CLSC (CLSC)

CLSC 102. Introduction to Byzantine History, 500-1500. 3 Units.
Development of the Byzantine empire from the emperor Constantine's conversion to Christianity and founding of the eastern capital at Constantinople to the fall of Constantinople to Turkish forces in 1453. Offered as CLSC 102 and HSTY 102. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 193. The Ancient World. 3 Units.
Ancient Western history from the origins of civilization in Mesopotamia to the dissolution of the Roman Empire in the West. Offered as CLSC 193 and HSTY 193. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 199. Athens: In Search of Socrates. 3 Units.
Students selected for their strong background or interest in Greek Civilization spend Spring Break in Athens, Greece (thanks to a collaboration between CWRU's Department of Classics and the Athens Centre). They follow an intensive seven-day itinerary of travel, visiting major monuments and museums including the Acropolis, Delphi, Epidaurus, and Aegina. Two class sessions of instruction in modern Greek help them to interact with people they meet; but the overwhelming emphasis lies on Classical Athens, the historical-cultural setting for the emergence of Western moral philosophy. The focus of this mini-course is on the figure of Socrates and the agenda of moral philosophy that the Athenian sage established. Readings from Plato, Aristophanes, and Aristotle. Via the Socratic method, students will also study Aristotle's Ethics and test the applicability of that foundational text to their own lives. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 202. Classical Mythology. 3 Units.

CLSC 203. Gods and Heroes in Greek Literature. 3 Units.
This course examines major works of Greek literature and sets them in their historical and cultural context. Constant themes are war, wandering, tyranny, freedom, community, family, and the role of men and women within the household and the ancient city-state. Parallels with modern life and politics will be explored. Lectures and discussions. Offered as CLSC 203 and WLIT 203. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 204. Heroes and Hustlers in Roman Literature. 3 Units.
This course constitutes the second half of a sequence on Classical literature. Its main themes are heroism vs. self-promotion, love vs. lust, and the struggle between democracy and tyranny. These topics are traced in a variety of literary genres from the period of the Roman republic well into the empire. Parallels with modern life and politics will be drawn. Offered as CLSC 204 and WLIT 204. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 206. Ancient and Medieval Spain: Prehistory to 1492. 3 Units.
This course focuses on the history of the Iberian peninsula from before the Roman conquest from the Iberians, Greek, and Carthaginian settlements, through Roman, Visigothic, and Muslim rule to the conquest of Ferdinand and Isabella of the last non-Christian territory on the peninsula in 1492. The issues of conquest, frontier, cultural diversity, and change, tolerance, and intolerance will be examined. Offered as CLSC 206 and HSTY 206. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 220. Art & Literature in the Classical Tradition, Pt 1: Renaissance and Baroque (14th to 17th centuries). 3 Units.
Through lectures, varied assignments, and visits to the Cleveland Museum of Art this course will introduce students to the major issues in the study of early modern art and literatures. The emphasis will inevitably be on Italy, as the place where the physical remains of ancient Rome confronted and inspired such remarkable masters as Michelangelo (as poet and artist), Palladio, Gian Lorenzo Bernini, Nicholas Poussin (Bernini and Poussin are represented in the CMAI), though some artists -- notably Leonardo -- resisted the lure of the classical past. From Italy new ideas spread to the rest of Europe and beyond. We will not have much time to study Shakespeare in the course, but we will not be able to ignore the greatest author of the Renaissance period. Like Shakespeare, we will move between the court and the city, between scenes of often-endangered order and scenes of sometimes-productive disorder, in which classical models provided a key cultural and even psychological resource in challenging times. Recommended preparation: CLSC 232. Offered as CLSC 220 and WLIT 220. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 221. Building on Antiquity. 3 Units.
Beginning with Ancient Greece and Rome and ending in Cleveland, the course will provide orientation in the architectural orders and in most periods of European and Euro-American architectural history, as well as, to an extent, architectural criticism. The issue of how architecture has meaning will be central, not least in connection with the formalized "language" of classicism and the emergence of development of building types (temple, museum, civic hall, transportation buildings, etc.). We will also review more subtle ways in which architecture conveys meaning or mood, and the assignment of gendered associations to certain architectural elements. The course will consider more or less blatant political uses of architecture and architectural imagery, but also more elusive and/or ambiguous cases, as well as the phenomenon of the shifting meanings of architecture through changes of era, owner, audience, etc. Offered as ARTH 221 and CLSC 221.

CLSC 222. Classical Tradition 2: Birth of Archaeology. 3 Units.
The course will focus on the history of diverse methods for studying societies remote in time and space; i.e., on the formation of the distinct disciplines of archaeology and anthropology, and the interest in the origins of human society and cultural practices. The birth of archaeology occurred in the context of the profound transformation of European cultural life in the eighteenth century; the era of the Enlightenment. On the basis of a range of cultural productions (literary and historical texts, objects of luxury and use, etc.), we will study visual and literary works and consider the relationship between different modes of artistic production and expression, as well as the marketing and display of prestigious objects, whether ancient or modern. We will consider the eighteenth-century model of experiential education, the "Grand Tour," and the formation of private and public collections, as well as the emergence of the museum as institution. Finally, we will also consider important recent work on the relationship between the production of luxury commodities (sugar, coffee, tea, etc.) through the plantation economy in the Americas and beyond and the development of attitudes and ideas in Europe. Offered as CLSC 222 and WLIT 222. Counts for CAS Global & Cultural Diversity Requirement.
CLSC 224. Sword and Sandal: The Classics in Film. 3 Units.
Gladiator. Alexander. The 300. Contemporary society’s continuing fascination with putting the ancient world on the big screen is undeniable; and yet the causes underlying this phenomenon are not quite so readily apparent. In this course we will watch and discuss a number of movies about the ancient world, running the gamut from Hollywood classics such as Ben-Hur and Spartacus to more recent treatments (the aforementioned 300 and Gladiator, for starters), and from the mainstream and conventional (Clash of the Titans, Disney’s Hercules) to the far-out and avant-garde (Fellini’s Satyricon, anyone?). As we do so we’ll learn quite a bit about the art and economics of film, on one hand, and the ancient world, on the other. And yet what we’ll keep coming back to are the big questions: what does our fascination with the ancient Mediterranean tell us about ourselves as a society? Why do such movies get made, and what kinds of agendas do they serve? To what extent can we recapture the past accurately? And if we can’t, are we doomed to just endlessly projecting our own concerns and desires onto a screen, and dressing them in togas? No knowledge of ancient languages is required for this course. Offered as CLSC 224 and WLIT 224.

CLSC 226. Greek and Roman Sculpture. 3 Units.
This survey course explores the history of sculpture in ancient Greece and Rome, from the Mycenaean period through the reign of Constantine (A.D. 306-337). Students learn how to analyze works of sculpture in terms of form, function, and iconography. Particular emphasis is placed on situating sculptures within the changing historical, cultural, political, and religious contexts of the classical world, including the Greek city-state, the Hellenistic kingdoms that followed Alexander the Great, the Roman Republic, and the Roman Empire. Students will study a variety of sculptures—such as statues, reliefs, and carved gems—from across the Greek and Roman worlds. As we study sculptures from the classical world, we will consider questions of design, patronage, artistic agency, viewer reception, and cultural identity. We will also consider the cultural interaction between ancient Greece and Rome and what impact this had on the production and appearance of sculpture. Offered as ARTH 226 and CLSC 226. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 228. Ancient Greek Athletics. 3 Units.
Exploration of the role of athletics in the ancient, primarily Greek world, and their reflection in the art of the period. Offered as ARTH 228 and CLSC 228.

CLSC 230. Ancient Roman Art and Architecture. 3 Units.
This survey course explores the history of Roman art and architecture from Rome’s founding in 753 B.C. up through the reign of Constantine (A.D. 306-337). Students learn how to analyze works of art and architecture in terms of form, function, and iconography. Particular emphasis is placed on situating objects and monuments within the changing historical, cultural, political, and religious contexts of ancient Rome, including major changes such as the shift from the Roman Republic to the Roman Empire and the advent of Christianity. Students will study a variety of media—such as statues, painting, metalwork, and domestic and public architecture—from the city of Rome itself as well as Roman provinces as far afield as Asia Minor and North Africa. The course will introduce students to famous buildings such as the Colosseum and the Pantheon but also to lesser known but equally important works. As we study major objects and monuments from ancient Rome, we will consider questions of design, patronage, artistic agency, viewer reception, and cultural identity. We will also consider Rome’s complex relationship to Greek culture and attempt to answer the question of what makes Roman art distinctively “Roman.” Offered as ARTH 230 and CLSC 230. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 231. Athens to Alexandria: The World of Ancient Greece. 3 Units.
This course constitutes the first half of a year-long sequence on classical civilization. It examines the enduring significance of the Greeks studied through their history, literature, art, and philosophy. Lectures and discussion. (For the second course in the sequence, see CLSC 232 and HSTY 232.) Offered as CLSC 231 and HSTY 231. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 232. Gods and Gladiators: The World of Ancient Rome. 3 Units.
The enduring significance of the Romans studied through their history, literature, art, and philosophy. Lectures and discussion. Offered as CLSC 232 and HSTY 232. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 295. Medical Terminology. 3 Units.
A self-paced, computer-assisted course on the classical foundations (etymology) of modern English as well as the basic principles on which roots, prefixes, and suffixes combine to give precise meanings to composite words, which is then applied toward learning medical, biomedical and scientific terminology.

CLSC 301. Ancient Philosophy. 3 Units.
Western philosophy from the early Greeks to the Skeptics. Emphasis on the pre-Socratics, Plato and Aristotle. Recommended preparation: PHIL 101 and consent of department. Offered as CLSC 301 and PHIL 301.

CLSC 302. Ancient Greece: Archaic, Classical, and Hellenistic Periods. 3 Units.
The rise of Hellenic thought and institutions from the eighth to the third centuries B.C., the rise of the polis, the evolution of democracy at Athens, the crises of the Persian and Peloponnesian Wars, fifth-century historiography, the growth of individualism, and the revival of monarchy in the Hellenistic period. Offered as CLSC 302 and HSTY 302. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 304. Ancient Rome: Republic and Empire. 3 Units.
Growth and development of the Roman state from the unification of Italy in the early third century B.C. to the establishment of the oriental despotism under Diocletian and Constantine. The growth of empire in the Punic Wars, the uncertain steps toward an eastern hegemony, the crisis in the Republic from the Gracchi to Caesar, the new regime of Augustus, the transformation of the leadership class in the early Empire, and the increasing dominance of the military over the civil structure. Offered as CLSC 304 and HSTY 304. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 311. Rome: City and Image. 3 Units.
This course studies the architectural and urban history of Rome from the republican era of the ancient city up to the eighteenth century using the city itself as the major “text.” The emphasis will be placed on the extraordinary transformations wrought in the city, or at least in key districts, by powerful rulers and/or elites, especially in the ancient empire and in the Renaissance and baroque eras. In a larger perspective, the great construction projects exerted a far-reaching effect within and beyond Europe, but we will study them in relation to their topographical situation, their functions, and their place in a long history of variations on prestigious themes since many of the artworks and the urban settings featured in the course carry the mark of the Long history of the city itself. Recommended preparation: At least one 200-level course in ANTH, ARTH, CLSC, ENGL, HSTY, or RLGN. Offered as ARTH 311, ARTH 411, and CLSC 311. Counts for CAS Global & Cultural Diversity Requirement.
CLSC 312. Women in the Ancient World. 3 Units.
The course offers a chronological survey of women's lives in Greece, Hellenistic Egypt, and Rome. It focuses on primary sources as well as scholarly interpretations of the ancient record with a view to defining the construction of gender and sexuality according to the Greco-Roman model. Additionally, the course aims to demonstrate how various methodological approaches have yielded significant insights into our own perception of sex and gender. Specific topics include matriarchy and patriarchy; the antagonism between male and female in myth; the legal, social, economic, and political status of women; the ancient family; women’s role in religion and cult; ancient theories of medicine regarding women; pederasty and homosexuality. Offered as CLSC 312 and WGST 312. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 314. The Poetics of Eros: Love Poetry from Sappho to Shakespeare and Beyond. 3 Units.
This course will explore the theme of love in all its multiplicity of meanings and changes over time from its first appearances in Near Eastern poetry (Song of Songs) and Greek lyric (the titular Sappho) through its various elaborations, Roman, Medieval, Renaissance, and Romantic. It will also address theoretical inquiries into the nature and purpose of erotic desire and its evaluation as an aesthetic phenomenon, including Freudian theory and modern contributions such as Roland Barthes and Georges Bataille. No knowledge of the original languages required. Offered as CLSC 314 and WLIT 314. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 316. Greek Tragedy. 3 Units.
This course provides students the opportunity to read a significant number of ancient Greek tragedies in modern English translations. We shall read, study, and discuss selected works by Aeschylus, Sophocles, and Euripides, and attempt to understand the plays as literature composed for performance. We shall study literary elements within the plays and theatrical possibilities inherent in the texts. As we read the plays, we shall pay close attention to the historical context and look for what each play can tell us about myth, religion, and society in ancient Athens. Finally, we shall give occasional attention to the way these tragic dramas and the theater in which they were performed have continued to inspire literature and theater for thousands of years. Lectures will provide historical background on the playwrights, the plays, the mythic and historical background, and possible interpretation of the texts as literature and as performance pieces. Students will discuss in class the plays that they read. The course has three examinations and a final project that includes a short essay and a group presentation. Offered as CLSC 316, CLSC 416, WLIT 316, and WLIT 416. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 318. Archaeological & Epigraphical Field School. 3 Units.
This interdisciplinary course takes place in situ in the Mediterranean and will be attached to an active archaeological project. Students will learn the methodological principles of archaeological and epigraphical fieldwork by participating in activities such as surveying, excavation, museum work, geophysical survey, artifact analysis, and other scientific techniques. In addition to work in the field and museum, students will receive an introduction to the history Greco-Roman culture through visits to major archaeological sites in the region. Examples of active archaeological projects may vary, depending on the year. Offered as CLSC 318 and CLSC 418.

CLSC 320. Alexander the Great: Materials and Methods. 3 Units.
This course is the Classics Departmental Seminar in the SAGES sequence (normally taken in the Spring semester of a major's Junior year), though it can also be taken for regular credit in Classics or History by both undergraduate and graduate students. The seminar offers students a firm grounding in the discipline of Classics with an emphasis on the diverse materials (particularly primary source material), methods and approaches that can be brought to bear on the study of Greco-Roman antiquity. Students will read and discuss the ancient sources and contemporary scholarship on the enigmatic Alexander the Great drawn from various fields of classics, including history, archaeology, art history, philosophy, gender studies, epigraphy, numismatics, and the reception of Alexander. Based upon this, they will then write a research paper that employs conventions found in the field of Classics. Much of this training, however, will also be transferable to other fields and periods. Because the scope of the seminar moves (along with Alexander himself) beyond Europe and examines the historical foundations of the antagonism between East and West, this course qualifies as a Global and Cultural Diversity course. Offered as CLSC 320, CLSC 420, HSTY 320 and HSTY 420. Counts as SAGES Departmental Seminar. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 321. The Archaeology of Iron Age Italy and Sicily, ca. 1000-300 BCE. 3 Units.
This course traces the early history and archaeology of the Italian peninsula and Sicily from ca. 1000 BCE to 300 BCE. During this period, the movement of people brought with a transfer of people, ideas, and culture (both social and material) that would transform the population and landscape of ancient Italy and Sicily. We will look first at Southern Italy and Sicily, where, from about 750 BCE, Greek and Phoenician colonists settled. We will examine the characteristics of Greek and Phoenician colonies and monuments, as well as the characteristics of the interactions between the new arrivals and the indigenous population, especially the Sikelis. We will then examine how the Villanovan culture was supplanted by the Etruscans in west-central Italy. Through the close examination of the material culture we will address topics such as status, urbanization, religion and ritual, and the cultures of Italy and Sicily within the wider Mediterranean world. Finally, we will look at another movement of people and politics: the expansion of Roman hegemony throughout the peninsula. Numerous theories attempt to explain the effect Roman occupation had on the other populations. We will analyze critically these theories and look for ourselves on the numerous ways indigenous populations could respond to "foreign" occupiers and how the occupiers responded to the indigenes. We will "read" material culture almost like text, guided by concepts such as "style," "agency" and "habitus" among others. Through these lenses we will examine the archaeological material from multiple points of view (social, economic, religious, political). In turn, recent theoretical advances that seek to explain the processes of accommodation and emulation of, and resistance to, outside cultural influences will be looked at with a critical eye so that we can come away with fresh ideas about understanding what, and who, culture really is. Offered as CLSC 321 and HSTY 321. Counts for CAS Global & Cultural Diversity Requirement.
CLSC 322. Roman Drama and Theater. 3 Units.
This course is designed as a continuation of and companion to CLSC/WLIT 316/416 Greek Tragedy in English Translation, although it may be taken without having taken, or before having taken, that course. Students in Roman Drama and Theater will read a significant number of ancient Roman plays in modern English translation and study non-literary theatrical entertainment of the Roman Republic and Empire, including mime and pantomime, gladiatorial shows, political speeches, courtroom drama, and various other spectacles. The dramatic texts that we shall study include the fragments of early Latin drama, selected comedies by Plautus and Terence, and the tragedies of Seneca, and the forensic speeches of statesman such as Cicero. We shall also consider Greek and Roman literature that comments on Roman theatrical practices. These works will be read for their literary merits and theatrical possibilities, while at the same time examining them for what they can tell us about Roma culture and society. Similarly, when studying the non-literary theatrical works we shall examine historical and theatrical context including archaeological evidence from theaters and amphitheaters and material remains (masks, depictions of actors and gladiators on vases, terra cotta lamps, mosaics, etc.). Finally, while the majority of the course focuses on drama originally written in Latin and theatrical entertainments performed in ancient Rome, the course will conclude with a survey of selected post-classical works indebted to the tradition of Roman drama and theater. Authors to be studied include Hrotsvitha, Marlowe, Shakespeare, Racine, Mollère, and the legacy of Roman drama and theater in contemporary stage and cinema such as Sondelms's A Funny Thing Happened on the Way to the Forum. Thus a secondary concern will be to consider how and in what ways the legacy of Roman drama and theater has continued to shape the dramatic arts since antiquity. Offered as CLSC 322, CLSC 422, WLIT 322, and WLIT 422. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 323. Angels and Daimons: The Origins of Inspiration. 3 Units.
The age old myth of the pact with the devil is central to some of the masterpieces of Western literature. Goethe’s poem is focused on the battle between good and evil, angelic and demonic as archetypes of humanity. The confrontation between the two forces illustrates the perennial dichotomy of creation vs. destruction (apocalypse). They represent the origin of life and its continuation even when the angelic has been defeated. The course will contain philosophical and literary readings that treat the opposition, and sometimes simultaneity, of angelic and daimonic. Plato and the Neo-Platonic tradition will be explored in the course as well as various readings from Middle Ages up to 18th century that address the issue of inspiration through contamination with the mysterious forces of the invisible world. Offered as CLSC 323, CLSC 423, WLIT 323 and WLIT 423. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 324. The Sublime and Grotesque in Literature. 3 Units.
Early on in Western culture the question of sublime and grotesque was addressed by philosophers and writers. Aristotle and especially Longinus initiated the debate over what exactly made a work of art “sublime” or “Grotesque.” This debate eventually in the 18th century gave birth to the discipline of aesthetics, which is one of the main foci of this course. To that end, in this course we will examine a few literary works in light of the most representative theories around the concept of sublime and grotesque: Aristotle, Longinus, Kant, Burke, Baumgartner, Nietzsche and Kierkegaard. Their theories will be applied to some of the most celebrated literary masterpieces written by Homer, Ovid, Dante, Cervantes and others. Offered as CLSC 324, CLSC 424, WLIT 324 and WLIT 424. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 325. Art at the Crossroads of Religion: Polytheistic, Christian, and Islamic Art in Antiquity. 3 Units.
People often single out the reign of Constantine (A.D. 306-337) as the point in history when Rome transformed from a polytheistic empire to a Christian empire. This course questions the strict divide between the categories of “pagan” and “Christian” in Rome in the imperial period and beyond. Through a close examination of the artistic and architectural record, students will come to understand that this dichotomy is a modern invention; for people living in the Roman Empire, religious identities were extraordinarily fluid. Indeed, traditional polytheistic religion and Christianity remained closely intertwined for centuries after Constantine "Christianized" the Empire. Moreover, religious pluralism had been a fundamental part of Roman culture since the founding of ancient Rome. We will survey a range of material culture, including public statuary, sarcophagi, silver hordes, and temples and churches. We will also examine sites such as the border city of Dura-Europos in Syria to explore how religious identities in the Roman Empire (including Judaism, early Christianity, and so-called mystery cults) intertwined even when Rome was still supposedly a “pagan” Empire. The course pays particular attention to the art and architecture produced under Constantine, whom people today often remember as Rome’s first Christian emperor but who represents, in fact, a complex amalgam of polytheistic and monotheistic practices and identities. We will also explore how Christian art slowly but ultimately became the predominant visual culture in the Roman Empire. Finally, we will examine how Early Islamic art and architecture exploited the Greco-Roman visual tradition to the ends of this new religion. Offered as ARTH 325, ARTH 425 and CLSC 325. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 326. Rome on Site: The Archaeology of the Eternal City. 3 Units.
This course offers the opportunity to examine firsthand Roman remains spanning 500 years of the city’s history. For three weeks we will explore all sections of Rome and discover how different spheres of Roman life, such as religion, politics, leisure, and death, combined to shape one of the most renowned cityscapes of the ancient Mediterranean world. The course constitutes a mix of museum and site visits to expose us to the artifacts that help us interpret the Roman world, including art and other types of material culture, and the monumental architecture dominating much of Rome to this day. We will also explore important sites outside of the city, including Rome’s remarkably well-preserved port at Ostia, the Emperor Hadrian’s magnificent villa at Tivoli, and an optional visit to Pompeii and Herculaneum during an extended weekend. Some of the questions we will be asking when visiting the sites include: How did the expansion of the Roman Empire influence the stylistic repertoires of the capital’s artists and architects? How did the changing political environment shape the topography of the city from Republic to Empire? How can we read political messages and propaganda in the ancient structures? How did (and does) Rome live among, use, and reuse ancient remains? Students will be expected to be active participants in the daily tours. All students will be presenting on various structures as we come to them (topics to be assigned in advance of the trip). Graduate students are responsible for leading a day tour (with my assistance) - to create the itinerary and develop the thematic framework. Grades will be based on participation on site, presentations, and a paper. Offered as CLSC 326 and CLSC 426. Counts for CAS Global & Cultural Diversity Requirement.
CLSC 327. The Parthenon Then and Now: New Discoveries, Old Problems and Reception. 3 Units.
The Parthenon is an icon of western art and culture. Over 250 year of scholarship on this world-renowned building have revealed many of its secrets, but numerous questions still remain. New finds on the Acropolis itself and elsewhere in Greece have shed light on some of these issues, and as a result new theories abound. This seminar offers an overview of the temple, its architecture and sculpture, and will investigate its place in the civic and religious ideology of classical Athens. The course will also trace the Parthenon’s many post-classical permutations, into a Christian Church and an Islamic mosque, and its impact on later western art and architecture. Finally the class will debate the moral and ethical issue of the Elgin Marbles - to repatriate them to Greece or to retain them in the British Museum in perpetuity. Offered as ARTH 327, ARTH 427, CLSC 327, and CLSC 427. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 329. Marvels of Rome: Monuments and Their Decoration in the Roman Empire. 3 Units.
This course examines some of the most famous monuments of the Roman Empire, including Nero’s Golden House, the Colosseum, the Pantheon, Hadrian’s Villa at Tivoli, and the lavish villa of Piazza Ammerina in Sicily. We will study each monument in depth, delving into the architecture, paintings, sculptures, mosaics, and social functions of each monument. Students will learn how to analyze artistic and archaeological evidence, ancient textual evidence (poems, prose, and inscriptions), and secondary scholarship to reconstruct the visual appearances and historical and cultural contexts of the monuments in questions. Throughout the course, students will gain a new appreciation and deeper understanding of some of the most iconic buildings of the classical tradition. Offered as ARTH 329, ARTH 429, and CLSC 329. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 330. Topics in Classical Tradition. 3 Units.
This course will examine facets and tendencies of cultural development in modern Europe and beyond which involve the engagement of historians, philosophers, literary authors and critics, artists, architects, and/or society in general with the classical world and its legacy. In some cases courses will be programatically associated with special events, e.g., exhibitions in The Cleveland Museum of Art. No prerequisites have been included, but students taking this course should have completed intermediate humanities courses, preferably in CLSC/LATN/GREK as well as WLIT. Offered as CLSC 330 and CLSC 430.

CLSC 331. Dante and the Classical Tradition: Middle Ages into Modernity. 3 Units.
"Dante and the Classical Tradition" will introduce through the complex work of Dante the concept of classical tradition as an all-encompassing cultural term. Dante represents the grandiose example of the artist who seeks the complete synthesis between humanities and sciences and their incessant collaborative effort to broaden as much as possible the depths of human knowledge. Philosophy, Geography, Physics, Linguistics, Astronomy and Literature are steady landmarks in Dante’s work through which he aims to speak about the necessity of ever maintaining continuity between all domains of human knowledge. Dante’s work proposes high levels of excellence and while the course’s focus will be on his literary output the scientific interests and treatises he demonstrates will not be omitted during class discussion and bibliography included in the syllabus. Last but not least the focus will be on how we understand today the concept of classical tradition as a result of Dante’s writings. Offered as CLSC 331, CLSC 431, WLIT 331 and WLIT 431. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 332. Art and Archaeology of Ancient Italy. 3 Units.
The arts of the Italian peninsula from the 8th century B.C. to the 4th century A.D., with emphasis on recent archaeological discoveries. Lectures deal with architecture, sculpture, painting, and the decorative arts, supplemented by gallery tours at the Cleveland Museum of Art. Offered as ARTH 332, CLSC 332, and ARTH 432.

CLSC 333. Greek and Roman Painting. 3 Units.
Greek vase painting. Etruscan tomb painting and Roman wall painting. The development of monumental painting in antiquity. Offered as ARTH 333, CLSC 333, and ARTH 433.

CLSC 334. Art and Archaeology of Greece. 3 Units.
A survey of the art and architecture of Greece from the beginning of the Bronze Age (3000 B.C.) to the Roman conquest (100 B.C.) with emphasis on recent archaeological discoveries. Lectures deal with architecture, sculpture, painting, and the decorative arts, supplemented by gallery tours at the Cleveland Museum of Art. Offered as ARTH 334, CLSC 334, and ARTH 434.

CLSC 336. Representations of War in Ancient Rome. 3 Units.
Few societies in history have been as militaristic as ancient Rome – or as proud of their warrior culture. This course examines the many ways that Romans constructed and contested their conceptions of war from the founding of the Roman Republic in 509 B.C.E. to the reign of Constantine (306-337 C.E.). Why did Romans choose to represent war in certain ways, and how did these artistic representations shape Romans' military values? What can the visual record tell us about how different groups (soldiers, women, slaves) experienced war in the Roman world? We will explore major public monuments in the city of Rome (including triumphal arches and the Colosseum) andprivate objects (such as silver drinking vessels) to observe how Roman militarism pervaded different walks of life. We will also examine monuments on the edges of Rome's empire, such as the towering trophies in modern France and Romania, to explore how works of art and architecture mediated the relationship between Romans and the peoples they conquered. Students will be encouraged to think about how art and architecture contributed to the construction of militarism as a chief Roman value, but also about how visual representations provided an important means to debate the value of Rome’s military efforts, to subvert Rome’s rigidly hierarchical social order, and to grapple with what it meant to “be Roman” as wars transformed Rome from a small city in Italy to a massive, pan-Mediterranean empire. After exploring Romans’ conceptions of war and victory, students also may ask whether the common comparison between the Roman Empire and modern America is appropriate. Offered as ARTH 336, ARTH 436 and CLSC 336. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 337. Ancient Medicine. 3 Units.
This course offers a general survey of the history of medicine from its origins in pre-historical times to Galen (2nd c. CE) with a view to gaining a better understanding of the path that eventually lead to modern medical practice. The various medical systems considered, including the ancient Babylonian, Egyptian, Jewish, Chinese, Ayurvedic, Greek and Roman traditions, will be examined through the study of primary and secondary sources, while key conceptual developments and practices are identified within their cultural and social context. Special issues, such as epidemics, women’s medicine, and surgery, are also explored and discussed. Offered as CLSC 337, CLSC 437, HSTY 337, and HSTY 437. Counts for CAS Global & Cultural Diversity Requirement.
CLSC 340. Seminar in Enlightenment Art and Literature: Piranesi and Vico. 3 Units.
This course explores aspects of the European eighteenth century as a transformative epoch in the history of western culture. Though the Enlightenment is usually associated especially with France, in this course we will focus on Italy, as the irresistible goal of travelers taking part in the “Grand Tour,” and as a landscape of powerful ancient and modern architecture and artworks universally recognized as exemplary. In particular we will study one of the strangest and most fascinating visual artists of the period, the self-proclaimed architect Giovanni Battista Piranesi (1720-1778) famous no less now than in his own time for his fantastic prison engravings as well as his views of Rome, involving a radical rethinking of the city as a particular kind of inhabited as well as imagined space. Piranesi’s polemical response to the advocates of the Greek revival, then coming into fashion, will lead into discussion of the key philosophical debates and aesthetic shifts of the time, notably the emergence of the notion of the sublime as a category eventually subversive of western ideals of rationality and still present — and potent — in our own culture. Finally we will place Piranesi within a current of discussion of the origins and nature of language and of human society in general, not least as manifested in architecture and other symbolic practices. The leading figure here is the Neapolitan G.B. Vico, whose New Science of 1725 remains one of the most stimulating texts in the western intellectual tradition. Offered as CLSC 340, COGS 340, WLIT 340, CLSC 440, and WLIT 440.

CLSC 381. Classics Senior Capstone. 3 Units.
The capstone is the final requirement of the SAGES program and is normally taken in the fall semester of senior year. It involves an independent study paper resulting from exploration of a topic chosen in consultation with the student’s capstone advisor, who will regularly review progress on the project. In the capstone students employ, integrate, and demonstrate analytical, rhetorical, and practical skills developed and honed through the SAGES curriculum as well as their major or minor studies. The Capstone Project has both a written and an oral component: oral presentation and argumentation will be stressed. The product of the capstone may take different forms: there will always be a written component, but other forms of expression are also encouraged, such as a webpage or poster for a poster session. As for the kind of project that might be done: students interested in literature might work on an annotated translation of a classical text; archaeology students might produce a virtual exhibit centered on a specific site or problem. Counts as SAGES Senior Capstone. Prereq: CLSC 231 and CLSC 232, plus courses prescribed for each track of the major.

CLSC 382. Senior Honors Thesis. 3 Units.
A course of independent study and research culminating in the preparation of a thesis on a topic approved by the supervising faculty member. Enrollment in this course must be approved by the Chair of the Department. Prereq: CLSC 381.

CLSC 395. Directed Readings. 1 - 3 Units.
Readings in English on a topic of interest to the student and acceptable to the instructor. Designed and completed under the supervision of the instructor with whom the student wishes to work.

CLSC 416. Greek Tragedy. 3 Units.
This course provides students the opportunity to read a significant number of ancient Greek tragedies in modern English translations. We shall read, study, and discuss selected works by Aeschylus, Sophocles, and Euripides, and attempt to understand the plays as literature composed for performance. We shall study literary elements within the plays and theatrical possibilities inherent in the texts. As we read the plays, we shall pay close attention to the historical context and look for what each play can tell us about myth, religion, and society in ancient Athens. Finally, we shall give occasional attention to the way these tragic dramas and the theater in which they were performed have continued to inspire literature and theater for thousands of years. Lectures will provide historical background on the playwrights, the plays, the mythic and historical background, and possible interpretation of the texts as literature and as performance pieces. Students will discuss in class the plays that they read. The course has three examinations and a final project that includes a short essay and a group presentation. Offered as CLSC 316, CLSC 416, WLIT 316, and WLIT 416. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 418. Archaeological & Epigraphical Field School. 3 Units.
This interdisciplinary course takes place in situ in the Mediterranean and will be attached to an active archaeological project. Students will learn the methodological principles of archaeological and epigraphical fieldwork by participating in activities such as surveying, excavation, museum work, geophysical survey, artifact analysis, and other scientific techniques. In addition to work in the field and museum, students will receive an introduction to the history Greco-Roman culture through visits to major archaeological sites in the region. Examples of active archaeological projects may vary, depending on the year. Offered as CLSC 318 and CLSC 418.

CLSC 420. Alexander the Great: Materials and Methods. 3 Units.
This course is the Classics Departmental Seminar in the SAGES sequence (normally taken in the Spring semester of a major’s Junior year), though it can also be taken for regular credit in Classics or History by both undergraduate and graduate students. The seminar offers students a firm grounding in the discipline of Classics with an emphasis on the diverse materials (particularly primary source material), methods and approaches that can be brought to bear on the study of Greco-Roman antiquity. Students will read and discuss the ancient sources and contemporary scholarship on the enigmatic Alexander the Great drawn from various fields of classics, including history, archaeology, art history, philosophy, gender studies, epigraphy, numismatics, and the reception of Alexander. Based upon this, they will then write a research paper that employs conventions found in the field of Classics. Much of this training, however, will also be transferable to other fields and periods. Because the scope of the seminar moves (along with Alexander himself) beyond Europe and examines the historical foundations of the antagonism between East and West, this course qualifies as a Global and Cultural Diversity course. Offered as CLSC 320, CLSC 420, HSTY 320 and HSTY 420. Counts as SAGES Departmental Seminar. Counts for CAS Global & Cultural Diversity Requirement.
CLSC 422. Roman Drama and Theater. 3 Units.
This course is designed as a continuation of and companion to CLSC/WLIT 316/416 Greek Tragedy in English Translation, although it may be taken without having taken, or before having taken, that course. Students in Roman Drama and Theater will read a significant number of ancient Roman plays in modern English translation and study non-literary theatrical entertainment of the Roman Republic and Empire, including mime and pantomime, gladiatorial shows, political speeches, courtroom drama, and various other spectacles. The dramatic texts that we shall study include the fragments of early Latin drama, selected comedies by Plautus and Terence, and the tragedies of Seneca, and the forensic speeches of statesman such as Cicero. We shall also consider Greek and Roman literature that comments on Roman theatrical practices. These works will be read for their literary merits and theatrical possibilities, while at the same time examining them for what they can tell us about Roma culture and society. Similarly, when studying the non-literary theatrical works we shall examine historical and theatrical context including archaeological evidence from theaters and amphitheaters and material remains (masks, depictions of actors and gladiators on vases, terra cotta lamps, mosaics, etc.). Finally, while the majority of the course focuses on drama originally written in Latin and theatrical entertainments performed in ancient Rome, the course will conclude with a survey of selected post-classical works indebted to the tradition of Roman drama and theater. Authors to be studied include Hrotsvitha, Marlowe, Shakespeare, Racine, Molière, and the legacy of Roman drama and theater in contemporary stage and cinema such as Sondheim’s A Funny Thing Happened on the Way to the Forum. Thus a secondary concern will be to consider how and in what ways the legacy of Roman drama and theater has continued to shape the dramatic arts since antiquity. Offered as CLSC 322, CLSC 422, WLIT 322, and WLIT 422. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 423. Angels and Daimons: The Origins of Inspiration. 3 Units.
The age-old myth of the pact with the devil is central to some of the masterpiece of Western literature. Goethe’s poem is focused on the battle between good and evil, angelic and demonic as archetypes of humanity. The confrontation between the two forces illustrates the perennial dichotomy of creation vs. destruction (apocalypse). They represent the origin of life and its continuation even when the angelic has been defeated. The course will contain philosophical and literary readings that treat the opposition, and sometimes simultaneity, of angelic and daemonic. Plato and the Neo-Platonic tradition will be explored in the course as well as various readings from Middle Ages up to 18th century that address the issue of inspiration through contamination with the mysterious forces of the invisible world. Offered as CLSC 323, CLSC 423, WLIT 323 and WLIT 423. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 424. The Sublime and Grotesque in Literature. 3 Units.
Early on in Western culture the question of sublime and grotesque was addressed by philosophers and writers. Aristotle and especially Longinus initiated the debate over what exactly made a work of art “sublime” or “grotesque.” This debate eventually in the 18th century gave birth to the discipline of aesthetics, which is one of the main foci of this course. To that end, in this course we will examine a few literary works in light of the most representative theories around the concept of sublime and grotesque: Aristotle, Longinus, Kant, Burke, Baumgartner, Nietzsche and Kierkegaard. Their theories will be applied to some of the most celebrated literary masterpieces written by Homer, Ovid, Dante, Cervantes and others. Offered as CLSC 324, CLSC 424, WLIT 324 and WLIT 424. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 426. Rome on Site: The Archaeology of the Eternal City. 3 Units.
This course offers the opportunity to examine firsthand Roman remains spanning 500 years of the city’s history. For three weeks we will explore all sections of Rome and discover how different spheres of Roman life, such as religion, politics, leisure, and death, combined to shape one of the most renowned cityscapes of the ancient Mediterranean world. The course constitutes a mix of museum and site visits to expose us to the artifacts that help us interpret the Roman world, including art and other types of material culture, and the monumental architecture dominating much of Rome to this day. We will also explore important sites outside of the city, including Rome’s remarkably well-preserved port at Ostia, the Emperor Hadrian’s magnificent villa at Tivoli, and an optional visit to Pompeii and Herculaneum during an extended weekend. Some of the questions we will be asking when visiting the sites include: How did the expansion of the Roman Empire influence the stylistic repertoires of the capital’s artists and architects? How did the changing political environment shape the topography of the city from Republic to Empire? How can we read political messages and propaganda in the ancient structures? How did (and does) Rome live among, use, and reuse ancient remains? Students will be expected to be active participants in the daily tours. All students will be presenting on various structures as we come to them (topics to be assigned in advance of the trip). Graduate students are responsible for leading a day tour (with my assistance) - to create the itinerary and develop the thematic framework. Grades will be based on participation on site, presentations, and a paper. Offered as CLSC 326 and CLSC 426. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 427. The Parthenon Then and Now: New Discoveries, Old Problems and Reception. 3 Units.
The Parthenon is an icon of western art and culture. Over 250 years of scholarship on this world-renowned building have revealed many of its secrets, but numerous questions still remain. New finds on the Acropolis itself and elsewhere in Greece have shed light on some of these issues, and as a result new theories abound. This seminar offers an overview of the temple, its architecture and sculpture, and will investigate its place in the civic and religious ideology of classical Athens. The course will also trace the Parthenon’s many post-classical permutations, into a Christian Church and an Islamic mosque, and its impact on later western art and architecture. Finally the class will debate the moral and ethical issue of the Elgin Marbles - to repatriate them to Greece or to retain them in the British Museum in perpetuity. Offered as ARTH 327, ARTH 427, CLSC 327, and CLSC 427. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 430. Topics in Classical Tradition. 3 Units.
This course will examine facets and tendencies of cultural development in modern Europe and beyond which involve the engagement of historians, philosophers, literary authors and critics, artists, architects, and/or society in general with the classical world and its legacy. In some cases courses will be programmatically associated with special events, e.g., exhibitions in The Cleveland Museum of Art. No prerequisites have been included, but students taking this course should have completed intermediate humanities courses, preferably in CLSC/LATN/GREK as well as WLIT. Offered as CLSC 330 and CLSC 430.
CLSC 431. Dante and the Classical Tradition: Middle Ages into Modernity. 3 Units.
"Dante and the Classical Tradition" will introduce through the complex work of Dante the concept of classical tradition as an all-encompassing cultural term. Dante represents the grandiose example of the artist who seeks the complete synthesis between humanities and sciences and their incessant collaborative effort to broaden as much as possible the depths of human knowledge. Philosophy, Geography, Physics, Linguistics, Astronomy and Literature are steady landmarks in Dante’s work through which he aims to speak about the necessity of ever maintaining continuity between all domains of human knowledge. Dante’s work proposes high levels of excellence and while the course’s focus will be on his literary output the scientific interests and treatises he demonstrates will not be omitted during class discussion and bibliography included in the syllabus. Last but not least the focus will be on how we understand today the concept of classical tradition as a result of Dante’s writings. Offered as CLSC 331, CLSC 431, WLIT 331 and WLIT 431. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 437. Ancient Medicine. 3 Units.
This course offers a general survey of the history of medicine from its origins in pre-historical times to Galen (2nd c. CE) with a view to gaining a better understanding of the path that eventually lead to modern medical practice. The various medical systems considered, including the ancient Babylonian, Egyptian, Jewish, Chinese, Ayurvedic, Greek and Roman traditions, will be examined through the study of primary and secondary sources, while key conceptual developments and practices are identified within their cultural and social context. Special issues, such as epidemics, women’s medicine, and surgery, are also explored and discussed. Offered as CLSC 337, CLSC 437, HSTY 337, and HSTY 437. Counts for CAS Global & Cultural Diversity Requirement.

CLSC 440. Seminar in Enlightenment Art and Literature: Piranesi and Vico. 3 Units.
This course explores aspects of the European eighteenth century as a transformative epoch in the history of western culture. Though the Enlightenment is usually associated especially with France, in this course we will focus on Italy, as the irresistible goal of travelers taking part in the “Grand Tour,” and as a landscape of powerful ancient and modern architecture and artworks universally recognized as exemplary. In particular we will study one of the strangest and most fascinating visual artists of the period, the self-proclaimed architect Giovanni Battista Piranesi (1720-1778) famous no less now than in his own time for his fantastic prison engravings as well as his views of Rome, involving a radical rethinking of the city as a particular kind of inhabited as well as imagined space. Piranesi’s polemical response to the advocates of the Greek revival, then coming into fashion, will lead into discussion of the key philosophical debates and aesthetic shifts of the time, notably the emergence of the notion of the sublime as a category eventually subversive of western ideals of rationality and still present – and potent – in our own culture. Finally we will place Piranesi within a current of discussion of the origins and nature of language and of human society in general, not least as manifested in architecture and other symbolic practices. The leading figure here is the Neapolitan G.B. Vico, whose New Science of 1725 remains one of the most stimulating texts in the western intellectual tradition. Offered as CLSC 340, COGS 340, WLIT 340, CLSC 440, and WLIT 440.

CLSC 481. Special Studies. 1 - 6 Units.
Subject matter varies according to need.

CLSC 492. Graduate Certificate Thesis. 3 Units.
This course will be focused on the independent writing of a substantial term paper under the supervision of an advisor. It is required for the completion of the Graduate Certificate.

CLSC 493. Graduate Certificate Presentation. 1 Unit.
This course will involve the presentation of the term paper completed and refined during CLSC 492. Prereq: CLSC 492.