historical background. Topics include: political obligation, citizenship, and leadership; origins and development of democracy; and law, civic strife, and constitutional change. This course is open to PhD students only. Non-PhD students should enroll in POLISCI 230A/330A (also listed as CLASSICS 181/381, PHIL 176A/276A) Classical Seminar: Origins of Political Thought.
Same as: PHIL 276D, POLISCI 430
CLASSICS 391. Early Empires: Han and Rome. 4-5 Units.  
(Formerly CLASSHIS 344.) This course systematically compares the Han Empire and the Roman Empire in order to provide insight into the distinctive features of the empires as a political and social type. Topics examined will include geographic frames, the nature of the ruler, the role of the city, the form and function of military forces, religious aspects, legal codes, structures of kinship, and the relation of these states to the outside world.

CLASSICS 393. Ancient inequalities. 5 Units.  
This seminar explores the history and archaeology of socio-economic inequality in the ancient world (broadly defined) from a comparative and transdisciplinary perspective.

CLASSICS 394. Greece and Rome: A new model of antiquity. 3-5 Units.  
Join archaeologist Michael Shanks in a tour through more than a thousand years of history, 700 BCE to 450 CE, debunking a host of myths and misconceptions about Graeco-Roman antiquity and offering a fresh view of what was driving the motor of ancient history. Drawing on new approaches that have hardly escaped academic journals and seminar rooms, we will avoid the plot of the well-worn stories and focus on the way the ancient world worked around the key concern of membership in a world that belonged to civic community and what didn’t, on what grounds, and with what consequences. The course will take you back to the origins of city life in the Near East, to the princely societies of Bronze Age Europe to show how the scene was set for the success of the city states of the Mediterranean, and how important it is to maintain a big perspective on Greece and Rome. Not afraid to offer critique of orthodoxy, we will share alternative views of familiar and unfamiliar features of antiquity, in the arts and culture, the likes of poetry and portraiture, philosophy and religious institutions, and in politics, including misunderstandings of Athenian democracy and Roman military might. You will come away from the class with a new view of antiquity and why we should still be fascinated by its relevance to today. Advanced undergraduates are welcome to register.

Same as: CLASSICS 194

CLASSICS 395. The Greeks and the Rational: Deliberation, Strategy, and Conflict in Ancient Political Thought. 3-5 Units.  
The course explores the role of practical reasoning (instrumental rationality) in the ethical-political works of e.g. Plato and Aristotle, in the historical-political projects of e.g. Herodotus and Thucydides, and in the design of classical Greek institutions. We ask to what degree ancient Greeks shared intuitions concerning the rationality of choice with contemporary decision and game theorists. The Greek tradition recognized the limits of expected utility maximization in predicting or explaining the actual behavior of individuals, groups, and states, and sought to explain divergences from predicted rational behavior. Greek social theorists may, therefore, also have shared some of the intuitions of contemporary behavioral economists. Topics will include individual rationality, rationality of groups and states, the origins of social order, emergence and persistence of monarchical and democratic regimes, conflict and cooperation in interstate relations, competition and cooperation in exchange. Examining the Greek tradition of thought on practical reasoning and conflict has some implications for what we might think about deliberation and bargaining in contemporary democratic-political, interpersonal-ethical, and interstate contexts. PREREQUISITES: Students in the course are expected to have a background in EITHER classical studies (literature, history, or philosophy), OR Greek political thought (Origins of Political Thought or equivalent) OR in formal/positive political theory. Registration for undergraduates is with permission of instructor (email jober@stanford.edu).

Same as: POLISCI 238R, POLISCI 438R

CLASSICS 396. Humanities+Design: Visualizing the Grand Tour. 4-5 Units.  
Study of the eighteenth-century Grand Tour of Italy through visualization tools of the digital age. Critical readings in both visual epistemology and current Grand Tour studies; interrogating the relationship between quantitative and qualitative approaches in digital humanities; what new insights in eighteenth-century British travel to Italy does data visualization offer us? Students will transform traditional texts and documents into digital datasets, developing individual data analysis projects using text mining, data capture and visualization techniques.

Same as: DLCL 396, HISTORY 336E

CLASSICS 397. Aristotle’s Logic. 3-5 Units.  
In this seminar we read through Aristotle’s Prior Analytics, paying close attention to the relation between Aristotle’s logic to Greek mathematics, and to its place within Aristotle’s overall philosophy. Knowledge of Greek is not required. Open to advanced undergraduate students.

Same as: CLASSICS 197, PHIL 347

CLASSICS 399. Dissertation Research in Classics. 1-10 Unit.  
This course is elected once a student is ready to begin research for the dissertation, usually shortly after admission to candidacy. To register, a student must obtain permission from the faculty member who is willing to supervise the research.

CLASSICS 3G. Beginning Greek. 5 Units.  
Vocabulary and syntax of the classical language. Prerequisite: CLASSICS 2G or equivalent placement. CLASSICS 3G fulfills University language requirement.

CLASSICS 3L. Beginning Latin. 5 Units.  
Vocabulary and syntax of the classical language. Prerequisite: CLASSICS 2L or equivalent placement. CLASSICS 3L fulfills the University language requirement.

CLASSICS 40. Greek Philosophy. 4 Units.  
We shall cover the major developments in Greek philosophical thought, focusing on Plato, Aristotle, and the Hellenistic schools (the Epicureans, the Stoics, and the Skeptics). Topics include epistemology, metaphysics, psychology, ethics and political theory. No prereqs, not repeatable.

Same as: PHIL 100

CLASSICS 41. Herodotus. 4-5 Units.  
For Ancient History field of study majors; others by consent of instructor. Close reading technique. Historical background to the Greco-Persian Wars; ancient views of empire, culture, and geography; the wars and their aftermath; ancient ethnography and historiography, including the first narrative of ancient Egypt.

CLASSICS 42. Philosophy and Literature. 3-5 Units.  
What, if anything, does reading literature do for our lives? What can literature offer that other forms of writing cannot? Can fictions teach us anything? Can they make people more moral? Why do we take pleasure in tragic stories? This course introduces students to major problems at the intersection of philosophy and literature. It addresses key questions about the value of literature, philosophical puzzles about the nature of fiction and literary language, and ways that philosophy and literature interact. Readings span literature, film, and philosophical theories of art. Authors may include Sophocles, Dickinson, Toni Morrison, Proust, Woolf, Walton, Nietzsche, and Sartre. Students master close reading techniques and philosophical analysis, and write papers combining the two. This is the required gateway course for the Philosophy and Literature major tracks. Majors should register in their home department.

Same as: COMPLIT 181, ENGLISH 81, FRENCH 181, GERMAN 181, ILAC 181, ITALIAN 181, PHIL 81, SLAVIC 181
CLASSICS 43. Exploring the New Testament. 4 Units.
To explore the historical context of the earliest Christians, students will read most of the New Testament as well as many documents that didn't make the final cut. Non-Christian texts, Roman art, and surviving archeological remains will better situate Christianity within the ancient world. Students will read from the Dead Sea Scrolls, explore Gnostic gospels, hear of a five-year-old Jesus throwing divine temper tantrums while killing (and later resurrecting) his classmates, peruse an ancient marriage guide, and engage with recent scholarship in archeology, literary criticism, and history.
Same as: JEWISHST 86, RELIGST 86

CLASSICS 43N. The Archaeological Imagination. 3 Units.
More than excavating ancient sites and managing collections of old things, Archaeology is a way of experiencing the world: imagining past lives through ruins and remains; telling the story of a prehistoric village through the remains of the site and its artifacts; dealing with the return of childhood memories; designing a museum for a community. The archaeological imagination is a creative capacity mobilized when we experience traces and vestiges of the past, when we gather, classify, conserve and restore, when we work with such remains to deliver stories, reconstructions, accounts, explanations, or whatever. This class will explore such a wide archaeological perspective in novels, poetry, fantasy literature, the arts, movies, online gaming, and through some key debates in contemporary archaeology about human origins, the spread of urban life, the rise and fall of ancient empires. No prior knowledge of Homer or Greek literature necessary.
Same as: ARCHLGY 43N

CLASSICS 44. Epic! Life, death, and glory in the Iliad and Odyssey. 4-5 Units.
The two epics attributed to the ancient Greek poet Homer enshrine a vivid world of experience centered on the deeds and misdeeds of warriors and divinities, kings and queens, in the last days and aftermath of the Trojan War. The course examines these remarkable poems in detail, with attention to their political, social, historical and artistic contexts, as well as to their reception in art, literature, film and music over the last two millennia. No prior knowledge of Homer or Greek literature necessary.

CLASSICS 4L. Intensive Beginning Latin. 12 Units.
(Formerly CLASSLAT 10/210) Equivalent to a year of beginning Latin (three quarters; CLASSICS 1L, 2: and 3L), this course is designed to teach the fundamentals of the Latin language in eight weeks. We will focus primarily on acquiring the basics of Latin grammar, morphology, and vocabulary and developing basic reading skills. At the end of the course, students should be able to read easy Latin prose and poetry. We will be using Wheelock's Latin textbook and meeting three hours a day, four days a week. Grades will depend on class participation and on performance in weekly quizzes and in a final written exam. Classics majors and minors must take course for letter grade. CLASSICS 4L fulfills the University language requirement.

CLASSICS 52. Introduction to Roman Archaeology. 3-5 Units.
(Formerly CLASSART 81.) This course will introduce you to the material culture of the ancient Roman world, from spectacular imperial monuments in the city of Rome to cities and roads around the Mediterranean, from overarching environmental concerns to individual human burials, from elite houses and army forts to the the lives of slaves, freedmen and gladiators. Key themes will be change and continuity over time; the material, spatial and visual workings of power; how Roman society was materially changed by its conquests and how conquered peoples responded materially to Roman rule.
Same as: ARCHLGY 81

CLASSICS 54. Introduction to World Architecture. 5 Units.
This course offers an expansive introduction to architecture and urban design from the earliest human constructions to the mid-20th century. The examples range from the Americas to Europe and the Middle East and Asia. The business of architecture, its structure and materials are addressed in each case, because designs have to leave the paper to achieve a presence in the world, and an overriding concern is to understand architecture as a sensible manifestation of particular cultures, whether societies or individuals. To the same ends, student writing assignments will involve the analysis of local space, whether a room or a building, and then the built environment at large.
Same as: ARTHIST 3

CLASSICS 54N. Archaeology in the Digital Age. 3 Units.
Like so many fields, archaeology is being transformed by new opportunities and challenges of technologies inconceivable only a generation ago: online tourist photographs are assisting replication of an arch destroyed by terrorists, detailed scans reveal how tools were manufactured and used 2000 years ago, and excavated remains historically texture lost worlds for games like Assassin's Creed. These artifacts and sites allow us to recreate human pasts in different ways, but only if we can make the most of every partial clue that archaeology uncovers. How do approaches like laser scanning and digital modeling help us maximize archaeological documentation and analysis? How will 3D visualization bring archaeological finds to the public in more innovative, immersive, and democratic ways than ever before? How can we put the past into the hands of a global community anywhere and at any time through interactive digital reconstructions and physical replicas? Can 4D approaches integrating time help us understand ancient social processes through digital approaches? What ethical questions of practice, ownership, and display arise as archaeology confronts each of these new opportunities? How do such developments force us to reexamine the complex ways in which technologies are changing our relationship with the human past? This seminar bridges the theoretical and the practical, allowing students to develop hands-on projects using 3D analysis of objects on campus that ask fundamental questions about how artifacts worked in the past, how they speak in the present, and how new digital tools can transform their voices in the future. Trips to collections on campus and in the area, as well as visits from diverse experts in the field and case studies from the instructor's own excavation (a Roman shipwreck of marble architectural materials) allow engagement with emerging technological approaches to the archaeological record.
Same as: ARCHLGY 54N

CLASSICS 56. Introduction to the Visual Arts: Prehistoric through Medieval. 5 Units.
This course explores monuments from the pre-historic through the medieval periods with a focus on their sensory dimensions. How did the ritual and the décor manipulate the viewer and produced different states of consciousness in the cave art of Lascaux? How was power structured as a sensual experience in the empires of Assyria, Babylon, and Egypt? How did the concept of democracy realize itself in the development of pictorial and sculptural naturalism in Classical Athens? We will engage some of the greatest monuments of human civilization produced in the most distant past in places far away and bring them nearby engaging also with the art at the Cantor Museum and the facsimiles of manuscripts at the Stanford Libraries. The lectures introduce major monuments, while the discussion sections allow students to gain new powers of observation and deepen their analytical skills through a direct engagement with objects on display at the museum.
Same as: ARTHIST 1A
CLASSICS 57. Introduction to Digital Archaeology. 4 Units.
While the tools of Digital Archaeology frequently change, using digital tools has been part of the discipline for decades. These tools and approaches provide new forms of research, visualization, and outreach to archaeological investigations. This course is designed to introduce students of archaeology to the digital research methods useful to the discipline, and provide them with hands-on experience in three types of digital method: digital mapping, visualization, and 3D modeling. The goal of the course is for students to learn about the state of digital archaeology, to become familiar with common methods, and become aware of the resources available for research.
Same as: ARCHLGY 47

CLASSICS 58. Egypt in the Age of Heresy. 3-5 Units.
Perhaps the most controversial era in ancient Egyptian history, the Amarna period (c.1350-1334 BCE) was marked by great sociocultural transformation, notably the introduction of a new 'religion' (often considered the world's first form of monotheism), the construction of a new royal city, and radical departures in artistic and architectural styles. This course will introduce archaeological and textual sources of ancient Egypt, investigating topics such as theological promotion, projections of power, social structure, urban design, interregional diplomacy, and historical legacy during the inception, height, and aftermath of this highly enigmatic period. Students with or without prior background are equally encouraged.
Same as: AFRICAAM 58A, AFRICAST 58, ARCHLGY 58

CLASSICS 66. Biblical Greek. 3-5 Units.
This is a one term intensive class in Biblical Greek. After quickly learning the basics of the language, we will then dive right into readings from the New Testament and the Septuagint, which is the ancient Greek translation of the Hebrew Bible. No previous knowledge of Greek required. If demand is high for a second term, an additional quarter will be offered in the Spring.
Same as: JEWSHST 5, RELIGST 171A

CLASSICS 6L. Latin 400-1700 CE. 1-2 Unit.
Readings in later Latin, drawing on the vast bodies of texts from the late antique, medieval and early modern periods. Each week students will prepare selections in advance of class meetings; class time will be devoted to translation and discussion. Students taking this course will gain exposure to a wide range of later Latin texts; hone translation skills; and develop an awareness of the grammatical and stylistic features of post-classical Latin. The course is aimed both at classical Latinists seeking to broaden their reading experience and at medievalists and early modernists seeking to consolidate their Latin language skills. May be repeat for credit. Prior experience in Latin is required, preferably CLASSICS 11L. Equivalent accepted. Classics majors and minors may repeat for credit with advance approval from the Director of Undergraduate Studies. Does not fulfill the language requirement in Classical Studies track.
Same as: CLASSICS 208L, RELIGST 173X

CLASSICS 76. Global History: The Ancient World. 3-5 Units.
This course examines the emergence of "world empires"—the first way of constituting a world—in four regions of the eastern hemisphere from the first millennium BCE to the year 900 CE. It will study the pivotal role of cities, the importance of rulers, the incorporation of diverse peoples, and how the states that followed their collapse constituted new world orders through combining imitation of the vanished empire with the elaboration of the new "world religions."
Same as: HISTORY 1A

CLASSICS 7G. Biblical Greek. 3-5 Units.
This is a continuation of the Winter Quarter Biblical Greek Course. Prerequisite: CLASSICS 6G or a similar introductory course in Ancient Greek.
Same as: JEWSHST 5B

CLASSICS 801. TGR M.A. Project. 0 Units.
(Formerly CLASSGEN 801.)

CLASSICS 802. TGR Ph.D. Dissertation. 0 Units.
(Formerly CLASSGEN 802.)

CLASSICS 81. Ancient Empires: Near East. 4-5 Units.
Why do imperialists conquer people? Why do some people resist while others collaborate? This course tries to answer these questions by looking at some of the world's earliest empires. The main focus is on the expansion of the Assyrian and Persian Empires between 900 and 300 BCE and the consequences for the ancient Jews, Egyptians, and Greeks. The main readings come from the Bible, Herodotus, and Assyrian and Persian royal inscriptions, and the course combines historical and archaeological data with social scientific approaches. Weekly participation in a discussion section is required.
Same as: HISTORY 117

CLASSICS 82. The Egyptians. 3-5 Units.
Overview of ancient Egyptian pasts, from predynastic times to Greco-Roman rule, roughly 3000 BCE to 30 BCE. Attention to archaeological sites and artifacts; workings of society; and cultural productions, both artistic and literary. Participation in class is required.
Same as: AFRICAAM 30, HISTORY 48, HISTORY 148

CLASSICS 83. The Greeks. 4-5 Units.
2500 years ago, for almost the first time in history, a few societies rejected kings who claimed to know what the gods wanted and began moving toward democracy. Only once before had this happened—in ancient Greece. This course asks how the Greeks did this, and what they can teach us today. It uses texts and archaeology to trace the material and military sides of the story as well as cultural developments, and looks at Greek slavery and misogyny as well as their achievements. Weekly participation in a discussion section is required.
Same as: HISTORY 101

CLASSICS 84. The Romans. 3-5 Units.
How did a tiny village create a huge empire and shape the world, and why did it fail? Roman history, imperialism, politics, social life, economic growth, and religious change. Weekly participation in a discussion section is required; enroll in sections on Coursework.
Same as: HISTORY 102A

CLASSICS 88. Origins of History in Greece and Rome. 4-5 Units.
What is the history of "History?" The first ancient historians wrote about commoners and kings, conquest and power, those who had it, those who wanted it, those without it. Their powerful ways of recounting the past still resonate today and can be harnessed to tell new stories. We will look at how ancients like Herodotus, Thucydides, Tacitus, and Livy turned stories about the past into compelling narratives of loss, growth and decline into inventing History as we know it. All readings in English.
Same as: HISTORY 114

CLASSICS 92. Introduction to Greek Art and Archaeology. 5 Units.
This course will introduce students to the art and archaeology of Greece and the Greek world from the Neolithic through Early Roman periods. By integrating both historical and current approaches to the archaeology of Greece, this course aims to supplement the typical chronological narrative of the development of Greek material culture with various thematic explorations (e.g. nationalism in archaeology, social complexity, postcolonial approaches), as well as to critically evaluate mechanisms of interpretation in Greek archaeology over time.
Same as: ARCHLGY 92
CLASSICS 9N. What Didn't Make It into the Bible. 4 Units.
Over two billion people alive today consider the Bible to be sacred scripture. But how did the books that made it into the bible get there in the first place? Who decided what was to be part of the bible and what wasn't? How would history look differently if a given book didn't make the final cut and another one did? Hundreds of ancient Jewish and Christian texts are not included in the Bible. "What Didn't Make It in the Bible" focuses on these excluded writings. We will explore the Dead Sea Scrolls, Gnostic gospels, hear of a five-year-old Jesus throwing temper tantrums while killing (and later resurrecting) his classmates, peruse ancient romance novels, explore the adventures of fallen angels who sired giants (and taught humans about cosmetics), tour heaven and hell, encounter the garden of Eden story told from the perspective of the snake, and learn how the world will end. The course assumes no prior knowledge of Judaism, Christianity, the bible, or ancient history. It is designed for students who are part of faith traditions that consider the bible to be sacred, as well as those who are not. The only prerequisite is an interest in exploring books, groups, and ideas that eventually lost the battles of history and to keep asking the question "why." In critically examining these ancient narratives and the communities that wrote them, you will investigate how religions canonize a scriptural tradition, better appreciate the diversity of early Judaism and Christianity, understand the historical context of these religions, and explore the politics behind what did and did not make it into the bible.
Same as: JEWISHST 4, RELIGST 4