



Women in Antiquity

Fall 2022

Course Info

Women in Antiquity • Fall 2022

HIA 311: Women in Antiquity. *3 hours, 3 credits. In-Person lecture. Writing Intensive.* Examination of the image, role, and status of women in both Ancient Greek and Roman society as seen from the important literary works of antiquity.

Details HIA 311-XH81 (53013), Fall 2022. Crosslisted with: HIA 750-XH81 (53061), LEH 354-XH81 (54495), WST 311-XH81 (54864). Meetings: Thursdays 6:00–8:40 p.m., room TBA.

Instructor Dr. Mark B. Wilson, Adjunct Assistant Professor. Office: Carman 292. Email: mark.wilson@lehman.cuny.edu. Website: markbwilson.com.

Office hours Tuesdays and Thursdays 5:00 to 5:45 p.m.

Rationale

The written evidence from the ancient world is dominated by the actions and perspectives of men, who both ruled public life and created most of the cultural expression that has endured. Increasingly over the past several decades historians have sought to overcome this evidentiary bias by striving to represent women's perspectives both in the narratives of individual cultures and times and through the specific exploration of the voices, deeds, and representations of women of antiquity, as a pathway to understanding both the meaning of womanhood in any given society and the mores of the cultures they helped bring about and shape for posterity.

Specific Learning Objectives

In this course we'll be pursuing a number of goals, including:

- Exploration of the emergence of civilization and its implications for humanity
- Exploration of gender roles in the ancient world, in different cultures and across time
- Examining social, cultural, religious, economic, and political norms that affected, and were shaped by, women in ancient societies
- Understanding images of women in ancient cultures, and how they related to the lives of women in those societies
- How the study of women's roles has affected modern understanding of ancient cultures
- Development of the skills associated with the study of history, including the interpretation of primary sources and other evidence.

Books

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The following books are associated with this course:

REQUIRED

Goddesses, Whores, Wives, and Slaves: Women in Classical Antiquity

by Sarah Pomeroy. New York: Schocken Books, 1995. 978-0-805-21030-9.

Various prices; new softcover ~\$16.93.

- Getting this book:
 - Available online as a full-text ebook via Lief Library.
 - Available as a physical copy in the stacks via Lief Library.
 - A copy of the book is available via Cloudflare.
 - Available for hourly rental via the Internet Archive.
 - Rent (new or used) or buy (new or used) from the Lehman Bookstore.
 - Buy Kindle or paperback (new or used) via Amazon.
 - Buy (new or used) via Valore Books, Abe Books, Alibris, Better World Books, or Powell's.
- The 1995 edition has a new preface by the author and has a few updates, so try to find that rather than the original version, which was first published in 1975.

OPTIONAL

Women in Antiquity: New Assessments

ed. by Richard Hawley & Barbara Levick. London: Routledge, 1995. 978-0-415-11369-4.

Various prices; new hardcover ~\$48.95, also in paperback.

- The essays in this collection are included in the pool of articles from which you picking additional weekly readings. If you don't want to buy the book, the essays we need from this book are available as PDFs.
- Getting this book (remember, it's optional, so only get this if you prefer the book version, digital or physical, over the PDFs):

Available as a full-text ebook online via Lief Library.

- Buy (digital or used) from the Lehman Bookstore.
- Buy Kindle or paperback (new or used) via Amazon.
- Buy (new or used) via Valore Books, Abe Books, Alibris, or Powell's.

The required book is available from Lehman College Bookstore and from Amazon and other online retailers (try searching aggregators such as Bookfinder for the best deals). Make sure you do so enough in advance that you'll receive the books in time for the assignments.

Grading

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Your grade for the course will be determined from the following:

Quizzes	15%
Presentation on a Primary Source	10%
Presentation on a Secondary Source	10%
Representations and Images Essay	10%
Position Paper	25%
Final Exam	30%

Quizzes

We'll have short, timed online quizzes to help gauge our relationship with the material in the readings most weeks. Quizzes cover the textbook reading plus primary sources. If you did the assigned readings, you should be prepared for the quiz.

Missed quizzes are not made up. If you miss a quiz, you'll get a zero for that quiz. Therefore, please make sure you are prepared each week and take the quiz.

Presentations (2)

You'll sign up for two presentations, one on one of the primary sources we're exploring and one on one of the articles we're reading this semester. Each presentation and present it to the class. A write-up is posted to BlackBoard afterwards. Details are on the Essays page.

Representations and Images Essay

You'll write an interpretive essay: a response to your choice of nonwritten artistic depictions of gender concepts in the ancient world, including sculpture, painting, performance, or film, comparing the history that's come down to us with how it has been represented. Details are on the Essays page.

Position Paper

You'll write an essay discussing a turning point in Greek history of your choice, examining the source material, causes, and effects of the event or transformation and drawing your own conclusions about its meaning. We'll talk about what's expected. Details are on the Essays page.

Proposal. You will submit a proposal for the paper partway through the semester, so I can give you feedback on your plans.

Final Exam

The final will cover themes from the entire course. We'll discuss the content and structure the week before the final, and a review sheet will be provided. The final exam lasts two hours and will take place on the day designated by the registrar's office.

Expectations

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Attendance and Participation

- **Participation in class discussion is a required part of the course.** Missing classes will damage your grade.
 - Textbooks are designed to give you the basics; in our class meetings we try to make sense of things, and sift out what's important. Missing classes means you miss out on a key part of our trying to put things together.
 - If you miss quizzes, it will put a big crimp in your grade for the course. Quizzes are not made up, so the quizzes you miss will count against you.
- Religious observances that affect your class attendance should be discussed in advance.
- **If you are not feeling well**, please stay home.
- **If you have tested positive for COVID-19**, please contact the Health Center at med.requirements@lehman.cuny.edu as soon as possible after your positive test result to initiate contact tracing and to get connected to support services.

Submitting Assignments

- **All written assignments must be submitted via BlackBoard** using the upload links there. [BlackBoard](#) is accessed through CUNY Login. If you have trouble with BlackBoard, please call the IT helpdesk at (718) 960-1111 or go to the Lehman College [BlackBoard support page](#). I won't accept written assignments by email. If BlackBoard itself is down, I'll announce alternative arrangements to the class.
- **Late assignments will be marked down.** I'll still accept late submissions, but there will be a penalty that will hurt your grade.
 - Written assignments will be marked down one letter grade per class meeting after the assignment due date, up to a maximum of 30 points. That means you're still better off turning in your paper late, and having it be marked down, than not turning it in at all.
 - I do not give extra credit opportunities except to the entire class. I do not grade on a curve.
 - I do not give incompletes unless we've discussed and agreed on the grounds for giving one prior to the final exam.
 - Make-up assignments or exams are given only in cases of documented medical emergency or comparable life disruption.
 - I do not accept rewritten essays after an assignment has been submitted, graded, and returned; but some deductions are reversible (see the sample grading sheet on the Requirements page).
- Any instances of plagiarism, whether on essays, papers, quizzes, or exams, will have dire consequences. See [the policies page](#) for what counts as plagiarism and the penalties involved in presenting the work of others as your own.

Guidelines

Don't waste this opportunity! Make the most out of this class.

- **Please use me as a resource.** Interact with me in class meetings online or send me emails with any questions you have—whether they relate to the requirements of the course, or to ideas we're reading about or discussing in class.
- **Come to the class meetings prepared.** By prepared, I mean you should have done the readings and videos for that day—and thought about them. Come in ready to talk about your reactions to the readings and the videos, and the questions they raised in your mind.
- **Take notes in class.** You are responsible for the material discussed in class meetings, and will be expected to discuss this material on exams and in assigned essays. Taking notes in class gives you a resource to review what was discussed.
- **Check your email.** Make sure I have a good email address for you and check it, as I occasionally send information and updates by email. If you have not gotten an email from me within the first week after school begins, check your spam folders. If you can't find an email from me, send me an email to let me know how best to reach you.
- **Talk to me if you're struggling.** Reach out to me via email, and the sooner the better. Don't wait until it's too late to turn things around.

GENDER AND THE GREEKS

4 Ancient Goddesses and Gods Thursday, September 15

Read all of the following:

Pomeroy, "Goddesses and Gods" (Goddesses ch. 1, pp. 1-15)
Hesiod, Theogony

Also read one of these scholarly articles:

Nixon, "The Cults of Demeter and Kore" (WIA ch. 5, pp. 75-96)
Slater, "The Greek Family in History and Myth"
Zeitlin, "Signifying Difference: The Myth of Pandora" (WIA ch. 4, pp. 58-74)

5 The Bronze Age and its Homeric Echo Thursday, September 22

Read all of the following:

Pomeroy, "Women in the Bronze Age and Homeric Epic" (Goddesses ch. 2, pp. 16-31)
Three selections from Homer:

"Agamemnon's Insult" (from Iliad); "Nausicaa and the Stranger" and "The Artifice of Penelope" (from Odyssey)

Also read one of these scholarly articles:

Arthur, "Early Greece: The Origins of the Western Attitude Toward Women"
Arthur, "The Divided World of Iliad VI"
Dowden, "Approaching Women Through Myth: Vital Tool or Self-Delusion?" (WIA ch. 3, pp. 44-57)
Ortner, "Is Female to Male as Nature Is to Culture?"

No Meeting

Thursday, September 29

6 Women and the Kingdom of Israel Thursday, October 6

Read all of the following:

The Book of Esther
The Book of Ruth

Also read one of these scholarly articles:

Archer, "Notions of Community and the Exclusion of the Female in Jewish History..."
Archer, "The Role of Jewish Women in the Religion, Ritual, and Cult of Graeco-Roman Palestine"
Brock, "Reading Between the Lines: Sarah and the Sacrifice of Isaac (Genesis, Chapter 22)"

Images Essay due the Monday before

7 Greece Emerging from the Dark Age Thursday, October 13

Read all of the following:

Pomeroy, "The Dark Age and the Archaic Period" (Goddesses ch. 3, pp. 32-56)
Hesiod, Works and Days
Plutarch, "Sayings of Spartan Women"

Also read one of these scholarly articles:

Heath, "Women's Work: Female Transmission of Mythical Narrative"
Marry, "Sappho and the Heroic Ideal"
Stigers, "Sappho's Private World"

8 Women and the Athenian Polis

Thursday, October 20

Read all of the following:

Pomeroy, "Women and the City of Athens" (Goddesses ch. 4, pp. 57-78)

Aeschylus, from Eumenides

Herodotus, from The Histories

Also read one of these scholarly articles:

Dewald, "Women and Culture in Herodotus's Histories"

Katz, "Ideology and the 'Status of Women' in Ancient Greece" (WIA ch. 2, pp. 21-43)

Pomeroy, "Women's Identity and the Family in the Classical Polis" (WIA ch. 7, pp. 111-121)

Walker, "Women and Housing in Classical Greece: The Archaeological Evidence"

Proposal due the Monday before

9 Living Unpublicly in Classical Athens

Thursday, October 27

Read all of the following:

Pomeroy, "Private Life in Classical Athens" (Goddesses ch. 5, pp. 79-92)

Euripides, from The Bacchae

Theocritus, "The Women at the Adonis Festival", from Idylls

Also read one of these scholarly articles:

Burton, "Women's Commensality in the Ancient Greek World"

Dover, "Classical Greek Attitudes to Sexual Behavior"

Foxhall, "Women's Ritual and Men's Work in Ancient Athens" (WIA ch. 6, pp. 97-110)

Segal, "The Menace of Dionysus: Sex Roles and Reversals in Euripides' The Bacchae"

Venit, "Women in Their Cups"

10 Images of Women in Athenian Literature

Thursday, November 3

Read all of the following:

Pomeroy, "Images of Women in the Literature of Classical Athens" (Goddesses ch. 6)

Sophocles, from Antigone

Euripides, from Medea

Also read one of these scholarly articles:

Foley, "The Conception of Women in Athenian Drama"

Lambropoulou, "Some Pythagorean Female Virtues" (WIA ch. 8, pp. 122-134)

Zeitlin, "The Dynamics of Misogyny: Myth and Mythmaking in the Oresteia"

GENDER AND THE ROMANS

11 The Roman Aristocratic Matron

Thursday, November 10

Read all of the following:

Pomeroy, "The Roman Matron of the Late Republic & Early Empire" (Goddesses ch. 8)

Livy, "The Capture of the Sabine Women" and "The Rape of Lucretia"

Also read one of these scholarly articles:

Boatwright, "Women and Gender in the Forum Romanum"

Carp, "Two Matrons of the Late Republic"

Corbier, "Male Power ... Through Women Under the Julio-Claudians" (WIA ch. 12, pp. 178-193)

Fantham, "Aemilia Pudentilla: Or the Wealthy Widow's Choice" (WIA ch. 14, pp. 220-232)

Fischler, "Social Stereotypes and Historical Analysis: ... Imperial Women at Rome"

12 Beyond the Roman Aristocracy

Thursday, November 17

Read all of the following:

Pomeroy, "Women of the Roman Lower Classes" (Goddesses ch. 9, pp. 190-204)

"The Twelve Tables", fragments

Ovid, from *Metamorphosis*

Also read one of these scholarly articles:

Curran, "Rape and Rape Victims in The *Metamorphoses*"

Hallett, "The Role of Women in Roman Elegy: Counter-Cultural Feminism", with responses

Roller, "Horizontal Women: Posture and Sex in the Roman Convivium"

Savunen, "Women and Elections in Pompeii" (WIA ch. 13, pp. 194-206)

Warren, "The Women of Etruria"

No Meeting

Thursday, November 24

13 Women and the Roman Religion

Thursday, December 1

Read all of the following:

Pomeroy, "The Role of Women in the Religion of the Romans" (Goddesses ch. 10, pp. 205-226)

Pliny the Younger, selected letters

Cato on the Oppian Law

Also read one of these scholarly articles:

Beard, "Re-reading (Vestal) Virginité" (WIA ch. 11, pp. 166-177)

Clark, "Roman Women"

Fisher, "Theodora and Antonina in the *Historia Arcana*: History and/or Fiction?"

Perkell, "On Creusa, Dido, and the Quality of Victory in Virgil's *Aeneid*"

14 The Hellenistic and Graeco-Roman Eras

Thursday, December 8

Read all of the following:

Pomeroy, "Hellenistic Women" (Goddesses ch. 7, pp. 120-148)

Pomeroy, "The Elusive Women of Classical Antiquity" (Goddesses epilogue, pp. 227-230)

Plutarch, "Advice to the Bride and Groom"

Plutarch, *Roman Accounts of Cleopatra*

Also read one of these scholarly articles:

King, "Self-Help, Self-Knowledge: ... Patient in Hippocratic Gynaecology" (WIA ch. 9)

Lefkowitz, "Influential Women"

Pomeroy, "Infanticide in Hellenistic Greece"

Pomeroy, "Spartan Women among the Romans: Adapting Models, Forging Identities"

Thonemann, "The Women of Akmonia"

Position Paper due the Monday before

Final Exam (6:00-8:00 p.m.)

Thursday, December 15

Written Assignments

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For this course, you'll write a researched position paper (due at the end of the semester) and an essay on images of the ancient world.

In addition, you'll also turn in the write-up of your in-class presentation and a proposal for your position paper.

Before uploading, make sure your essays meet the Requirements for All Papers. All written assignments must be submitted via BlackBoard.

	<i>Upload by</i>
1. Images Essay	Monday, October 3
2a. Position Paper Proposal	Monday, October 17
2b. Position Paper	Monday, December 5
3. Presentation Write-Up	1 week after presentation given

IMPORTANT

Watch the video. The overview video explains what I want you to cover in the essay and what I'm expecting in terms of arguments, evidence, and structure.

Before you upload, make sure your essay meets the Requirements for All Papers, including formatting, structure, and citations. You will be marked down drastically if your paper is not properly cited. For how to do citations and bibliographies, see the Citations handout.

Essay on Representations and Images

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The assignment: Write a 3- to 4-page essay using depictions of the gender in the ancient world to take a position on the representations of ancient cultural ideas and beliefs, following one of the following two options.

OPTION 1

Two pieces in a museum

How a culture sees abstract ideas (masculinity, virtue, old age, divinity, and so on) is often reflected in its artwork. What can two different works of art depicting the same idea, but from different times or places, tell us about how the cultures that produced them?

For this option, you need to choose two works of art from the ancient world that (a) represent the same idea or concept but (b) come either from different periods or from different places in the ancient world.

In your essay, compare three things that these works have in common, using those comparisons to make an argument about what these two artists believed in and the insights this gives us into the cultures they came from.

Choosing your subjects

- Your two works of art must represent the same idea or concept. For example, you can choose two little girls, two warriors, two fertility goddesses, etc. The idea is to look for how similarities and differences in representations of the same idea tell us about the cultural beliefs and expectations relating to gender that shaped the artists and their own culturally-conditioned visions of that idea.
- Your works of art must be from the ancient era (before 500 CE), and they must be from either two different places or two different periods. This allows you to talk about two separate societies and how they represent the same concepts differently. The two pieces can be in any visual medium: sculpture, painting, relief, etc. They do not have to be in the same medium as long as they are depictions of the same idea or concept.
- Ideally, you should experience the artwork face-to-face by attending a museum in person. Possible venues include: Metropolitan Museum's Egypt Collection; Metropolitan Museum's Greek and Roman Art Collection; Brooklyn Museum of Art's Ancient Egyptian Art Collection; and Fordham Museum of Greek, Etruscan and Roman Art. You are, of course, not limited to these venues, and you are not limited to New York. If you are not able to attend a museum in person because of ongoing restrictions, you may find imagery of artworks that meet the requirements on museum websites instead.

Writing your paper

- Choose three aspects of the works you can discuss for both pieces that seem to reflect how the artist felt about the subject and what the subject stood for.
 - Some possibilities include facial expression, dress, use of technique or medium, stiffness/fluidity, apparent strength/weakness, idealism/realism, or any other elements offering some kind of insight into what the artist was trying to convey. Describe and discuss your subjective impressions of these three aspects in the two works.

- For each aspect, compare how it manifests in the first piece; then talk about how the second piece is similar or different and in what way; and finally talk about what these similarities or differences tell us about what each artist believed about their subject and what that might tell us about the cultural beliefs they came from in relation to the subject being depicted.
- For example: say the works you've chosen are two sculptures depicting a goddess of love from different cultures, and one has a crafty expression while the other has an innocent expression. The different facial expressions can be used to talk about how each artist, and the cultures they came from, might have thought about things like the gods' attitudes toward their roles in creating relationships between mortals; the nature of love; the motivations of the gods, etc.
- Make an argument about how consistently the same core idea was seen in the two times or places that produced these two works. If art is an expression of cultural values, what do the differences between these works tell you about the respective cultures they come from? What do their similarities tell you about what these ancient cultures have in common?
- You do not need to preface your essay with background about the periods, the media used, etc. This essay is about your subjective reactions to these two specific works and what you believe they are telling you about the beliefs and social expectations of the cultures they came from.
- On a separate "Works Discussed" page after your essay:
 - List the title of each work, the artist, the approximate date it was created, the city or region it came from originally, and the name of the museum gallery where the work can be found.
 - Paste in photographs of the items. If it's permitted at the museum, take a picture of the items while you're there. If it's not, find pictures of those specific items on the museum's web site.

OPTION 2

The ancient world on film

Every depiction of an historical event, whether in prose, poetry, painting, theater, or film, involves an artist using history to convey his or her own beliefs. What do the creators of the film and the authors of the source material it was based on want you to believe?

For this option, you need to choose a film that is set in the ancient world and that is based on an ancient primary source. In your essay, compare the agenda of the filmmakers in relation to gender with the agenda of the authors of the primary source. Describe and discuss the similarities and differences in how these creators reshaped this event for their own purposes. Use these similarities and differences to make an argument about the ways in which this particular event is leveraged to impose ideas on audiences and about what this event means to the people who create art about it.

Choosing your subjects

- First, choose and watch any feature-length film set in the ancient era (3500 BCE to 500 CE) that involves depictions of gender. You can also choose two episodes of a television series set in the ancient world.
- Then find the ancient primary source material it was based on and read it. For example, if you chose the movie *300*, which is about Spartans fighting Persian invaders at the Battle of Thermopylae, the primary source you'd need would be the main ancient account of that battle, which is in Book 7 of *The Histories* by the famous historian Herodotus. Your primary source(s) must come from the ancient world (before 500 CE).

- Some suggestions for possible films or series and their corresponding sources are below. The list is not exhaustive, and you are not limited to this list as long as the film you choose is set in the ancient world and is based on ancient primary sources.

Writing your paper

- Choose three moments or depictions from the film and find the corresponding events or depictions in the primary source.
 - For each moment or depiction, describe and discuss how it appears in the film and how it is presented similarly or differently in the primary source material.
 - For example:
 - In the movie *300*, the Spartan males are depicted in a very distinctive and heavy-handed manner. If this is one of your three topics, could describe and discuss what tropes and visual and dialog cues the filmmakers were using to suggest how we should think of the Persians in the film, and why the filmmakers might have chosen to represent the Persians this way as part of their overall point about these events.
 - Meanwhile, Herodotos’s presentation of the men of Sparta is different, which you can use to discuss what Herodotos wanted us to think about the Spartans and the role he saw them as playing in this war.
 - After that, you could discuss how and why the two depictions are different and what this means for their two different perspectives on differences between Spartans and other Greeks, the Persians, etc.
- Use these similarities or differences to make an argument about (a) the agenda of the primary source author and how it compares to the agenda of the filmmakers, and (b) the ways this historical event is used by others to present their own ideas, and what this tells us about the shape and meaning of this event’s impact and legacy on history.
 - **Please take note:** This essay is about the agenda of the primary source author as much as the filmmakers’. Do not use the source to “fact check” the film and list what it got “wrong”. You must consider the primary source to be at least as skewed, manipulative, and agenda-driven as the film.
- On a separate “Works Discussed” page after your essay, list the title of film, year, director, stars and studio. Then list the book or books you drew your written evidence from, using standard citation style. The references to the primary source must also be properly cited in the text as usual.

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Some possibilities for the film and sources option are listed on the course website. Links to most of these primary sources can be found on the ancient texts page on my website.

Proposal for the Position Paper

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You will be writing a 6- to 8-page position paper in which you express an opinion about a topic related to gender in ancient history, and use evidence to back up that opinion.

In this paper, you're taking a side on some question or controversy, and you're using reasoning and research to support your side of the argument.

We'll work through it in stages over the course of the semester. The first stages involve choosing a topic and writing a proposal.

A. Choose a Topic

First, choose one of the 13 meeting topics for the course and decide on a controversy or debate pertaining to that topic.

- You can choose a question or problem that the people at the time might have debated—e.g., “How are the expectations for goddesses different from those of mortal women?”; or a question that might arise among modern historians—e.g., “Is Athens really more repressive of women than Sparta?” In each case you need to outline both sides of the question in your paper and then provide evidence why you think one side was right.
- Choose a topic you're interested in and have fun with it. Make it wacky, make it provocative—anything is fine as long as you make an argument regarding your chosen topic and support it with facts.

B. Write a Proposal

The assignment: The proposal is just a brief one-page preview of your position paper. It should include:

- The topic you think you'll want to write about and the problem you're interested in addressing. You should be able to delineate the problem by describing the opposing views people might take. To make sure you have two clear opposing opinions, you might want to express them in the form “Some say... Others say...”
- Your preliminary thesis statement—in other words, what you think you might be arguing in your paper.
 - Your thesis statement, both here and in the final paper, should be a statement of opinion that someone could disagree with. It can take the form of following up the description of the opposing opinions with your own: “I believe...”
 - Remember that your thesis is provisional. You can change anything about your approach and interpretation after the proposal; in fact, uncovering information as you do your research makes refining or changing your initial assessments very likely.

Your proposal is structured like the introduction (see the example on the course website or in the Elephant Pamphlet), and may serve as the basis for it.

The proposal is not graded, but whether you submitted a proposal on time will be factored into the final grade for the position paper. I will give you feedback on things like the feasibility of researching your topic, whether the scope is too big or too narrow for a paper like this, and some possible sources you might want to look at.

Note: The one-page proposal described here is what's due in Week 8.

The Position Paper

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The assignment: Write a 6- to 8-page position paper in which you express an opinion about a topic related to gender in ancient history, and use evidence to back up that opinion. In this paper, you're taking a side on some question or controversy, and you're using reasoning and research to support your side of the argument.

We'll work through it in stages over the course of the semester.

C. Find your Evidence

Research your topic and find at least three sources that will provide you with evidence for your argument; these need to be primary and secondary sources only. I'll point you toward some possibilities in my feedback on your proposal.

- Ideally you should have a mix of primary and secondary sources, but it will depend on the topic.
- Tertiary sources are not allowed. These include textbooks, encyclopedias, and most websites.
- For guidance on finding full-text online primary and secondary sources, read the Research Options handout.

D. Make your Argument

- In your introduction, briefly describe the problem and state the position you will argue as a thesis statement. Your introduction should follow the format of the proposal (see the proposal page).
- In the body of your paper, make three assertions as to why your thesis statement is valid. For each assertion, describe and discuss the evidence from the primary and secondary sources.
 - For example, if you were writing the Hannibal/elephants paper described on the proposal page, you could start one section with an assertion that elephants were not a bad idea inherently, then discuss evidence showing the effective use of elephants in war.
 - Then begin the next section with an assertion that Romans were adaptable in war, and discuss evidence showing how Romans changed their military tactics and strategies to meet new kinds of war and new enemies.
 - Your third section could begin with an assertion that it was Roman adaptability that trumped the effectiveness of Hannibal's evidence, and discuss the evidence that showed how the Romans overcame the use of elephants in the fight with Hannibal.
 - Each section starts with an assertion followed by evidence, and each section builds on the previous sections to make an overall argument.
- End with a conclusion that shows how your three assertions came together to support your thesis.

Optional Draft. You may submit an optional draft two weeks before the final due date. It should include most of your paper (at least two thirds of the final content, with sections to be written described in square brackets). I'll give feedback, but not a grade, to help you refine your final paper.

To make sure I see it soonest, please email me your optional draft rather than uploading it to BlackBoard.

Presentation Write-Up

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For each of your two presentations from the assigned readings, write a 2–3 page essay that does the following:

- Briefly summarizes what the document says and, more importantly, analyzes what the author is trying to say about the subject at hand. In other words, you need to identify and discuss what you believe is the author's interpretation, bias, and point of view and how it affected the author's treatment of the topic. Give examples from the document that illustrate your assessment of the author's spin.
- Provides perspective by relating the material in the document, and the author's bias on it, to the bigger picture—the material being discussed in class.

The main point of the presentation and the write-up is NOT to summarize the reading. Summary should be less than 25% of your presentation and your write-up. The main point is to analyze the reading and talk about what it means and what it tells us about that place and time in ancient history.

Your write-up needs to be posted to BlackBoard before the next class meeting after you present in class. In this final version of the write-up you can incorporate ideas and reactions that came up during the in-class discussion that followed the presentation.

Requirements for All Papers

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All written assignments for this course **MUST** adhere to these requirements or be subject to a reduced grade. Check all of the following before submitting any paper.

If you are uncertain how to do any of this, *ask me before* submitting your paper.

Formatting musts

All papers submitted to me must:

- Be typed, double-spaced, in 12 pt. standard font, with one-inch margins. Do not add extra blank lines between paragraphs; instead, indent the first line of each paragraph to show a new paragraph has begun.
- Have a cover page with the title, your name, my name, and the date.
- Have page numbers on each page after the cover. The cover should not have a page number.
- Include both citations and a bibliography. (See Evidence musts.)
- Run at least the required length specified in the assignment.
- Have titles of books, films, and plays italicized and capitalized.
- Be submitted via BlackBoard as a Word or compatible file attachment or as a PDF attachment.

Evidence musts

All papers submitted to me must:

- Support all assertions with evidence from your sources.
- Use only primary and secondary sources. Tertiary sources are not allowed, ever.
- Provide a footnote or a parenthetical citation for all direct quotations, descriptions, paraphrases, and ideas from sources.
- Include a bibliography listing all sources used.

Structure musts

All papers submitted to me must:

- Have an introduction paragraph that states the problem or question being addressed; discusses possible opinions on this problem; and ends with a thesis statement—a statement of opinion that someone could disagree with.
- Cover three reasons why your thesis is true. Each should have an assertion (what your reason is), a description of supporting evidence (some moment in your evidence that's an example of your assertion), and a discussion of how your evidence demonstrates the point you're making.
- Have a conclusion that summarizes your three reasons and why they support your thesis.

Tips on Meeting the Requirements

Formatting musts

Use the template. Save the trouble of setting up the cover and page numbers—use the MS Word template file I created.

Page counts. Page counts are for full pages not counting the cover page and bibliography. If the requirement is “3-4 pages”, what I am looking for is at least 3 full pages of text, not counting the cover and not counting the bibliography.

BlackBoard notes. You may only submit via BlackBoard. Do not submit written assignments as submission text—they must be file attachments. If you need help with BlackBoard, go to the Lehman IT BlackBoard support page or call the IT helpdesk at (718) 960-1111.

Evidence musts

You may not use tertiary sources for any assignment. Tertiary sources include textbooks, encyclopedias, study guides, dictionaries, my lectures, and almost everything on the internet except online scholarly journals and transcribed primary sources. If you’re not sure, ask me.

Citing direct quotes is not enough. This common mistake will lose you points. Paraphrases and ideas must also be cited.

Citation styles. You can use Chicago, MLA, or any other citation style. What matters to me is that anything that’s not your analysis must have a footnote or a parenthetical citation that points to an item in your bibliography. See the Elephant Pamphlet for more on citations and bibliographies.

The number of sources you need to use varies from assignment to assignment.

Structure musts

See the Elephant Pamphlet for more on how to do all of this, including thesis statements, essay structure, and citations.

You can submit an optional draft for any paper, no later than one class meeting before the due date. I won’t grade it, but I’ll give you feedback about how well you’re addressing your topic and thesis. To make sure I see it soonest, please email me your optional draft rather than uploading it to BlackBoard.

I will not mark down for grammar, but clarity is important. Please spell-check and, if you’re not sure about your writing, have a friend read it.

See me for guidance. I am available anytime, by email or in office hours, to discuss any aspect of your paper.

Grading Criteria

Each paper will be graded according to the following criteria. A copy of the grading form I use is shown at right.

The image shows a sample 'ESSAY GRADING SHEET' form. It is divided into several sections for grading different parts of an essay. Each section has a list of criteria and a corresponding score box. The sections are: Introduction (20%), Organization (25%), Analysis (25%), Evidence (15%), and Conclusion (15%). Below these are sections for 'Reversible Deductions' and 'Nonreversible Deductions'. At the bottom right, there is a 'Score' box and a 'Comments' area.

- Introduction (20%) • States a topic and problem within the assignment • Ends with a definite thesis statement (a specific opinion that can be disagreed with) • Thesis gives insight into the assignment prompt
- Organization (25%) • Main body organized in 3 sections, each addressing a different aspect of the thesis and building support for it • Each section is driven by a specific, concrete assertion • Each section is self-contained and focused on its topic
- Analysis (25%) • Interpretation dominates over description (why over what) • Analysis prefers the specific to the general • Analysis provides insight on the relevant time and culture • Analysis supports the section assertions and overall thesis • Analysis provides in-depth answers to questions in prompt
- Evidence (15%) • Evidence used is relevant and well-chosen • Assertions are consistently supported by evidence • Independent voice retained with judicious use of quotes
- Conclusion (15%) • Paper ends with an appropriate concluding paragraph • Conclusion draws together the arguments made in each section and reinforces the thesis • Conclusion answers questions from assignment prompt

Grading Deductions

There are two kinds of deductions relating to formatting, citations, and other technical requirements (see above for the requirements for all papers). Some deductions are reversible and can be gotten back by resubmitting the assignment with the issues corrected. Other deductions are not reversible.

Reversible deductions. If you have one of these deductions, you may resubmit your paper with these problems fixed, and I will modify or remove the deductions. Only these deductions can be reversed.

No cover sheet	-3
No page numbers	-2
Work titles not italicized/capitalized	-2
Missing items in bibliography	-4
No bibliography	-8
Some citations missing	-5
Many citations missing	-10
All citations missing	-30

Nonreversible deductions. These deductions reflect problems inherent to the paper as it was submitted. They cannot be reversed.

Submitted late (1 meeting)	-10
Submitted late (2 meetings)	-20
Submitted late (3+ meetings)	-30
Too short	-10
Fewer sources than required	-20
Tertiary sources used	-10
Heavy use of tertiary sources	-25
Plagiarism	-100

Academic Policies

Fall 2022

A variety of accommodations are available to students with disabilities, and tutoring is available to students seeking help.

Listed below are various official school policies included in all Lehman College syllabi, with clarifications relating to this course as required. You are responsible for this information and for all information in this syllabus.

Attendance Policy

Student handbook notes that “Students are expected to attend all class meetings as scheduled, and are responsible for all class work missed as a result of late registration or absence. Excessive absences in any course may result in a lower final grade.”

- Participation in online discussion is a required part of the course. Missing classes will damage your grade.
 - Textbooks are designed to give you the basics; in our class meetings we try to make sense of things, and sift out what’s important. Missing classes means you miss out on a key part of our trying to put things together.
 - If you miss quizzes, it will put a big crimp in your grade for the course. Quizzes are not made up, so the quizzes you miss will count against you.
- Religious observances that affect your class attendance should be discussed in advance.

Accommodating Disabilities

Lehman College is committed to providing access to all programs and curricula to all students. Students with disabilities who may require any special considerations should register with the Office of Student Disability Services in order to submit official paperwork to instructor.

- Office of Student Disability Services: Shuster Hall, Room 238, 718-960-8441.
- Student Disability Services: <http://www.lehman.edu/student-disability-services/>
- Email: disability.services@lehman.cuny.edu.

Technology and Blackboard Information

You are required to use Blackboard to access course materials and to post assignments to Safe Assign.

You are required to provide your best email address to me; if not provided I will use the one given by the school. Either way you must sign into that email account for course messages—and check it! Blackboard will only allow me to send individual and mass messages to Lehman accounts. If there is an issue, this is the only account to which I can send and if I email the class something, the fact that you didn’t know about an assignment or course change because you don’t check your email will never be accepted for not knowing the information.

- Blackboard Links and Support: <http://www.lehman.edu/itr/blackboard.php>
- For Information Technology: <http://www.lehman.edu/itr/>

Instructional Support Services (ISSP)

Lehman College's Instructional Support Services Program (ISSP) is home of the Academic Center for Excellence (ACE) and Science Learning Center (SLC). Both offer students an array of activities and services designed to support classroom learning. Open to students at any level, there are individual, small group, and/or workshop sessions designed to improve "proficiency in writing, reading, research, and particular academic subject areas. Computer-assisted writing/language tutorial programs are also available," as well as individual tutors, workshops and tutors.

Regular tutoring hours for fall and spring semesters are: M–T 10 a.m.-7 p.m., and Sat. 10 a.m.-2 p.m.

- Lehman College Tutoring Center (LTC): Humanities, Social Sciences, and Writing Tutoring: <http://www.lehman.edu/academics/instructional-support-services/humanities-tutoring.php>
- Or visit the offices in the Old Gym, Room 205; or call ACE at 718-960-8175, and SLC at 718-960-7707.

Library Tutors are also available in the Library. These tutors offer help with Library resources and computers.

Writing-Intensive Course Requirements

Lehman Students must complete four writing-intensive courses. In a WI Course, "students should be expected to write approximately 15-20 pages of proofread, typed work that is turned in to the instructor for grading." Various courses stipulate various requirements designed to meet this requisite over the course of the semester. WI courses focus on revision, short and long assignments, graded and ungraded writing, journals, etc, and each will have "a class-size limit of twenty-two. Under no circumstances will more than twenty-five students be admitted to any writing-intensive section."

- Writing Intensive FAQs: <http://www.lehman.edu/academics/general-education/writing-faqs.php>

Student Handbook

Students are strongly encouraged to download and become familiar with the Student Handbook.

- Student handbook link: <http://www.lehman.edu/campus-life/support-services.php>

Academic Integrity and Plagiarism Policy

Fall 2022

Assignments that include any plagiarism will receive a zero. Students engaging in repeated instances of plagiarism will fail the course outright and will be remanded to the College for disciplinary action.

What Is Plagiarism?

Here is CUNY's official definition of plagiarism:

- Plagiarism is the act of presenting another person's ideas, research or writings as your own. The following are some examples of plagiarism, but by no means is it an exhaustive list:
 - Copying another person's actual words without the use of quotation marks and footnotes attributing the words to their source.
 - Presenting another person's ideas or theories in your own words without noting the source.
 - Using information that is not common knowledge without acknowledging the source.
 - Failing to acknowledge collaborators on homework and laboratory assignments.
- Internet plagiarism includes submitting downloaded term papers or parts of term papers; paraphrasing or copying information from the internet without citing the source; and "cutting & pasting" from various sources without proper attribution.

Key Points

- **Use of writing or ideas.** The key phrase is right up front in the definition: "another person's ideas". Copying and pasting from another source without attribution is plagiarism, but so is using someone's ideas even if they're reworded. Plagiarism is the act of using someone else's work and presenting it as your own, under your name.
- **What is an essay?** When you present an academic essay, it's an act that says, "This is what I think. These are the conclusions I have drawn from studying this issue." An essay is your assessment of a subject, and the ideas in it are presented as your ideas, with any ideas not your own carefully footnoted and clearly segregated so it's clear what is your analysis and what is evidence drawn from primary or secondary sources.
- **Paraphrasing.** Paraphrasing or putting things into your own words does not alter the use of someone else's ideas as your own. Here's why. If the phrase appearing in an essay written by someone else is, for example, "To apply this type of painting to residential interiors was a Roman idea", and in your essay it's reworded as "it was the Romans who applied this type of painting method to home walls", it doesn't change the fact that someone else's ideas are being presented as if they were your own, as if those ideas originated in your own mind. It's still intellectual dishonesty.
- **Citations.** All information from any source you use must have a citation, period. This is true whether it's a direct quote, a paraphrase, or just an idea you're talking about that came from the source you used. For more on citations, please see the section on citations and bibliographies in the Elephant Pamphlet (pp 13-19).
- **Self-plagiarism.** Reusing writing you've previously submitted for credit, in order to get credit for it a second time, is a form of academic dishonesty known as "self-plagiarism." For example, if you retake a course, you may not submit a paper, or parts of that paper, that you previously submitted for credit the first time you took the course for the same assignment the second time you take that course. You must write a different paper consisting of new material for the submission the second time around. Similarly, if you wrote a paper for course A, and course B has a similar assignment, you may not submit that paper, or parts of that paper, for the similar assignment for course B. You must write a different paper consisting of new material for course B.

CUNY Plagiarism Policy

“Academic dishonesty is prohibited in The City University of New York. Penalties for academic dishonesty include academic sanctions, such as failing or otherwise reduced grades, and/or disciplinary sanctions, including suspension or expulsion.” All violations are reported to the Department and Lehman College’s Academic Integrity Officer.

Policy for this Course

Lehman College is committed to the highest standards of academic honesty.

Acts of academic dishonesty include—but are not limited to—plagiarism (in drafts, outlines, and examinations, as well as final papers), cheating, bribery, academic fraud, sabotage of research materials, the sale of academic papers, and the falsification of records. An individual who engages in these or related activities or who knowingly aids another who engages in them is acting in an academically dishonest manner and will be subject to disciplinary action.

Plagiarism includes the incorporation of any material that is not original with you without attribution, whether from a book, article, web site, or fellow student, in any paper or assignment.

Assignments that include any plagiarism will receive a zero and the offending student will be subject to additional action by the College. Students engaging in repeated instances of plagiarism will fail the course outright and will be remanded to the College for disciplinary action.

For detailed information on definitions and examples of Academic Dishonesty, including Cheating, Plagiarism, Obtaining Unfair Advantage and Falsification of Records and Documents, please refer to the student handbook or visit: <http://lehman.smartcatalogiq.com/en/2017-2019/Undergraduate-Bulletin/Academic-Services-and-Policies/Academic-Integrity>

Course Citations

Women in Antiquity • Fall 2022

For guidance on formatting footnotes and bibliographies, see the Elephant Pamphlet, pages 13-19, and the Citations Handout.

Note: The cites given below are in Chicago citation style. You may use any citation style as long as the necessary information—author, title, year, publisher, plus journal and page range for articles—is included.

Assigned Texts

Bibliography Pomeroy, Sarah B. 1995. *Goddesses, whores, wives, and slaves: women in classical antiquity*. New York: Schocken.

Footnote Pomeroy, [page number]

Primary Sources

Listed alphabetically by author. For context and accuracy of citation, students are encouraged to find full versions of the works below, marked with sections or line numbers you can cite specifically, rather than relying on the excerpts used in class.

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Livy, and William Masfen Roberts. 1912. <i>The History of Rome</i> . London: J.M. Dent.	<table border="0"> <tr> <td><i>Reading</i></td> <td><i>Footnote</i></td> </tr> <tr> <td>Capture of the Sabine Women</td> <td>Livy 1.9–1.33</td> </tr> <tr> <td>The Rape of Lucretia</td> <td>Livy 1.57–59</td> </tr> <tr> <td>Cato on the Oppian Law</td> <td>Livy 34.2-4</td> </tr> </table>	<i>Reading</i>	<i>Footnote</i>	Capture of the Sabine Women	Livy 1.9–1.33	The Rape of Lucretia	Livy 1.57–59	Cato on the Oppian Law	Livy 34.2-4
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The Artifice of Penelope	Homer, <i>Odyssey</i> 2, 18, 23								

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