CLASSICS (CLASSICS)

CLASSICS 101G. Advanced Greek: Greek Erotic Poetry and Prose. 3-5 Units.
Read and compare Xenophon's and Plato's approaches to desire. Then we will move to earlier poetry and read Sappho, Anacreon, Alcman, Ibycus, and other lyric poetry on eros. Classics majors and minors may repeat for credit with advance approval from the Director of Undergraduate Studies.

CLASSICS 101L. Advanced Latin: Lucretius. 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: Plato's Phaedo. 3-5 Units.
Classics majors and minors may repeat for credit with advance approval from the Director of Undergraduate Studies.

CLASSICS 102L. Advanced Latin: Elegy. 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: Sophocles. 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: Livy. 3-5 Units.
Livy's Book VI tells the history of Republican Rome from 390 to 367 BCE, years of profound change in Roman society, while the city is reconstructed after being sacked by the Gauls. How does Livy make his story lifelike and convincing? What is the role of individuals in this narrative? How do moral readings of past events balance political ones? How does Livy involve his readers in reconstructing Rome and its past? Close attention to language, style and narrative techniques. 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.
(Formerly CLASSLAT 175A/275A.) Intensive review of Latin syntax. Begins Autumn Quarter and continues through the fifth week of Winter Quarter. See CLASSICS 206A/B for supplemental courses. Prerequisite for undergraduates: three years of Latin. First-year graduate students register for CLASSICS 204A.
Same as: 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. Prerequisite for undergraduates: three years of Latin. First-year graduate students register for CLASSICS 204B.
Same as: 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.
Same as: CLASSICS 205A

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.
Same as: CLASSICS 205B

CLASSICS 112. Introduction to Greek Tragedy: Gods, Heroes, Fate, and Justice. 4 Units.
(Formerly CLASSGEN 110.) 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.
Same as: TAPS 167

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.
Same as: ENGLISH 115, HISTORY 238C, ITALIAN 115

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.
Same as: ETHICSOC 106, HUMRTS 106

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 119. Introduction to Greek Tragedy: Gods, Heroes, Fate, and Justice. 4 Units.
(Formerly CLASSGEN 110.) 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.
Same as: TAPS 167

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 a sustained reflection on the nature of virtuous living in the face of insoluble ethical dilemmas. Their treatment of the concept of dharma, understood simultaneously as ethical action and the universal order that upholds the cosmos, lies at the heart of both Gandhian non-violent resistance and communalist interreligious conflict. This course will focus on a reading of selections from the Epics in English translation, supplemented with a consideration of how the texts have been interpreted in South Asian literary history and contemporary politics and public life in India.
Same as: COMPLIT 193, RELIGST 123

CLASSICS 12G. Intermediate Greek: Herodotus. 5 Units.
Classics majors and minors must take course for letter grade. Classics majors and minors may repeat for credit with advance approval from the Director of Undergraduate Studies.

CLASSICS 12L. Intermediate Latin: Martial & Pliny. 5 Units.
In this class you will practice with and reinforce the advanced vocabulary, forms, and syntax of classical Latin you have previously acquired. The primary emphasis of this course is on developing fluency in reading Latin. You will have opportunities to discuss topics and issues raised by the readings.
Classics majors and minors may repeat for credit with advance approval from the Director of Undergraduate Studies.

CLASSICS 12N. Income and wealth inequality from the Stone Age to the present. 4 Units.
Rising inequality is a defining feature of our time. How long has economic inequality existed, and when, how and why has the gap between haves and have-nots widened or narrowed over the course of history? This seminar takes a very long-term view of these questions. It is designed to help you appreciate dynamics and complexities that are often obscured by partisan controversies and short-term perspectives, and to provide solid historical background for a better understanding of a growing societal concern.
Same as: HISTORY 12N

CLASSICS 130. 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.
Same as: COMPLIT 132

CLASSICS 136. The Greek Invention of Mathematics. 3-5 Units.
How was mathematics invented? A survey of the main creative ideas of mathematical physics. We will provide proofs of ancient theorems, Greek measurements of solids and surfaces, and Archimedes' creation of the axiomatic system of Euclid's Elements, the origins of the calculus in 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.
Same as: RELIGST 132D

CLASSICS 13L. Intermediate Latin: Vergil's Aeneid. 5 Units.
Vocabulary, forms and syntax. Classics majors and minors may repeat for credit with advance approval from the Director of Undergraduate Studies.

CLASSICS 137. Ancient Dance and its Modern Legacy. 3-5 Units.
Descriptions of dance in the Greek and Greco-Roman world; theories about dance in antiquity; dance and the senses; modern and modernist dancers and choreographers discussing ancient dance.
Same as: CLASSICS 237, TAPS 165C, TAPS 265C

CLASSICS 13G. Intermediate Greek: Iliad. 5 Units.
Classics majors and minors may repeat for credit with advance approval from the Director of Undergraduate Studies.

CLASSICS 134. Greek and Latin Roots of English. 3 Units.
(Formerly CLASSGEN 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 habitation on earth? How does modern technology inform the way 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 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.nnWinter Quarter topic: Augusten AgenOut of the ashes of the Roman Republic, Augustus crafted a new, autocratic regime that survived for centuries, a transformative moment in European history. How did Augustus establish stability after the turmoil and bloodshed of the 1st century BCE? Why did the Augustan Age produce some of the greatest literary and artistic works in European history? This course will examine the political and social revolution engineered by Augustus and explore monumental achievements such as Virgil's Aeneid and the Pantheon.
The course will end with an optional trip to Rome over spring break 2019.

CLASSICS 154. Sailing the Wine-Dark Sea: Maritime Archaeology of the Ancient Mediterranean. 3-5 Units.
(Formerly CLASSART 145) 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 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: ARCHLY 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 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 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. Elk'n, imago, ura became the basis on which to builds 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 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 - personal, organizational, business, community.
Same as: CLASSICS 260

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 awaken 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 Bennini 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 165
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.
Same as: ARCHLGY 118

CLASSICS 168. Engineering the Roman Empire. 3-5 Units.
(Formerly CLASSART 117.) 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 development 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.
By employing a methodology based in psychoacoustics, semiotics, and phenomenology, this course explores the relationship among sound, water, marble, meaning, and religious experience in the sixth-century church of HagiaSophia built by emperor Justinian in Constantinople. We will read medieval sources describing the interior and ritual, make short movies exploring the shimmer of marble in buildings on campus, and study the acoustics of domed buildings through computer auralization done at Stanford's CCRMA (Center for Computer Research in Music and Acoustics).
Same as: ARTHIST 208, ARTHIST 408, CLASSICS 273

CLASSICS 174. Art and Religious Experience in Byzantium and Islam. 5 Units.
The 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 teh Rock, the Mosque at Damascus and at Cordoba. We will read Byzantine and Arabic writers such as Paul the Silent, Patriarch Germanos, Maximus Confessor, Shahrawardi, and Ibn Arabi.
Same as: ARTHIST 209, ARTHIST 309

CLASSICS 175. Architecture, Acoustics and Ritual in Byzantium. 1-3 Unit.
Onassis Seminar "Icons of Sound: Architecture, Acoustics and Ritual in Byzantium". This year-long seminar explores the creation and operations of sacred space in Byzantium by focusing on the intersection of architecture, acoustics, music, and ritual. Through the support of the Onassis Foundation (USA), nine leading scholars in the field share their research and conduct the discussion of their pre-circulated papers. The goal is to develop a new interpretive framework for the study of religious experience and the research tools needed for work in this interdisciplinary field.
Same as: ARTHIST 208C, ARTHIST 408C, REES 208C, REES 408C

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 181. Classical Seminar: Origins of Political Thought. 3-5 Units.  
(Formerly CLASSHIS 133/333.) 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.  
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 188. 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. nWhy 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? nPainted pottery was essential to the religious and secular lives of the Greeks. Libations 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, depictions 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. nPainters were less lowly but even those who carved the Parthenon were still regarded as "mechanics," with soft bodies and soft minds (Xenophon) "indifferent to higher things" (Plutarch). nThe 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

(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.  
(Formerly CLASSGRK 1.) No knowledge of Greek is assumed. Vocabulary and syntax of the classical language.

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

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. Texts of Augustan literature required by the graduate syllabus, emphasizing poetry and major authors.

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 203L. 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.  
(Formerly CLASSLAT 175A/275A.) Intensive review of Latin syntax. Begins Autumn Quarter and continues through the fifth week of Winter Quarter. See CLASSICS 206A/B for supplemental courses. 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. Prerequisite for undergraduates: three years of Latin. First-year graduate students register for CLASSICS 204B.  
Same as: CLASSICS 104B

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.  
Same as: CLASSICS 105A
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.
CLASSICS 206B. The Semantics of Grammar. 2 Units.
CLASSICS 207L. The Pastoral in Post-Classical Literature. 1 Unit.
For modern readers, the words pastoral and bucolic evoke picturesque scenes of pastureland and flocks of sheep an Arcadian paradise 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, Sannazaro, and Milton. Through the songs of their shepherds, we will rediscover the pastoral landscape as a site of intergenerational conflict between poets from antiquity to 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 for 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. Anyone unsure whether to take this course is encouraged to contact the instructor in advance.
Same as: CLASSICS 6L, RELIGST 170X
CLASSICS 209L. Advanced Latin: Elegy. 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, HUMRTS 109
CLASSICS 219. 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 is to prepare students to teach Latin and Greek at the elementary and secondary languages, both at Stanford and at other institutions. A secondary goal is to prepare students for pedagogy-related questions as they enter the job market. This course is intended for Classics PhD students only.
CLASSICS 237. Ancient Dance and its Modern Legacy. 3-5 Units.
Descriptions of dance in the Greek and Greco-Roman world; theories about dance in antiquity; dance and the senses; modern and modernist dancers and choreographers discussing ancient dance.
Same as: CLASSICS 137, TAPS 165C, TAPS 265C

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 others the issue of what constitutes an image and what role it plays in devotion. Eik'n, imago, ura became the basis on which to built 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 158, REES 409

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 & personal, organizational, business, community.
Same as: CLASSICS 160
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.  
(Formerly CLASSGEN 260.).  
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 of 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 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.  
(Formerly CLASSGRK 2.) 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.  
(Formerly CLASSGEN 18.) 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. Weekly participation in a discussion section is required during regular academic quarters (Aut, Win, Spr).

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 in 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. 3-5 Units.
What is “ekphrasis”? How was it theorized and practiced in antiquity? Description, interpretation, and the senses; The relationship between the verbal and the visual in antiquity from Homer to Philostratus.

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 as 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 359. An Archaeology of Ephesos. 3-5 Units.
In the seminar, the cultural landscape of Ephesos from the emergence of settlement activity up until the present should be treated under the aspects: relationship between mankind and environment, resources and infrastructure, urban and rural lifestyles, religious history, macro-developments and their influence on a micro-region. The current picture of Ephesos should be illuminated against the background of research history, and asked as to what extent social-political developments of the 20th century, as well as actors involved had an influential role.

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 367. Mediterranean Networks. 3-5 Units.
The ancient Mediterranean was highly interconnected, is common knowledge, and the idea of integration has become a defining feature 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.

CLASSICS 370. Topics in Roman Art and Visual Culture. 3-5 Units.
Ancient Roman visual culture both reflected and actively shaped political, social, cultural and economic situations. Artworks, imagery and things seen played roles in constructing experience, intervening in human relationships, representing meaning, and framing possibility in particular ways. This seminar explores some of the most exciting recent work on Roman art and visual culture. Topics may include viewing and reception, materiality and object relations, framing, and others.

CLASSICS 362. Archaeology of Roman Slavery. 4-5 Units.
(Formerly CLASSART 342.) The archaeological study of Roman slavery has been severely limited by 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 interrelational, 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 377. Animation, Performance, Presence in Medieval Art. 5 Units.
(Formerly CLASSART 311.) This course will explore concepts of animacy, performance, and presence in the art of Byzantium, focusing on the concept of image understood as the living bodies of the saints, the space of Hagia Sophia and its Eucharist ritual, the polymorphism of the mixed-media icon, and the interaction with these objects in prayer and recitation of epigrams.

Same as: ARTHIST 411

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. (Formerly CLASSHIS 133/333.) 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 POLSCI 230A/330A (also listed as CLASSICS 181/381, PHIL 176A/276A) Classical Seminar: Origins of Political Thought. Same as: PHIL 276D, POLSCI 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 395. The Greeks and the Rational: Deliberation, Strategy, and Choice in Ancient Greek 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 Thucydidies, 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 has some implications for 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: POLSCI 238R, POLSCI 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 399. Dissertation Research in Classics. 1-10 Unit. (Formerly CLASSGEX 360.)

CLASSICS 3G. Beginning Greek. 5 Units. (Formerly CLASSGRK 3.) 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.
(Formerly CLASSLAT 3.) 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 prereq, 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 181, FRENCH 181, GERMAN 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 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 lecture course surveys the history of architecture and urbanism, from the first societies to the present, in Europe, West and East Asia, the Americas, and Africa. The course progresses by case studies of exemplary monuments and cities, and examines the built environment as both cultural artifact and architectural event. It considers the social and political circumstances of architectural invention as well as plumbing the depth of artistic context by which particular formal choices resonate with an established representational culture.
Same as: ARTHIST 3

CLASSICS 55. Introduction to the Visual Arts: Prehistoric through Medieval. 5 Units.
A survey of the art and architecture from the cave paintings of Lascaux to the Gothic Cathedrals of France; the material is organized both chronologically and thematically and covers a multiplicity of religions: pagan, Christian, and Islamic.
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 to the digital 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: AFRICAAAM 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: JEWISHST 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 repeated for credit. Prerequisite: experience in Latin is required, preferably CLASSICS 11L. Equivalent accepted. Anyone unsure whether to take this course is encouraged to contact the instructor in advance.
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: JEWISHST 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 BC 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.
250 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 85. Global History: The Ancient World 400-1700 CE. 3-5 Units.
The beginnings and development of historical writing in the ancient world. Emphasis on major classical historians and various models of history they invented, from local to imperial, military, cultural, biographical, world history and church history. Focus on themes of power, war, loss, growth and decline, as put by the ancients into historical narrative forms and probed by way of historical questioning and explanation. Attention to how these models resonate still today. Readings in translation: Herodotus, Thucydides, Tacitus, Livy and others.
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 inspiration in Greek archaeology over time.
Same as: ARCHLGY 92
CLASSICS 9N. What Didn't Make it into the Bible. 3 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 seminar 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 learn about the content and history of the Bible, 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 9N, RELIGST 9N