UNIVERSITY OF CAMBRIDGE

Institute of Continuing Education

Undergraduate Certificate in Classical Studies

2022-2023

Course code: 2223CCR001

COURSE GUIDE

Welcome to the **Undergraduate Certificate in Classical Studies,** a University of Cambridge award offered by the Institute of Continuing Education (ICE). The Certificate is taught and awarded at FHEQ level 4 (i.e. first-year undergraduate level) and attracts 60 credits. The award is completed in one academic year. For further information about academic credit please see our website: www.ice.cam.ac.uk/info/academic-credits-cats-points

The course offers three termly units and a syllabus and reading and resource list for each of these units are included in this course guide.

The programme will be taught remotely, through pre-recorded lectures which students can access at times convenient to them in addition to scheduled live sessions where tutor and students will gather for discussion. While attendance at the live sessions is expected, all sessions will be recorded and will be accessible via the Virtual Learning Environment (VLE). Discussion forums and suggestions for additional reading and resources will also be found on the VLE.

The programme aims to:

- introduce the literature of ancient Greece and Rome;
- introduce the history, religion, politics, art and / or philosophy of ancient Greece and Rome;
- introduce methods for the analysis of ancient literature;
- introduce methods for the analysis of non-literary sources from the ancient world;
- improve students' skills of interpretation and judgement;
- improve students' skills of written and oral communication;
- introduce avenues for future study in the disciplines of Classics and the wider Arts and Humanities.

Learning outcomes:

Learning outcomes

By the end of the Certificate in Classical Studies, within the constraints of the course, students should be able to demonstrate the following learning outcomes.

Knowledge and understanding

Students should be able to

- Demonstrate an awareness of the broad geographical and historical scope of what may be called the classical world.
- Demonstrate an awareness of certain problems of analysing material from ancient society.
- Demonstrate an understanding of certain methods for the analysis of literary and non-literary sources.

Skills and other attributes

Students should have improved skills in

- problem solving, by locating appropriate evidence for analysis in response to posed questions;
- critical evaluation, in response to both literary resources;
- complex argumentation, which draws comparisons and connections between evidence;
- written presentation, including referencing of both primary and secondary source material;
- using libraries, online databases and other reference resources;
- written and spoken communication;

- self-directed study, ie. self-management;
- group working, by responding to contributions made by fellow students.

Transferable skills for further study and employability

- The capacity for independent thought and judgement
- The development of independent learning, study and time management skills
- The deployment of skills in critical reasoning
- The development of competence in using IT to support one's work
- The ability to work with others, productively and equitably
- The qualities necessary for employment requiring the exercise of some personal responsibility and the demonstration of high levels of motivation and personal commitment through part-time study

Course Assessments

Students are awarded a course grade on the basis of:

1. Summative assignments totalling 9,000-12,000 words or their equivalent

Summative assignments are equally weighted across the three units and may include: essays, projects, case studies, analytical pieces, museum exhibition reports, and coursework related to field trips.

Study hours

The award of academic credit is a means of quantifying and recognising learning and within the UK, one credit notionally represents 10 hours of learning[1]. Each of the units in this course attracts 20 credits so students should expect to need to study for approximately 200 hours in total to complete each unit successfully. However, it is recognised that students study at different paces and use a variety of approaches, so this is a recommendation, rather than a hard-and-fast calculation.

1 'Academic credit in higher education in England – an introduction'. The Quality Assurance Agency for Higher Education, 2009

Teaching staff

Academic Director: Dr Gilly Carr

Dr Gilly Carr is a Senior Lecturer and Academic Director in Archaeology at the Institute of Continuing Education, a Fellow and Director of Studies in Archaeology of St Catharine's College and a Member of the McDonald Institute of Archaeological Research. She works in the field of Conflict Archaeology and post-conflict Heritage Studies. Her current research focuses on the European heritage of Holocaust sites and she is chairing a five-year international project on this subject. She is the author of seven monographs and six edited volumes; her most recent book is 'Victims of Nazism in the Channel Islands: A legitimate heritage?' (Bloomsbury 2019).

Tutors:

Dr Henry Tang
Dr Henry Tang is a College Teaching Officer at Sidney Sussex College, Cambridge. He has received degrees from King's College London (BA), the University of Oxford (MSt), and the University of Cambridge (PhD). Henry's research focuses on the interactions of politics, culture, and poetics in early Latin imperial poetry (especially epic poetry). His articles have included subjects on the limits of literary freedom under the emperors and the narrative techniques behind literary descriptions of visual artworks (forthcoming). He is currently working on an article on the mirror as a metaphor for self-knowledge in epic poetry, and a book on humour in epic.
Henry has taught at a range of academic levels, from secondary schools to universities. He enjoys running dynamic and engaging classes with plenty of student participation

Dr. Daniel Unruh
Originally from Canada, Daniel Unruh received his PhD in Classics from Cambridge in 2015. His research focusses on Greece from the seventh to the fourth centuries BCE. He is especially interested in kingship, tyranny and other forms of one-man rule in ancient Greece, and in ancient Greek diplomacy and communication. He is currently working on a book entitled "Talking to Tyrants in Classical Greek Thought", which will be available from Liverpool University Press in Spring of 2023.

Administrative staff

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Institute of Continuing Education

The Institute of Continuing Education's administrative headquarters are at Madingley Hall, an elegant country house built in the 16th century and set in gardens of about seven acres, designed in the 18th century by Capability Brown. Please visit www.ice.cam.ac.uk and www.madingleyhall.co.uk for further information.

Contact details of ICE

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Please also refer to the 'information for students' section on ICE's website www.ice.cam.ac.uk/studying-with-us/information-for-students and the 2022-23 Student Handbook for award-bearing courses for further information and guidance relating to all aspects of the course including study skills, assignments, assessment and moderation. The Course Information and Help and Guidance section of the ICE VLE will also contain valuable information specific to your course.

Information correct as at 21/07/2022

Syllabus for first unit
Michaelmas term 2022

Greek Literature
The Worlds of Ancient Greek Drama

Start date	4 October 2022	**End date**	13 December 2022
Day	Tuesdays 7-8pm and occasional Saturdays 4-5pm	**Time**	Various (see session list below)
Tutor(s)	Dr Daniel Unruh	**No of meetings**	14

Aims

- To explore the varied and fascinating worlds of Greek tragedy and comedy
- To gain familiarity with the works of the surviving playwrights of the 5th century BCE – Aeschylus, Sophocles, Euripides, and Aristophanes
- To examine ancient tragedy and comedy as performance genres, looking at how the texts we possess would have come to life on the stage
- To discuss the ways in which ancient tragedy and comedy draw on and interact with the political, cultural, and social issues of their own time
- To introduce methods for the analysis of ancient literature

Content

Theatre is one of the most enduring products of ancient Greek culture. The city-state of Athens, famous as one of the first societies to call itself a democracy, was also one of Greece's main centres of the dramatic arts. Tragic poets produced plays that drew on ancient myths to tell emotionally powerful and intellectually-challenging stories, while Athenian comedy skewered the pompous and powerful in plays that were pointed as they were hilarious. Tragedies and comedies were rooted in, and often responded to, the concerns of ancient Athens; at the same time, they raise questions and touch on themes that still resonate with us nearly two and a half thousand years later.

In this unit, we will explore the world of ancient Greek theatre. We will read, in English translation, plays by the extant playwrights of the fifth century BCE, a time regarded as the golden age of Greek drama. Playwrights discussed include Aeschylus with his grand themes and majestic language; Sophocles, regarded by some as the most perfect of ancient dramatists; Euripides, the radical innovator who challenged the expectations of his audience; and the comic playwright Aristophanes, whose vicious and often bawdy humour was the scourge of arrogance and hypocrisy in Athens. In reading their works, we will consider these not only as poetic texts but also as performance pieces, thinking about the ways in which the words on the page would have come alive in the great Theatre of Dionysus in Athens. We will discuss both the ways in which these dramas are responding to their ancient context, and how their characters, themes, and ideas still challenge and inspire us today.

Presentation of the unit

Teaching and learning will be delivered remotely through a combination of pre-recorded lectures (formal presentations often with slides) and live seminars (tutor-led talk combined with group exercises and discussion), as well as reading and assignments undertaken individually by students outside the course sessions. Teaching will include sessions that relate to the topics currently being addressed by students and tutor drop-ins that dedicate time for students to ask questions relating to course-work. Pre-recorded lectures will be released approximately one week in advance of the live seminar in order that students have the opportunity to watch at a time that suits them.

The unit will be presented as pre-recorded lectures, live discussion sessions attached to lectures, and live open social sessions to discuss outstanding questions and ideas, an introductory session. There will also be a pre-recorded 'close reading' lecture in order to model methods of close-reading for paper-writing.

Please also look at the VLE for each block's dedicated discussions and forum activities, which are designed to guide your reading and to introduce you to relevant contextual and critical resources.

A Note on Content:

Both Greek tragedy and comedy contain much that readers may find disturbing. Detailed descriptions of violence are frequent. Sexual references are also common, including sex without consent. In addition, some plays contain discussion of sexual practices that we would consider not only unusual but abhorrent. When discussing these aspects of ancient drama, we will do so in a respectful, sensitive, and scholarly fashion. If you have concerns over any of the content, or if you would like advance warning of specific elements, please feel free to contact me.

Provisional lecture list / Course Structure

Please note that all pre-recorded sessions are released one week in advance of the lecture
Please note that all times are UK times (BST/GMT).

Tuesday 4 October 2022: 7-8pm
Introduction (live session)

Tuesday 11 October 2022, 7-8pm
Greek History in a Nutshell (1 hour, pre-recorded)
Greek History and Literature (live session)

Tuesday 18 October 2022, 7-8pm
Greek Theatre An Introduction (1 hour, pre-recorded)
Greek Theatre (live session)

Saturday 22 October 2022
Saturday social (4-5pm, live session)

Tuesday 25 October 2022, 7-8pm
Aeschylus' *Agamemnon:* The Cycle of Revenge (1 hour, pre-recorded)
Aeschylus' *Agamenon* (live session)

Tuesday 1 November 2022, 7-8pm

Aeschylus' *Eumenides*: The End of the Cycle? (1 hour, pre-recorded)
Aeschylus' *Eumenides* (live session)

*Note: British Summer Time ends on 30th October – for students outside the UK, this and subsequent classes will be one hour earlier than previously.

Tuesday 8 November 2022, 7-8pm
Close Reading Demonstration (1 hour, pre-recorded)
Close Reading and Essay Writing (live session)

Saturday 12 November 2022, 4-5pm
Saturday social (live session)

Tuesday 15 November 2022, 7-8pm
Sophocles' *Oedipus Tyrannus:* Fate and Family (1 hour, pre-recorded)
Sophocles' *Oedipus Tyrannus* (live session)

Assignment 1 due 18 November

Tuesday 22 November 2022, 7-8pm
Sophocles' *Antigone*: State and Family (1 hour, pre-recorded)
Sophocles' *Antigone* (live session)

Tuesday 29 November 2022, 7-8pm
Euripides' *Helen*: Rewriting Myth (1 hour, pre-recorded)
Euripides' *Helen* (live session)

Saturday 3 December 2022, 4-5pm
Saturday social

Tuesday 6 December 2022, 7-8pm
Euripides' *Bacchae*: The Tragic Dionysus (1 hour, pre-recorded)
Euripides' *Bacchae* (live session)

Tuesday 13 December 2022, 7-8pm
Aristophanes' *Frogs*: The Comic Dionysus (1 hour, pre-recorded)
Aristophanes' *Frogs* (live session)
Wrapping up and additional questions (live session, 8pm+ - *optional*)

Student assessment

The unit requires a commitment to reading and pre-class preparation. Coursework will be in the form of two assignments that together will come to a total of 3,000–4,000 words. The two assignments are weighted as follows: the first assignment ('Close Reading') of 1000–1500 words counts for 40% of the total grade, the second assignment ('Essay Question') of 2000–2500 words counts for 60% of the total grade.

Assignment 1
Close Reading Assignment
The first writing assignment is a 1000-1500 word close-reading of a single passage of between 25 and 40 lines of your choice from the course readings. . For details concerning the 'Close Reading Assignment', please see VLE. **This assignment will be due on 18 November 2022 by 12:00 noon GMT*** (*Greenwich Mean Time)**.** Close-reading strategies will be discussed throughout the course

lectures and discussions, and an example of close-reading methods will be provided in a dedicated course lecture. This assignment is designed to demonstrate that you have developed analytical skills appropriate for a literary critic.

Assignment 2
Essay Assignment
The second writing assignment is a 2000–2500 word essay. Please choose your essay from the list below. Further details, including dedicated bibliography for each question, will be available on the VLE:

1. How do the conventions of the Athenian theatre shape the stories that playwrights tell?

"*Conventions" means both the physical aspects of Athenian drama – e.g. the theatre-space, masks, costumes, stage machinery – and the rules governing productions, such as the use of only three actors, the existence of the chorus, the unwillingness to show violence onstage etc. You are recommended to either concentrate on a single play and explore how it uses three or four of these conventions, or else consider how three or four different plays make different uses of one convention.*

2. "Children have teachers to teach them, and grownups have playwrights." -Aeschylus in Aristophanes' *Frogs*.
Do you agree that Tragedy and/or Comedy set out to teach the Athenians?

In this question, you are asked to explore a question that has continuously vexed scholars: do tragedy and comedy have "messages" that they're trying to get across to the citizens? Are they taking specific positions on social issues, or are they meant to be open-ended, encouraging the audience to draw their own conclusions?   Conversely, is their primary purpose to entertain and arouse emotion and not to teach specific lessons?
You could concentrate on either Comedy or Tragedy, or compare and contrast both genres. Think not only about specific statements made by characters in the plays, but also about what "lessons" the structure of the play and the journeys of the characters might hold.

3. "Tragedy is lucky - the stories are all ready-made. We comedians have to invent everything" -Antiphanes the comic playwright
How fair is Antiphanes' presentation of the difference between tragedy and comedy?

This question asks you to consider the relative freedom that Greek tragedy and comedy have in coming up with plots, introducing characters, and rewriting stories to suit their ends. Is it true that the tragedians simply picks from a bunch of pre-existing stories? Are comedians really forced to build everything from scratch? How far can both comic and tragic playwrights go in changing existing narratives?
For this question, you are recommended to pick one comedy and one tragedy and compare the degrees to which they both innovate and draw on pre-existing material. Think not just in terms of storyline but also of overall dramatic structure, use of stock characters, and the familiarity or novelty of their themes.

4. What does it mean to be a "tragic hero"?
Many scholars talk about figures like Oedipus or Orestes as a "tragic hero" but what actually does that mean? Some questions to think about include: is anyone who is the subject of a tragedy a tragic hero. or are there certain characteristics that all tragic heroes share? Are tragic heroes defined by their characters, that is by certain innate features, or is it someone's actions that make someone a tragic hero? Or conversely, is one made a tragic hero by external forces, by what the gods/fate/the playwright inflict upon you?

You are recommended to pick two or three heroes of various tragedies and try to see what, if any, common features they share. Consider their characters, their choices, and their overall narrative "journey" over the course of their plays. You may also introduce complexities to the question – is there a difference between a tragic hero and a tragic heroine? Can the tragic hero be usefully defined against the comic hero?

Closing date for the submission of assignments: Wednesday 4 January 2023 by 12 noon GMT (*Greenwich Mean Time)

Reading and resource list (all available through Leganto, for details on which, see VLE)

For Aeschylus' *Oresteia*, we will be referring to Peter Burian and Alan Shapiro's translation, available through idiscover:
https://idiscover.lib.cam.ac.uk/permalink/f/t9gok8/44CAM_ALMA51619970950003606

For Sophocles' Oedipus and Antigone, we will be referring to David Slavitt's translation, available online through iDiscover:
https://idiscover.lib.cam.ac.uk/permalink/f/t9gok8/44CAM_ALMA51625642170003606

For Euripides' *Helen*, we will be referring to Frank McGuinness' translation, available through idiscover:
https://idiscover.lib.cam.ac.uk/permalink/f/1kas1sp/TN_cdi_askewsholts_vlebooks_9780571255368

For Euripides' *Bacchae* we will be referring to Donald Sutherland's translation, available through idiscover:
https://idiscover.lib.cam.ac.uk/permalink/f/161kdsc/44CAM_ALMA51617902530003606

For Aristophanes' *Frogs*, we will be referring to Kenneth McLeish's translation, available through idiscover:
https://idiscover.lib.cam.ac.uk/permalink/f/t9gok8/44CAM_ALMA51529758770003606

Other comparative readings will be provided via scans and links.

Further Reading Suggestions

General Reading on Greek Literature

**Whitmarsh, Tim. *Ancient Greek Literature*. (Polity 2004)
—A fantastic review of the history of Greek literature from Homer to late antiquity

Buxton, Richard. *Imaginary Greece: The Contexts of Mythology*, (Cambridge 2008)
—Somewhat pricey; a brilliant treatment of myth in the Greek world, its development, and its
    relationship to other spheres of life and literature

*Lefkowitz, Mary. *Greek Gods, Human Lives: What we can Learn from Myths*. (Yale 2005).
Nagy, Gregory. *The Ancient Greek Hero in 24 Hours*, available for purchase and for free at this link
—A tour de force from one of the world's leading Homerists, containing discussion of many of his
    most important contributions to Homeric and Greek scholarship, and much new material
Parker, Robert. *On Greek Religion*. (Cornell 2011)

—A go-to place for the study of religion from the author of *Miasma* on pollution in the Greek world

Tragedy
Burnett, Anne Pippin *Revenge in Attic and Later Tragedy* (University of California 1998)
Carter, D. M. *Politics of Greek Tragedy* (Bristol 2007)
Easterling, P. E. (ed.) *The Cambridge Companion to Greek Tragedy* (Cambridge 1997)

Griffin, J. 'The social function of Attic Tragedy', *CQ* 48 no.1 (1998) 39–61
Hall, E. *Inventing the Barbarian: Greek Self-Definition through Tragedy* (Oxford 1989)
Hall, E. *Greek Tragedy: Suffering Under the Sun* (Oxford 2010)

Loraux, N. *The Invention of Athens: The Funeral Oration in the Classical City* (Cambridge, MA 1986)
Loraux, N. *Tragic Ways of Killing a Woman* (Harvard 1987)
Pelling, C. (ed.) *Greek Tragedy and the Historian* (Oxford 1997)
Vernant, J.-P. and Vidal-Naquet, P. *Myth and Tragedy in Ancient Greece*, trans. J. Lloyd (New York 1988)
Winkler, J. and Zeitlin, F. (eds.) *Nothing to Do with Dionysus?* (Princeton 1990)

Oresteia

Lloyd, M. *Oxford Readings in Classical Studies: Aeschylus* (Oxford 2006)
Lloyd-Jones, H. 'The Guilt of Agamemnon', *CQ* 12 (1962) 187–99, reprinted in *Oxford Readings in Greek Tragedy*, 57–72
Tzanetou, Angeliki *City of Suppliants* (University of Texas 2012)
Zeitlin, F. 'The Dynamics of Misogyny: myth and myth-making in the *Oresteia*', *Arethusa* 11 (1978) 149–84; also in her collected volume, *Playing the Other* (Chicago 1996)

Sophocles
Blondell, Ruby *Hurting Friends and Harming Enemies* (Cambridge 1991)
Buxton, R. *Sophocles* (Greece and Rome New Surveys in the Classics 16, 2nd ed. Oxford 1995)
Easterling, P. E. 'Character in Sophocles', Greece and Rome 24.2 (1977) 121–9, reprinted in Oxford Readings
Easterling, P. E. 'The Tragic Homer', BICS 31 (1984) 1–8
Knox, B. The *Heroic Temper* (Berkeley 1966)
Konstan, D. *Pity Transformed* (London 2001)

Euripides

Dodds, E. R. 'Euripides the Irrationalist', CR 43 (1929) 97–104, reprinted in The Ancient Concept of Progress (Oxford 1973)
Easterling, P. E. 'Women in tragic space', BICS 34 (1987) 15–26

Marshall, C. W. The Structure and Performance of Euripides' Helen. (Cambridge 2014).
Whitmarsh, T. 'Atheistic Aesthetics: The Sisyphus Fragment, Poetics, and the Creativity of Drama', Proceedings of the Cambridge Philological Society 60 (2014) 109–26:
Winnington-Ingram, R. P. Euripides and Dionysus: An Interpretation of the Bacchae (Cambridge 1948)
Wohl, Victoria *Euripides and the Politics of Form* (Princeton 2015)

Aristophanes
Marshall, C. W. *Aristophanes: Frogs* (Bloomsbury 2020)

Nelson, Stephanie *Aristophanes and his Tragic Muse* (Brill 2016)
Robson, James *Aristophanes: An Introduction* (Bloomsbury 2009)

Griffiths, Mark *Aristophanes' Frogs* (Oxford 2013)

Syllabus for second unit
Lent term 2023

Latin Literature
Power and Literature: An exploration of Latin Epic

Start date	3 January 2023	**End date**	28 February 2023
Day	Various (see session list below)	**Time**	Various (see session list below)
Tutor(s)	Dr Henry Tang	**No of meetings**	Various (see session list below)

Aims

- To explore Latin epic by Virgil, Lucan, and Statius
- To gain familiarity with the form and content of Latin epic
- To examine how different Latin epic writers put the same themes, phrases, and images to work in different ways.
- To discuss the intersection of religion, social history, and literature in Rome of the early Principate and early Empire.
- Introduce methods for the analysis of ancient literature

Content

More than a thousand years after the poet's death, Virgil is chosen by Dante Alighieri as his pilgrim's guide through hell and purgatory in his Christian epic poem, the *Divine Comedy* (14th century CE). What is so special about Virgil, and what is so special about his own epic, the *Aeneid* (1st century BCE)? This unit considers the role played by Virgil's *Aeneid* within the epic tradition, how the poem has been interpreted and how it sets itself up for re-interpretation. In English translation, students will read not only this most famous poem, but other lesser-known works of Latin epic including Lucan's *Civil War* and Statius *Thebaid* (both 1st century CE). **All texts read in this course are in English translation, and this course requires no prior knowledge of ancient history, literature, or languages.**

The unit will consider questions which still concern authors today: How does a work of literature declare itself monumental? How does one work draw from another without becoming derivative? To what degree do readers' interpretations depend on their own society, rather than that in which a work of literature was composed? How different are the challenges faced by mythological epic (like the *Thebaid*) and historic epic (like the *Civil War*), and where does the *Aeneid* fit in such a scheme? What is the role of the gods in these epics, and is that role constant from the 1st centuries BCE and CE? How did these works interact with the politics and culture of their times? These are just some of the questions to be addressed in this course, which will focus on close reading of these masterpieces of world literature, setting them in their historic context, and pointing to their immense influence on subsequent traditions.

Presentation of the unit

Teaching and learning will be delivered remotely through a combination of pre-recorded lectures (formal presentations often with slides) and live seminars (tutor-led talk combined with group exercises and discussion), as well as reading and assignments undertaken individually by students outside the course sessions. Teaching will include sessions that relate to the topics currently being addressed by students and tutor drop-ins that dedicate time for students to ask questions relating to course-work. Pre-recorded lectures will be released a week in advance of the live seminar in order that students have the opportunity to watch at a time that suits them.

The unit will be presented as a combination of pre-recorded lectures, live discussion sessions attached to lectures, and 1-hour open drop-in social sessions to discuss outstanding questions and ideas, including methods of close-reading for paper-writing.

Please also look at the VLE for each block's dedicated discussions and forum activities, which are designed to guide your reading and to introduce you to relevant contextual and critical resources.

Provisional lecture list / Course Structure

Please note that all pre-recorded sessions are released one week in advance of the lecture

Tuesday 3 January 2023, 7pm-9pm:
Aeneid Books 1-4 (live session, 2 hours)
Aeneid Books 1-2: Gods and Prophecies (pre-recorded lecture, 1 hour)
Aeneid Books 3-4: Alternate Romes: Gender, Ethnicity, Culture (pre-recorded lecture, 1 hour)

Tuesday 10 January 2023, 7pm-8pm:
Aeneid Books 5-6 (live session, 1 hour)
Aeneid Books 5-6: Becoming Roman (pre-recorded lecture, 1 hour)

Saturday 14 January 2023:
Social Q&A (live session, 4-5pm)

Tuesday 17 January 2023, 7pm-8pm:
Aeneid Books 7-8 (live session, 1 hour)
Aeneid Books 7-8: Shaping the *Aeneid* (pre-recorded lecture, 1 hour)

Tuesday 24 January 2023, 7pm-8pm:
Aeneid Books 9-10 (live session, 1 hour)
Aeneid Books 9-10: The Morals of War (pre-recorded lecture, 1 hour)

Saturday 28 January 2023:
Social Q&A (live session, 4-5pm)

Tuesday 31 January 2023, 7pm-8pm:
Aeneid Books 11-12 (live session, 1 hour)
Aeneid Books 11-12: Cosmos and Imperium (pre-recorded lecture, 1 hour)

Tuesday 7 February 2023, 7pm-8pm:
Lucan Books 1-5 (live session, 1 hour)
Lucan Books 1-5: the *Bellum Civile* and Lucan's Rome (pre-recorded lecture, 1 hour)

Deadline for close reading assignment

7 February 2023

Saturday 11 February 2023:
Social Q&A (live session, 4-5pm)

Tuesday 14 February 2023, 7pm-8pm:
Lucan Books 6-10 (live session, 1 hour)
Lucan Books 6-10: the *Bellum Civile,* an Anti-*Aeneid*? (pre-recorded lecture, 1 hour)

Tuesday 21 February 2023, 7pm-8pm:
Statius Books 1-6 (live session, 1 hour)
Statius Books 1-6: Tragedy and Epic (pre-recorded lecture, 1 hour)

Saturday 25 February 2023:
Social Q&A (live session, 4-5pm)

Tuesday 28 February 2023, 7pm-8pm:
Statius Books 7-12 (live session, 1 hour)
Statius Books 7-12: Epic failures? (pre-recorded lecture, 1 hour)

Wednesday 22 March 2022:
Deadline for essay

Student assessment

The unit requires a commitment to reading and pre-class preparation. Coursework will be in the form of two assignments that together will come to a total of 3,000–4,000 words. The two assignments are weighted as follows: the first assignment ('Close Reading') of 1000–1500 words counts for 40% of the total grade, the second assignment ('Essay Question') of 2000–2500 words counts for 60% of the total grade.

Close Reading Assignment

The first writing assignment is a 1000-1500 word close-reading of a single passage of at least 24 lines of your choice from the course readings of Virgil's *Aeneid*. For details concerning the 'Close Reading Assignment', please see VLE. **This assignment will be due on 7 February 2023 by 12:00 noon GMT*** (*Greenwich Mean Time). Close-reading strategies will be discussed throughout the course lectures and discussions. This assignment is designed to demonstrate that you have developed analytical skills appropriate for a literary critic.

Essay Assignment

The second writing assignment is a 2000–2500 word essay. Please choose your essay from the list below:

1. Can one generalise about the kind of roles given to female characters in the Latin epic?

Guidance: because this question asks about the appropriateness of 'generalities' to the analysis of women, it would be reasonable to choose more than one woman to study, and, ideally, three across at least two works. In addition to giving a sense of the range of roles occupied by women in these epics, and describing any common features you may see, you will also want to focus in on particular cases that allow you to engage in close reading, so as to understand want brings your cases closely together and/or what keeps them apart. You will want to think of "role" both in the theatrical sense—

a personality, a character, a figure—but also in the structural sense: what do these women figures "do" for their poems?

2. Are post-Virgilian epics inevitably 'anti-*Aeneids*'?

Guidance: this question asks for a comparison between Virgil's Aeneid and at least one of Lucan's Civil War or Statius' Thebaid. It would be reasonable to identify two or three themes represented in specific scenes of the Aeneid which the later poets directly engage with. A clear way making this comparison would be to analyse (through close reading) the scenes from the Aeneid and the later poems side by side. You will want to question how the later authors react to their predecessor, whether they are copying features of the Aeneid, conflicting with them, or expanding on tensions and ideas already present in the Aeneid and Epic. It may be helpful to reflect upon how a work can belong to a genre and work with generic tropes, while making itself distinct.

3. Philip Hardie has emphasized the way in which Virgil's poem unites 'Cosmos and Imperium'; to what extent is this visible in Lucan's *Civil War* and/or Statius' *Thebaid*?

Guidance: in researching your piece, you will want to review the lectures on Virgil's Aeneid, and look at the excerpts on the VLE from Philip Hardie's Cosmos and Imperium. In writing your piece, it would be reasonable to give a sense of what you believe Hardie means by these terms and their role in the Aeneid; then, you will want to choose two to three moments (or themes captured in particular passages) in the other poems. You should read these passages carefully, but, as the question asks for how 'Cosmos and Imperium' contribute to the unity of each respective work, you will want to analyse how these individual moments contribute (or don't) to the unity of those other poems.

Why does Latin epic have so many narrative diversions?
Guidance: this question asks about narrative-style, which you might analyze usefully both as a feature of the movement from one part of the narrative to another or as the structure of the work as a whole. This question invites thinking about these poems in architectural, or at least large-scale terms, but it might be useful, to avoid abstraction, to choose turning-points in the narrative, or scenes of narrative 'distraction' (such as ekphrases or self-enclosed narratives) that will allow you to demonstrate how you feel the poems hold together. You would do well to consult on the VLE the scanned excerpts of David Quint's "Epic and Empire."

This assignment is designed to demonstrate that you have developed analytical skills and a knowledge base appropriate for a literary critic and historian at this stage.

The assignment will be submitted through the ICE VLE. For further information, including details about electronic submission and a rubric, please see VLE.

Closing date for the submission of assignments: Wednesday 22 March 2023 by 12 noon GMT* (*Greenwich Mean Time)

Reading and resource list

The reading list for this course will be available through the online reading list 'Leganto', which will be available on the VLE before the course begins.

For Virgil's *Aeneid*, we will be using the translation of Sarah Ruden, available through idiscover:
https://idiscover.lib.cam.ac.uk/permalink/f/t9gok8/44CAM_ALMA51616156230003606

For Lucan's *Civil War*, we will be using the translation of Jane Wilson Joyce, available through idiscover:
https://idiscover.lib.cam.ac.uk/permalink/f/t9gok8/44CAM_ALMA51571276800003606

For Statius' *Thebaid*, we will be using the translation of Jane Wilson Joyce, available through idiscover:
https://idiscover.lib.cam.ac.uk/permalink/f/t9gok8/44CAM_ALMA51658496300003606

Further Reading Suggestions

For a good general history of Rome's late Republic and early Empire, see David Potter, (2006). *A companion to the Roman Empire.* Malden, MA: Blackwell Pub. *).*

For a good history of Latin literature, see Harrison, S. J. (2008). *A companion to Latin literature.* Malden, MA: Blackwell Pub.
On the literary tradition of Roman epic, see Boyle, A. J. (1993). Roman epic. London ; New York: Routledge.
On the epic tradition from Virgil on, see Quint, David. 1993. *Epic and empire: Politics and generic form from Virgil to Milton.* Princeton, NJ: Princeton Univ. Press.

On the Virgilian tradition in Latin epic, see Hardie, Philip R. 1993. *The epic successors of Virgil: A study in the dynamics of a tradition, Roman literature and its contexts.* Cambridge, UK: Cambridge Univ. Press.

<u>Virgil</u>
- Comparetti, Domenico. 1997. *Vergil in the Middle Ages.* Translated by E. F. M. Benecke. Princeton, NJ: Princeton Univ. Press.
- Conte, Gian Biagio, and S. J. Harrison. 2007. *The poetry of pathos: Studies in Virgilian epic.* Oxford and New York: Oxford Univ. Press.
- Feeney, Denis. 'The Taciturnity of Aeneas', 1983
- Giusti, E. (2018). Carthage in Virgil's Aeneid (Cambridge Classical Studies). Cambridge University Press.
- Hardie, Philip *The Last Trojan Hero: A Cultural History of Virgil's Aeneid*, 2015; *Virgil's Aeneid Cosmos and Imperium*, 1986.
- Horsfall, Nicholas. 1995. *A companion to the study of Virgil Mnemosyne* Supplement 151. Leiden, The Netherlands: Brill.
- Johnson, W. R. 1976. *Darkness visible: A study of Vergil's* Aeneid. Berkeley: Univ. of California Press.
- Kallendorf, C. (2007). *The other Virgil 'pessimistic' readings of the Aeneid in early modern culture* (Classical presences). Oxford: Oxford University Press.
- Quint, David. 2018. *Virgil's Double Cross : Design and Meaning in the Aeneid.*
- Rogerson, A. (2017). Virgil's Ascanius : Imagining the future in the Aeneid (Cambridge classical studies).

<u>Lucan</u>
- Bartsch, Shadi. 1997. *Ideology in cold blood: A reading of Lucan's* Civil War. Cambridge, MA: Harvard Univ. Press.
- Bexley, Erica M. 'Replacing Rome: Geographic and Political Centrality in Lucan's Pharsalia.' CPh 104, 2009, 459-75.
- Bramble, J. C. 1982. Lucan. In *Cambridge history of classical literature II: Latin literature.* Edited by E. J. Kennedy and Wendell Vernon Clausen, 533–557. Cambridge, UK: Cambridge Univ. Press.
- Fantham, Elaine. 'The angry poet and the angry gods: problems of theodicy in Lucan's epic of defeat.' In: Susanna Braund & Glenn W. Most (edd.). Ancient Anger. Perspectives from Homer to Galen. Cambridge: CUP, 2004Griffin, Miriam T. 1984. *Nero: The end of a dynasty.* New Haven, CT: Yale Univ. Press.
- Miriam T. 1984. *Nero: The end of a dynasty*. New Haven, CT: Yale Univ. Press.
- Henderson, John. 1988. Lucan: The word at war. In *The imperial muse.* Edited by A. J. Boyle, 122–164. Berwick, Victoria: Aureal.

- Lintott, A. W. 1971. Lucan and the history of the civil war. *Classical Quarterly* 21:488–505.
- Morford, M. (1996). The poet Lucan studies in rhetorical epic (New ed., Bristol Classical paperbacks). London: Bristol Classical Press.
- Tesoriero, C., Muecke, F., & Neal, T. (2010). Lucan. (Oxford Readings in Classical Studies).
- Tracy, J. (2014). *Lucan's Egyptian Civil War*. Cambridge: Cambridge University Press.

Statius

- Bernstein, Neil. "Statius' Thebaid." *In the Image of the Ancestors.* Toronto: U of Toronto, 2016. 64-104.
- Boyle, Anthony James, William J. Dominik, eds. 2003. *Flavian Rome: Culture, image, text*. Leiden, The Netherlands: Brill.
- Dominik, Newlands, Gervais, Dominik, William J., Newlands, Carole Elizabeth, & Gervais, Kyle. (2015). Brill's companion to Statius.
- Ganiban, Randall T. 2007. *Statius and Virgil: The* Thebaid *and the reinterpretation of the* Aeneid. Cambridge, UK: Cambridge Univ. Press.
- Henderson, John. 1993. Form remade: Statius' *Thebaid*. In *Roman epic*. Edited by A. J. Boyle, 162–191. London and New York: Routledge.
- McNelis, Charles. 2007. *Statius'* Thebaid *and the poetics of civil war*. Cambridge, UK: Cambridge Univ. Press.
- Rebeggiani, S. (2018). The fragility of power : Statius, Domitian and the politics of the Thebaid.
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Syllabus for third unit
Easter term 2023

Special theme in Classical Studies:
Athenian Democracy in the Age of Athens' Empire

Start date	28 March 2023	**End date**	27 May 2023
Day	Tuesdays and occasional Saturdays	**Time**	Tuesdays 7-8.30pm and Saturdays 4-5pm
Tutor(s)	Dr Daniel Unruh	**No of meetings**	10

Aims

- To introduce students to topics within the history of fifth-century Athens (its 'Golden Age') through the lens of Athens' radical democracy and empire.

- To learn how to critically analyse various sources both contemporary and later used in constructing the history of this period and to understand the criteria for assessing the historical value of their contribution.

- To begin to gain some awareness of the influence modern readers' political contexts may have on their portrayal and interpretation of aspects of Athenian democracy.

Content

Late sixth-century Athens saw the creation of democracy. Not only did Athenians produce a constitutional form widely considered today the only form of government commanding legitimacy, but the cultural products of the democracy - Attic drama, philosophy, art and architecture - are still admired as some of the highest achievements of western civilization. But how did that democracy come about? What defined its particular instantiation at Athens? And what difference did it make to that democracy that some two decades after its inception, victory over Persian forces at sea led to Athenian leadership of a naval alliance of other Greeks that soon transformed into an empire? How did Athens' democracy shape that leadership role in the decades to follow, and how in turn did that evolving leadership role impact upon the workings of Athenian democracy? Does Athenian democracy's intimate relationship with empire impact upon our evaluation of it? Such are the questions this unit will raise and provide students with the background from which to begin answers.

This unit will provide an introduction to the structure and political culture of Democratic Athens of the fifth century, focusing on topics that will illuminate aspects of its workings - its origins, institutions, practices, and ideology - in dialogue with its possession of an empire. Such topics will include how democracy began (Origins and the Navy) and how it was organized and functioned (Instruments - the assembly, the law courts, ostracism - and Offices); who belonged (Citizenship); how it responded to and influenced historical events (the Persian Wars, Empire, War and Peace); and how it was perceived and represented both by Athenians and others (Ideology, Critics). The course is designed to provide a broad foundation upon which to begin to consider the cultural products of fifth-century Athens from a more informed political perspective and also to invite further reflection on both the reception of Athenian democracy and on the practices of our own modern instantiations of democracy.

Presentation of the Unit

Teaching and learning will be delivered remotely through a combination of pre-recorded lectures (formal presentations often with slides) and live meetings that combine discussion and group exercise seminars attached to the subject of the lectures. Students will be provided with reading guidance and assignments to be undertaken individually outside the course sessions. A number of 1-hour open drop-in social sessions will be held (on Saturday afternoons) to discuss outstanding questions and ideas, including methods of close-reading for paper-writing.

Pre-recorded lectures will be released one week in advance of the live seminar in order that students have the opportunity to watch at a time that suits them.

Please also look at the VLE for each block's dedicated discussions and forum activities, which are designed to guide your reading and to introduce you to relevant contextual and critical resources.

Provisional lecture list / Course Structure

Please note that all pre-recorded sessions are released one week in advance of the lecture and can be watched at a time to suit you.

Tuesday 28 March 2023: Athens: History and Mythology, 7-8.30pm

Pre-recorded material: 1.5 hours.

Live session: 1.5 hours

Social: Saturday 1 April, 4-5pm

Tuesday 18 April 2023: The Beginnings of Democracy, 7-8.30pm

Pre-recorded material: 1.5 hours.

Live session: 1.5 hours

Tuesday 25 April 2023: Power of the people: How Democracy Worked , 7-8.30pm

Pre-recorded material: 1.5 hours.

Live session: 1.5 hours

Tuesday 2 May: Rivals and "Allies" – Athenian Foreign Affairs 7-8.30pm

Pre-recorded material: 1.5 hours.

Live session: 1.5 hours

Social – Saturday, 6 May 2023, 4-5pm

Tuesday 9 May 2023: Democracy, Empire, and Ideology, 7-8.30pm

Pre-recorded material: 1.5 hours.

Live session: 1.5 hours

Tuesday 16 May 2023: *Polis* ('city') and *oikos* ('household'), 7-8.30pm

Pre-recorded material: 1.5 hours.

Live session: 1.5 hours

Tuesday 23 May 2023: Critics and coups, 7-8.30pm

Pre-recorded material: 1.5 hours.

Live session: 1.5 hours.

Social: Saturday 27 May 2023, 4-5pm

Student Assessment

The unit requires a commitment to reading and pre-class preparation. Coursework will be in the form of two assignments that together will come to a total of 3,000–4,000 words. The two assignments are weighted as follows: the first assignment ('Source analysis') of 1000–1500 words counts for 40% of the total mark (due in 5 May at 12 noon), the second assignment ('Essay Question') of 2000–2500 words counts for 60% of the total mark (due in 9 June at 12 noon).

Source Analysis Assignment

The first writing assignment is a 1000-1500 word critical reading of a single source or sources on a topic from a selection of those we have used thus far. Source analysis will be a topic visited throughout the course lectures and discussions. This assignment is designed to demonstrate that you are developing analytical skills appropriate for a classicist. It will be due **Friday 5 May 2023 by 12 noon BST*.**

Essay Assignment

The second writing assignment is a 2000-2500 word essay. Please choose your essay from the list below:

1) Was Athenian democracy really "all the people in power"?
This question is about asking how far the ideal of Athens as a place where every (free and male) citizen had a say in government represented reality. Think not only about the formal rules and institutions of the democracy, but also about extra-legal issues. To what degree did a citizen's wealth, family, place of residence, or other factors limit their ability to participate in politics? Did the Athenians make efforts to ensure that all citizens could participate, or was it up to each citizen to make it as best he could?

2) Did non-citizens benefit from the success of Athenian democracy?
This question encourages you to look at the lives of people who did not have a direct voice in Athenian politics: free women, resident foreigners, and the enslaved. To what degree did such people benefit from either the democratic system or Athens' empire? Think about different forms of benefit – not only tangible material prosperity, but also well-being, self-esteem, and sense of personal identity. In answering this question, you may choose to focus on one of these disenfranchised groups in particular, and/or to emphasise Athenian democracy or imperialism.

3) Did the Athenians enjoy thinking of themselves as a tyrant city?
Throughout the literature of 5th – century Athens, we find people comparing the power of the Athenian state and people to that of a king or tyrant. This question asks you to think about the attitude of the Athenian people to this image. Did being compared to tyrant embarrass or discomfort the Athenians, or did they celebrate the power, wealth, and

freedom that this status brought? In answering this question, think about the various sources for this idea, and what their own biases and agendas may be; it will also help to consider whether it is fair to treat "the Athenians" as a single unit with a single attitude.

4) To what degree was democracy dependent on naval power?

Many writers, both modern and ancient, have argued that it was Athens' powerful navy that allowed the city to develop its democratic system. How far is this true? There are a number of issues that you might consider here: the qualifications (or lack thereof) required to be a sailor, the role of the navy in securing the Empire, the economic benefits of naval power, the kind of community that serving together on a ship creates.

5) What would an ancient Athenian make of modern democracies?

*This question encourages you to think about ancient and modern usages of the term "democracy" and the different ways in which the concept is approached in different eras. What features of modern democracy would Athenians see as similar to their own society? What would they consider undemocratic about modern democracies? Are there ways in which they might say we are **more** democratic than they were? In all of the above, how far would they be right?*

Closing date for the submission of first assignment: Friday 5 May 2023 by 12 noon BST*.

Closing date for the submission of second assignments: Friday 9 June 2023 by 12 noon BST* (*British Summer Time)

Reading and resource list (all available online through Leganto. Other weblinks and PDFs will be placed on the VLE ahead of the course)

Reading and Resources List

I. Sources

Primary Sources

(N.B. These texts can be found on-line at http://www.perseus.tufts.edu under the heading 'Collections/Texts', but there are other web versions.)

[Xenophon] (a.k.a.) 'Pseudo-Xenophon', *Constitution of the Athenians* (a.k.a. 'Old Oligarch' or *Ath. Pol.* for *Athenaion Politeia*).

Xenophon *Oeconomicus*

Herodotus, *Histories* (selections)

Thucydides, *The Peloponnesian War* (selections

Aeschylus, *Eumenides* [read in first unit]

Sophocles, *Antigone* [read in first unit]

Aristophanes, *Knights, Wasps and Lysistrata* [selections]

Euripides, *Suppliant Women* [selections]

Plato, *Gorgias* [selections]

Plutarch, *Theseus, Cimon, +Pericles* [selections]

Isocrates *Areopageticus*

[Aristotle], *Constitution of the Athenians* (a.k.a. *Athenaion Politeia*, or *Ath. Pol.* [selections]

Aristotle, *Politics* [selections]

Source books

Dillon, M. and L. Garland (2010) *Ancient Greece: Social and Historical Documents from Archaic Times to the Death of Alexander the Great.* London (Online)

Moore, J. M. (1975) *Aristotle and Xenophon on Democracy and Oligarchy.* Berkeley and Los Angeles (Scanned pdfs)

Osborne, R. (2014) *Athenian Democracy.* Lactor 5 (Scanned pdfs)

Roberts, J. (1998) *Athenian Radical Democracy* 461-404 BC. Lactor 5. (Scanned pdfs)

On the sources:

Rhodes, P. J. (2006) 'The literary sources', in K. Kinzl (ed.), *A Companion to the Classical Greek World.* Wiley: 26-44. (Online)

Rhodes, P. J. (2006) 'Non-literary written sources', in K. Kinzl (ed.), *A Companion to the Classical Greek World.* Wiley: 45-64. (Online)

II. General Reading: Athenian Democracy and Athenian History

Bradley, P. (2004) *Ancient Greece. Using Evidence.* Cambridge: ch. 5 (Cleisthenes), ch. 7 (Athens 478-445 BC), ch. 8 ('Periclean Athens') (Uploaded pdfs)

Buckley, T. (2010) Aspects of Greek History, 750 – 323 BC. <2nd Ed.> Routledge. (Online)

Fornara, C. and L. J. Samons II (1991) 'Athenian democracy', in *Athens from Cleisthenes to Pericles* (Berkeley and Los Angeles) 37-76. (Online)

Hansen, M. H. (1991) *The Athenian Democracy idn the Age of Demosthenes*, Norman OK. (Online).

Nippel, W. (2015) *Ancient and Modern Democracy*, Cambridge: ch. 1, 'The history and structure of Athenian democracy'. (Online)

Osborne, R. (2010) 'Athenian democracy: something to celebrate?', in *Athens and Athenian Democracy*, Cambridge: 27-38. (Uploaded pdf)

Osborne, R. (2014) 'The city of freedom and oppression', in R. Osborne, *Greek History. The Basics.* London: 85-102 (Online)

Raaflaub, K. (2006) 'Democracy', in K. Kinzl (ed.), *A Companion to the Classical Greek World.* Wiley: 387-415. (Online)

Raaflaub, K. (2015) "Why Greek Democracy? Its Emergence and Nature in Context," in D. Hammer (ed.) *A Companion to Greek Democracy and the Roman Republic*, Oxford, 23-43. (Online)

Rhodes, P. J. (ed.) (2004) *Athenian Democracy.* Edinburgh. (Online)

Rhodes, P. J. (2010) *A History of the Classical Greek World*, *478-323 BC.* Wiley.

Stockton, D. (1990) *The Classical Athenian Democracy.* Oxford. (Uploaded scans.)

Thorley, J. (2004) *Athenian Democracy*, London. (Online)

III. Topics

Cleisthenes and the Cleisthenic reforms

Bradley, P. (2004) *Ancient Greece. Using Evidence*, Cambridge: ch. 5 (Cleisthenes) (Uploaded pdf)

Forrest, W. G. (1966) *The Emergence of Greek Democracy*, London: 191-235

Lewis, D. (2004) 'Cleisthenes and Attica', in P. J. Rhodes (ed.), *Athenian Democracy*, Edinburgh: 287-309. (Online)

Ober, J. (2004) 'The Athenian Revolution of 508/7 BC: violence, authority, and the origins of democracy', in P. J. Rhodes (ed.), *Athenian Democracy*, Edinburgh: 287-309. (Online)

Navy and Warfare

Millett, P. (1993) 'Warfare, economy, and democracy in classical Athens', in J. Rich and G. Shipley, *War and Society in the Greek World*, London. (Online)

O'Halloran, B. (2018) *Political Economy of Classical Athens: A Naval Perspective*: Leiden: ch. 10, 'Soldiers, sailors, citizens' (Online)

Pritchard, D. (2019) *Athenian Democracy at War.* Cambridge. (Online)

Strauss, B. S. (1996) 'The Athenian trireme: school of democracy', in J. Ober and C. W. Hedrick (eds) (1996), *Demokratia: a conversation on democracies, ancient and modern* (Princeton: Princeton University Press): 313–25 (Uploaded pdf)

Institutions and Participation

Finley, M. (2004) 'Athenian Demogogues', in P. J. Rhodes (ed.), *Athenian Democracy*, Edinburgh: 163-85. (Online)

Harris, E. M. (2019) 'Aeschylus' Eumenides', in A. Markantonatos and E. Volonaki, *Poet and Orator: A Symbiotic Relationship in Democratic Athens* Berlin/Boston: 389-420.

Markle, M. (2004) 'Jury pay and assembly pay at Athens', in P. J. Rhodes (ed.), *Athenian Democracy*, Edinburgh: 95-131 (Online)

Rhodes, P. J. (2004) 'Political activity in Classical Athens', in P. J. Rhodes (ed.), *Athenian Democracy*, Edinburgh: 185-206 (Online)

Stockton, D. (1990) *The Classical Athenian Democracy*, Oxford: ch. 3. (Uploaded pdf)

Citizenship

Blok, J. (2013). "Citizenship, the Citizen Body, and its Assemblies," in H. Beck (ed.) *A Companion to Ancient Greek Government*, Oxford, 161-175. (Online)

Irwin, E. (2017) 'The *nothoi* come of age? Illegitimate sons and political unrest in late fifth-century Athens', P. Sänger and R. Ast (eds), *Papers from the Hengstberger-Symposium: Minderheiten und Migrationsphänomene* in the series, "Studien zur Historischen Migrationsforschung" (Schöningh Wissenschaftsverlag) (Uploaded pdf)

Lape, S. (2010) *Race and Citizen Identity in the Classical Athenian Democracy.* Cambridge: ch. 1, 'Theorizing Citizen Identity'. (Online)

Patterson, C. (2007) 'Other sorts: slaves, foreigners, and women in Periclean Athens', in L. Samons II (ed.), *The Cambridge Companion to the Age of Pericles*, Cambridge 153-178. (Online)

Watson, J. (2010) 'The Origin of the Metic Status at Athens', *Cambridge Classical Journal*, 56: 259–278. (Online)

Athenian Democratic Ideology

Connor, W. R. 1990. 'City Dionysia and Athenian democracy', in W. R. Connor et al. (eds.), *Aspects of Athenian democracy*: 7-32. (Uploaded pdf)

Goldhill, S. 1987.'The Great Dionysia and Civic ideology' *JHS* 107: 58-76, revised in J. J. Winkler & F. I. Zeitlin (eds.), *Nothing to do with Dionysus? Athenian drama in its social context*, 1990: 97-129. (Online)

Sealey, R. (2007) 'Democratic Theory and Practice', in L. Samons II (Ed.), *The Cambridge Companion to the Age of Pericles*, Cambridge: 238-257.

Democracy and Empire

Raaflaub, K. (1994) 'Democracy, Power, and Imperialism in Fifth-Century Athens', in J. P. Euben et al, *Athenian Political Thought and the Reconstruciton of American Democracy*, Ithaca: (Uploaded pdf)

Rhodes, P. (2007) 'Democracy and Empire', in L. Samons II (Ed.), *The Cambridge Companion to the Age of Pericles*, Cambridge: 24-45 (Online)
Sickinger, J. (2007) The Bureaucracy of Democracy and Empire, in L. Samons II (Ed.), *The Cambridge Companion to the Age of Pericles.* Cambridge: 196-214 (Online)

Hunter, V. 1973. 'Athens Tyrannis: A New Approach to Thucydides.' *The Classical Journal*, 69 (2), 120–126. (online)

Polis and _Oikos_

Osborne, R. (1997) 'Law, the Democratic Citizen and the Representation of Women in Classical Athens', *Past and Present* 155: 3–33 (Online)

Pritchard, D. M. (2014) 'The position of Attic women in democratic Athens', *Greece & Rome* 61: 174-93.

Roy, J. (1999). "Polis" and "Oikos" in Classical Athens. *Greece & Rome 46*: 1–18. (Online)

Critics and Coups

Jones, A. H. M. "The Athenian Democracy and Its Critics." *The Cambridge Historical Journal* 11 (1953): 1–26. (Online)
Rhodes, P. J. 'Athens in the late fifth century', in *A History of the Classical Greek World, 478-323 BC,* Oxford: 168-82. (Online)

Whilst every effort is made to avoid changes to this course, changes to course-content and structure and timings may be made. Students will be consulted on any changes.