

# *CLOELIA*



*THE NEWSLETTER OF THE  
WOMEN'S CLASSICAL  
CAUCUS*

**NEW SERIES VOLUME 1**

**FALL 2011**

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## List of Elected Members

For Contact Information, please see the WCC Website:

<http://wccaucus.org/the-womens-classical-caucus-home/who/>

### CO-CHAIRS

Karen Bassi, co-chair 10 & 11  
Allison Glazebrook, co-chair 11 & 12  
Amy R. Cohen, co-chair 12 & 13  
Tara Welch, co-chair 13& 14

### ELECTED MEMBERS

Judith Fletcher  
Yurie Hong  
Cathy Keane  
Celia Schultz

### OTHER VOTING MEMBERS (EX OFFICIO)

Alison Jeppesen-Wigelsworth,  
Editor, *Cloelia*  
Antony Augoustakis, Secretary-  
Treasurer

### LIAISONS AND ASSOCIATES

*Membership:* Vacant  
*Email Listowner:* Ruby Blondell  
*Lambda Liaison:* Ruby Blondell  
*Mentoring:* Lillian Doherty  
*Canadian Liaison:* Sarah Blake  
*Graduate Student Representatives:*  
Ted H. M. Gellar-Goad  
Leanna Boychenko  
*AIA Liaison:* Anne Haeckl  
*Awards:* Deborah Lyons  
*K-12 Liaison:* Christine Conklin  
*Elections:* Hallie Marshall  
*Archivist:* Janet Martin  
*Web Editor:* Chris Ann Matteo  
*Consultant:* Barbara McManus  
*Panel Coordination:* Patricia  
Salzman-Mitchell  
*CSWMG:* Joy Connolly

Membership information and how to join can be found in the last two pages of *Cloelia* and online:

<http://wccaucus.org/join-donate/>

## Editor's Note

The Fall 2011 Volume of *Cloelia* marks a change in editorial guidance. Sally MacEwan retired as editor of *Cloelia* following the 2009 Volume. Under Sally's guidance (2004-2009), *Cloelia* presented thought-provoking articles on everything from mixing family and career to the abuse of part-time faculty. Sally's hard work made us all think about issues with which we were already grappling or which we had never considered. Several of the articles have stayed with me and continue to influence me and, I am sure, other readers. When Sally left *Cloelia*, this left a hole. We all owe Sally a huge thank you for her many years of hard work on *Cloelia*. With much appreciation: **Thank you, Sally.**

In May of 2011, I was offered the editorial post. It was a great challenge to put this volume together over the last five months and many people, largely the contributors and the Editorial Board, deserve a huge round of thanks. My plan was to include all of the items that are normally included while adding new items such as the list of dissertations and publications. The 2011 volume is also an opportunity to look forward to the next volume, in 2012, which will mark the 40<sup>th</sup> Anniversary of the WCC. This will be a time for reflection and for looking forward.

In order to generate discussion for the 2012 Volume, I decided to focus on a particular topic (under the heading "Feature Article"): the changes in 30+ years of teaching "women in antiquity" courses (broadly defined). I contacted Dr. Geraldine Thomas who agreed to write an article on the current state of teaching these courses in Canada and the United States. This quickly ballooned into a survey that generated 88 responses. It is our belief that this article, together with the survey results, will encourage discussion and responses that will form the basis for the 2012 Volume. Gerry's article is thought-provoking and well written. The survey results are intriguing.

In addition to Gerry's article, the new "Pedagogical Issues in Classics" section features two articles on teaching rape. As my separate introduction details, although already discussed in *Cloelia*, this is a topic that is hugely problematic for educators and these articles offer new insights that I hope are helpful to WCC members.

I would encourage responses in the form of emails to me or postings to our new Blog: <http://wccaucus.org/cloeli/>. Response articles would also be welcome. If you would like to write a "guest blog," please contact me directly or simply post a response to one of the article previews (many thanks to Chris Ann Matteo for her hard work on redesigning the entire WCC website and adding the *Cloelia* blog page). Blog comments are moderated by me and should appear almost immediately; letters and emails will be published in 2012 or posted to the Blog. I would encourage comments on any aspect of *Cloelia* (the new format or suggestions for future volumes) but would particularly like to encourage discussion and debate on our three articles.

I would like to thank the WCC for this opportunity, Chris Ann Matteo for her web design, the contributors for their hard work, and the Editorial Board for their input. Lastly, my family, who supported me throughout the process.

**Corrections can be sent to the editor and will be posted to the *Cloelia* Blog.**

Alison Jeppesen-Wigelsworth, PhD  
Editor, *Cloelia*  
Email: [Cloelia.WCC@gmail.com](mailto:Cloelia.WCC@gmail.com)

### Editorial Board Members

- Jerise Fogel
- Elizabeth Greene
- Christina Vester
- Ted H. M. Gellar-Goad
- Marice Rose

**Women's Classical Caucus  
Open Meeting Minutes  
Table of Contents  
1/6/2011**

Minutes taken by Karen Bassi  
To Be Approved at the 2012 Meeting  
Full Minutes Available on the WCC  
Website: <http://wccaucus.org/>

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|--|--|---|
| <ol style="list-style-type: none"> <li>1. Minutes of the previous meeting were accepted.</li> <li>2. High school liaison.</li> </ol> | <ol style="list-style-type: none"> <li>3. Treasurer's report from Antony Augoustakis.</li> <li>4. Election report.</li> <li>5. Travel grants.</li> <li>6. Awards.</li> <li>7. Graduate student liaison.</li> <li>8. Website report.</li> <li>9. <i>Cloelia</i> Task Force.</li> <li>10. Networking.</li> <li>11. Lambda report from Ruby Blondell.</li> <li>12. CSWMG report from Joy Connolly (incoming chair).</li> <li>13. AIA liaison report. No report was received.</li> </ol> | <ol style="list-style-type: none"> <li>14. WCC-sponsored panels.</li> <li>15. Recognition of Barbara McManus.</li> <li>16. Categories for self-identification.</li> <li>17. Gender equity and the academy.</li> <li>18. Schedule of SC events.</li> <li>19. The timing of the SC meeting and the Open Meeting were discussed.</li> <li>20. The meeting thanked Susanna Braund (outgoing co-chair).</li> </ol> |
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## *Cloelia Needs You!*

**2012 Call for Submissions (Deadline: June 1, 2012):** The theme for the Fall 2012 Volume of *Cloelia* will be: "40 Years of the WCC: Looking Back and Looking Forward." Articles on this theme (e.g. how teaching in the last 40 years has or has not changed at the high school and university level; how the WCC started and how it has changed over 40 years; issues and areas that still need the work of the WCC; how the WCC has helped *you*, etc.) would be welcome. Responses to articles in the 2011 Volume of *Cloelia* are also encouraged in the form of formal essays, blog postings, or shorter "Letters to the Editor." We would also welcome submission of personal testimonials related to the WCC. For every volume, we seek general submissions beyond the theme and Book and Film Reviews on any topic related to the WCC Mission. Lastly, if anyone has any of the first 10 Volumes of *Cloelia*, please email me as I would be interested in obtaining them. Please send submissions as Word Document attachments to the editor: [Cloelia.WCC@gmail.com](mailto:Cloelia.WCC@gmail.com)

For a full listing of submission areas and guidelines, please see the Guide on Pages 35-36 (below in full) and online (in short form) at: <http://wccaucus.org/cloeli/submissions/>

## **WCC Awards: 2008 & 2009**

### **Introducing the Barbara McManus Award for a Published Article**

**By Marilyn Skinner**

Beginning this year, the Women's Classical Caucus annual award for best published article in ancient gender studies will be given in honor of Dr. Barbara McManus in grateful recognition of her lifetime contributions to this organization and to the field of Classics. Dr. McManus is Professor of Classics Emerita at the College of New Rochelle in New Rochelle, New York, where she taught from 1967 to 2000.

Dr. McManus' active involvement in research and teaching on ancient women began in 1983, when she participated in the National Endowment for the Humanities Summer Institute in Women in Classical Antiquity at Hunter College under the direction of Sarah B. Pomeroy. Her close association with the Women's Classical Caucus commenced at approximately the same time. In 1986 she served as co-chair of the WCC. At the same time (1983 to 1986) she was a member of the APA Committee on the Status of Women and Minorities (CSWMG). Dr. McManus was instrumental in bringing about a closer working partnership between the two activist groups. One major project included disseminating data collected by CSWMG about the presence of women and minorities in the profession, particularly the very low numbers of minorities in Classics and the gross disproportion between numbers of women receiving the doctorate and numbers hired into tenure track positions. The newsletter of the Women's Classical Caucus regularly published articles on such issues.



**Left to Right: Deb Kamen, Bryan Burns, Susanna Braund, Karen Bassi, Antony Augoustakis, Joy Connolly**

From 1990 to 1997 Dr. McManus served as the Secretary-Treasurer of the WCC. During her tenure of office she handled the copious paperwork involved in filing bylaws and articles of incorporation and obtaining tax-exempt status as a non-profit organization. She was also active in setting up an Equity Fund, originally to assist victims of sexual discrimination or harassment petitioning for legal redress. Her visibility in the profession as a whole allowed her to bring WCC concerns to the attention of other governing bodies, such as the APA Board of Directors, to which she was elected in 1993. She also served for a second time on CSWMG from 1992 to 1995.

In 1997 Dr. McManus published *Classics and Feminism: Gendering the Classics* (New York: Twayne Publishers), a multifaceted investigation of the impact of feminist thought on the discipline and profession of Classics. This crucial study, the only one of its kind, offers an explanation of gender as an interpretive tool for the classical scholar, a historical narrative of the growth of a feminist presence in Classics and, drawing upon the author's extensive background in data collection and analysis, numerous tables and figures giving quantitative demonstrations of changes in the field during the last quarter century.

As APA Vice-President for Professional Matters from 2000 to 2005 and member of the APA Outreach Prize Committee from 2007 to 2010, Dr. McManus tirelessly promoted the expansion of professional and disciplinary boundaries. She lobbied for the permanent establishment of an APA data bank to assist departments, especially at public institutions, in making the case for language courses and courses on women and gender. Similarly, she was an eager supporter of imaginative ways to bring the cultural

enrichment offered by the classical tradition to members of the general public. Meanwhile, she continues to serve as a consultant to the Steering Committee of the Women's Classical Caucus. Her perspective on new ventures always combines visionary foresight with broad professional experience.

In 2009 Dr. McManus received the Distinguished Service Award from the American Philological Association, one of only ten such honorees in the twenty-five years since the award was instituted.

In recognition of Dr. McManus' outstanding service and contributions to the profession of Classics and to the Women's Classical Caucus, the WCC is pleased to rename the yearly award for Best Published Article in honor of Dr. McManus. The first recipient of the Dr. McManus Award is Dr. Holly M. Sypniewski.

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**2009 Recipient of the Barbara McManus  
Award for Best Published Article  
(Awarded 2011): Holly M. Sypniewski**

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**Holly M. Sypniewski, "The Pursuit of Eros in Plato's *Symposium* and *Hedwig and the Angry Inch*," *International Journal of the Classical Tradition* 15.4 (2008) 558-586.**



**Holly M. Sypniewski, Associate Professor & Chair, Department of Classical Studies, Millsaps College**  
E-mail: [Holly.Sypniewski@millsaps.edu](mailto:Holly.Sypniewski@millsaps.edu)

Holly Sypniewski's research interests include Vergil, the Classical Tradition, Hellenistic poetry, mythology and Roman elegy. She is currently

working on the *Vergilian Appendix*, *Aeneid* book V and Renaissance translations of Homer's *Iliad*. She is also co-authoring an article on Dante and Ovid with Dr. Anne MacMaster. She regularly teaches Millsaps' study-abroad courses in Italy. In 2010, Dr. Sypniewski was named the Humanities Teacher of the Year by the Mississippi Humanities Council:

[http://issuu.com/millsapscollege/docs/millsaps\\_magazine\\_fall\\_winter\\_2010](http://issuu.com/millsapscollege/docs/millsaps_magazine_fall_winter_2010), p. 25

**Abstract:** John Cameron Mitchell's film *Hedwig and the Angry Inch* (2001) traces the sexual and spiritual journey of a partially transgendered rock star searching for her "other half." Her pursuit of erotic completion is depicted explicitly in "The Origin of Love," a song based on a creation myth told only in Plato's *Symposium*. This article demonstrates that the film owes a greater ideological debt to the Platonic dialogue than has been recognized and investigates how the narrative of Hedwig's story visually dramatizes the *Symposium's* many forms of *eros*. Both works delineate a sphere of all-male sexuality to explore the origin and satisfaction of erotic longing while employing a female persona to show that the highest form of love transcends physicality to culminate in the pursuit of knowledge. While Mitchell transports the premise of the *Symposium* to the cutting edge of cinema and music, he expands its ideological range to interrogate the definition of love and its intersection with gender identity.

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### 2009 Recipient of the Pre-PhD Oral

Paper (Awarded 2011):

Christine Marquis

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**Christine Marquis, "Juno and Amata: Powerful Wives and Political Disorder in the *Aeneid*." Classical Association of the Middle West and South (CAMWS) 2009.**

M. Christine (Christy) Marquis is a graduate student at the University of Minnesota. She is writing her dissertation, an audience-oriented approach to the mechanics of suggestion and inference in *Aeneid* 1-4, under the direction of Christopher Nappa. Her interests include Republican and Augustan poetry, Hellenistic epigram, and literary theory, and she has presented at the APA and CAMWS on the poetry of Vergil and Catullus. She has enjoyed being a T.A. and a course instructor for a variety of classes, particularly Latin. Her hobbies used to include reading and jogging, but now when she is not slogging through scholarly German she spends her time chasing a

toddler. She was very gratified to win this award and would like to extend heartfelt thanks to the WCC for this recognition.



**Christine Marquis, Graduate Student,  
Department of Classical & Near Eastern  
Studies, University of Minnesota.**

E-mail: [marquis@umn.edu](mailto:marquis@umn.edu)

**Short Abstract:** This paper will explore Vergil's representation of two queens, Juno and Amata, as politically active wives, and will contextualize the poet's negative portrayal of them as such within contemporary reflections on the chaos of the Late Republic that associated social and political breakdown with the dissolution of the boundaries between the gendered domains of "public" and "private" emblemized by high-profile politically influential women.

**Full Abstract Available on the CAMWS Website:**

<http://www.camws.org/meeting/2009/program/saturday.html>

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**2009 Recipients of the Post-PhD Oral  
Paper (Awarded 2011): Deborah Kamen  
& Sarah Levin-Richardson**

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**Deborah Kamen & Sarah Levin-Richardson,  
“Lusty Ladies: *Fututrices* in the Roman  
Imaginary.” APA 2010.**

Sarah Levin-Richardson is a Mellon Postdoctoral Fellow at the Humanities Research Center of Rice University, having received her Ph.D. from Stanford in 2009. Her article, “*Facilis hic futuit: Graffiti and Masculinity in Pompeii’s ‘Purpose-built’ Brothel,*” appeared in the Spring 2011 issue of *Helios*. Deborah Kamen is an Assistant Professor of Classics at the University of Washington. She has published a number of articles on Classical slavery and gender and is currently completing a book manuscript entitled *Status in Classical Athens*.

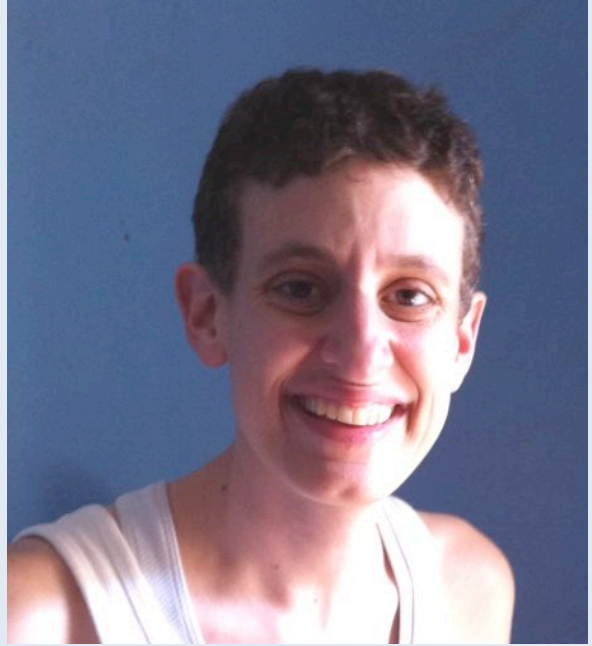


**Sarah Levin-Richardson, Mellon Postdoctoral  
Fellow, Humanities Research Center, Rice  
University**  
E-mail: [slr@rice.edu](mailto:slr@rice.edu)

**Short Abstract:** “Lusty Ladies: *Fututrices* in the Roman Imaginary” argues through the figure of the fututrix (“fucktress”) that female sexual agency was a key component in ancient conceptualizations of sexuality, and offers a new model of Roman sexuality

that incorporates it. An expanded version will appear in R. Blondell and K. Ormand, eds., *New Essays in Ancient Sexuality* (Ohio State).

**Full Abstract Available on the APA Website:**  
[http://apaclassics.org/index.php/annual\\_meeting/abstracts/2010\\_annual\\_meeting\\_abstracts](http://apaclassics.org/index.php/annual_meeting/abstracts/2010_annual_meeting_abstracts)



**Deborah Kamen, Assistant Professor of  
Classics, University of Washington.**  
E-mail: [dkamen@u.washington.edu](mailto:dkamen@u.washington.edu)

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**2008 Recipient of the Best Published  
Article Award (Awarded 2010):  
John H. Starks, Jr.**

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**John H. Starks, Jr. “Pantomime Actresses in Latin Inscriptions.” In *New Directions in Ancient Pantomime*. Edith Hall & Rosie Wyles, edd. 2008. 110-145. Oxford.**

John H. Starks, Jr. (PhD UNC-Chapel Hill) is Assistant Professor in Classical & Near Eastern Studies at Binghamton University SUNY. His scholarship in ancient theater history, comic performance and non-western ethnicity has led to recently published chapters on Syrian stereotyping in Plautus (*NECJ* 2010) and racist satire in Vandal Africa (*African Athena* 2011), in addition to studies of Punic

stereotyping in Vergil (*CJ* 1999) and Plautus (*Helios* 2000). His awarded research on pantomime actresses in the Roman world is part of a current two-book project with Cambridge UK on actresses in the Greek and Roman worlds for which he was named the 2010/11 Blegen Research Fellow in Greek and Roman Studies at Vassar College.



**John H. Starks, Jr. Assistant Professor,  
Department of Classical & Near Eastern  
Studies, Binghamton University, State  
University of New York  
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The full book description, which includes mention of John's WCC Award, can be found on the OUP Website:

<http://ukcatalogue.oup.com/product/9780199232536.do?keyword=new+directions+in+ancient+pantomime>

**Short Abstract:** The dramatic genre that Romans called 'pantomime' typically featured male, principal actors who danced multiple, solo roles and captivated audiences with their silent, expressive gesticulation (*cheironomia*) and their seamless transitions between male and female characters. Although female pantomime dancers appear in Byzantine literary sources, evidence for pantomime actresses in the imperial Roman West has been overlooked and unanalyzed.

Despite the terminological confusion created by the variety of titles used to describe dancers in ancient sources, certain unarguable attestations of female pantomime performers may not be easily explained away (Sen. *Helv.* 12.6; Cass. Dio 61.19.2). A first century epitaph from Gaul reads *Hellas pantomim(a)* (ILS 5210a). *Hellas* is a Greek feminine

and always a woman's name (Solin, CIL 6,12), a gender confirmation that escaped earlier notice (e.g. Leppin 1992 *Histrionen*). *Sophe* (CIL 6.10128) was an *emboliaria* who may have worked for or in the style of two star pantomimes of the first century, Theorus and Bathyllus. One or more women connected with the pantomime troupe of an Actius Anicetus (CIL 10.1946; Franklin *AJPh* 1987) may be acclaimed in Pompeii, including the uniquely titled *histrionica Actica* (CIL 4.5233).

Manganaro (*SicGym* 1970.77-79) reconstructs a Roman epitaph to a pantomime actress of the later empire who proclaims her exceptional virtue to refute stereotypes about performers' presumably disreputable lifestyles. Manganaro's reconstruction oddly, and unmetrically, invites readers to proclaim the story of a woman who played insidious stepmothers onstage. This clashes harshly with her virtues mentioned earlier; so, after examination of the stone at the Terme in Rome, I have reconstructed the line as: [*ut divas pl*]acidas saltavi, "When I danced the roles of kindly goddesses," [*atque ad vo*]cales vultus fui cognita digne, "(I was) well known for my facial expressions that spoke." Both these sentiments appear in Aristaenetos' late-Greek letter to Panarete (*Ep.* 1.26), where he attests the pantomime actress' representation of Aphrodite and Polyhymnia, and lauds her ability to "show all sorts of words," as a silent "orator" whose body language presents a "versatile silence." These women's positive presentations of goddesses and their silent, but expressive, faces speak volumes.

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**2008 Recipient of the Pre-PhD  
Presentation (Awarded 2010):  
Alison Fields**

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**Alison Fields, "Lucian's Megilla/us:  
Rethinking Gender, Agency, and Same-Sex  
Relationships." CAMWS 2009.**

Alison Fields is a fourth-year PhD student at the University of Cincinnati concentrating in Greek archaeology. She is particularly interested in domestic space, urban environments, the hinterlands of the known Greek world, and the way in which non-Greek peoples interacted with Greek material culture. She holds a B.A. in Classical Civilizations from New York University and is a proud alumna of the CUNY Latin/Greek Institute. She has excavated for two seasons in Pompeii, Italy, with the Pompeii Archaeological Research Project: Porta Stabia (<http://classics.uc.edu/pompeii>), and has worked as a

ceramics research assistant and illustrator at Gordion, Turkey.



**Alison Fields, Graduate Student, Classical Archaeology, University of Cincinnati**  
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**Short Abstract:** In Holt Parker's influential article "The Teratogenic Grid," he claims that Roman sexuality was "a structuralist's dream," breaking down every sexual act into a neat active vs. passive grid. In so doing, he misidentifies the prostitute as a sexually active "monster" and fails to make a distinction between this figure and the *tribas*, or female homosexual, who alone in the ancient literary tradition is represented as abnormal and masculine in her sexual behavior. This paper looks primarily at Dialogue V in the second century Greek satirist Lucian's *Dialogues of the Courtesans*, which includes both a lesbian and courtesan character. The literary coexistence of these two seemingly distinct female figures, who have thus far been analyzed separately in classical scholarship, allows for a reevaluation of the assumptions about female sexual roles and male perceptions of each. More specifically, the attribution of erotic language to the lesbian figure, juxtaposed with the easily persuadable nature and controlled speech of the courtesan (altogether lacking in vulgarity), reiterates the lesbian figure's representation as masculine and sexually *active*, and the courtesan as sexually *passive*.

However, the simplistic notion that the

courtesan demonstrates passivity in sexual practice stands in contrast to her autonomous agency, which consequently presents a more complex figure than the limited identification based solely on sexuality. The courtesans discussed in this paper are explicitly characterized as, or encouraged to cultivate, the traits of male philosophers—more specifically, the act of restraint and the art of conversation. These male qualities attributed to the courtesan confirm a distinction between sexual habits and psychological disposition, for they grant her agency, but at the same time her ultimate aim in employing these traits is to resume her passive sexual role. Thus, we see that the courtesan is neither normal by social conventions, nor abnormal in sexual practice; she rejects an identification based on sexuality alone, and further challenges the concept of such categorization altogether.

**Full Abstract Available on the CAMWS 2009 Meeting Website:**

<http://www.camws.org/meeting/2009/program/friday.html>

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**2008 Recipient of the Post-PhD  
Presentation (Awarded 2010):  
Geoff Bakewell**

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**Geoff Bakewell, "The Κύπριος χαρακτήρ of Aeschylus' Danaids." APA Philadelphia, 2009.**

Geoff Bakewell has recently moved to Rhodes College in Memphis, where he is a Professor in the Department of Greek and Roman Studies and directs the great books program (Search for Values in Light of Western History and Religion). His main research focus is the intersection of Greek tragedy and Athenian democracy; he has also published on classical reception in contemporary film and literature. A lifetime member of the WCC, he is a past recipient of an NEH Summer Stipend, and of CAMWS' annual teaching award.

**Short Abstract:** At *Supplices* 277-90, Pelasgus is astonished by the Danaids' claim to Argive descent and compares them to a number of foreign peoples. One of the passage's most puzzling elements is lines 282-3: Κύπριος χαρακτήρ τ' ἐν γυναικείοις τύποις/ εἰκῶς πέπληκται τεκτόνων πρὸς ἀρσένων. Friis Johansen and Whittle (1980: ii.223) translate thus: "and similar is the Cyprian impress stamped on women's forms by male artificers." They take the main point at issue to be

the Danaids' looks, ostensibly acquired from their fathers. FJW further claim fifth-century Cyprus had a high percentage of Greek inhabitants and that "the selection of Cypriot girls to illustrate the definitely non-Greek impression which the Danaids make . . . is therefore baffling." They conclude the lines should be excised.

Sommerstein (1977: 69-71) however rejects the obelus. Relegating Cyprus to the periphery of the Greek world, he emphasizes the lines' metaphor rather than their geography.

...This coinage metaphor has important implications for our understanding of the trilogy as a whole. The Danaids' numismatic contours anchor them in the broader matrix of economic and sexual activity obtaining in ancient Greece, where (e.g. Wohl 1998: xxvi-xxviii) women circulated among users and regulated exchange relations between men. Kurke (1999) in particular has argued that coinage and *πορναί* were similar, democratic phenomena that emerged against the older backdrop of aristocratic gift-exchange and *ἑταίραι*. Now Aeschylus' Danaids are certainly not common prostitutes. Nevertheless, *Supplices* establishes them as potential sexual partners for a variety of men. Their father compares them (997-1005) to ripe fruit and stresses the tug of their charms on all men (*πᾶς τις*, 1004). The play's *exodos* resembles a hymeneal song in several regards (Seaford 1987: 114, Swift 2006: 136-7). And in the course of the trilogy the women in fact pass from their Aegyptid cousins to the citizen men of a distinctly democratic Argos (Bakewell 1997: 209-10). *Supplices'* metaphor of Cypriot coinage thus shows that the Danaids' fortunes, function, and fate are all stamped with the enduring imprint of their sexuality.

**Full Abstract available on the APA Website:**  
[http://apaclassics.org/index.php/annual\\_meeting/abstracts/abstracts\\_for\\_the\\_2009\\_annual\\_meeting](http://apaclassics.org/index.php/annual_meeting/abstracts/abstracts_for_the_2009_annual_meeting)



**Geoff Bakewell, Professor,  
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## Feature Article:

### *Reflections on Teaching Women in Antiquity Courses With Annotated Survey Results*

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#### **Editor's Introduction:**

Dr. Geraldine Thomas taught in the Department of Modern Languages and Classics at Saint Mary's University (Halifax, Nova Scotia) until her retirement in 2007. Dr. Thomas has been consistently honored for her devotion to teaching. In 1991, she became the recipient of the James Ryan Award, given to the person deemed most valuable to the students and Student Association. In 1992, she was given the Instructional Leadership Award by the Association of Atlantic Universities. In 1993, she was awarded the prestigious 3M National Canadian Teaching Fellowship:

<http://www.mcmaster.ca/3Mteachingfellowships/past-recipients/1993/thomas.html>.

Gerry helped develop and chaired Saint Mary's Quality of Teaching Committee for many years, and she championed peer review systems for faculty and innovative approaches to teaching long before they were mainstream. When she retired in 2007, the University named an Instructional Leadership for Faculty Award after her. In 2011, at the Classical Association of Canada's Annual Meeting, Gerry's former colleagues named a Saint Mary's student travel award in her honor. Given her interests in pedagogical matters in general and women in antiquity specifically, Gerry very graciously agreed to write an article reflecting on her own experiences teaching Women in Antiquity courses, which she created at Saint Mary's in 1985. She taught these courses until her retirement in 2007.

The following two-part article is based largely on Gerry's experiences but, in writing it, she felt she needed a wider voice. As a result, she developed a survey which I placed on KwikSurvey. We had eighty-

eight responses to this survey and Gerry has incorporated them below (and gone into greater detail in Part 2). As the Women's Classical Caucus approaches its 40th Anniversary in 2012, *Cloelia* plans a retrospective volume and I believe this article segues into that volume nicely. Many current members of the WCC were instrumental in the creation of these courses and many younger members likely came to the topic first through an undergraduate course on "women in antiquity." Years later, many of us are teaching those same courses or attempting to develop new ones on similar/related topics. The WCC has been there for us through these various processes. As you read this article, I would ask that you think about your own experiences in taking and teaching these types of courses (which I define broadly). I would also ask that you think about the WCC and what it has meant to you. For the 2012 Volume, I will be seeking responses to Gerry's article and also personal testimonials about the WCC in general. If you would like to contribute, please email me ([Cloelia.WCC@gmail.com](mailto:Cloelia.WCC@gmail.com)).

I would also invite all to submit responses at any time (on any topic) to the *Cloelia* Blog available on the WCC Website: <http://wccaucus.org/cloeli/>

#### **Feature Article Part 1: Reflections on Teaching "Women in Antiquity"**

##### **Geraldine Thomas**

*Cloelia's* new editor, Alison Jeppesen-Wigelsworth, asked me to reflect on my years of teaching Women in Antiquity courses at Saint Mary's University in Halifax, Nova Scotia, Canada. I developed and taught two such courses in the years roughly between 1985 and my retirement in 2007. To give the article breadth beyond my own experiences, in the late spring of this year, 2011, we asked everyone associated with the Women's Classical Caucus, as well as friends and colleagues beyond the WCC who had taught those and related courses, to complete an on-line questionnaire. The questions themselves and the numerical results from that questionnaire are available in a separate PDF on the *Cloelia* webpage of [wccaucus.org](http://wccaucus.org). First I shall discuss the original question put to me: that I should reflect on my own experiences teaching Women in Antiquity courses. I shall attempt to do that by using the survey questions as my points of reference, but depart from the questionnaire when I feel that other points are relevant to my discussion. Then I intend to disclose and discuss the results of the eighty-eight responses which we received.

Saint Mary's Department of Modern Languages and Classics had and has two full-time Classicists, and in different years one or two part-time (adjunct) colleagues for Classics. In the University's Arts

program we teach mostly undergraduates, and most of them will have had little previous experience with Classics or Ancient Studies. While the number of our Classics majors hovers between twelve and twenty, except for the upper level Greek and Latin courses, most students in our courses are majors from other disciplines. The motivation of the Classics program has always been to give as broad an introduction as possible to the ancient Mediterranean world, while also preparing some very good Classics majors for success in graduate programs beyond Saint Mary's.

After I had been a part of the Department at Saint Mary's for about ten years, by the early 1980s I decided that I should introduce courses whose main foci were the lives of women and the relations between women and men in the ancient Mediterranean world. I had found that in my standard Greek and Roman History courses essay suggestions for topics involving women were always among the most popular student choices. I usually added one or two classes on women in the History courses but always felt frustrated, because time simply did not allow us to do anything other than give a very superficial introduction to the topic. In addition, I had done my Ph.D. thesis on the transformation of classical mythology from antiquity into the early middle ages, tying the opus together with the various myths of Hercules. In the process I became intrigued by the changing interpretations of the women around Hercules. For example, in the mid-14<sup>th</sup> century *Ovidius Moralizatus* women can be allegorized as flesh distinct from spirit (Deianira), signify the human soul (Deianira as captive of Achelous), be the good advocate who seeks justice in spite of the machinations of the wicked or be one who symbolizes good religion (Galanthis changed into a weasel for thwarting Juno), hide the figure of the Virgin Mary (Hebe), or mean the devil (Juno). In developing the Women in Antiquity courses I wanted to show the students some ways that societies and individual authors present women and men in different lights which change depending on the norms of the time or the perspective of an individual creator.

By the 1980s I gained added inspiration to add to my curricular offerings by books such as Sarah Pomeroy's *Goddesses, Whores, Wives and Slaves: Women in Classical Antiquity* (1975) for Greek and Roman Studies and Rosemary Ruether's, *Womanguides: Readings Toward a Feminist Theology* (1985) for Biblical Studies. I had discovered that various universities and colleges, usually in the United States and United Kingdom, were actually centering courses on women in the ancient world. That was virtually unheard of in Canada at the time, but I had found that Saint Mary's was an institution where we were given the freedom to develop courses in which we had a scholarly interest or which we thought would be useful

and interesting to the students. In addition to the classical Greek and Roman material, I knew the biblical texts relatively well and had done analysis of some of those texts (at least in Greek and Latin) in my graduate degrees. For course purposes I wanted to use some of the biblical stories involving women as a complement and comparison to the material for women in Greece and Rome. My Latin and Greek were good but my ancient Hebrew non-existent. I decided to go ahead and use those biblical texts for course purposes in spite of my lack of Hebrew. It was a decision I never regretted.

As I eventually formed them, the courses were two. The content for "Women in Antiquity I" was centered approximately 50% on women in the Old Testament and Apocrypha and 50% on Greek women up to the time of the Peloponnesian Wars. "Women in Antiquity II" looked at Hellenistic women, Roman women to the death of Augustus, and women in the New Testament and Mishna. Each of those three components for "Women in Antiquity II" took about one third of the course time in the semester. By the time I retired in 2007, I realized that I was packing so much material into the two courses that had I gone on with them, I would have developed a third course. In particular, I had become intrigued by the amount of material that was readily available for ancient Egypt and would have liked to develop a course module using that information.

As we all know, course development is something of a serious juggling act in which several factors must be considered. I wanted to have my students read some original texts as well as some secondary material. In our standard myth course the students always read several Greek plays in translation, we had a classical epic course in translation, as well as some upper Greek and Latin courses which dealt with material that could otherwise have been used in my Women in Antiquity courses. In addition to my History courses, I often examined or asked for essays on the roles of ancient women in my History of Ancient Art courses where we looked at the civilizations of Egypt, Greece and Rome. As far as possible, my general policy was to avoid duplicating material in my Women in Antiquity courses which I knew appeared in other courses.

In my own teaching schedule I normally matched one Women in Antiquity course in one term with one History of Art course in the other. With the need to keep offering the regular History, Mythology and Ancient Language courses each year, funding restrictions did not allow us to do more. My Women in Antiquity courses usually attracted thirty to forty students, mostly women with normally three or four men also in the class. I always hoped that more men would join the classes but the ratio rarely varied. The

students were from a variety of backgrounds, usually Arts students having majors most frequently in Classics, English, History, Religious Studies, or Women's Studies. Often these classes attracted three or four Science and/or Commerce students who were picking up an Arts elective, and frequently proved to be among the best students in the class. These courses were cross-listed with Women's Studies and Religious Studies, and because of the components of biblical material, they sometimes attracted graduate students from the Atlantic School of Theology who took the same courses, but did a much more complex and detailed final essay.

Over the years I found much the same mix of abilities and interests. Some students who had little or no background in Classics suddenly caught fire and did extremely well. Some always thought this was going to be mostly a general discussion class, and were disturbed by the sheer amount of reading and focused analysis they were being required to do. A few joined the courses hoping that it was a chance to do some "man bashing." I shall never forget one young woman who, after three or four classes stood up one day as I was lecturing, said loudly "I thought this was going to be the course where I would learn about that early, golden age when women were in charge and men had to obey. I haven't heard any of that material yet. I am leaving." She was not prepared to listen to my attempt at an explanation and I never saw her again.

My colleagues at Saint Mary's remained supportive of the Women in Antiquity courses and encouraged their students to take them—as they did all the Classics courses I taught. Since the Department of Modern Languages and Classics is a blended department of several sub-disciplines, rivalries among the units are not uncommon, but in general we respected each others' course offerings. Beyond Saint Mary's in other close, local universities, for some years I thought that the attitude to these courses remained at best disinterested, and I knew that students from some of those universities who wished to take my Women in Antiquity courses for credit were being actively discouraged by their home universities, although they received ready approval to take, for example, my History of Ancient Art courses. That attitude of suspicion and disdain for courses on women and gender issues in the ancient world has not completely changed in the local scene, but of seven universities in Atlantic Canada which provide substantial undergraduate course offerings in Classics and Ancient History four others, in addition to Saint Mary's, now give courses either in Women in Antiquity or in Gender and Sexuality in the Ancient World.

I have not done a survey of the number or location of universities and colleges which offer Women in

Antiquity courses either in Canada or the United States. I do know that in Canada about twenty-five years ago it was very rare at the annual Classical Association of Canada meetings to hear papers in that area, other than those which dealt with the female figures of myth, figures under analysis strictly for their place in the literary works. Over the last twelve or fifteen years that has changed. The Women's Network of the CAC has made a determined effort to sponsor sessions at the annual conference where the papers have a specific focus on the lives of women in the ancient world. From small beginnings these sessions have become extremely popular, and at the most recent annual meeting of the CAC in Halifax there were three individual sessions with a total of eleven papers in the sessions sponsored by the Women's Network as well as two sessions called "Genders and Boundaries" with a total of six papers presented. All those sessions were extremely well attended—again something that did not always happen in the earlier years.

My courses for Women in Antiquity were organized thematically but within a chronological framework. Principal themes included: marriage and divorce, women and death, the home and family, women and religion, women and the state, women's occupations, women of power, women and wisdom, love and romance, sex workers, marginalized and foreign women, "negative" women, women in art, and the status of virgins. Women from great works of literature such as *The Odyssey* or *The Aeneid* could either be a separate study or become examples within some of the other categories. Of course, discussions of relations between women and men extended throughout the course. One major goal for me was to suggest to the students, that we were looking for the "authentic voices" (the professional jargon of the time) for women from the ancient world, and, if we could not readily find them, at least we must understand that we were seeing them through distorted lenses, and we should be very cautious about conclusions we were drawing from socially constructed and possibly biased sources.

I often added or changed examples from year to year but the themes remained more or less the same depending upon the material and the historical period under consideration. Normally I would spend one initial class talking about the relevant historical and chronological events for a certain time period and often passed out brief historical time charts. In all my classes I was determined to get the students to understand that just because we were studying ancient history "back then" (in their words) it simply would not do to blur the chronological framework and assume that life was the same, whether we were talking, for example, about the time of the early Roman Republic or the Augustan Principate. On tests I

always had some short answer questions where the students were required to show some ability to distinguish the different historical periods, to prove, for example, that Romulus, could not in fact, as I used to say, “have danced with Augustus.”

While I always saw, and still see these as Social History courses, if I were teaching them today, the one major shift I would make is to begin each course with at least one class in a lecture/discussion of what we now call “Gender Issues.” As I indicated earlier, I came to these courses from a background familiar with the allegorical treatment of the great myths and I was used to seeing how the interpretation of those myths, especially myths around women, changed over time, from author to author, and sometimes within the writing of a single author. As time allowed, I did some of that in my Women in Antiquity courses. I also took the time to show the students (and have them discover for themselves) how in societies we create stereotypes of what is considered proper or improper at the time.

My “women and wool” illustration is a quick example known to all professional scholars but not usually to undergraduates. In ancient societies good women were supposed to be involved with wool and cloth production. The “Capable Wife” of Proverbs “chooses wool and flax and toils at her work,” Penelope spends all that time weaving, Livia and the other women of the imperial family are said by Suetonius to have woven Augustus’ house clothes, and respectable Athenian women are depicted on the vases with wool baskets beside them (and in artistic mockery the naked prostitutes are also sometimes shown with wool baskets). From that point our class could go on to discuss just why women in the ancient world were so commonly associated with wool and clothing production and why and when that imagery changed in modern societies. Authors like Ruether, Elizabeth Schussler Fiorenza’s *In Memory of Her: A Feminist Theological Reconstruction of Christian Origins* (New York: Crossroads, 1983) and more recently Kirk Ormand’s *Controlling Desires: Sexuality in Ancient Greece and Rome* (Westport: Praeger, 2008) reinforced for me how social constructs influence the way we look at one another, and how ancient societies applied social constructs to their time. More and more I found that I was incorporating theoretical studies of gender into my Women in Antiquity classes, and I now think that this should have had a more obvious role in my classes each fall or January. Saying that, I always believed that as scholars, we should study, examine, and interpret the ancient material, but try to avoid bringing our own prejudices and/or personal lifestyles into the classroom environment.

My two courses were a combination of lecture and discussion with the students being encouraged to do

reading before each section. Pieces from videos were used as appropriate. (I am well aware of the prevalence of PowerPoint today but I was generally before that trend, and, in fact, now have some pedagogical reservations about what I see as its all consuming presence in our classrooms.) When I used discussion groups, I generally did so by first writing a series of what I called “focus questions” on the board and assigning a different question to each group of about five or six students. I always tried to have a report from each group before the class ended. By ensuring that the groups contained individuals of varying ability and background we normally had very satisfactory results. Students’ grades came from class participation, a midterm test, a final examination and an essay with a preliminary draft component. Occasionally I did have students give oral presentations, but in general since these were only one semester courses, I did not have oral presentations. I did, however, use oral presentations extensively in my year-long Greek and Roman history courses. Because I like to vary the courses I am teaching during an academic year, I would normally offer “Women in Antiquity I” one year and “Women in Antiquity II” in the following year.

Textbooks were always a problem, and I wanted to restrict the number of books I was asking the students to buy to two book purchases. One of them had to be a Bible so I needed a second book with broad coverage for Greece and Rome. In the early years I used Pomeroy’s *Goddesses, Whores, Wives and Slaves* along with the students’ choice of a Bible (not “King James”) so long as it contained Apocrypha texts such as “Judith,” “Ecclesiasticus” and the “Song of Songs.” In allowing them to choose their own biblical text I wanted the students to discover how much translations can vary. In the later years I replaced Pomeroy with Elaine Fantham et al., *Women in the Classical World* (New York: Oxford, 1994) but was never entirely satisfied with this and the students found its order confusing. I used to tell the students that if they took the second course the following year, they could use the same books. In class I myself frequently quoted from Mary Lefkowitz and Maureen Fant’s *Women’s Life in Greece and Rome*, I made it an additional, but optional book to purchase, and always had it on reserve in the library. (Personally, I preferred the older order of the earlier editions of that book to the later ones.) I also provided the students with frequent handouts.

In this section I have talked about my interests in the courses but said nothing about the students’ reactions to the courses. From my memory of their comments I know that they liked most of the biblical selections. One favorite memory comes from a day when we had finished the OT pieces and were moving on to Greece,

and a student said, "Aren't we going to read the Bible anymore?" Their reaction to the "Song of Songs" was always, "I never knew the Bible was so upfront about love and sexuality. It's great." They always enjoyed studying about women with power and influence: Deborah the judge, Aspasia, Cornelia and Livia are good examples. Whether reading Catullus or Cicero, they chuckled at the antics of Lesbia/Clodia. The great Hellenistic queens from Olympias and Arsinoe II to Cleopatra both fascinated and appalled them. They delighted in the freedom and verve of the Spartan women, and hated the seclusion of the good Athenian wives. Anything to do with the strange and frequently horrible sounding medical procedures of the Greeks they found fascinating. They liked to read the lists of occupations of ordinary women provided by Lefkowitz and Fant. I remember that one class was totally dumfounded by the number of times wet-nurses appeared among the common occupations for women, and that I had to explain just what wet-nurses were. One young woman, a very recent mother, could hardly accept that anyone other than the baby's mother would be allowed to nurse her child. I found that gradually the students became proud of themselves when they were able to "read" a Greek vase for its symbolism and meaning for Greek society. They told me that they enjoyed our discussions when, after studying, for example, ancient prostitution in different societies, we spent some class time considering whether modern prostitution should be legalized. Simply to find out that in other, very early, societies prostitution was not illegal, was for many students an opportunity to reflect on the nature of change, and to ask whether change was necessarily for the better.

### ***Feature Article Part 2: Annotated Survey Results***

I will now move into the actual survey results with my comments on them. We had eighty-eight responses. Please note that the subsequent sections generally follow, but do not always follow, the numerical sequence for the questions in the questionnaire. I shall begin by discussing the questions which identify something of the diverse range of individuals who are teaching courses on Women in Antiquity and/or Women, Gender and Sexuality. **Question 35** asked for some personal but optional identification. Twenty-five identified themselves as faculty working in the United States with answers coming from all across the country, including six from California as the largest number from one state. Six answers came from Canada with two from Ontario and Alberta, and one each from Nova Scotia and British Columbia. We had ten identifiable, international (non US or Canada) responses from all the countries within the United Kingdom, one from Ireland, and further afield responses from the Netherlands, Israel and South

Africa. Five respondents identified themselves as men. In hindsight I regret that we did not ask people more strongly to tell us at least their country, and in the case of Canada and the United States, their state or province. Since we left personal identification optional, slightly more than half the respondents chose not to tell us their university or location.

In most cases those teaching Women in Antiquity courses are full-time faculty according to their answers in **Question 8**. Sixty-nine respondents (88.46%) are full-time instructors, eight are part-time or adjunct (10.26%) and one is a graduate student (1.28%). In asking that question our intent was in no way intended to denigrate part-time colleagues and graduate students, but rather to determine if the Women in Antiquity courses were regarded by the departments as "mainstream," and part of the regularly assigned or personally chosen courses for the full-time faculty. **Question 9** asked individuals how long they had been involved in university teaching. The largest group, forty-one respondents, have been in university teaching between six and fifteen years. The next largest group of eighteen has been at a university or college from twenty-one to thirty years. Eleven have been faculty for more than thirty-one years. Clearly then, these courses are not something usually chosen or assigned to brand new faculty. **Question 11** asked individuals when they began teaching these courses. The largest group teaching these particular courses (twenty-seven individuals) has been teaching them between six and fifteen years. However the second largest group here in **Question 11** is relatively new to the courses, and twenty-three people told us that they have only been teaching them from one to five years. Five of those twenty-seven either taught the courses for the first time this year (2011) or will have their first experience this fall.

Now for the courses themselves. Answering **Question 1**, of the eighty-eight responses, seventy-seven said that their institution offers something like Women in Antiquity courses and eleven institutions do not (87.50% versus 12.50%). For **Question 2** forty-six identifiable faculty teaching the courses are in Classics/Classical Studies Departments, fifteen are in what I am calling Classics + Departments (that is, where Classics is one part of a larger name), six are in History Departments, three in Interdisciplinary Departments, and four in "other" Departments, specifically Archaeology and Near Eastern Cultures, Religious Studies, Art, and one in an adult non-credit program.

**Question 3** on course titles brought a broad range of answers. Almost equal in numbers are two groups, one using titles such as "Women in Antiquity/Women in the Classical World" (thirty-four responses) and the

other using terms such as “Gender and “Sexuality” in the titles (thirty responses). Some courses combine both phrases in the title, e.g. “Women, Gender and Sexuality in the Ancient World.” Several answers spoke of individual sections of the first broad title with titles such as “Women in Ancient Greece” and “Women in Ancient Rome.” Some institutions are able to offer separate courses with titles like “Women in Antiquity” as one course and “Love and Sexuality in Greece and Rome” as the other. These may or may not be given at different levels. Two respondents said that the Women in Antiquity courses are being forcibly “subsumed” or “collapsed” (their words) into something like “Gender and Sexuality in Antiquity,” which for their parts they regarded as different courses. Four answers spoke about giving courses on women in the ancient Near East, usually Egypt. Five respondents mentioned courses centered on women in Greek or Latin literature. Three answers mentioned graduate courses, one called “Graduate Methodological Introduction to Women in Antiquity,” another is “Approaches to Women in Antiquity,” and the third is entitled “Sexuality in Ancient Greece and Rome.”

**Question 4** asked if the courses are cross-listed and if so, with which department or programs. Respondents answered “Yes” here for 67.90% (fifty-five answers) and 32.10% answered “No” (twenty-six). The preponderance of answers for **Question 5** has the courses cross-listed with Women or Gender studies; seven said they were cross-listed with History and a few single answers listed other departments. I was surprised to find that when asked how frequently the courses are given (**Question 6**), fifty-three faculty (67.95%) replied that they were not offered every year consistently, and of those who do offer the courses annually, the largest group of seventeen (21.79%) said that one course per year, and this is a half-year or semester course, is the norm. When **Question 10** asked if they personally taught Women in Antiquity courses each year, seventy (85.37%) said they did not, while twelve (14.63%) said that they normally did. When asked about the longevity of the women’s courses in their institution (**Question 7**), twenty-five respondents (32.47%), said they had been in existence between six and ten years, and the next largest group of sixteen (20.78%) gave them a track record of eleven to fifteen years.

**Question 12** through **Question 15** asked faculty to comment on their personal experiences with the courses. First in **Question 12** we asked “Why did you start to teach them?” Unlike my own experiences from twenty-five years ago, most universities and colleges in North America have offered courses on Women in Antiquity and/or Gender/Sexuality Studies for some time, and in their answers at least ten faculty said that these courses were assigned them by the department.

Some were clearly eager for the assignment, others less so. The largest group said that it was a matter of following personal research (twenty-five answers) or of picking up courses which were of personal interest to them (twenty-two answers). Numerous individuals said that it was partly as a response to their department’s decision to broaden course offerings, or for other departmental needs. At least ten told us that they perceived a student demand, need or interest to which they were making a response. Two or three faculty had been inspired by attending NEH Summer Institutes on Women in Antiquity. Several faculty had inherited courses with names such as “Women in Ancient Greece” and were changing them to something like “Greek Gender and Sexuality.” At universities which have a preponderance of political and military history courses, certain faculty there wish to provide a social/cultural balance to the curriculum, and they see these courses as helping to fill that vacuum.

Most of these courses are now very much a creation of their present holders. From **Question 13**, fifty-four respondents (69.23%) said that they had wholly designed the course, twenty-three replies (29.49%) said that they had inherited but significantly redesigned the courses and only one individual (1.28%) replied that the course had been inherited *in toto*.

**Question 14** asked faculty if they enjoy teaching these courses and here we got a 100% positive reply, although in several instances it was a qualified “Yes.” **Question 15** asked for the reasons that faculty members enjoy or do not enjoy teaching these courses. Over and over again we found colleagues writing about their wonderful, self-selected and enthusiastic students. At least fifteen respondents said that they and their students enjoy examining examples of ancient gender identification, whether in Greece, Rome or Egypt, and comparing those examples with gender issues in modern societies. Those who qualified their otherwise positive responses mentioned the difficulty in finding really satisfactory materials for the courses and several—unlike the majority of respondents—said that they have seen a falling off in the quality of students. They noted that in their universities, with the push to expand class size, they are now facing increasing numbers of disinterested and poorly motivated students.

Something surfaced in the answers here which also appeared in different ways in numerous others answers in the survey. The growing distance between those who teach Women in Antiquity courses and those who teach Gender/Sexuality courses is not always without tensions. Some respondents speak disdainfully and label as “old-fashioned” courses called “Women in Antiquity.” They are doing everything they

can to change such courses in the titles and in the course content, and they see their courses primarily as avenues for a promotion of feminism and changing attitudes to sexuality in today's world. Other colleagues are perfectly happy teaching under the traditional course names such as "Women in Antiquity" and they call themselves Social Historians, utilizing sources long neglected by the military and politically oriented historians. Those faculty members speak disparagingly of colleagues who they think are promoting a personal message and lifestyle at the expense of the scholarly work to be done. The tension becomes really exacerbated when an individual who comes from one school of thought is forced to teach—and it is happening—in a style and using material which may be personally objectionable to the individual faculty member. To protect individual privacy I cannot delineate examples precisely, but in my opinion, as the reader of all the answers submitted, we have examples here of harassment and bullying which the people involved should report. In the university world, I know that can be particularly difficult both for personal and for professional reasons.

In **Question 17** we wanted to know whether faculty thought that colleagues respected these courses. A few respondents were clearly affronted by the question and wondered why it was being asked. The answers of the others showed that many are concerned about how these courses are perceived, and they are encouraged by positive feedback from students and colleagues. To quote one answer, "Both students (across the university) and my colleagues (also across the university) have learned that if they can understand the issues of women, gender and sexuality from the perspective of the ancient world (with good historical background to understand the issues in another context completely) they can face 'otherness' and their prejudices in today's world with more honesty and understanding than ever before." Other responses talked about mixed reactions, reactions that are usually getting better as colleagues learn that these courses have academic standards that are just as high as any other course's standards. One or two respondents spoke about how other colleagues regard the courses as "marginal" and therefore as suitable places for possible budget cuts in hard economic times for universities and colleges. Some responses said that many traditional Classicists still look askance at an area that the Greek and Romans themselves did not regard as worthy for serious discussion, and where we have to look so diligently for good source material to examine. We do not have numerical figures for these responses, but we certainly received more answers that suggested positive rather than negative feedback from colleagues and students alike.

**Questions 18** through **21** asked for the numbers of students in the classes (**Question 18**), the ratio of women to men (**Question 19**), whether that ratio had changed (**Question 20**), and whether course numbers there were much the same as for other courses in the unit or department (**Question 21**). The largest response, with twenty-four answers (30%), said the numbers were usually between ten and twenty students; the second largest response, with twenty answers (25%), gave twenty to thirty students in the courses. Depending on their overall enrolment figures, some universities may find those numbers low but, as numerous respondents remarked, when they or their departments attempted to increase the numbers, the general quality and enthusiasm of the students tended to decline. Considering the ratio of women to men, twenty-seven respondents (34.62%) reported an 80-20 split between women and men. Interestingly, five colleagues said they had a 50/50 split between women and men in their classes. My own experience certainly found that there were never more than three or four men in my classes on women, and usually one or two of those were Classics majors. From our respondents, fifty-two (72.2%) reported that the ratio of women to men had not changed in recent years. However, eighteen respondents (25%) did report an increase in the number of men in their courses. It would be interesting to find out if those increased numbers of men were in institutions which had changed the course titles to something other than "Women in Antiquity," that is to determine whether most male students are unwilling to take courses which they perceive to be too much outside their areas of interest or comfort. Fifty-five respondents (71.43%) said that the enrolments here are much the same as for other courses in the department. We found that fourteen respondents (18.18%) said that they had lower enrolments in the course on women than for other courses. I suggest that in those institutions the reasons for that imbalance should be examined carefully.

**Question 23** requested information on students' majors in the Women in Antiquity courses. From forty-five respondents (27.95%) we learned that Classics majors are the largest group. Thirty-six respondents (22.36%) said that majors in their course were mostly from other areas in Arts or Humanities. Twenty-two respondents (13.66%) reported Women's Studies majors.

**Question 22** asked for faculty to provide student feedback on these courses. We assumed that most faculty will have done student evaluations or have made other efforts to determine the students' reactions to the courses on women and gender identification. The respondents spoke openly about the importance of having the courses fulfill major and program requirements, and of the benefits reaped with

increased numbers from cross-listing. Two or three responses talked about lobbying the Gender and Sexuality Studies community to explain how their courses on ancient societies could enhance GSS by providing a sense of history. At least in the United States, many colleges or universities have introduced a “diversity course” requirement for the degree, and faculty teaching the Women in Antiquity or Gender Studies courses have been able to plug into that requirement. In my own university experience these practical efforts, which colleagues sometimes find annoying, can make or break both individual courses and whole programs, especially if the program is a small unit in the institution. Some respondents spoke quite candidly about making the courses sound “sexy,” particularly attracting students’ attention with the word “sex” in the title of the course. Others mentioned that, as we all know, the material is interesting and different from standard history courses, and that as this becomes known, word of mouth comments among the students keep the courses going for years. Respondents pointed out that many students, steeped in the TV and Hollywood version of things Roman and especially of Cleopatra, had never realized how complex and interesting the ancient world actually was. Others chose the courses because of their interest in social history and women’s history.

**Question 24** asked which content components proved most popular with students, and whether faculty had noticed any significant change there. Except for two or three respondents who said that students are now more interested in gender identification topics, most faculty have not perceived a change. We received a lengthy and diverse list of topics which faculty told us excite their students. Topics involving love, sex, and sexuality lead the pack. Next come strong, striking female figures such as Helen, Cleopatra (most popular), the Amazon women, and Medea. Greek drama, in general, is well received, but even more so, according to many answers, is Sappho’s poetry. In Greek societies students are fascinated by the medical practices, by anything to do with marriage and family life, by women and religion, and by the legal texts, especially “Against Neaira.” They are stunned by Greek misogyny, and thus modules on Spartan women and Amazons, those women outside the norm, at least by Athenian standards, are always well received. In courses on Roman women they enjoy hearing about women (and men) in the early Republic and are fascinated—and often have difficulty in dealing with—all the rape stories in Latin literature.<sup>1</sup> Catullus, Livy and Ovid are popular authors. They like Roman elegy, especially anything to do with or by Sulpicia.

Elite Roman women such as Servilia, Fulvia and the imperial Roman women are popular topics.

**Question 25.** Many faculty said that finding the right books for these courses is the most challenging and frustrating part of their course prep. Elaine Fantham et al., *Women in the Classical World* is the most commonly used, general book, though many respondents feel dissatisfied with it. A minority of instructors still uses Sarah Pomeroy’s seminal *Goddesses, Whores, Wives and Slaves: Women in the Classical World*, as well as selections from her other writings. Several colleagues mentioned the importance of the electronic source, *Diotima*, both for their own course prep and as help to students in researching projects. For the Greek section of the course Sue Blundell’s readable and informative *Women in Ancient Greece* is very popular. Several respondents mentioned their frustration in trying to find a Roman parallel to Blundell’s book, while some others now think that Eve D’Ambra’s *Roman Women* is very satisfactory. One or two colleagues recommended Diana Kleiner and Susan Matheson’s *I Claudia, Women in Ancient Rome*. For Egypt faculty recommend Gay Robins’ *Women in Ancient Egypt* and Anne King et al.’s *Mistress of the House, Mistress of Heaven, Women in Ancient Egypt*. One idea from the survey which I thought innovative was a course centered on ancient biographies. Here the students are required to read on-line, primary sources as well as modern biographies for ancient figures such as Joyce Tyldesley’s *Hatshepsut, the Female Pharaoh*, Anthony Barrett’s *Agrippina: Sex, Power and Politics in the Early Roman Empire* and Duane Roller’s *Cleopatra*.

Recommended especially (but not exclusively) for “Sexuality and Gender” courses are Kirk Ormand, *Controlling Desires: Sexuality in Ancient Greece and Rome*; Roberta Gilchrist, *Gender and Archaeology: Contesting the Past*; Laura McClure, *Sexuality and Gender in the Classical World: Readings and Sources*; Nancy Rabinowitz and Amy Richlin, eds., *Feminist Theory and the Classics*; Judith Halberstam, *Female Masculinity*; Marilyn Skinner, *Sexuality in Greek and Roman Culture*; Froma Zeitlin et al. eds., *Before Sexuality: The Construction of Erotic Experience in the Ancient Greek World*; and Judith Hallett and Marilyn Skinner, eds., *Roman Sexualities*. For Egypt colleagues recommend Carolyn Graves-Brown’s *Sex and Gender in Ancient Egypt* and Lynn Meskell’s *Age, Sex, Class Etcetera in Ancient Gender*.

Now for primary source material. Almost every respondent spoke favorably of Lefkowitz and Fant’s *Women’s Life in Greece and Rome* (though many find its categories and ordering frustrating) for short selections of original material. Several colleagues have the students read a variety of lengthy, ancient sources

<sup>1</sup> Editor’s Note: at this point, I would invite readers to view the two Pedagogical Articles in this issue of *Cloelia* specifically on teaching rape stories to students and their reactions.

through course packs, handouts, or online resources. The most frequently mentioned ancient sources are Homer, Hesiod, Semonides, Sappho, the Greek tragedies especially “Medea,” one of Aristophanes’ “women” plays, Plato, Aristotle, Cicero’s “Pro Caelio,” Catullus, Livy’s early books, the Vindolanda letters and “Cupid and Psyche.” Individuals who would like to read the full list of suggested texts and sources can email me.

**Questions 26 and 27** asked whether these courses focus strictly on ancient Greece, or on ancient Rome, or whether they extend to some other ancient Mediterranean societies in part or in whole. Fifty respondents (66.67%) said they do a 50/50 split between Greece and Rome. Thirteen respondents (17.33%) said that their material was mostly Greek, four (5.33%) reported mostly Roman material, and eight (10.67%) answered that they have multiple courses with different concentrations in each. When asked about courses including non-Greco-Roman material (**Question 27**), forty-one respondents (52.56%) reported only examining Greece and Rome. Fifteen respondents (19.23%) have courses wholly or partly focused on Egypt. Another thirteen respondents (16.67%) include Near Eastern and biblical material in their courses. Still another nine (10.67%) include additional material beyond the ancient Near East. Some of those courses which extend further than Greece and Rome are called “Women in the Ancient Mediterranean,” “Women and Men in the Ancient Mediterranean,” “History of Women in the Middle East,” “OUT in History” (clearly including a variety of cultures ancient and modern), and “Sexuality and Gender in Early Christianity.”

**Questions 28 through 31** inquired about course content. **Question 28** asked about the role of gender identification through socially constructed differences. About ten respondents said that had a very minimal role in their courses, while approximately twenty faculty said that gender identification was probably the most important element of the courses. Their examples include the study of how women are used in political power building through marriage, gendered and socially engineered behaviors in young children, and societal identification of gender from the explicit wall paintings of Pompeii. Seven or eight respondents mentioned specific studies, such as those on feministic theory or Holt Parker’s “Teratogenic Grid,” which they have the students do as part of the course. The other respondents fall in between, doing some work on gender as a construct of society, but, they do not give it a pivotal role in their courses. From here and elsewhere in the survey answers it is evident that while some faculty teach the courses with a focus on **both** gender identification and sexuality, others put much more emphasis on either gender **or** sexuality.

**Question 29** asked whether Women in Antiquity courses were approached chronologically, thematically or with a mixture of the two styles. Forty-eight respondents (61.54%) said they used a mixed approach, while the other answers split evenly between a chronological and a thematic approach. **Question 30** asked those teaching the courses more than five years whether they have changed the content or teaching style in any significant ways. Ten respondents said that their contents were now more theoretical with less attention to content. They stressed a more anthropological, a more feminist approach with a greater attention to women’s archaeology and gender archaeology. On the other side, in at least two cases the amount of feminist theory in these courses has been decreased. Two or three respondents said they are now making efforts to have the courses balance the identification of female sexuality and representations of the feminine with discussions of male sexuality and identification of masculinity in ancient societies. Several answers stressed efforts to balance the material between Greece and Rome so that neither predominated over the other. For course style, several colleagues reported that they now look for more student and group presentations. Not surprisingly given the advances in technology, colleagues report that they are using more audio visual materials, and making increasing use of PowerPoint, Blackboard, JSTOR and ARTstor. In almost every situation it is clear that colleagues are constantly and conscientiously modifying and rearranging the subject matter for reasons that include increases in class size, the growing numbers of non-classicists among the students, their own efforts to broaden the content beyond literary texts, and changing personal interests both among faculty and among students. I smiled when I read that several colleagues had tried some new piece of content or a new approach one year, only to feel dissatisfied with the results, so that the next year they had to try something else. It has happened to me many times.

Given my own experience teaching Women in Antiquity, where my courses tended to draw a diverse range of students, many from beyond Classics, **Question 31** asks about the amount of background material colleagues find necessary in order to make their course intelligible to a non-specialized audience. In several instances the respondents stated that theirs are upper level or graduate courses so students are expected to have the necessary background information. Three or four faculty said that they tell the students where to get any necessary background information but do not cover it in class. Seven or eight respondents indicated in their written comments that “they discuss a topic as today’s current event before moving back to antiquity.” At least half the answers,

about thirty-five in total, said that theirs are either introductory courses or that they find most students are from outside Classics, so they feel they must provide a considerable amount of background material, usually in a lecture format. This sort of answer for the question on background makeup is typical:

*Lots, mostly in companion lectures to the reading preceding discussion sections. I'm very careful to be sure the students know that 5<sup>th</sup> century Athens is not the same as 5<sup>th</sup> century Egypt and again not the same as 1<sup>st</sup> century Rome, and to reinforce the notion that the readings must be interpreted within their contemporary context and with attention to who the author is, when s/he wrote and where s/he was from.*

**Question 32** asked about testing methods. Approximately thirty respondents say that they use a blended approach with required written essays and various types of written tests. Fifteen faculty base all or most of the course results on writing assignments without formal tests. Five or six answers report that course marks are completely determined by tests, usually because of large class size and the consequent difficulty of marking many essays. Another five or six faculty do no formal testing, including no requirements for formal essays. Instead they base marks on in-class discussions, oral presentations, short response papers etc. Two or three faculty report that in recent years they have found students are often quite good at discussion but not so willing to study actual content, so they have introduced more structure into their testing, and now require more proof that the students have actually learned course content. Some testing methods sound intriguing, rigorous or both. Here are three examples: "During the course students give a seminar presentation, write up this presentation (1500 words) and submit a review of a piece of secondary literature (1500 words). Final examination consists of critical analysis of four extracts from primary texts or images plus two essay questions." Another colleague writes, "Students write several short papers and take an essay exam at the end of the course. I have also added a creative performance project, usually composing and delivering Neaera's defence speech." A third writes, "I give journal-reflection on specific themes, which may require additional reading and/or comparison with modern situations; and I include a couple of question-essays in the tests. I noted students enjoy above all the journal reflection, maybe because they feel freer to develop the theme than work within the specific requests a short question-essay may contain."<sup>2</sup>

**Question 33** aimed at determining whether Women in Antiquity courses were the sole offerings on women and/or gender issues in the department. The largest number, around thirty, reported that their own one or two courses were the only ones treating these issues in the department. However, sixteen respondents told us that in their departments, mythology courses at different levels and many Greek and Latin language courses have strong emphases on women and gender issues. Eight respondents spoke of Sex and Gender courses in the department apart from their own offerings. Numerous individual remarks reported departmental courses on Greek, Roman and Egyptian History courses, Greek and Roman Religion, the Family in Antiquity, Cleopatra, Love and Relationship, Antiquity in Film, and Warrior Women which all included discussion of both contemporary/pertinent women and the gender issues raised for that time period.

**Question 34** ended this long survey by requesting additional comments from the participants, if desired. Interestingly enough, the remarks here fell into three broad areas. First is the concern expressed by several colleagues about the survival of their courses. Budget cuts or threatened cuts in some institution have either caused the number of these courses to be reduced, to be rotated less frequently with other courses in the department, or to be changed or eliminated because faculty positions tied to teaching the course have disappeared. Some faculty members are disappointed that their institution does not offer a Women in Antiquity course at all and they only get to teach the material as a unit or module in a broad "civilization" course. (Two or three of those individuals had earlier contacted me asking to have their input included in the survey, but also expressing their regret at not being allowed by their particular institutional situation to give full courses in the area. Of course, I welcomed their input.) Changing departmental or institutional requirements have played, or are likely to play, havoc with the survival of these courses in some institutions. Obviously, faculty everywhere need to be aware of these trends and actively considering ways to counter them. One way is through cross-listings—something that many of you are already doing. A couple of you suggested that faculty need to be more proactive, perhaps by creating new interdisciplinary courses. One respondent said we need to be "involving other instructors from other fields (even scientific fields, not just the Humanities areas) to give students 'multiple-approaches', and a well harmonized picture of this topic." At the Royal Ontario Museum in Toronto they offer non-credit courses to a diverse audience "which

<sup>2</sup> Editor's Note: In the Pedagogical Articles section of this issue of *Cloelia*, Rosanna Lauriola's article on teaching the topic of

rape revolves around the reactions of students to a self-reflective journaling assignment.

acknowledge the low status of women and non-traditional genders in many cultures.” I wonder whether such courses could be given both as credit and non-credit, thus attracting an audience both from a local university or college and from the wider community?

Secondly, faculty are worried about the survival of courses which discuss gender identification and gender inequality whether in the ancient Mediterranean societies or in today’s world. They worry that many young students think that the struggle for women’s rights has been won. They report that students generally do not realize where and why women still are often suppressed both abroad and in the so-called civilized west. In courses like these which focus on the ancient Mediterranean world’s gender identification students can learn how arbitrary the nature of cultural relativism can be, and how that affects the lives of both women and men at any given time.

Thirdly, numerous faculty members expressed an interest in seeing the results of the survey, so that they could get an idea of where they stand in relation to other universities and colleges and where developments in the field (or fields) are going. I hope that we have provided some idea of the changing nature of these courses, the continuing interest in, but also the concern about their survival, and the wide diversity of approaches which faculty have described.

I know that some faculty who filled out the survey—and those faculty members were usually from beyond North America—felt frustrated by what they saw as a bias in the survey towards courses centered on classical Greece and Rome. The fact is that I, as author of the survey, knew that for most classical scholars in North America, Greece and Rome **are** their principal focus and we were sending out the survey through the resources of the Women’s Classical Caucus. Certainly other scholars were very welcome and we encouraged them to respond. As I said early on in this article, I was personally interested in discovering whether others were teaching material beyond Greece and Rome as I had, when I included the Biblical, Jewish, and early Christian material in the courses I taught. Some of these non-Greco-Roman materials were reported in the survey results, and I know that a few courses on women in biblical times exist in North American Religious Studies Departments which did not receive our survey, but most are to be found in universities outside North America. The survey results show that in North America, especially in Classics Departments, most focus is on Greece and Rome. Perhaps finding out that scholars outside North America are using other resources, particularly that abundant material

from ancient Egypt, some faculty may choose to look beyond their usual classical realms.

In conclusion I wish to thank all those who completed this very long questionnaire. Your answers came in promptly and with considerable detail. The enthusiasm you have for your classes and your teaching is always evident. I have one regret. Colleagues in the U.K. early on contacted me about a similar study conducted there by Sue Blundell several years ago. My intent originally was to use that survey as a comparison for the data received here. Because of the length of this piece and the need to get it out when promised, that comparison has not been possible. I think it is something which might be attempted in the future. I shall conclude with one cautionary note. I began the work for this article using mostly my own background experience in teaching two Social History courses called “Women in Antiquity.” What I discovered from the survey is that we have at least two identifiable groups, one teaching Women in Antiquity and the other Gender and Sexuality in the Ancient World. Sometimes the two are relatively close and work well together, sometimes not. Let us hope that they do not become, to use a well known Canadian phrase “the two solitudes” which rarely, if ever, understand one another and largely go—disdainfully—their separate ways.

If you would like to continue this discussion with the author, please email at:

[Geraldine.Thomas@smu.ca](mailto:Geraldine.Thomas@smu.ca)

We would also strongly encourage discussion via *Cloelia* on the *Cloelia* Blog or through emails to the Editor, Alison Jeppesen-Wigelsworth:

[Cloelia.WCC@gmail.com](mailto:Cloelia.WCC@gmail.com)

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## Member Activities and Reports

This section is designed to highlight conference activities related to the WCC Mission. If you would like to submit a report for the 2012 Volume or to the *Cloelia* blog, please contact the editor.

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### *Upcoming Events: 2012*

#### **WCC Panel at the 2012 APA**

**Join us for the upcoming WCC Panel at the APA in Philadelphia (5-8 January 2012).**

## SECTION 15 (11:15am-1:15pm): WOMEN AND WAR

Sponsored by the Women's Classical Caucus

Organizers: Karen Bassi, *University of California, Santa Cruz*, and Chris Ann Matteo, *Independent Scholar*

In the ancient Mediterranean world—as in other historical contexts—women have been both the putative causes of war and its most constant victims. Panelists explore the relationship between women and the causes, contingencies, and consequences of military conflict in the literary culture of the Greco-Roman/ancient Mediterranean world. Specific questions to be addressed include: What does a woman's presence on the battlefield signify for notions of heroic honor? How do women figure in battles over the legitimacy of dynastic succession? Can women be agents of political reconciliation and, in the process, reveal an alternative to women as the passive victims of war?

1. Danielle LaLonde, *Haverford College*  
Tarpeia's Peace Treaty in Propertius 4.4 (20 mins.)
2. Karen Acton, *University of Arizona*  
Imperial Women and the Civil War: Poppaea, Berenice, and Triaria in Tacitus' *Histories* (20 mins.)
3. Marian Makins, *University of Pennsylvania*  
From Widows to Witches: Women and Aftermath in Roman Imperial Literature (20 mins.)

Jacqueline Fabre-Serris, *Université de Lille 3*, and  
Editor, *EuGeStA*  
Respondent (20 mins.)

### Feminism and Classics VI Conference

#### Crossing Borders, Crossing Lines Brock University

May 24-27, 2011

The Department of Classics at Brock University is pleased to host *Feminism and Classics VI: Crossing Borders, Crossing Lines* in May 2012, the first time this conference will be held in Canada. We look forward to a rich and stimulating program of papers, workshops, and events related to the conference theme, and to many opportunities for formal and informal exchange of ideas.

For more information on Feminism and Classics VI, please see:

<http://www.brocku.ca/conferences/feminism-classics-vi>

## Past Events: 2011

### WCC Panel at the 2011 APA

SECTION 25: What Became of Lily Ross Taylor?  
Women and Ancient History in North America

Sponsored by the Women's Classical Caucus and the  
APA Committee on Ancient History

Organizers: Celia E. Schultz (University of Michigan)  
and Michele R. Salzman (University of California,  
Riverside)

The panel takes stock of the state of the study and teaching of ancient history in North America. What has changed since the 1970s that has encouraged more women to enter the field? What does it mean that the proportion of women in ancient history is in keeping with the representation of women in the wider field of History, but is not in pace with the wider field of Classics? Is there a difference in the circumstances faced by women in departments of History, of Classics, and independent graduate groups? How can the APA and the WCC assist in attracting more women to this endeavor?

1. "Introduction." Celia E. Schultz, University of Michigan.
2. "Ancient History and the Undergraduate Woman." Nathan Rosenstein, The Ohio State University.
3. "Looking for Lily: Women and Ancient History." Elizabeth Carney, Clemson University
4. "Women in Ancient History Graduate Programs in the U.S.A." Sara Forsdyke, University of Michigan
5. "Where Are the Historians of Yesteryear?" Ellen Bauerle, University of Michigan Press

### WCC / Lambda Meet n' Greet at the APA Naomi Esther Campa

During the hustle and bustle of the APA, there is an hour where like-minded, young academics can retreat from potential employers and scholars of great import, converse over a cocktail, and relax a bit. The joint LCC/WCC graduate student and recent Ph.D. cocktail hour is this magical witching time where the mixing of business and pleasure is welcome.

Before entering, students filled out an attendance form which included their name, institution, and affiliation with the WCC and/or LCC. Our area of the bar filled quickly to standing room only with over sixty students at various stages in their careers from an array of institutions. About fifteen

students identified themselves as non-members of either the WCC or LCC and expressed an interest in learning more about the organizations. Some had come at the personal invitation of friends; others were apprised by flyers distributed throughout the conference. While milling around the room, the attendees were treated to beverages from a bartender who, as many whispered, could have easily been a Rod Stewart double.

I myself found some familiar faces in the crowd and met some new ones, including a group of students early in their graduate careers. It was their first time at the APA. I had not yet started my dissertation, and I was with friends who were in the dissertation stage, on the market, or in their first year out. Between us, we had the full gamut of the graduate school experience. The first and second year students asked questions about presenting papers, the dissertation process, and job interviews. I was curious about the different Ph.D. exams and teaching schedules particular to each university. At one point, the topic of taking time off from school came up. As an addendum to my answer, I mentioned that, as with anything, one would get as many different responses as the number of classicists in the room. On reflection, that is the best part of the cocktail hour: the sheer variety of accessible peers.

There are very few Classics graduate departments that are 'large' by any standard. The opportunity to meet other students in a casual environment expands one's contacts professionally and personally. It makes the APA a friendlier place for younger scholars since it can be daunting to meet people at such a sizable event. The smaller scale cocktail hour with its self-selecting crowd provides a more comfortable and congenial environment for striking up the conversations that build networking skills, create connections, and can end up in an unexpectedly eye opening discussion about the genitive. From my first time at the APA, I found the LCC and WCC cocktail hour to be both a respite from the formalities of the annual meeting and a venue for meeting interesting colleagues. I look forward to it every year, hoping to be at least half as helpful and friendly as all those I have had occasion to meet there.

**Note: Please watch the *Cloelia* Blog for the 2012 LCC/WCC Meet n' Greet Announcement**

### WCC Breakfast and Table at CAMWS

#### **Table Report by Ted Gellar-Goad**

This year for the first time the WCC and LCC ran an info table in the CAMWS exhibit hall as we regularly do at the AIA/APA annual meeting. It was a success, with great volunteer support from the

membership, some new members signed up at the table, and some WCC t-shirts sold. All members involved think that it is worth doing again next year, so we're looking forward to the start of a new WCC/LCC CAMWS tradition!

#### **Breakfast Report by Tara Welch (Host)**

This year also saw the first WCC breakfast at the annual CAMWS meeting. A bigger crowd came than we anticipated, and in the end we welcomed 39 members and friends for a buffet and conversation. On each table were cards with discussion topics of interest to the WCC – topics on professional matters and on gendered content in our classrooms and research, ranging from “What is family leave like at your institution?” and “What are the barriers women have to face when they aim for promotion?” to “How do you present Medea in your classes?” and “Do your students read Dido as sympathetic?” As might be expected, even at 7 a.m. the WCC crowd didn't need discussion prompts. Old friends and new found much food for thought as they munched on the buffet items. A member of the Steering Committee made brief remarks about the WCC's activities this year: updating the website to improve its usefulness, especially for teachers of courses with gender content; increasing our giving and allocation of scholarship funds; continued advocacy for gender equity in our profession; the new configuration for *Cloelia*; and the plan to sustain a presence at CAMWS with this breakfast and a table at the exhibit hall.

One idea the Steering Committee discussed was making future breakfasts scholarship fundraisers by offering a more modest meal at the same price, and using the surplus to fund travel and childcare scholarships.

Either way, please come to the next WCC event at CAMWS. It's a great way to start a day at the meetings.

**Note: Please watch the *Cloelia* Blog for the 2012 CAMWS/ WCC Event Announcement**

### Women's Network Panel at the 2011 Classical Association of Canada (CAC) Annual Meeting (Halifax, Nova Scotia)

Each year the Women's Network/Réseau des femmes of the Classical Association of Canada organizes a panel on a theme related to the study of women and gender in the ancient world. This year's theme was “Women, Gender and Law in the Ancient Mediterranean/les femmes, le genre sexuel et le droit dans le monde ancien de la Méditerranée.” The call for papers generated considerable response, allowing the

organizers to assemble three sessions on the theme, one each on the private sphere, public sphere, and the question of liminality. Each session was chaired by one of the organizers who have reported here on the proceedings.

***Session 1: Law and Private Life/La loi et la vie privée***

***Session Chair and Report: Cat Wilson,  
University of British Columbia***

The first Women's Network panel, "Law and Private Life," included three papers that focused on legislation around birth, marriage and death and the ways that this reflects women and their roles in society. In "Immobilizing Women and Wealth," Giulitta Nardi Perna (University of Pisa) explored the intended effect of the removal of dowries in Plato's *Laws*; as Athenian dowry customs tended to discourage marriages crossing class boundaries, in abolishing dowries Plato hoped to eliminate gaps between property classes and also to sever ties between women and their natal families. Ms Nardi Perna explained that this both illuminates an odd feature of Plato's *Laws*—the elimination of dowries—and highlights the importance in Athenian society of these natal ties. In "Women and Inheritance in Ancient Greece," Dr. Brenda Griffith-Williams (University College London) discussed the phenomenon of the *epikleros*, the sole female heir, in Athenian law, by examining Isaios 10, in which the son of an *epikleros* argues that his mother was deprived of inheritance of her father's estate. As Dr. Griffith-Williams showed, however, the real issue is not the rights of the litigant's mother (who was deceased at the time of litigation), but the right of her son to be his grandfather's heir. Dr. Karen Klaiber Hersch (Temple University) examined the absence of families from Republican-era descriptions of Roman weddings in "Who gives this woman to be wed?" In this paper, she contrasted this absence with the presence of ancestral reminders in funerary ritual, and considered what the presence of the families, both bride's and groom's, in later descriptions tells us about changes in Roman attitudes toward natal family from Republic to Empire. The session drew an audience of around twenty-five, and each paper sparked many questions and lively discussion.

***Session 2: Law and the Public Sphere/La loi et la sphère publique***

***Session Chair and Report: Fanny Dolansky,  
Brock University***

The second session, "Law and the Public Sphere/La loi et la sphère publique," featured four papers that nicely reflected the diversity of ancient

evidence and approaches, and the panel's appeal to both established scholars and graduate students as a venue for presenting their research. Chronologically, the session divided neatly with two papers on Archaic Greece and two on early Imperial Rome. Tom Hubbard, professor at the University of Texas at Austin, began the session with a paper titled "Solon the Pederast" in which he attempted to account for the conflicting images of Solon that survive: the poet who celebrates boy-love as an aspect of 'the good life' and the lawgiver associated with protecting the purity of Athenian youth and the integrity of Athenian politics. Claire Jacqmin, a doctoral candidate at Université de Caen in France, followed with a discussion of vestimentary legislation, some attributed to Zaleucos, others to Solon, in her paper "La réglementation des vêtements de femmes à l'époque archaïque." The third paper by Tracy Deline, a professor at Grant MacEwan University (Edmonton, Alberta), focused on Tacitus' chronology in reporting a series of conflicts between Agrippina the Elder and her father-in-law, the emperor Tiberius. In addition to adjusting the order of events, her paper "The Criminal Law as Political Tool Against Women: The Trials of Agrippina the Elder" argued that the sources show that the charges were politically motivated rather than prompted by a desire for justice, and demonstrate how criminal law could be used by political enemies to destroy a powerful woman. The session's final paper, by Mary Deminion, a doctoral candidate at the University of Western Ontario (London, Ontario), was titled "Staging Aemilia Lepida: Augustan Adultery Law and Public Spectacle." Her examination of Tacitus' account of the inquiry into Aemilia Lepida's alleged adultery revealed the importance of public performance and spectacle in the trial and Lepida's use of these elements to respond to public and legal scrutiny of her sexual morality.

***Session 3: Law and Liminality/La loi et la liminalité***

***Session Chair and Report: Judith Fletcher,  
Wilfrid Laurier University***

The third panel featured four excellent presentations grouped around the theme of "Liminality, Gender and the Law," chaired by Judy Fletcher of Wilfrid Laurier University. Anne Klinck, Professor Emerita at the University of New Brunswick, started off the session with "Let no man forbid us to lament," a study of how Athenian law prescribed women's roles in funerary ritual. Next was Stefanie van der Gracht, a PhD candidate at the University of Calgary, with "The Real Hermaphrodite: Sex and Gender Ambiguity in the *Digest* of Justinian." Her paper illuminated the social and legal realities (as opposed to the mythological or literary representations) of transgendered individuals in Roman culture. The third speaker, Peta Greenfield, is a

doctoral candidate at the University of Sydney; she presented, “We know not what she does: Vestal Agency in the Late Republic.” The final paper by Maria Doerfler, a doctoral candidate from Duke University, was “Bounding the Ascetic Body: Legal and Exegetical Line-drawing in 4th century Roman North Africa.” This fascinating paper, which was a finalist for the Best Graduate Student Paper at the CAC, dealt with cross-dressing mendicant monks. All four papers were polished and erudite, and provoked a stimulating

question period.

Please contact the editor ([Cloelia.WCC@gmail.com](mailto:Cloelia.WCC@gmail.com)) if you would like to submit a report on your activities to the *Cloelia* blog or for the Fall 2012 volume of *Cloelia*.

## Pedagogical Issues in Classics

### Editor's Introduction: Teaching Rape

This section of *Cloelia* is a permanent addition devoted to Pedagogical Issues in Classics. The plan for this section is to highlight areas that are of pedagogical interest or concern to members of the WCC. I would encourage readers to respond to articles on the *Cloelia Blog*, to submit articles on any pedagogical topic and to include teaching materials in an effort to be collaborative and to spark discussion.

In the Fall 2011 Volume, we will again discuss the sensitive topic of how to talk about sexual violence when teaching as the topic will, inevitably, occur (often to the surprise, shock, and dismay of students). Daniella Widdows and Rosanna Lauriola have each submitted (independently of each other) an article indicating that this is a topic with which many of us continue to struggle. How **do** we teach this topic? How do we discuss it in class knowing that some of our students may have had a personal experience with rape (either their own or that of someone close to them)? How do we change our pedagogical approach for a specific class?

In the 2008 Volume of *Cloelia* (see Archives) Sharon L. James wrote on the importance of discussing rape in the classroom when reading ancient texts because she had found that “rape forms part of the realities of college life....” (1) This is borne out by various studies. Though statistics change and vary by location and by study, it is still apparent that rape or sexual assault remains a reality for our students and, therefore, for us. We are bound to encounter it with our students (and most of us likely already have).

This is a given since our students are in the demographic most affected by sexual assault. The 2008 survey of “Sexual Assault in Canada” indicated that, although there had been a decline in the number

of reports of sexual assaults, still only an estimated 10% are ever reported to police; the actual number of assaults is much higher than the reported number. Also, most victims fall between ages 15 and 24 (with over 50% of reports in the 2004 survey involving victims under age 18). In Canada, in the 2004 survey, there were 512,000 incidents, or “1,977 incidents per 100,000 population aged 15 and older.”(2) In the United States, the statistics are different but they also vary greatly from source to source. Dr. Lauriola’s research shows that 60% of cases of rape in the U.S. are not reported (compared to an estimated 90% in Canada).(3) However, younger women are still the most vulnerable (8.1% of U.S. adolescents aged 12-17 had been victims of at least one sexual assault with 52% of all rape/sexual assault victims being females under 25). On campuses one in four women is a victim of sexual assault at some point during her college years (much higher than the national rate of 1 in 6). As for men, about 3% of American men, 2.78 million men, have experienced a rape at some point in their lifetime with most (88%) happening before age 25. Males are the least likely to report a sexual assault. It is estimated that only 10% of cases of male rape are reported.

This really is a lived reality for our students, whether we are teaching at the college/university level or at the high school level and whether our students are male, female, or a mix of both. How we deal with the topic in class is our lived reality as it can have a huge impact on our students. In the 2009, 2010, and 2011 meetings of the APA, there were roundtable discussions and sessions on teaching rape, specifically, and on teaching difficult topics more generally. Below, we will see the topic discussed in two new ways: first through a piece discussing student reactions to learning about rape through their response papers;(4) second, through an article on changing one’s pedagogical approach to discussing the topic of rape when teaching at an all-male college. These two articles provide additional material for those of us struggling to find ways to approach this material in class.

## ENDNOTES

- (1) Sharon L. James, "Feminist Pedagogy and Teaching Latin Literature," *Cloelia* 38 (2008): 11.  
 (2) Shannon Brennan and Andrea Taylor-Butts, "Sexual Assault in Canada 2004 and 2007." Canadian Centre for Justice Statistics Profile Series. Catalogue no. 85F0033M — No. 19. Ottawa: Minister of Industry, 2008. Pages 5-6.  
 (3) All statistics in this section can be found online at the following:

Antiviolence Resource Guide:

<http://www.feminist.com/antiviolence/facts.html>;

National Institute of Justice:

<http://www.nij.gov/topics/crime/violence-against-women/selected-results.htm>;

Rape, Abuse and Incest National Network:

<http://www.rainn.org/get-information/statistics/reporting-rates>;

National Center of Victims of Crimes:

<http://www.ncvc.org/ncvc/main.aspx?dbName=DocumentViewer&DocumentID=32361>.

- (4) I would note that in this paper, students' real names have been used at their request and with their permission. Each student (with the exception of the anonymous Male Student A and Female Student A) emailed their permission directly to me, as editor of *Cloelia*. They were pleased to have their work used in Dr. Lauriola's article. Dr. Lauriola consulted with her institution as well and, as this article falls under the general heading of "journalism" in which people interviewed give permission for their real names to be used, we decided to validate the students' work by using their real names as they had, themselves, requested.

*metamorphosis. We find ourselves today living in a world where the acceptance of rape has become the fringe stance, whereas the condemnation of it has become the norm.... Despite this, however, rape still continues to happen... (Clinton Johnson)*

With these words one of my students concluded his response to a challenging Journal-theme reflection I assigned this last April, Sexual Assault Awareness Month, after lecturing on rape in Classical Antiquity. Rather than merely challenging, my assignment was meant to be "provocative," the intention being to provoke a reaction, *via* reflection, to what has become "a fringe stance" and a "norm." And the reaction came...

In HIST/FLEN 450 (*Special Topics in Classical Civilization*, Spring 2011), I faced the issue of rape in classical antiquity almost *en passant* with the intention of giving, as much as possible, a complete picture of women's status in antiquity. "Women and Gender-issues" was only one of the special topics that I chose for that class justifying the limited number of the ancient texts I selected for the issue (I left out the comedies of Menander, Plautus and Terence where, as all know, we may find several references to what we would call rape). Together with a previous project I carried out centering on Lucretia's case,(1) it was also meant to be a 'test' on which to build an entire course dedicated to Women in Antiquity with a far larger section devoted to rape.

After lecturing on rape as represented in ancient literature (focusing on the readings of some basic ancient texts and on a detailed analysis of the terminology: *harpazein*, *harpage*, *biazein*, for Greek, and *rapere*, *raptus*, *abducere*, *abductio*, *violare*, *vis*, for Latin) and in ancient art, with discussions on its revival in renaissance and modern art, I assigned the following Journal theme for reflection (abbreviated for *Cloelia*):

*Reflect on the theme of rape as perceived in classical antiquity, and received throughout the centuries until today: how much is it misunderstood? How much is it really understood? How much is it trivialized?*

*Furthermore, in reconsidering the discussion on terminology, the 'sanitizing' attitude of 'not to call it rape', etc., please take a look on the internet and single out one of the thousands of trivialized and disrespectful usages of the word and verb 'rape' (such as: "the wind raped my hair!") and comment on it.*

Out of twenty-four students, twenty, namely thirteen males and seven females, responded to my challenging

### The Shuttle of Their Voices: A

#### Comment on a Class-Response to an Assignment About Rape

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*Dedicated to all victims of such a dehumanizing act*

*... As consciousness returned, she tore her streaming hair and beat her arms, and, stretching forth her hands in frenzied grief, cried out, "I shall declare your sin before the world, and publish my own shame to punish you! And if I'm prisoned in the solitudes, my voice will wake the echoes in the wood and move the conscious rocks (Ovid, Metamorphoses 6. 441ff.: "The rape of Philomela").*

*The horrors of rape never change; it is merely the dialogue surrounding rape that goes through*

provocation. Although most of them admitted that it was the most difficult of the assigned themes, they also declared that they were glad I had “brought it up in class, as it gets people to think about an issue they usually try *very hard* not to” (Isaac Yost; italics mine). I was, and still am, moved by such a reaction. I was, and still am, concerned by what I read in their reflections to the point that I decided to have my students’ voices heard here (with their express permission).

The assignment was based on a lecture on rape in Classical Antiquity through its reception in ancient, modern and contemporary art and on readings of related ancient literary sources (such as Ovid, *Metamorphoses* 1.450-560 for “Apollo and Daphne,” and 5.362-570 for “The Abduction of Proserpina;” Livy 1.9, for “The Rape of Sabines,” and 1.57-60 for “The Rape of Lucretia,” etc.). Along with the milder approach to the topic (examining its reception in art), I also displayed an abominably trivialized use or, better, abuse of the theme and its artistic rendition using a Rubens painting to advertise a “rape party.”(2) I also gave the link to the ARTLURKER blog which posted a fake interview with a non-existent artist about his art project “The Rape Tunnel:”

<http://www.artlurker.com/2009/09/the-rape-tunnel-by-sheila-zareno/>.

Their purpose with this fake art project was “to spark conversation on the state of art for a few hours with coverage of an entirely fake art project...,” using the theme of rape, “because,” said the fake artist, “as an artistic gesture, it’s one of the most impactful I can think of.” And, even more insulting, the intention of this fake artist, with this fake art project, was to personally “overpower and rape the person who crawls through.”

These pseudo-art items, which I gave the students to analyze, were meant to prompt them to reflect on both the gravity *and* the trivialization of this issue. Such an incomprehensible trivialization cannot but work against the attempts that all campuses have been undertaking for years to successfully face a problem which the statistics show to be almost pandemic (see Editor’s Introduction for statistics). The statistics are frightening; and these statistics are well-known to all people who occupy themselves with fighting rape and sexual assaults. Anti-rape movements started in the 1970s with the so-called second wave feminist movement, and since then a tidal wave of organizations, centers and networks have been set up across the country. One can find over fifty networks listed on the *Rape, Abuse, Incest National Network* (<http://www.rainn.org/get-help/local-counseling-centers/state-sexual-assault-resources>). In addition to national sites on RAINN, there are several local and

national consciousness-raising protests and initiatives; in addition to the above-mentioned *Sexual Assault Awareness Month*, we have, for instance, *Stalking Awareness Month*; *Denim Day*; *Take Back the Night*, and *SlutWalk*.

Yet, at the same time we find such inexcusable events as the setting up of a “pro-rape” page in the sports and recreation section on Facebook by a group of students of the University of Sydney who described themselves as “anti-consent;”(3) or the Yale fraternity pledges’ chant “No means Yes, Yes means anal” (October 2010) outside the freshmen women’s dorms. (4) And what is worse is that these events are often too easily dismissed with a *pro forma* apology, which sometimes even worsens the situation since the incident is classified as “not that big of a deal,” or as a “lapse in judgment,” or as a joke in poor taste. We also see female students using the phrase when cheerleaders hold up a banner that encourages their football players to “Rape the Raptors” (the name of the opposing team).(5) This shows that the trivialization of the term is not just a problem for a portion of society but for all.

Are we missing something? Why, despite all efforts, do we still have such a high rate of rape and such disturbing “jokes?” Why not even a mild indication of its decline, but, on the contrary, an offensive trivialization of the issue itself?

As I read over and over the comments of my students, it became clear (as others have noted: <http://womenscenter.unc.edu/2010/09/03/rape-culture-language-and-the-no-4/>) that we *are* living in a “rape-culture,” where a paradoxical social acceptance of rape is in some way prompted or indirectly encouraged even through the playful and casual use of the word itself, a taboo-word which oxymoronically is over-used. This alone says a lot about the culture.

Language mirrors culture. After examining the Greek and Latin roots of rape terminology, I thus asked my students to focus on the use of the word now in their Journal Reflections. All students remarked on the desensitizing employment of that term. One of the most typical desensitizing usages is that pertaining to tests, video-games, and sports-events. Here some comments by students: “It seems that the topic has been, to some degree, trivialized. This may be well observed by any group of young guys playing Xbox—tossing about lines to the effects of “Oh man, I just raped you” or “dude, we just got raped” (Andrew Wolfe); this common usage was echoed by other students (Tristan Markert and Richard Ayad). Another student noted that: “There are a few ways in which I’ll admit I have incredibly inconsistent thinking and this should be remedied. This trivialization of the word

“rape” largely reminds me of the trivialization of the word “retard,” though I think the former is much worse. I certainly have misused both of these terms in jest and perhaps even in malice, though less so than I use them for what they should represent. I think my condition is one that is common: there is a stark contrast between what I say I believe regarding the perception of rape and that which I perpetuate by ignoring the weight of my words’ consequences. I am guilty. Often I laugh at reprehensibly inappropriate jokes regarding rape.” This same student related a story in which a young child repeated her brother’s video-game playing taunt “I’m gonna rape you in the face” which resulted in the brother being punished. The student continued: “I was disturbed because of course it’s totally disgusting to have that not only uttered but uttered by a six year-old with no idea what she was actually saying, and I think that reflects upon the ignorance accompanying the use of the term rape even by myself and most of our society” (Justin Knox).

The latter comment stood out among the examples pertaining to the trivialized and desensitizing usage of the word in the video-games context. It shows more efficiently than other examples not only that this is a “rape-culture,” but also how deeply rooted it is, to the point that a young student has realized his misuse and admitted “he is guilty” on the occasion of a class assignment. As he said, and not only he in my class, “his condition is one that is common.”

As more evidence of this trivializing usage of the word, another student, following my suggestion to find examples of a case where the term rape is used in a flippant way, reported “...an article by a man who claimed that a movie theater had ‘raped’ his brain and his eyes by playing, before the showing of a new movie: ‘A CELL PHONE AD KICKED THINGS OFF. NEXT A CAR, CABLE, INSURANCE, ANOTHER CELL PHONE AND A FEW TV SITCOMS WERE PANDERED’” (Danielle Breed).

In perfect line with this dismissal and desensitizing usage of the word and theme, another student denounced in his reflection the existence of a legal porn-website called “Drunken Massacre” which advertised: “You are about to see innocent girls turn into the dirtiest whores!!!! This is what happens when chicks get drunk and end up getting massacred!! The best part is having all this caught on video. Enjoy watching girls getting taken advantage of on our high quality DVD’s by either live streaming or download.” The student clicked on one of the clips and commented: “I can’t even dive into describing the horror of these images” (Sydney Amigo).

The above quotations are only a few among several similar comments submitted by my students. Here, in

sum, the results I could single out from the most common responses:

**(1) A sense of surprise:** they themselves admit they did not think much about the issue nor, above all, did they stop to realize the ongoing trivialization and how much of a problem it is.

**(2) A sense of frustration and even resignation:** “If rape has been reduced and minimized to having the same effect on a person as watching a couple bad television advertisements before a movie at a theater, then it completely minimizes the actual act and effect of rape on women and men, alike. If it is portrayed as nothing worse than a cell phone ad, then there is no way that it can be seen as the truly brutal act that it truly is” (Danielle Breed).

**(3) A healthy sense of horror, detachment and indignation:** “Soon after discovering what I found on the internet one fine afternoon, I contemplated how I should approach this essay. I thought and thought and pondered every which way I could, to accurately depict how horribly offended I was, and the storyline in which I grew [from] being okay with living in this day in age, to my current state, where I question the decency and ethics of all people and how embarrassed I am to be a part of this society” (Sydney Amigo).

**(4) Surprisingly (or, maybe not, since I would think it is also a question of lack of education), a sense of confusion about both the issue itself and how to deal with women:** one student asked, “What exactly is rape?” when questioning a quite typical situation in which both the man *and* the woman are drunk. Survey results seem to support this confusion: “One in 12 [college males] admitted to committing acts that met the legal definitions of rape, and 84% of men who committed rape did not label it as rape.”(6) This is consistent, in my opinion, with what I read in one of my students’ reflections: “In today’s modern culture not all men reject rape as they should, and I believe this is due to the adversarial relationship that men have with women. In public around trusted friends, I have seen men say disgusting things like I want to rape that girl ... If you ask a man when other women are around what he thinks about rape, he will reject it whole heartedly, but if he is in private he will often say that women who flaunt their sexuality are somehow asking for it” (Male Student A). Several students also commented on the usage of terms, such as “rape woman,” “rape date” (as opposed to “date rape”) and “rape party,” that reflect the attitude that it is acceptable to rape certain women or women in certain situations or that certain dates should end in intercourse no matter what. Another student, starting from an image and sentence he found

on the internet, in his search for the trivial use of the word and theme, reported: "I found an image, perhaps different than your original intentions, but useful nevertheless. It says, 'Win her over with Chloroform. Date Rape. So much easier than actually talking to her'. I have often heard similar...joke pick up lines, which is terrible, because it promotes the idea that maybe it's ok to joke about, which eventually leads to, if it's ok to joke about, maybe it's ok to do. The phrase I found describes so much about society" (Isaac Yost). And in a similar vein, another student talked of problems in relationships between men and women due (so he declared) to the increased power women have gained, which in some way "threatens" the "authority" of men to the point that some men might think to take back that power by force. An overall impression of confusion over what, exactly, constitutes rape was present in many of the reflections.

The above-mentioned confusion, the perceived difficulties of communication between the two genders, or in general among people, and the preference of acting, even forcibly, instead of talking also reflect a deep state of ignorance. And I am using the term ignorance provocatively to indicate both an objective lack of information and a willingness to ignore the problem. We cannot then be surprised that a child of six might say something like "I am going to rape you in the face," nor can we be surprised that that child might grow up thinking that rape is a joke, is not a big deal, or that rape is a plausible activity for a male (or if female, that it is okay if she is raped someday).

We cannot be surprised ... But, what can we do about it?

In her reflection, a student rightly wrote: "It's something that students from high school and up should be educated on to see that it is not an okay thing and is not an okay subject to joke about or use as slang" (Female Student A). This student could not know that this reflection is perfectly in line with my personal view of the matter. She could not know that I and a colleague (Michele Leavitt, English Department), did try to start introducing rape-awareness workshops, through Classical Literature and Creative Writing, in the local high school. My intention was to address all related issues, from self-respect and respect of others, to communication problems between boys and girls, to questions of sexual ethics. My colleague and I tried to assure the high school personnel that we would take care of all the work, and that we did not mean to further overwhelm the high school teachers. We have never had a clear response and we do not know why.

In the end, students were left with a somewhat depressed feeling of resignation on this topic: "I think it's a non-question that the vast majority of people condemn the action of rape; but, when it comes to actually doing something about it or voicing their opinions outright on the subject they tend to walk a thin line of either staying completely silent or simply addressing the issue on the surface without actually doing anything proactive about it" (Clinton Johnson). Another noted: "After reading what I have read and seeing what I have seen on the occasion of this Journal-reflection, I am less than hopeful that the true meaning and the true pain of rape will be fully understood and stopped any time soon. It just feels as if we have a long way to go, as human beings" (Danielle Breed).

How can I, or anybody else, be deaf to these words: "It is an action that has far reaching repercussions stretching back through time that doubtless have affected individuals in ways *that can never be truly understood by those lucky enough to have never suffered through the most dehumanizing indignity known to our species.*"? (Clinton Johnson; italics mine). Shouldn't we all be lucky enough never to experience the "most dehumanizing indignity known to our species?"

Philomela, mentioned at the beginning as one of Ovid's many examples of Classical women who experienced this "most dehumanizing indignity," had her tongue cut out to prevent her from denouncing to the world the abhorrent deed and its perpetrator; she was ready to do so even though that would "publish her own shame" in order to punish the perpetrator. So strong and deeply felt was her sense and need of justice. And she did not resign herself to the physical impediment: "mutilated, she could not communicate with anyone to tell her injuries and tragic woe. But even in despair and utmost grief, there is an ingenuity which gives inventive genius to protect from harm: and now, the grief-distracted Philomela wove in a warp with purple marks and white, a story of the crime..." (Ovid, *Metamorphoses* 5.571 ff.). The tapestry became the "shuttle of her voice," as the poet Sophocles called it, a tool to give voice to her tears and her request for justice, a means to cry aloud the unfairness of what she had to suffer.

This comment on the responses of my class is meant to be a shuttle of voices that ask for justice, express indignation, demand clarification. But is it enough? Since the myth of Philomela was created, victims of this horrific action have been voicing their pain for having their humanity "thrown out of the window" (Clinton Johnson). Have they been heard?

As long as each of us is ready to condemn rape but not that ready to actively face a reality no one wants to face, “rape will continue to be the proverbial monster at the end of the dark tunnel that waits in silence for its next victim,” as one of my students (Clinton Johnson) sadly ended his assignment.

Words, stories and images—as concisely said above—have been the ground on which I built my discussion of the issue in class and prompted a reflection. It is also a way both to let students realize how cultural superstructures may affect the usage of those words, sometimes with negative outcomes, and to show, at least in some specific cases, how, no matter which cultural superstructure we can identify, human thinking remains the same. In the end, from ancient to present time, most would “not call it rape.”

Speaking of overlooking definitions, another student, commenting on the trivializing usage of the word, candidly equated it with the jocose use of the verb “to kill,” as if to say that, therefore, the jocose use of “to rape,” would also not be a big deal. I have to admit that sometimes I myself use metaphorically the verb to kill for jokes, but I do feel that the semantic framework provided by the history and analysis of this verb does not raise the same kind of socio-cultural meanings and associations as the verb “to rape,” nor does it raise the same impression, or better persuasion, to make a disservice to the victims. Yet, very recently I had the chance to read an article in *The Chronicle of Higher Education*: professors, instructors and TAs have been banned from campus after jocose references to kill someone (either colleagues or students), since they were perceived as a threat for the safety of the people/targets of their jokes.(7) Without denying that some of the cases reported in the article were unprofessional remarks rather than pure jokes, or stupid comments made out of frustration or anger, it strikes me that serious counter-measures have been taken against those people using the word *to kill* for jokes, while jokes or chants evoking *rape*, like that of the Yale fraternity I mentioned above, can be easily dismissed and above all “erased” from the public memory and conscience following a (*pro forma*) apology. The reaction to the metaphorical usage of “to kill” and “to rape” is different, and paradoxically the latter is accepted to the point where it is not “a big deal.” Although we may agree that in the cases of the usage of “to kill” reported in *The Chronicle*, it is the position of the speakers (i.e., professors and instructors) that has affected the perception of that usage (as educators, they should give good examples—which, however, should not mean they cannot joke), an uneasy impression remains that the reaction to joking about killing is unfairly different from joking about raping.

Mine is a seemingly digressive note, in that it is meant to show the ‘power’ of words, and how, working on the language, its history, and its past and modern perception and usage, may be an alternative approach to some issues, and particularly to delicate issues such as rape.(8) Classics can play a big role in this, exactly starting from the way in which ancient stories of rape have been worded and following the history of those words. And it can play a big role both where texts are read in the original language and where they are read in translation. A good analysis of the translations of the same words may provide useful clues for reflection on the culture and society of the ‘target language’ as well as a comparison among translations in different languages which may give insights on different perceptions (and to a larger degree on different reactions) of the same issue.(9)

To what purpose? At the least, the result could be that educating our students so they are not confused about what ‘rape exactly is’ and about which word to use for a joke. Simple as it is, I would think it would be a good result. Indeed, “...by keeping the definition of ‘rape’ intact...[we will]...transform our society from one that largely sees it as an act of sex to one that recognizes it as a crime of power and violence.”(10) Another possible outcome would be engaging students to reflect on an issue that they might not like to think about, giving them the chance to pursue a (probably) unexpected approach to ‘that hateful, uncomfortable’ issue. This has wider implications as we are forced, in our daily lives, to think critically about topics that we might prefer to avoid. Lastly, this helps students realize the importance of responsibly mastering their language and learning respect (and how to show respect through language) for others, both in general and specifically in relation to how others perceive their use of a term like “rape” when the “others” may have been victims.

And, speaking of the significant role Classics may play in dealing with this pandemic issue, more attention should be given to the case of male rape. Stories of male rape certainly are less numerous, but there are still some in ancient literature from which to start (e.g., the Abduction of Ganymedes and Laius’ rape of Chrysis). Why not discuss the different behavior of Apollo with Daphne and Hyacinthus, or better the different rendition in Ovid? I would think that victims of such a cruel crime should not be discriminated on the basis of their gender. We, women, can give our support as we have been asking support from men in our fight against rape. We, Classicists, can use our expertise to, at least, raise awareness of the problem as a whole, and thus fight it, by using the ancient stories through “different” approaches, starting with the linguistic one that, as we saw, may say much about the current period’s perception, the “local” cultural

perception (think also of translation in different languages), and, in the very end, the deepest underpinnings of the human mind.

\*I would like to thank all my class (FLEN/HIST 450, spring 2011) for responsibly responding to the 'provocative' assignment and letting me use their comments in this paper. A special thanks to the students named in the article who asked that their names be associated with their comments as this article is a form of interview. Warm thanks also to Lillian Doherty (Professor of Classics at the University of Maryland) and Alison Jeppesen-Wigelsworth (Editor, *Cloelia*) for the different, yet equally significant suggestions they kindly provided me, which have improved this essay.

#### ENDNOTES:

- (1). R. Lauriola, "The Rape of Lucretia: A Revitalized Episode from Classical Antiquity," *APA Abstract*, Philadelphia (2010). The related article is currently under review.
- (2) For the Ruebens "Rape Party" advertisement, see R. Lauriola, "Are You Kidding Me?" *Revista Espaço Acadêmico* 107 (April 2010): 30-34.  
<http://periodicos.uem.br/ojs/index.php/EspacoAcademico/article/viewFile/9893/5463>
- For a discussion of the theme of rape and abduction in classical antiquity through its reception in ancient, modern and contemporary art, see Rosanna Lauriola, "Re-Proposing 'Heroic' Abduction in Art: On the Side of the Victims The Abduction of the Daughters of Leucippus by Peter Paul Rubens (1616) and Classic Tragedy by Michael Merck (2004)." *New Voices In Classical Reception Studies* 6 (2011):  
<http://www2.open.ac.uk/ClassicalStudies/GreekPlays/newvoices/Issue6/issue6index.htm>
- (3) Pro-Rape Facebook Page:  
<http://www.theage.com.au/national/education/students-set-up--prorape-page-on-facebook-20091108-ij3ix.html>
- (4) Yale Fraternity Rape Chant:  
<http://www.cosmopolitan.com/celebrity/news/yale-fraternity-dke-rape-chant>
- (5). November 21, 2001. Nancy Mitchell, *Rocky Mountain News*. Quoted, in part, on:  
<http://femmyblog.blogspot.com/2001/11/this-really-makes-me-sick-especially.html>
- (6) University of Illinois at Chicago Campus Advocacy Network, ref 6,7.  
[http://www.uic.edu/depts/owa/sa\\_rape\\_support.html](http://www.uic.edu/depts/owa/sa_rape_support.html)
- (7) P. Schmidt, "Casual References to Violence Brings Serious Consequences for Colleges Instructors." *The Chronicle of Higher Education* 2011. <http://chronicle.com/article/Casual-References-to-Violence/128422/>
- (8) C. A. Matteo, "Approaching Gender Equity in the High School Latin Classroom." *Cloelia* 40:1 (2009): 22-25.
- (9) Z. M. Packman, "Call it Rape: A Motif in Roman Comedy and Its Suppression in English-Speaking Publications" *Helios* 20/1 (1993): 42-55.
- (10) B. Terrazas, "Don't use "rape" as a metaphor." *The progressive* 2010.  
<http://www.progressive.org/mpterrazas112210.html>

## Teaching Classical Texts that Include Rape at an All-Male College

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"Rapes for all!" a student jovially cried, throwing his arms up. We were discussing the opening series of tales of women-snatching in Herodotus's *Histories*. The class was a combined intermediate/ upper-level Greek course at an all-male, small liberal arts college. I was the only woman in the room. My student's flippant reaction caught me by surprise and unprepared, but I responded by saying quietly that statistically if this were a class of all-women, one of us would likely be raped in our lifetime. ("Yes, yes, I know" he hastily replied.) And, I continued, his statement could have been very triggering, and it was lucky I hadn't been. For him, I meant, because he is not a person who would wish to be cruel, however unwittingly, and for many his words could never be construed as empty of serious import. I left the class feeling conflicted and disturbed.

It was my eighth semester at the college, and the first time that I felt it could be helpful to teach material differently to a non-co-ed class. Rape is an ever-present risk on college campuses, and rape-culture has become entrenched in the US. Our own campus is particularly hyper-masculine and heteronormative, and students have few interactions with women of their own age in a non-partying context. With few exceptions, those who are GBQ regularly wait until after they graduate to come out. Sexual assault here is likely under-reported, averaging about once per year (1.18) over the last decade, and reports only include male-on-female assaults. The low number of reports is probably due to a variety of reasons: students sometimes 'handle it themselves'; female victims are presumably less likely to go through the vulnerable process of reporting because the school is not even their own; male victims of sexual assault, in addition to other concerns, are understandably wary of a school judicial process that is run by their fellow students. Furthermore, the only official discussion our students get about sexual assault is watching a production of "Sex Signals" during freshman orientation. Posters, ubiquitous on co-ed campuses, aimed at women about the dangers of assault with tips to make themselves safer, are not present here; posters describing the signs of unhealthy relationships are recent to this past year, few in number, and at times vandalized. I now believe

that it is very important to teach ancient texts that deal with rape and sexual assault in a different way, due to this cultural context—which in many ways is only a heightened version of the national context.

When it came time later in the semester to teach Catullus 16 (*pedicabo ego vos et irrumabo*) to a different group of students, my goals for class discussion were now different. First, I wanted to frame the discussion about rape as thoughtful and serious, and not conducive at all to being flippant. (This did not disallow the students being amused at points, however, by the multiplicity of ways sex is viewed and described.) Second, I wished to tie the discussion of sexuality and assault in antiquity to modern practices. Finally, I wanted to reinforce the idea that male-male rape, introduced in the poem and something I had elided in the Herodotus class, is not funny, and can affect people in their own lives, similar to male-on-female assault.

I gave a quiz on Monday of the Latin vocabulary they would need for the poems that week, including Catullus 16, assigned for Friday. When handing out the list, I announced that there were some disturbing words included and asked them not to use them against each other. On Friday, in addition to talking about the poem as a piece of literature, etc, we also discussed as a class the terminology of sexual assault used in the poem and in modern America. How were the words *pedicabo*, *irrumabo*, *pathice*, and *cinaede* used in the poem? Did they suggest that male-male sex was solely viewed as violent and demeaning in Catullus's time? Note how we have different ways of describing sexual intercourse: "I'd like to make sweet, passionate love with you" versus "I want to fuck your brains out." (This got quite the knowing chuckle.) What are our equivalent words to *pedicabo* and *irrumabo* in English? Notice that we need to use phrases, instead of a single verb to express the idea of anal rape and forcing someone to provide fellatio. I asked the students who is likely to have a highly detailed vocabulary for violent sexual acts, and confirmed that people in prison are. Going over English terms for sexual assault, the class observed that the word "rape" was a necessary marker (anal rape versus anal sex, etc), and that terms redefining male prison victims as women were common. When we discussed the idea of rape as punishment, so central to the poem, I described the practice of

"corrective rape," primarily used by straight men against lesbian women; the students had a hard time believing that US citizens did this and that they weren't necessarily "super conservative wing-nuts." It was a lively and informative discussion, and I myself learned some new terms from the students.

During the discussion that day (and later on the final or course questionnaire), the students were considerate and thoughtful with their contributions. There was no tittering, awkward silence, or usage of anti-gay terms. (All of which I have witnessed over the years.) Students were surprised an ancient author would write such an explicit rape-centered poem (a stark contrast to many of his other poems), and did a good job of drawing connections between Catullus's time and now, noting that negative perceptions of gay men were tied to concerns "about another man emasculating someone via oral sex or sodomy," and that today men often use rape threats (such as "Suck my Dick [sic]") if their masculinity is challenged. Students found the topic interesting "because of its taboo nature," and several students included a discussion of the poem in their final exam essay to problematize Catullus's reputation as a love poet. One student later wrote that he wished we had had an additional day or two to discuss the cultural issues, independent of translating.

Based on this experience, I plan to devote (more) time to the issue of sexual assault in language and culture courses. I envision including a broader presentation of ancient responses to sexual assault (adding non-literary primary texts), current campus and national statistics, and discussion on perceived differences between male-on-female and male-on-male assault. Furthermore, I'd like to directly link the issue to students' own lives (we ran out of time in the Catullus class): the high likelihood that someone they know has experienced sexual assault; the possibility that they know rather well someone who has perpetrated some form of sexual coercion or assault. Hopefully, this sensitive discussion will be easier for them without female peers participating. In addition, I plan to include a directed follow-up assignment or exam question in future courses in order to have them assess their own thoughts on the subject. The Catullus discussion went well and was a good start in getting students to think actively about sexual assault as a cultural issue; I look forward to more.

## Recent and Forthcoming Documentaries, Publications and Dissertations

Please enjoy this sample of recent and forthcoming publications and dissertations related to the Mission of the WCC. The full list will be available on the WCC website in mid-November and new entries will be added there as they are submitted. Items authored by members of the WCC have been marked with **(WCC)**. Books with a review in BMCR have been marked with **(BMCR)**. Please contact the editor to make corrections or additions to this list (these will be posted to the online version in mid-November):

[Cloelia.WCC@gmail.com](mailto:Cloelia.WCC@gmail.com)

### Documentaries

- Schwab, Katherine. *The Caryatid Hairstyling Project*. Produced by Fairfield University Media Center, 2009.

### Publications

#### *Forthcoming / 2012 Publications*

- Gloyn, Elizabeth. "She's Only A Bird in a Gilded Cage: Freedwomen at Trimalchio's Dinner Party." *Classical Quarterly*, forthcoming. An earlier version was read at *Feminism and Classics V*. **(WCC)**
- Goff, Barbara. Forthcoming. "Female characters in Greek tragedy', 'Male characters in Greek tragedy', 'Misogyny in Greek tragedy' and 'Women and ritual practice in Greek tragedy'. *Blackwell Encyclopedia of Greek Tragedy*, ed. Hanna Roisman.
- Jeppesen-Wigelsworth, Alison. "Amici and Coniuges in Cicero's Letters: Atticus and Terentia." *Latomus*, forthcoming. **(WCC)**
- Langford, Julie. *Maternal Megalomania: Julia Domna and the Imperial Politics of Motherhood*. Johns Hopkins University Press, 2012.
- Tulloch, Janet H., ed. *The Cultural History of Women in Antiquity*. Oxford: Berg Publishers, forthcoming in May 2012.
  - Introduction - Janet H. Tulloch
  - One: The Life Cycle - Katariina Mustakallio

- Two: Bodies and Sexuality - Allison Glazebrook **(WCC)** and Nicola Mellor
- Three: Religion and Popular Beliefs - Janet H. Tulloch
- Four: Medicine and Disease - Steven Muir and Laurence Totelin
- Five: Public and Private - Kristina Milnor **(WCC)**
- Six: Education and Work - Marcia H. Lingren
- Seven: Power - Lynda Garland
- Eight: Artistic Representation - Shelby Brown **(WCC)**

#### *2011 Publications*

- Blondell, Ruby. "How do you solve a problem like Medea?" In *Enacting Pleasure*, edd. Peggy Cooper Davis and Lizzy Cooper Davis. London: Seagull Books, 2011. **(WCC)**
- Glazebrook, Allison and M. M. Henry, eds. *Greek Prostitutes in the Ancient Mediterranean, 800 BCE-200 CE*. University of Wisconsin Press, 2011. **(WCC)**
- Raynor, Diane. Editor and Translator. *Sophocles' Antigone: A New Translation*. Cambridge University Press, 2011.
- Turner, Susanne. "Making men count: Reclaiming ancient masculinities for modern histories," *Gender and History* 23.1 (2011): 166-169.

#### *2010 Publications*

- Blondell, Ruby. "Refractions of Homer's Helen in Archaic Lyric." *American Journal of Philology* 131 (2010): 349-91. **(WCC)**
- Blondell, Ruby. "'Bitch that I Am': Self-Blame and Self-Assertion in the *Iliad*." *Transactions of the American Philological Association* 140 (2010): 1-32. **(WCC)**
- Cyrino, Monica S. *Aphrodite. Gods and Heroes of the Ancient World*. London/New York: Routledge, 2010. **(BMCR) (WCC)**
- Karapanagioti, Niki. 2010. "Female Revenge Stories in Herodotus' *Histories*." *Athens Dialogues' e-journal*: <http://athensdialogues.chs.harvard.edu/cgi-bin/WebObjects/athensdialogues.woa/1/wo/vDT9MiLG8YvFMSy938yLvg/4.0.0.47.1.1.15.1.2.1.0.1>
- Morgan, Janett. *The Classical Greek House. Greece and Rome Live*. Exeter: Bristol Phoenix Press, 2010. **(BMCR)**

- Rose, Marice. "The Late Antique Silver Dancer in Boston," *New England Classical Journal* 37:3 (2010), 177-191. (WCC)
- Smith, Amy and Sadie Pickup eds. *Brill's Companion to Aphrodite*. Leiden: Brill, 2010.
- Vigorita, Tullio Spagnuolo. *Casta domus: un seminario sulla legislazione matrimoniale augustea. Terza edizione*. Napoli: Jovene editore, 2010. (BMCR)

### 2009 Publications

- Blondell, Ruby. "Third Cheerleader from the Left: From Homer's Helen to Helen of Troy." *Classical Receptions Journal* 1 (2009): 4-22. (WCC)
- Elgersma Helleman, Wendy. *The Feminine Personification of Wisdom: A Study of Homer's Penelope, Cappadocian Macrina, Boethius, Philosophia and Dante's Beatrice*. Lewiston, NY: Edwin Mellen Press, 2009.
- Fögen, Thorsten and Mireille M. Lee, eds. *Bodies and Boundaries in Graeco-Roman Antiquity*. Berlin/New York: Walter de Gruyter, 2009. (BMCR) (WCC)

### 2008 Publications

- Blondell, Ruby, edited with an introduction. *Queer Icons from Greece and Rome = Helios* 35.2 (2008). (WCC)
- Hejduk, Julia Dyson. *Clodia: A Sourcebook*. Norman, OK: University of Oklahoma Press, 2008. (WCC)
- Turner, Susanne. "Only Spartan women give birth to real men': Zack Snyder's *300* and the reception of the male nude," in D. Lowe & K. Shahabudin eds. *Classics for All: Reworking Antiquity in Mass Culture*. 128-149. Cambridge: Cambridge Scholars Publishing, 2008.

## Dissertations

### 2011 Dissertations

- Brown, Joanna. "The historiography of ancient Athenian and pre-Hellenic women in the 19th and early 20th centuries." University of Reading, 2011.
- Feltovich, Anne. "Women's Social Bonds in Greek

and Roman Comedy." 2011. University of Cincinnati, 2011. (K. Gutzwiller). (WCC)

- Honey, Linda A. "Thekla: Texts and Contexts with a First English Translation of the *Miracles*." August 2011. Greek and Roman Studies, University of Calgary, 2011 (H. Westra).
- Lamoreaux, Jason T. "Ritual and Women in Philippi: Women's Reception of Paul's Letter to the Philippians." PhD Dissertation, Brite Divinity School, 2011 (C. Osiek).
- Gloyn, Elizabeth. "The ethics of the family in Seneca." PhD Dissertation, Rutgers, the State University of New Jersey, 2011 (L. Kronenberg).

### 2010 Dissertations

- Foubert, Lien. "Women Going Public. Ideals and Conflicts in the Representations of Julio-Claudian Women." Radboud University Nijmegen (the Netherlands), 2010 (O. Hekster and E. Hemelrijk).
- Jeppesen-Wigelsworth, Alison D. "The Portrayal of Roman Wives in Literature and Inscriptions." PhD Dissertation, Greek and Roman Studies, University of Calgary, 2010 (H. Sigismund-Nielsen). (WCC)
- Kovacs, George. "Iphigenia at Aulis: Myth, Performance, and Reception." University of Toronto, 2010 (M. Revermann). (WCC)
- Muich, Rebecca. "Pouring Out Tears: Andromache in Homer and Euripides." University of Illinois Urbana-Champaign, 2010 (D. Sansone). (WCC)

### 2009 Dissertations

- Cakmak, Lisa. "Mixed Signals: Androgyny, Identity, and Iconography on the Graeco-Phoenician Sealings from Tel Kedesh, Israel." University of Michigan, 2009 (S. Herbert). (WCC)
- Deline, Tracy. "Women in Criminal Trials in the Julio-Claudian Era." University of British Columbia, 2009 (A.A. Barrett).
- Wasdin, Katherine. "The Reluctant Bride: Greek and Roman Wedding Poems." Yale University, 2009 (K. Freudenburg and C. O. Pache). (WCC)

### In Progress Dissertations

- Dimitriou, Julia. "Funny Love: The Significance of Aphrodite in Old Comedy." Boston University (J. Henderson).
- Donovan, Lauren. "Staging Memory: The *Octavia* and Remembering the Julio-Claudians after Nero." Brown University (J. Bodel). (WCC)
- Fitzsimmons, Cameron. "*Et in Arcadia Ego*: Queer Receptions of Platonic Eros." University of California, Los Angeles (D. Blank and G. Sissa).
- Funke, Melissa. "Euripides and Gender: The Difference the Fragments Make." University of Washington (R. Blondell). (WCC)
- Gellar-Goad, Ted. "*De Rerum Natura* and Satire." UNC-Chapel-Hill (James J. O'Hara). (WCC)
- Gillespie, Caitlin C. "Goddesses on Earth? Tacitus on Exemplarity and Excess in the *Domus Augusta*." University of Pennsylvania (Cynthia Damon). (WCC)
- Rowland, Jonathan. "Footnotes to Sappho: An Examination of the Female Poets of Greece." University of Michigan (R. Scodel).
- Rowlands, Rhiannon. "Eunuchs and Sex: Beyond Sexual Dichotomy in the Roman Empire." University of Missouri (R. Marks). (WCC)
- Westerhold, Jessica. "Ovid's Reception of the Greek Tragic Heroine." University of Toronto, (A. Keith). (WCC)

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**The WCC needs you! Please consider donating to the WCC. The Equity Fund helps to promote such programs as Childcare and Travel Grants. All Caucus members in good standing, including graduate students, are eligible to apply for grants from the fund.**

For more information, please visit: <http://wccaucus.org/join-donate/equity/>

## CLOELIA General Editorial Mandate and Submission Guidelines

The purpose of *Cloelia* is to serve as the annual newsletter of the WCC and to bring issues related to the Mission of the WCC to the membership. Its function is **not** to serve as a publication arena for scholarly articles but as a forum for articles and discussions on professional and pedagogical issues as well as for announcements and news items of interest to the WCC membership. Of particular interest are items relating to the following areas:

- ❖ essays on the profession
- ❖ teaching materials for courses at all levels related to the WCC mission
- ❖ book and/or film reviews
- ❖ essays on pedagogy
- ❖ topic for next year's panel
- ❖ activities of the WCC and membership at the APA (including a list of paper presentations)
- ❖ summaries of recent (in progress or completed) dissertations
- ❖ summaries of what WCC members are publishing
- ❖ titles and abstracts of WCC Award winning articles
- ❖ profiles on WCC Award winners
  - Please email the Editor if you fall into the last three categories and would like to be included.
- ❖ announcements, news items, and calls

If you have suggestions for themes for future volumes, please email the Editor: [Cloelia.WCC@gmail.com](mailto:Cloelia.WCC@gmail.com)

**2012 Call for Submissions: Deadline: June 1, 2012. See Full Call for Submissions on Page 4 (above) and on the *Cloelia* Blog. If you have any questions or would like to submit an item to *Cloelia*, please contact the editor, Dr. Alison Jeppesen-Wigelsworth: [Cloelia.WCC@gmail.com](mailto:Cloelia.WCC@gmail.com)**

**Submission Policy:**

1. *Cloelia* is published electronically (in PDF) each year in the Fall. It is the intent of the editor that all volumes will be published by September 30<sup>th</sup> of any given year. The yearly submission deadline (subject to change) will be: **June 1<sup>st</sup>**.
2. The editor of *Cloelia*, or the appointed editorial board member, has the right to edit all submissions to conform to proper style and appearance.
3. The editor of *Cloelia* will accept submissions by affiliated organizations and WCC members, under the following conditions:
  - a. Submissions exceeding the assigned word limit (see below, #8) may be edited at the discretion of the editor. Additional space may be permitted in consultation with the editor.
  - b. No affiliated group or member can expect to have more than one submission published in a calendar year. Additional submissions will be published, space permitting, and at the discretion of the editor.
  - c. The editor may defer publication of a submission for reasons of space, layout, or thematic cohesiveness.
  - d. The editor may reject any submission which he/she does not deem to be of interest to the members of the WCC.
  - e. The editor has final decision in the layout of all submissions.
4. Submissions **must** be sent to the editor via e-mail as an attached and editable word processing file (saved as .doc, .rtf, or .html). Submissions may be returned if they are not in a form suitable for publication. Heavily formatted electronic files, *e.g.*, of posters, will not be accepted. To the extent possible, please follow the style regularly used in *Cloelia* for announcements of meetings and of funding opportunities.
5. Submissions should be received by the **1<sup>st</sup> of June** for publication in that year's Fall volume.
6. Writers interested in contributing should contact the editor as soon as possible to inform her of their intentions. Readers who know of potential writers may suggest them to the editor who will contact the writer about the suggested topic.
7. Find us on **Facebook: Cloelia (Women's Classical Caucus)**. Short Submissions may be added to the *Cloelia* Facebook page. Please inform the editor if you would prefer that your submission **not** appear on Facebook.
8. *Cloelia* will regularly publish the following types of submissions. Please note the specific guidelines for each type. **If a submission requires citations, please use Chicago Manual of Style Endnotes.** Word counts are suggestions only. If your submission requires further space, please contact the editor to discuss this as additional space may be permitted, particularly for special, thematic volumes.
  - a. **Announcements, News Items, and Calls:** (100-300 words) should include a title, all relevant dates, address and email of contact people, and a brief description.
  - b. **Dissertations (completed or in progress):** on topics related to the WCC mission. Please submit full bibliographical information for inclusion in the yearly list.
  - c. **Publications (recent or forthcoming):** on topics related to the WCC mission. This list will be published each fall.
  - d. **Reviews (film or book):** *Cloelia* welcomes reviews of books or films that may be of interest to our readership. Limit: 700-800 words.
  - e. **Essays:** Essays (700-800 words) describing issues or situations of current interest to the membership.
  - f. **Thematic Essays:** Essays on more thematic or general topics should be limited to 1200 words. *Cloelia* is particularly interested in essays on the profession.
9. All submissions should be sent by email to the new editor, Dr. Alison Jeppesen-Wigelsworth ([Cloelia.WCC@gmail.com](mailto:Cloelia.WCC@gmail.com)).

**Editorial Board Mandate and Guidelines for Editorial Board Members can be found on the *Cloelia* website: <http://wccaucus.org/cloeli/editorial-mandate-for-cloelia/>**

# Women's Classical Caucus

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### Join the WCC!

The Women's Classical Caucus, Inc. (WCC) is a tax-exempt, not-for-profit membership corporation founded in 1972 and incorporated in 1992. Our goals are both scholarly and professional. We are committed to incorporating feminist and gender-informed perspectives in the study and teaching of all aspects of ancient Mediterranean cultures. Additionally, we promote equality and diversity within the profession of Classics, foster supportive professional relationships among classicists concerned with questions of gender, and forge links with feminist scholars in other disciplines.



The WCC sponsors a panel every year at the joint annual meeting of the APA/AIA. In recent years, we have also held panels and set up tables at regional meetings, such as CAMWS and CAAS. Panel topics relate to the study of women in antiquity and/or feminist approaches to all aspects of classical civilization. At these events, we often host informational meetings and receptions that are designed for networking and providing forums for the exchange of ideas and strategies, both academic and pedagogical. In order to encourage and honor scholarship relating to our mission, the WCC gives out three awards for outstanding papers and presentations every year—one of which is specifically for graduate students. Other services we offer include a mentoring program that pairs junior faculty and grad students with more experienced scholars and an e-mail list

for current members, to which postings are made regarding job openings, calls for papers, conferences and other announcements that may be of interest to the membership.

We invite any student of Mediterranean antiquity who is concerned about the status of women in the profession, or interested in the study of women, sexuality and the family in the ancient world, to join the WCC. Our membership includes college and high school teachers, graduate and undergraduate students, and independent scholars. We welcome members of both sexes (men currently make up about one fourth of the Caucus). Members have access to our newsletter each year and are entitled to participate in all WCC services.

For more information, visit our website: <http://wccaucus.org/join-donate/>

Or contact our graduate liaison: Ted Gellar-Goad: [tedgellar@gmail.com](mailto:tedgellar@gmail.com)

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