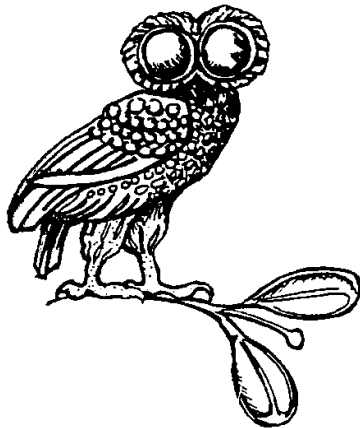


Bulletin of the COUNCIL of UNIVERSITY CLASSICAL DEPARTMENTS



Volume 41
2012

Published in available in hardcopy version and online at
<http://www.rhul.ac.uk/classics/cucd/bulletin.html>

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CHAIR'S REPORT

CUCD Chair's Report, 2011-12: Collateral Damage

Once more this year academic life as we know it is under threat, and not least for departments of Classics. And once more the threats come from initiatives undertaken with no regard to departments of Classics at all.

The most immediate threat comes from a familiar quarter – governmental interference in the school curriculum. It is not just that the whole secondary school examination system is being reviewed yet again – and on a completely unrealistic timetable. More immediate is the interference with examination grades. The fiasco of changing the grade boundaries at GCSE half way through an examination season has only highlighted how 'objective measures of ability' are manipulated to achieve politically appropriate numbers in the relevant categories. Such manipulation is frightening above all because of the way in which these decisions affect the lives and future opportunities of adolescents, but it is frightening too given the ways in which fluctuating A-level grades are already influencing Universities.

It is already the case that Universities are using the drop in numbers achieving AAB at A level last summer as an indicator of smaller numbers of good applicants in Classics and hence as a reason for down-sizing. In the complicated situation at Birmingham this has become one of the factors: the fact that the V-C there, David Eastwood, was until recently a member and Chair of the UCAS board has been offered as a reason for believing its gloomy predictions for the future rather than writing 2012 off as anomalous. This is a strong reminder that we cannot stand aside from debates about the school curriculum, nor take lazy pride in Latin and Greek being reckoned 'hard' subjects.

More extraordinary is the threat to how we do and publish our research that comes from the Open Access agenda. It was not hard to sympathise with those protesting about the enormous charges made by some publishers of science journals. None of us have any doubt – witness the constant stream of letters that editors of classical journals have received over the past decade from publishers wanting to take them over – that journals have become profitable businesses for publishers. With their predictable sales and easily controllable costs they carry little of the risk of publishing a monograph. What is more, the quality control of journal articles has always been readily policed, free of charge, by the subject community, and many journal editors have given their services either free or for trivial sums compared with the costs of paying a commissioning editor. While few of us on the humanities side have had difficulty accessing the journals we need because of their price, it has been easy to see how the relatively harmless relationship of publishers to journals that we observe might have become abusive on the science side, where the need to publish one's findings as quickly as possible and access the very latest data is very much higher than for us in humanities.

But for all that the problem on the science side is clear, the head of steam built up behind the move to insist on Open Access has been extraordinary. The assumption that scholarly journals in general only, or even largely, receive contributions from scholars whose research is funded by research grants is bewildering. Questionable even in many areas of science, in the arts and humanities it is a distortion beyond recognition. Certainly there is arts and humanities research which is funded by research grants, but the nature of those grants has meant that the majority of research funded by them is published as single-authored or collectively authored monographs than as contributions to journals. The idea that instead of paying for a journal one should pay for one's publication is unlikely to bring a significantly enhanced readership for specialist Classics research, but it will significantly restrict who can publish their research. Those journals which put a lot of effort into quality production, and hence cost more to produce, will only be open to authors from well-funded institutions or supported by grant bodies. This erects a barrier where no barrier was before and makes the imbalance between those working in well-resourced and those in poorly-resourced departments very much greater.

This is a case of mending something that was not simply not broken but was working well. There are no doubt areas of science where not being able to access journals published in the last five years seriously cripples what one can do. But this simply is not the case for the arts and humanities. Even those restricted in their daily access to reading papers in journals available on JStor will have found themselves only marginally inconvenienced by this. We have been fortunate that Classics journals have traditionally been relatively modestly priced and that cost-cutting by libraries has had relatively small impact on access to the main periodical literature that we need. The interventions of Government, research councils and some universities themselves may have been well-meaning, but it has been short-sighted and is singularly unwelcome. The idea that HEFCE may insist that only journal articles published in Open Access journals can be counted in the son of REF would constitute the most bullying behaviour yet from that body. The interests of STEM subjects, which receive so much the lion's share of funding, threaten to put further pressure on the fund-starved humanities.

Ironically, the government's last obsession – 'impact', i.e. the insistence on the measurable social and economic benefit of our research – has itself led to research which reveals how ineffectual scientific research is. Policy-makers turn out to be unmoved by recently published scientific findings unless those findings confirm their already pre-existing prejudices. It is not research quality but the ideological presuppositions of governments and other policy-making bodies that determines whether research has impact. The government's impact agenda was just such an ideological product, born of the same sort of jumping to conclusions on the basis of incomplete knowledge that has now instigated its stampede towards Open Access. Sadly the same tendency to act on ideology and incomplete research is repeatedly displayed by those universities that seek to close down or radically re-model their Classics departments. Just as the impact of scientific research is more about whether

it coincides with policies desired for other reasons than about its scientific cogency, so too with universities and Classics departments.

If it is not always clear what is to be done – and it is certainly not clear to me either in the case of the open access debate or the restructuring at Birmingham – it is at least clear what we must resist doing. What we must resist is trimming our sails to such winds of fashion as benefit us in the short term. The follies of the current enthusiasms of universities for increasing contact hours in pursuit of the KIS that will draw the crowds of applicants are a fashion that will suit few, and have only deleterious effects on an education which can only succeed if it produces independent learners. But these are follies that have been fuelled by over-eagerness in some parts to jump on the last band-wagon, of maximum research time and minimum teaching, and to welcome the invention of teaching-only contracts for others, as if teaching can be done at the top level without the engagement with issues that comes only from the attempts to push the borders of knowledge back that constitutes research, and as if research in the humanities makes any sense without the thought that it might re-direct the content and style of what is taught and learned.

For all the occasional ignorant remarks of government ministers picking on Classics as a useless or elitist subject, Classics is never going to be the specific target of government initiatives. The threats that CUCD will face in the future will be like those throughout its past history, a matter of collateral damage. We will in future no more foresee the harmful storms brewing than we foresaw open access. But we will best fortify ourselves by rooting our own claims broadly, in outstanding teaching as well as in outstanding research, by landing deals with publishers and television companies for outreach ventures as well as in landing research-council grants for specialist projects, by keeping a firm grip on traditional technologies while moving forward also with new technologies. There are fine exponents of all of these approaches in our classical departments today, and we must make sure that we build on their work and follow their examples.

Robin Osborne (University of Cambridge)

CUCD/JACT PANEL, 2012 CLASSICAL ASSOCIATION

School and University Collaborations: Some new initiatives

A CUCD/JACT panel on this theme took place at the Classical Association conference at the University of Exeter in April 2012, with the aim of sharing ideas and identifying common problems. Four projects were presented, which are described here by the panel participants. The subsequent discussions highlighted the potential tension between the needs of schools and those of universities and the importance of defined responsibilities for all parties. Many of these projects involve university students teaching in schools, which led the panel discussion to the recurring problem of teacher-training and a general agreement that collaborations of this kind can never substitute for the training of teaching staff, though their potential in other ways is very great.

OCR Classics Cluster groups

In Spring 2010 OCR started a number of new initiatives designed to broaden support to centres, including a newsletter, an annual conference and a cluster group project. The first motivation for a cluster group project was customer queries: we often receive queries from new centres and centres teaching a unit for the first time, asking for support and details of other schools in the area. The second was the possibility that a group of centres would be able to attract more targeted support, such as in-house visits or Inset, that an isolated teacher might not be aware of.

The aim of the project was simple: to create groups around the country who were willing to collaborate and who could support new centres or new teachers. The groups would be self-supporting and self-maintaining, deciding where and how frequently they met each other and what they wanted to discuss. OCR involvement could be dictated by the group. These groups could be a route of communication with centres, both for dialogue about current assessment, and as a group of practicing teachers to take part in consultation on new assessments.

Initially, we sent an application form to all the teachers on our classics contact list and advertised the cluster groups in our Classics Forum newsletter. We had over 100 responses from centres and were able to group them by region: East, West and North London, Birmingham, Bristol, Manchester and Merseyside, Pennines and Oxford. Getting a response from busy teachers about convenient dates and times has proved challenging, but the most successful method was to state some days when a member of our staff was in the area and suggest a meeting on those dates. We have held meetings with five groups and they all expressed interest in a second meeting. Unfortunately, many have run into problems getting enough people to agree to a date for another meeting.

We have contacted higher education institutions about using their facilities for meetings where no centre was sufficiently central to all members. Liverpool and Leeds Universities have replied favourably and we hope that this kind of collaboration will continue. Groups can invite guest speakers from their local

Universities to these groups or to student conferences to help foster close relationships between HE and schools and to also enthuse students about the continuing their study of classics into HE.

Lastly, and rather topically, there is the possibility of using these groups as a nucleus of discussion about potential new qualifications and A level re-development.

Plugging the Teacher Training Gap? PG students in the classroom

There is a teaching training gap in Classics: only 24 PGCE positions are now available per year. The Graduate Teacher Programme enabled a further 18 to gain Qualified Teacher Status in 2010-11. Set against the 50+ jobs due to new posts or teachers leaving the profession annually and it is clear that we are increasingly short of specialist teachers. To date, the gaps have largely been filled by using non-specialists, distance teachers (e.g. CSCP), friendly teachers doing extra work, or postgraduate students looking to supplement their graduate income. None of these routes is sustainable, or in the long-term interests of the subject.

Two projects run at the University of Oxford demonstrated this clearly. The Royal Latin School in Buckingham has, for four years, employed graduates through the Faculty of Classics to teach Latin. The groups are now at multiple levels and wanting to sit a variety of public exams up to A-Level. While our students helped to start the subject, they are not in a position in terms of time or experience to see the groups through any further, and Latin at the school is now fragmenting. The Latin Teaching Scheme, which gave school students the opportunity to learn Latin on Saturday mornings and is part of the Classics Outreach Programme, has struggled to support its teachers consistently and to manage the tension between the pressures and deadlines of graduate work and the demands of the class.

We know that many PhD students in Classics do not continue into academia and that secondary school teaching is a major alternative career choice. In addition, beginners language teaching is a normal part of most university posts in Classics. With funding cuts and the new AHRC block grants, it will become increasingly common for postgraduates to self-fund. The new integrated 4-year Masters and Doctorate combination suggested by RCUK leaves room for teaching skills to be integrated into the whole process. Even at present, it is usual for postgraduate students to undergo personal and professional development courses as part of their graduate portfolio.

Would it then make sense to offer training in e.g. GCSE Latin teaching and the basics of pedagogy as part of the professional development portfolio? Students could then formally teach groups in local schools and relieve at least some of the burden on the system, as well as gaining both formal qualifications and financial support, as part of a system designed to support as well as make use of them.

Does it, longer-term, make sense to re-evaluate the purpose and function of a PhD? While a PhD will remain a necessary step on the path to an academic career, it is also clear that it does not, in and of itself, provide full preparation for the teaching and administration required of an academic. For the sake of both those students who

will continue into academia and those who will not, this seems like a good time to assess what it is they are doing in their courses. In terms of both skills and finances for the students, and the health of Classics in schools while a solution to the teacher-training situation is sought, it might make sense to explore some of these avenues further, and quickly.

The Liverpool Classics Graduate Teaching Fellow Partnership: A Classics for All funded project, based in Archaeology, Classics & Egyptology, University of Liverpool

This project began in January 2012, using two doctoral students ('Graduate Teaching Fellows') from the University to provide weekly tuition in Latin and Greek in schools in the Merseyside area which currently do not teach these subjects. The project intends to provide a long-term catalyst for the introduction of Classics into schools as part of the curriculum, and also to develop a model of co-operation between schools and Universities which can be replicated elsewhere. It is hoped the scheme will run for three to five years.

Each Fellow teaches up to three hours per week in schools, visiting the same schools each week; this allows a relationship to be built between Fellow, school and pupils, and encourages schools to think about Classics as part of their curriculum, rather than as an ad hoc supplement. Schools contribute towards the cost of tuition (initially set at £25/hour, rising in subsequent years schools are part of the scheme); as well as financially supporting the scheme, a monetary commitment from schools is also an important basis from which to encourage the school to employ their own teacher of Classics. *Classics for All* have provided 'seed money' for salaries for the two Teaching Fellows and a Co-ordinator to cover the initial stages of the scheme, and the money paid by schools during this period is rolled forward to subsequent years, thus helping subsidise the future cost of salaries. Training and materials have been kindly provided by the *Cambridge School Classics Project*, and local experienced teachers of Classics but, as this article has already noted, there is still a gap between the ideal needs of schools and the ready availability of training, e.g. in classroom management, for these students.

Four schools joined the scheme in the first year, recruited through various networks: all schools have high percentages of students from areas of deprivation, and all but one have below average GCSE results. All offer tuition as part of enrichment hour or an afterschool club, many targeting their Gifted and Talented cohort; some opened the classes to Year 7, some Year 11 and some any year. One school left the project part way through the year, but otherwise feedback has been overwhelmingly positive, both from teachers and pupils: all schools highlight the benefits as improving their students' 'cultural capital', and many also stressed links with the University as a way of broadening their pupils' outlook. Three schools are continuing in the scheme from September 2012, with increased numbers of classes to meet demand. From September 2012 the scheme will be running at full capacity, and it is hoped it can expand from January 2013 with the recruitment of further schools.

The Public Role of the Humanities: Developments at Bristol

This course is a new final year 20-credit optional unit cross-taught by colleagues in different disciplines to students in the Departments of Classics & Ancient History, English, History, History of Art, Theology & Religious Studies, and developed in the context of responding to University agendas on sustainability, employability and economics. It is offered to all students in the School of Humanities, with a maximum class size of 20 and aims to help students contextualize each of the disciplines in the School within broader debates about the public role of the humanities, from historical, theoretical, religious and other perspectives (from Newman to Nussbaum) and in light of recent public policy. As well as considering these issues within the seminar room, students are required to undertake some practical work in the community as part of the unit.

The unit is taught in ten weekly two-hour seminars, with each seminar taught by an expert in the topic/area concerned. The exact content varies from year-to-year but the aim is to cover relevant issues from historical, philosophical, theological and public policy perspectives. In addition to the seminars, one 'unit tutor' is available for an office hour week-to-week, to discuss the practical work students undertake. Students are also required to undertake between 20 and 30 hours of work during the term in which they will participate in a relevant community project which draws on their academic discipline explicitly or implicitly. Placements are organised with the Widening Participation office, the Centre for Public Engagement and the Careers Service. Students may also initiate their own project, individually or in pairs/groups, where agreement is reached with the unit tutor. For students reading Classics & Ancient History, school-based projects are an obvious choice, including participation in G&T groups; after-school Latin clubs; school projects; drama productions; etc.

Students submit a summative written assignment of up to 3,500 words, and may either write an essay responding primarily to the theoretical issues raised in the unit or they may write an assignment primarily reflecting on the work they have undertaken in the community. In the former case, students will still be required to show evidence of reflection on the project undertaken; in the latter, awareness of relevant theoretical issues should still be demonstrated.

*Amy Coker (University of Liverpool), Genevieve Liveley (University of Bristol),
Ellen Mackay (OCR), Cressida Ryan (University of Oxford) and
Catherine Steel (University of Glasgow)*

EDUCATION COMMITTEE SYMPOSIUM: TEACHING SENSITIVE SUBJECTS

Why Sensitive Subjects?

The one-day symposium, 'Teaching sensitive subjects in the classical classroom' was held at the Graduate School of Education, Berkley Square, University of Bristol in May 2012. This event, which constituted the Council for University Classics Departments' inaugural learning and teaching symposium, drew together academics at various stages of their careers from a range of UK institutions.

Following the demise of the HEA-funded Classics Subject Centre (CSC) in 2011, the CUCD Standing Committee set up an Education Committee to promote pedagogy within the discipline and to continue some of the one-day teaching and learning events previously organized by the CSC. The annual CUCD Learning and Teaching Symposium was conceived as a forum in which to respond to key issues in the field, as these emerge as worthy of debate, with the aim of attracting a wide audience, including classicists responsible for learning and teaching strategy in Classics in their institutions. The symposium at Bristol attracted 22 participants (including PGRs from Edinburgh, Manchester, and Birmingham and a PGT from Roehampton). Bristol covered the costs of room hire, lunch and refreshments, and contributed towards speakers' travel expenses. The CUCD covered PGR and speakers' travel expenses. Feedback suggested that areas for future symposia could include teaching on religion, empire and race; maintaining professional boundaries; and using on-line digital/resources. Overall, feedback was very positive (an average of 4.8 out of a maximum of 5) with the discussion sessions particularly appreciated.

Speakers presented for c. 15 minutes on the following topics: vulnerable students, mental health, pornography, rape, death and 'dirt', anorexia, domestic violence and the 'Teaching Sensitive Subjects in the Classical Classroom' project. The papers served as informal springboards for a lively, open, and reflective group discussion where speakers and other participants shared their own experiences of teaching sensitive subjects, including the impact upon their own practice and wellbeing. The articles that follow have grown out of papers delivered at the symposium.

Susan Deacy (University of Roehampton, London), Fiona McHardy (University of Roehampton, London) and Genevieve Liveley (University of Bristol)

'Pornography' in the Classics Classroom

For the CUCD workshop on Teaching Sensitive Subjects I was asked to speak about teaching 'pornography.' As my colleague Genevieve Liveley remarks in a

forthcoming article (to which I am much indebted),¹ in a sense it is hard to avoid 'pornography' in the Classics curriculum. In another sense, however, the term can be misleading: although many Greek and Roman images, texts, and artifacts are 'sexually explicit,' the extent to which they merit the same pedagogy as twentieth-century films or magazines is debatable. Courses on modern pornography tend to focus on the power dynamics of representing and viewing (or 'consuming') bodies and sex, the history, economy, and gendering of those dynamics, and the relations between these things and students' own attitudes and practices. Although all of these items can be germane to Classics teaching, they are likely to be combined and configured in different ways. In any event, these were not the core topics in the teaching I discussed in my presentation. Rather, I discussed my experience of incorporating sexually explicit material in units devoted to less sensitive themes.

I should start by saying a word about my aims in using explicit material. When I first began teaching I sometimes chose titillating material, such as the seduction scenes from Abelard's *Historia Calamitatum*, even when it had no bearing on the learning outcomes (in that case Latin language acquisition). My rather naïve aim was to make the lessons more memorable. Elsewhere I have used graphic material because of its literary and philosophical merits. For example, Charles Mee's *Orestes 2.0* employs the memoirs of a porn star in lieu of one of its choral odes. It may be worth quoting it in brief: 'I get a different satisfaction from holding a person I love next to me than holding a person who is just an acquaintance. Different dildos and vibrators feel differently. So I get a different feeling when I have a vibrator up my vagina and somebody's fucking me in the ass, or if I have a vibrator in my ass and somebody's manipulating my clitoris with his finger. Even the orgasms are different for me.'² As Mee's manifesto makes clear, hyperboles of sex and violence and the clash of discordant voices are essential to his darkly humorous vision of human subjectivity, ethics, and politics.³ I believe Mee's adaptation casts interesting light on Euripides' *Orestes*, which may be the most 'fucked up' of Greek tragedies; and I expect the students to understand that obscene passages are an important aspect of Mee's poetics. Finally, I introduce mildly explicit material when teaching Plato's *Symposium*. I find this is necessary in order to dislodge the *Symposium* from museum shelf and make students take it seriously as a discussion and representation of erotic love.

I take some pragmatic steps to avoid surprising or offending students with this material. First and foremost I have learned to give them the opportunity to opt out. I failed to do this with Abelard, and one of the students lodged a complaint about 'gratuitous' sexual content. In fact I no longer use texts like the *Historia*

1 G. Liveley (forthcoming 2013) 'Pedagogy and Pornography in the Classics Classroom' in F. McHardy and N. Rabinowitz (ed) *Difficult Dialogues: Teaching Sensitive Subjects in the Classics Classroom*, Ohio State University Press.

2 The text for this play is in *Performing Arts Journal* 15.3 (1993) 29-79 (this quotation at 58).

3 Co-authored with E. Mee (2002) 'Shattered and Fucked Up and Full of Wreckage' in *Tulane Drama Review* 46.3 : 83-104.

Calamitatum for language teaching: better safe than sorry! For the unit including Mee's *Orestes*, which is a third-year seminar, I place a simple warning on the unit description: 'Warning: this class contains graphic language and content.' I thus assume anyone who signs up is willing to read and talk about obscene passages. The Plato class, finally, is fundamental to the Classics curriculum. I therefore provide an alternative to the explicit reading I assign, since students cannot opt out of the entire unit.

During the workshop it became apparent to me that my methods could use refinement. For example, I do not have any sophisticated way of handling or even acknowledging my own or the students' discomfort. I am well aware that some students may be virgins, others may have slept with each other, and still others may simply be uncomfortable talking about sex. I am also aware of the erotic dimensions of the teacher-student relationship. Yet my only tactic is to adopt a 'we're all adults here' attitude about the topic and the appropriate vocabulary. In fact this has worked fairly well. Nevertheless, I think I should give further thought to issuing a disclaimer at some point in the unit (probably *not* on the day we actually discuss the material, since it might actually exacerbate anxiety). My provisional conclusion is that the use and wording of such disclaimers has to be negotiated by each instructor, who must consult the class, the material, and his or her own pedagogical persona.

The second lesson I took from the discussion was that gender plays a big role in teaching these subjects. Here I should mention that I was one of only two male presenters at the workshop. Several female participants mentioned that they felt increasingly uncomfortable teaching porn as they grew older. One mentioned that she wondered what students thought of her. It is a spectacular generalization that (young, American, heterosexual) men are relatively unworried about being judged for an interest in sex, but it may be true. It may also be true that, given the prevalent power dynamics of British and American cultures, men feel more 'in control' of such situations. After a seminar on Greek pederasty I once received an email from a student—or rather, I suspect, one of her drunken friends—reading, 'I want to fuck your Dad and take it in the arse.' I didn't find this particularly alarming, but several women at the workshop mentioned that they would be very disturbed to receive such an email from a male student. Yet this same dynamic may mean that young men should be more careful in teaching these subjects. Several participants said that they would feel uncomfortable being taught such material by a male instructor, especially in a very small class.

I do not have any resounding insight to conclude this reflective discussion, but only some truisms. First, most of us remain committed on principle to including sexually explicit material in our teaching on Classics and its reception. Second, we can still improve our practical handling of the different students' and teachers' responses to this material. Third, anxiety or comfort aside, we have to prudently balance our principled commitment against the realities of the institutions in which we work.

Kurt Lampe (University of Bristol)

Teaching Sensitive Subjects: Where next?

For me, this event was a welcome opportunity to join the conversation about teaching sensitive subjects, which I had observed developing in the UK and USA in recent years. The debate has particular resonance with my experience of responding to personal disclosure as a therapist in community mental health. So, I had prepared some notes comparing the roles of teacher and therapist, acknowledging the feelings or emotions which can be evoked during disclosure of trauma or abuse. I had some work-based anecdotes in mind and had anticipated discussion of professional roles and boundaries in mutual learning and teaching. I e-mailed a paragraph along these lines. Some time later, I received a draft of the programme clearly stating that I would speak on 'incest and paedophilia'. Following my initial outburst of foul language as I read the e-mail, I began to think of this as a possible opportunity: I recalled my last attempts to discuss incest - in the context of Oedipus, as performed on film at one or two conferences. Nancy Rabinowitz had told me kindly, but quite firmly, that people tend to be inhibited about discussing their personal reflections or experiences in a conference setting. Would Nancy believe that somehow I was being invited to talk about incest *and* paedophilia on this occasion? In the event, I was indulged in a switch between topics, and although there was no prolonged discussion of either incest or paedophilia, I think Nancy would have been as impressed as I was by the openness and generosity of participants talking about their experiences as teachers, students and carers, but above all - as individuals experiencing a range of emotions, acknowledging uncertainty about their practice and planning 'what to do' next in the context of teaching sensitive subjects.

As I recall, my presentation included two anecdotes: one was a personal 'old chestnut', challenging Simon Goldhill's assertion in *Love, Sex & Tragedy* that 'Freud's Oedipus has become part of how we all understand ourselves.'⁴ There, I described how a group of former psychiatric patients had insisted they had no prior knowledge of the Oedipus myth, then refused to proceed with a reading the play as soon as I had summarised the plot. The other anecdote seemed more effective in striking a chord with participants at the CUCD event: I drew again from my experience of community mental health work and described how a colleague of mine had been moved to tears when she and I heard a woman disclose her experience of past abuse by a staff member in a local psychiatric hospital. My colleague's tears seemed to have surprised and puzzled the woman, although they did not stop a conversation which enabled us to learn from one another. Susan Deacy later commented along the lines that it was reassuring to know that emotional responses to such disclosures were part of our shared experience. Other participants described more distressing feelings, such as anger against the perpetrators of violence and frustration over the vexed question of what to do to enable students with problems to find and engage with helpful support.

4 Goldhill (2004) 290.

On my way home from Bristol and subsequently, I have been thinking about what I did not say, or failed to say fully in response to many of the interesting issues raised. In health and social care, there is the term 'identifying unmet needs,' and I suspect that I was not alone in hearing a need for further discussion about how 'professionals' set boundaries and manage their emotional responses to disclosure of trauma or experience of violence.

I noted an optimistic, but not unreasonable assumption that professionals in the fields of mental health and social care should be able to provide clear guidance here. However, whilst clear guidelines certainly exist in terms of best practice, they do not necessarily propose an action or form of words appropriate to the unpredicted situations which any teacher or therapist might find themselves in. Generally, the therapist has the dual advantage of working within their job description and having access to supervision and support to reflect upon and develop their work. The teacher, on the other hand, will have extended their role to exercise a duty of care outside their job description, whilst they listen to personal disclosures. I feel strongly that many participants in this debate underestimate their achievement in simply being available to listen to and acknowledge a person's distress. This in itself may well open the way towards problem solving, without any expectation of a new, therapeutic relationship between student and teacher.

It seems to me that we need to continue the dialogue between disciplines, students, and carers, which this CUCD event enabled and that the next step might be to share information and check awareness of the range of services which students can access - in addition to those available on campus. I would also welcome the creation of a list of topics which participants feel the need to cover. For instance, I do not know whether or not there is a general awareness amongst academic staff and student welfare workers regarding support, including telephone helplines, for domestic and/or sexual violence, as well as mental health problems. I look forward to continuing developments.

Trish Thomas (Sussex Partnership NHS Trust)

Teaching Rape and Sexual Violence in the Classics Classroom: Reflections and responsibilities⁵

The classroom is not always a safe space; it is a location of hierarchies, implicit or explicit, a site of competition and embroiled in a nexus of power and legitimation that can be potentially harmful to all. Here I stress the strategies that can be used to negotiate the potential for re-traumatisation, for triggering, when teaching subjects which deal with rape and sexual violence in antiquity. Acknowledging this potential for harm is the first step.

⁵ The pedagogical reflections that I address come from my teaching in Genevieve Liveley's fantastic 'Configurations of Sex and Gender in Antiquity' module at the University of Bristol and I have to give a massive thanks to Dr Liveley for letting me help with that class and for help with this paper.

It is important to acknowledge that I cannot walk into a classroom and discuss rape and sexual violence without being aware that I will be teaching things that around a quarter of my students will be surviving, will be living with – teaching things that they already know, in their skin and with their silences and scars. Recognising the risks and responsibilities of teaching representations of sexual violence, as Wendy Hesford argues, ‘does not alleviate the potential for the retraumatization of readers or viewers who are survivors, but it does at least provide a critical framework through which students can consider how particular experiences and cultural scripts shape their interpretations.’⁶ Teaching rape and sexual violence in the Classics classroom is about finding ‘effective ways to illustrate ... the material rhetoric of rape and the various interpretive levels at which negotiations and contradictions among rape scripts occur.’⁷

As a student and a teacher I have learnt, and continue to learn, the importance that re-addressing texts and images, the scripts, of rape and sexual violence in antiquity has for the lives of everyone in the room; from the very personal to the openly politically. Re-viewing ancient scripts of sexual violence can make people aware of the narratives and cultures of violence we live under, and perpetuate, with the classroom becoming a potential site of resistance and re-evaluation of the rape scripts and systems lived by the bodies in the room. But it is always, also, a risk.

When I came to Bristol to study for my MA I became involved in the setting up of Bristol Rape Crisis. At the time I did not think that the training I received would have any direct impact on myself as a teacher. I did not, then, think of myself as *any* sort of teacher. However, it showed me the importance of active listening and the need to create spaces and relationships of empowerment. It also showed me how extensive rape and sexual assault is in this country, and globally, and how we live in a culture that permits rape and allows sexual violence against women and girls to happen through pervasive images, representations, and scripts that de-humanize, hurt, and kill.⁸ It gave me an understanding of how complex issues of rape and sexual violence are, and of how discussing rape and sexual violence necessitates discussions of pornography, of marriage, of the law, of prison, of war, of representation, of domestic violence, of murder, of what constitutes subjectivity, of silence, and of the women murdered in this country every three days by partners or former partners.⁹ It showed me how the legal system, although improving, can

6 W.S. Hesford (1999) *Framing Identities: Autobiography and the Politics of Pedagogy*, University of Minnesota Press 210.

7 Hesford (1999) 210.

8 For detailed interrogation of the pervasiveness and legitimisation of rape within cultural contexts see E. Buchwald, P. Fletcher and M. Roth (ed) (1993) *Transforming a Rape Culture*, Milkweed Editions. See also L.A. Higgins and B.R. Silver (ed) (1991) *Rape and Representation*, Columbia University Press for a collection of essays that unpick scripts and representations of sexual violence.

9 For an in-depth study on reporting and attrition (the proportion of rape cases that fail to reach court) rates of in UK see L. Kelly, J. Lovett and L. Regan (2005) *A Gap or a Chasm? Attrition in Reported Rape Cases*, Home Office Research, Development and Statistics Directorate.

reiterate the violence, the stigma and the shaming felt by survivors, how prosecution rates remain all too low and how a culture of disbelief and disempowerment persists.¹⁰ And it showed me how much sexual violence frames understandings of sex, gender, desire, and sexuality. It showed me the necessity for critically re-reading and urgently re-thinking representations of women, of men, of *any* body, which de-humanise and deny subjectivity.

The Sexual Offences Act 2003 defines rape as 'intentional non-consensual vaginal, anal and oral sex; involving penetration by a penis. Non-consensual means that the woman (or man) did not give consent and that the man did not reasonably believe consent was given.'¹¹ If a woman or a man does not have the capacity to give consent, penetration is rape. Consent, according to the UK government, is outlined as the agreement to any sexual activity 'by choice, and ... the freedom and capacity to make that choice,' if any sexual activity occurs without consent, or without the 'reasonable belief,' an offence is committed.¹²

Rape, however, neither begins nor ends in legal statutes or in courtrooms. And, although Classics can sometimes be a game of shifting definitions, of plural meanings and unstable scripts, and of problematising any definitive definition, it is important to name sexual violence in the texts or images we are addressing.¹³ This is especially apparent because defining 'rape' in antiquity necessitates an unpicking of the very language used to name it, from violence, to seizing, to capture, to abduction, to carrying away, to touching, to silencing. It is important to illustrate how much of the *stuff* that we call 'culture' involves the 'intentional non-consensual vaginal, anal and oral ... penetration by a penis,' because naming it is the first stage of questioning, challenging, and healing.

More than acknowledging the debt Classics owes to representations and scripts of rape and sexual violence, more than problematising the discursive or linguistic or political complexity of rape imagery in antiquity, it is important to recognise, and not underestimate, as Genevieve Liveley's recent article makes clear,

10 For statistics of prosecution rates see Kelly, Lovett and Regan (2005); L. Regan and L. Kelly (2003) *Rape: Still a Forgotten Issue. Briefing document for strengthening the linkages – consolidating the European Network Project*, Child and Woman Abuse Studies Unit, London Metropolitan University.

11 Sexual Offences Act (2003) see <http://www.legislation.gov.uk/ukpga/2003/42/contents>

12 'Whether a belief is reasonable is to be determined having regard to all the circumstances, including any steps A has taken to ascertain whether B consents.' Excessive alcohol and drug consumption is factored as an impairment of 'freedom and capacity to make that choice.' However, Kelly, Lovett and Regan (2005) 65 outline how drugs and alcohol factor heavily in early withdrawals of cases from the criminal justice system.

13 For rape, sexual violence and antiquity see L.C. Curran (1978) 'Rape and Rape Victims in the *Metamorphoses*' in *Arethusa* 11: 213; S. Deacy and K.F. Pierce (ed) (1997) *Rape in Antiquity*, Duckworth/Classical Press of Wales; G. Liveley (2012) 'Teaching Rape in Latin Love Elegy' in B.K. Gold (ed) *A Companion to Roman Love Elegy*, Wiley-Blackwell 541-548; Higgins and Silver (1997); M. Kahn (2004) "'Why Are We Reading a Handbook on Rape?'" Young Women Transform a Classic' in *Pedagogy* 4.3: 438-59; A. Richlin (1991) 'Reading Ovid's Rapes,' in A. Richlin (ed) *Pornography and Representation in Greece and Rome*, Oxford University Press 158-79.

'their power to cause new pain.'¹⁴ Texts of rape and sexual violence from antiquity can hurt at this moment, in this room, right now. Reading Ovid in a classroom, for example, can be a potential trigger of sexual assault, as well as a complex unpicking of textual and sexual norms of Augustan Rome. A trigger is anything that reminds survivors of their abuse and brings up feelings associated with their abuse; the past exerts a biting reality on, and in, the present. Events, words, images, smells, places, dates and people all may trigger a survivor's (re)traumatisation. And this may happen without the survivor knowing what is going on and present itself in diverse ways from panic attacks, to self-harm, to depression, and flashbacks.

Being aware of the potential for triggering, and recognising that post-traumatic stress disorder is something you learn to live with but never cure, has made it all the more important to make sure that in the classroom I try not to do anything that may exacerbate triggering. My responsibility to the survivors in the room is as important as my responsibilities to the curriculum.

One of the things that I do is to make sure is that I create a classroom environment that specifically addresses the potential for harm. I make sure that tables are laid out in a circle so that everyone can see each other and so that it is apparent that the students are central to the work of the class. This not only facilitates debate and interrogation of the sources, which Classicists so love, but levels-out hierarchies and creates the space where everyone has a face, a voice, a subjectivity. From the outset it is important to stress that the classroom is a 'safe space' which anyone can leave at any point, and where no one has the right to laugh at another person or silence them; the classroom becomes a place of active listening and empowerment. I take the meaning of 'safe-space' from LGBTQI and feminist politics, as 'a place where anyone can relax and be fully self-expressed, without fear of being made to feel uncomfortable, unwelcome, or unsafe ... a place where the rules guard each person's self-respect and dignity and strongly encourage everyone to respect others.'¹⁵ Everyone must be aware from the outset that in that room, for those few hours, we are all responsible for each other.

Another way that I try to acknowledge the discomfort, the hurt and potential triggering, in the classroom is by having the class where we deal with rape and sexual assault a little way along in the term, so that everyone is more familiar with the dynamics of the class and with each other. Although I encourage everyone to speak and contribute, and actively stress the importance of thinking through the issues of gender and sexuality in antiquity in terms of our own bodies and lives, no one is forced to share or read.

Survivors struggle with silence, shame and disempowerment. And one of the strategies employed by Rape Crisis centres is active listening. This means a listening that involves stepping back from a privileged position: a listening that is open,

14 Liveley (2012).

15 For this definition see

http://www.advocatesforyouth.org/index.php?option=com_content&task=view&id=607&Itemid=177

supportive, and attentive to the speaker, a listening that works with silence. Part of the process of healing and survival is learning, maybe for the first time, one's subjectivity. It is crucial to encourage survivors to come to terms with their loss of empowerment, in their own terms and time-frame. And part of this is creating a space where everyone feels they have a right to be.

Translating these skills into the classroom, given the limited contact time and oppressive workload, can be tricky, especially when attitudes to the classroom rarely see it as a place of healing. bell hooks' work on seeing the classroom as a place and practice of excitement, healing, freedom, and empowerment are useful here:

When education is the practice of freedom, students are not only the ones who are asked to share, to confess. Engaged pedagogy does not simply to empower students. Any classroom that employs a holistic model of learning will also be a place where teachers grow, and are empowered by the process.¹⁶

I enter the classroom knowing that I am not the expert. When it comes to rape and sexual violence there are as many knowledges as there are survivors, as many experts as there are silences. I am always aware of not talking too much, of talking with, rather than at or to, and of being supportive of people's voices; of letting others speak. Part of the active listening and empowerment model of support that I have learnt is just how important it is to recognise that everyone carries with them their own hurts along with their stories as well as the importance of acknowledging the very real pain, complexity, and potential of re-traumatisation that people are facing at this very moment. But I have also learnt about how important it is to actually just *talk* about issues of rape and sexual violence; to break the silence.

ille indignantem et nomen patris usque vocantem
luctantemque loqui comprehensam forcipe linguam
abstulit ense fero.

and she, injured and indignant, called her father's name, while
struggling to get free, and he seized her tongue in pincers and
removed it with his sword.

[Ovid, *Metamorphoses* VI. 555-557]

Whenever I read through the story of Philomela, Procne and Tereus with the class I am always cautious. I am always upset. But I always quite like Philomela and the way Ovid tells her story, even though, as Madeleine Kahn makes so biting clear, this text is a potent site for triggering and trauma.¹⁷ Along with its risks the text also teases out issues of naming, defining, legal-language, defence, contextualising, re-contextualising, and questioning how sexual violence is understood, represented and spoken about.

The rape of Philomela happens without rape being said as such. There is 'violence' [*vis*] and 'overcoming' [*supero*]; but the act, the moment, remains

16 b. hooks (1994) *Teaching to Transgress: Education as the Practice of Freedom*, Routledge 21.

17 Kahn (2004) 441.

‘unspeakable’ [*nefas*]: made, of course, more unspeakable, by the very brutal silencing of Philomela with Tereus’ sword.

What Ovid’s representation of the rape of Philomela gives me, along with the hurt, is a representation of the complexity of talking about what cannot be talked about, and of representing silence, and the complexity of finding ways to communicate, to teach, what cannot be spoken, and the shame displaced onto a survivor for a crime she did not commit:

Ipsa pudore proiecto tua facta loquar.

I will throw off my pudor, my shame, to speak what you have
done

[Ovid, *Met.* VI. 544-545].

Teaching Philomela and Procne’s story becomes a way to illustrate how the ‘topoi’ — the scripts — of rape and sexual violence function in Augustan poetry, in terms of a dynamics between *arma* and *amor* and illustrative of anxieties over *Romanitas* and what constitutes a man, a *vir*, under Augustus.¹⁸ It is also shows how rape is about silencing, isolation, disempowerment and shame. It shows me and the class that rape and sexual violence *does* something to tongues, to language, to meaning, as well as bodies.

Teaching texts and images from antiquity that deal with rape and sexual violence demands a recognition of the vulnerability and violence of the classroom setting as well as of the course material. And that recognition is the first step in creating the space where silence, *nefas*, can be spoken.

Alex Wardrop (University of Bristol)

Teaching Difficult Subjects: A postgraduate teacher’s perspective

Teaching sensitive subjects is difficult. This symposium enabled teachers at varying stages in their careers to explore the nature of this difficulty and possible ways of approaching and resolving it. As a teacher with only three years’ experience in the Classics classroom it was reassuring to hear that even experienced lecturers can find certain topics challenging. Perhaps this is because the topics which we find most challenging are those which go to the core both of the liberal value system on which the modern western University is built, and the University teacher’s role in the classroom, particularly the extent of responsibility owed to one’s students.

Both of the latter aspects have impacted my own experience of teaching about death and ‘dirt’, as discussed in my paper at the symposium. Death and ‘dirt’ (an appropriately euphemistic term for scatology) are two aspects of modern British

18 See E. Greene (1998) *The Erotics of Domination: Male Desire and the Mistress in Latin Love Poetry*, Johns Hopkins University Press; Kahn (2004); D.F. Kennedy (1993) *The Arts of Love: Five Studies in the Discourse of Roman Love Elegy*, Cambridge University Press; A. Richlin (1992) ‘Julia’s Jokes, Galla Placidia, and the Roman Use of Women as Political Icons,’ in B. Garlick, S. Dixon, and P. Allen (ed) *Stereotypes of Women in Power*, Greenwood Press 68-92.

culture that are made private and sanitised. Any public discussion of these topics therefore has the potential to embarrass, unsettle, upset or offend in the context of British higher education. A coping mechanism can be the creation of critical distance between self and topic, a distance which is in fact an objective of a liberal education in the Humanities, demonstrating that topics which are sensitive can sometimes be the most pedagogically effective. But objectivity can also be very demanding when a topic relates closely to personal experience and can illicit the sort of instinctive or visceral response antithetical to a critical attitude. Indeed, there is almost a dishonesty in eliding the personal aspect of sensitive subjects, but it is the personal which Humanities teaching is least equipped to address. This is where the teacher's pedagogical and pastoral responsibilities can collide, and that leads us to question where the boundaries of both lie.

For example, I taught a seminar to undergraduates that addressed the topic of death and Roman religion. As the class was beginning I learned indirectly that one student had very recently suffered a bereavement. In this context, does the teacher's pedagogical or pastoral role take precedence? Should the teacher address the issue privately with the student and discourage their attendance at the seminar, or allow them to make the choice whether or not to disclose? Should the class discussion be guided toward more euphemistic or sanitised treatment of the topic out of respect for one student's emotional wellbeing, or allowed to run its own course? Would a reminder of the personal affect of the topic be pedagogically helpful for the class as a whole, even though it may upset? These are just some of the questions that such a situation poses, and there is no set procedural guidance to follow, meaning that the discretion of the teacher is paramount.

Of course personal affect can also apply to the teacher, and there can be a need to protect one's own emotional wellbeing in the same context. In the example above, what if it had been teacher, rather than student, who was recently bereaved and emotionally fragile? Perhaps the class would have been cancelled altogether. It could also have been the case that other students in the class were closely affected by the topic in ways I was not aware of. Perhaps the best approach is to expect the latter to be the case every time a sensitive subject is taught, so that effective practices are built into the teaching method.

Sanitisation of death and dirt goes to the heart of a modern British sensibility, but this is not a universal cultural attitude. For the individual ingrained in this sensibility the topic of dirt will usually evoke instinctive revulsion, but in order to understand cultures where this is not the case, such as in the Medieval period, it can be an important topic to address. The majority of undergraduates in the UK are young adults, at a stage in their life where disentangling personal investment in a subject can be extra challenging. In understanding other cultural attitudes there may be a fear of compromising one's moral code, and sometimes it may feel better to pass judgment than to understand because there is a fear that *not* judging makes one immoral. Disentangling such assumptions are key to achieving the objective distance of a liberal Humanities education, and so the best approach to teaching a topic that is

sensitive in this regard may be to discuss *why* it is sensitive and to involve students in how it is approached.

So far I have discussed the issues raised by the symposium in the context of teaching British students in a British classroom. This is, of course, inaccurate, for the classroom is in fact international and participates in international higher education. It is worth considering that our understanding of subjects as sensitive is assumed from a culturally-situated (and even personal) perspective. There may be students in our classrooms for whom these topics are not so sensitive to discuss, and there may be topics that we do not find sensitive but which some of our students do. This brings us to one of the conclusions of the discussion at this symposium which I found most useful – as teachers we are not in control of how our teaching is received, and are therefore not responsible for all of its receptions. This is especially the case in discussion classes, which tend to be the most appropriate context for addressing sensitive subjects precisely because they democratise the learning process and make student involvement and contribution active rather than passive. The amount of personal and moral responsibility we feel towards our students should not become a difficulty in itself, and we must acknowledge students' agency in the learning process. Indeed, students' contributions and the different cultural and personal perspectives they can offer are fertile ground for addressing sensitive subjects and should be incorporated into teaching methods. We can teach responsibly without being responsible for the receptions of what we teach.

The second conclusion which I took away from the symposium was that there needs to be more training and support offered to teachers in higher education about the boundaries of our pastoral responsibilities and protocol for sensitive situations. For example, it could be advisable to forewarn students that they may find a topic very personal as a means of anticipating their receptions and avoiding shocked visceral reactions in the classroom. This can protect the wellbeing of both students and teachers, and while it may not work for every situation it can certainly increase teachers' confidence and help us feel prepared for, rather than discouraged from, teaching the subjects which, while sensitive and difficult, are sometimes the most pedagogically effective.

I am grateful to Genevieve Lively and Susan Deacy for organising this event and found it to be a valuable forum for exploring some of the more difficult aspects of teaching, particularly as an early career stage teacher.

Heather Hunter-Crawley (University of Bristol)

Anorexia

Anorexia may become a subject for class discussion when a course on late antiquity, or on gender and sexuality, reaches the question of asceticism. It is a sensitive subject for those who suffer from this very difficult and dangerous mental illness, for their carers, and for their families and friends. Anorexia can affect females and males at any age, but it is most frequent in perfectionist, approval-seeking adolescent females,

often from high-achieving families. They are likely to achieve a place at a high-ranking university, often in medical or vet school where they can care for others, not for themselves. Your university support services should be aware of the illness and ready to help. Anorexia is a recognised disability.

First a brief account of debates on late antique asceticism, then some practical information about anorexia, pitfalls, and resources.

Asceticism: sex and religion

Late antique discussion of the right way to live includes texts which challenge traditional gender roles and discuss male and female sexual responses. Some of these texts advocate extreme asceticism, not only as the way to escape preoccupation with wealth and status and family and bodily desires, but also as the way to reduce male physical strength and female provocation of desire. Asceticism, they claim, strengthens the soul by unsexing and diminishing the body. Philosophers often advocated a simple lifestyle, but most thought that it could be combined with family and civic duty. Late antique Christian texts go much further. They praise the holiness of men and women who do not marry and have children, but instead withdraw from family and friends into an actual desert in Egypt or Syria, or into a domestic desert of solitude and deprivation; who make themselves pale and weak with fasting, and keep themselves awake for prayer and repentance and study of the scriptures. It requires very selective Bible reading to conclude that this is the highest form of human life, more pleasing to God than active charity and spreading the good news of love and forgiveness. E. R. Dodds famously asked 'where did all this madness come from?'

There have been many answers to this question. Some say that it is not madness: it is Platonist teaching on disregarding the body and attending to the soul, reinforced by Christian confidence in the help of God, admiration for martyrs who endured torture and death for their faith, and practical support for women who did not want to marry. Some point out that in most religious traditions there are disciplines of prayer and fasting. Some suggest that the extreme cases belong to an early experimental stage of asceticism, before experience crystallised into monastic rules. Some challenge the texts, arguing that they are hype by rhetorically expert writers, but that poses a further question: why did the writers think their audience would be impressed? There was also opposition to the ascetic life, and very few late antique Christians actually adopted it.

Another answer is that late antique asceticism has many features in common with the life-threatening mental illness which is now known as anorexia. (Strictly, as anorexia nervosa, because 'anorexia' is a general medical term for loss of appetite.) Extreme restriction of food is the best-known feature of this illness, but the more you learn about anorexia, the more parallels you see. Sufferers have rules and rituals which delay or minimise eating, and may engage in competitive fasting. They compensate for calorie intake by exercise and by staying cold. (To the best of my knowledge, late antique texts do not report purging by vomiting or laxatives.)

Anorexia is reinforced by the physical and mental effects of self-starvation, excessive exercise, sleep deprivation, and social isolation. Endocrine disorder causes amenorrhea, loss of libido, and infertility. Stress hormones increase. Anorexia is associated with depression, anxiety, panic attacks, obsessive-compulsive behaviours and self-harm. It undermines concentration and memory, and causes confusion. 'Catastrophic thinking' is common: in an academic context 'that was difficult' immediately leads to 'I'll fail'; 'X didn't say hello' leads to 'everyone knows I'm horrible'. Sufferers feel intense guilt, constantly say sorry, and weep easily. They often believe that some powerful person, e.g. a parent, is pleased by weight loss, and that they are receiving messages of approval or disapproval. Many hear an 'anorexic voice' demanding that they fast or exercise and denouncing them for selfishness and greed. Some maintain that anorexia is a lifestyle choice.

Historians point out the dangers of 'presentism' in these comparisons. Ascetic fasting was intended to reduce preoccupation with the body and its desires, whereas sufferers from anorexia are constantly preoccupied with food and its effect on the body. The experience may have been different because it was differently interpreted. Extreme ascetics were admired as holy, not offered medical help. (But there is a recurrent story of the holy man or woman who continues to fast in secret, against the orders of a worried superior, until he or she is invalidated out of the community.) Frequent weeping was not classed as clinical depression, but was prayed for as the gift of tears expressing constant repentance. Sleep deprivation extended time for prayer. Loss of libido was literally a blessed relief.

Discussion of late antique holiness may be difficult for some committed Christian students, especially if other students react to the texts with horrified laughter; but that is a different problem. A sufferer from anorexia could hear stories of extreme asceticism as endorsement, or as reproach that s/he could achieve more. Is there a sufferer in your class, and if so, what can you do?

Anorexia: how can you help?

Is there a sufferer in your class? You may notice layers of clothing which conceal a very thin body the sufferer believes to be fat, and which provide warmth against the cold caused by calorie restriction: woollen gloves and wrist-warmers, thick socks and lined boots. You may also notice social withdrawal: sufferers cannot believe that they are acceptable to others.

Why does it happen? As for other mental illnesses, attention to psychological and social factors has extended to include genetics; brain chemistry, especially serotonin and dopamine; and neurotransmitters, which may be affected by prenatal damage. Sufferers find it hard to see the bigger picture, to make choices, and to cope with a change of plan or disruption of routine, and these difficulties in 'set-shifting' may show a link with autism. They are vulnerable to pressures which others withstand, e.g. hormone shock at puberty, family troubles, high expectations, comments at school, fashion. Restricted eating offers a sense of control and

achievement in a life which feels chaotic. Fasting feels clean, and gives the 'hunger high' by releasing endorphins.

You cannot make a sufferer well: they must get medical help. Recovery is possible, but may take many years as an in-patient or out-patient, with many relapses. It may take a long time for the sufferer to acknowledge that there is a problem, and longer still for them actually to want to change.

You can allow sufferers, and carers, to realise that you understand how hard it is for them. Carers have probably met people who do not believe that anorexia is an illness, so blame the sufferer for attention-seeking and/or failure to snap out of it, and the family for excessive expectations and/or tolerance of attention-seeking. Eating disorders are very stressful for those who try to help. Burn-out is common among medical professionals. Specialist units find that carers experience a sequence like the stages of grief: self-blame and denial; anger at the impact on the sufferer, family and friends; going on as best you can. Carers must not blame themselves, and must not let anorexia take over their own lives: it doesn't help and it makes the sufferer feel more guilty. Recommend Janet Treasure, *Anorexia Nervosa: a survival guide*, or *Skills-Based Learning for Caring for a Loved One with an Eating Disorder*. Her unit at the Maudsley has a useful website:

<http://www.kcl.ac.uk/iop/depts/pm/research/eatingdisorders/index.aspx>
www.carersuk.org has a section on mental health.

You may be able to say to a student that you are concerned because they look tired/cold/unhappy. Saying that they look very thin is likely to cause panic. Sufferers may deny that they are ill, and are likely to lie about their food intake. They may feel shame and want a conspiracy of silence. Do not be drawn into arguments, or into conversations about food or appearance. Praise something unrelated to looks: 'I like that colour', 'that was a good point you made'. 'You look well/better' is heard as 'you look fat/fatter'.

Whatever you say, keep it simple. Offer one choice: 'Student Health understands this illness, here's the number, shall we call them now?' not 'Would you rather go to Student Health or to your GP?'

Unless there is immediate danger of physical collapse, medical help comes by tertiary referral, from GP to Community Mental Health assessment to a specialist Eating Disorders team. Even an outpatient appointment may take time, and there may be a waiting list for an inpatient bed. Provision varies greatly in different areas. Some private health insurers fund treatment in a private hospital, and the NHS sometimes buys beds in private hospitals.

Weight restoration is essential for 'talking therapies' to have any effect. Food intake must be increased slowly to avoid refeeding syndrome (potentially dangerous changes in fluids and electrolytes). Sufferers who need constant monitoring, or who need to be fed by IV or naso-gastric tube, may at first be in a medical ward. They may be detained ('sectioned') under the Mental Health Act if they are at immediate risk and too ill to understand their need for treatment. Medication can reduce

anxiety and depression, but it is always difficult to find the right drug for the individual. Some drugs can be used only for a short time.

Meditation, mindfulness, yoga, and creative arts may help. ED units offer 'talking therapies':

- Cognitive Behaviour Therapy: identify and challenge your mistaken judgement, and build habits of behaving differently.
- Mindfulness Based Cognitive Therapy and Dialectical Behaviour Therapy: observe but do not judge your negative thoughts; do not act on them; let them pass.
- Cognitive Remedial Therapy is a recent attempt to improve neurocognitive functions, e.g. memory, attention, flexibility.

Resources

Anorexia and late antique asceticism:

- Gillian Clark, *Christianity and Roman Society* (2004), ch. 4, with further references. For an intelligent positive account of late antique asceticism and its aims, Patrik Hagman, *The Asceticism of Isaac of Nineveh* (2010).

Anorexia nervosa:

- www.b-eat.co.uk Eating Disorders Association
- Suzanne Abraham, *Eating Disorders: the facts* (ed. 6, 2008)
- Agnes Ayrton, *Anorexia Nervosa: hope for recovery* (2011)
- There are several first-person accounts by carers, and by sufferers who have recovered to the extent of realising how ill they were. It is difficult to guess which will be helpful for a particular sufferer or carer. Jenni Schaefer, who also has a website, is practical and encouraging: *Life Without Ed* (2004) and *Goodbye Ed, hello me* (2009). She now describes herself as recovered. Emma Woolf, who writes an occasional column in the *Times*, is working for recovery: *An Apple a Day* (2012).

Gillian Clark (University of Bristol)

Studying Domestic Violence in the Classics Classroom

This piece is designed to elaborate on the core issue that I raised in the symposium on teaching sensitive subjects. This concerned, specifically, how the topic of domestic violence and its connection to ancient Athens influenced myself, especially intellectually, during my time as a postgraduate student.

One of the greatest challenges in applying a sensitive subject to a classical context is the potential for anachronistic analysis. Can we say, with sufficient confidence, that a concept, such as domestic violence, is applicable to classical evidence? This was one of the most important questions posed to us in our study of whether or not domestic violence existed in ancient Athens. It also permeated our

study of the module ('Gender and Crime in Ancient Greece') as a whole. Rather than using typical historical approaches, in isolation, to answer this question it provided us as students with an opportunity to research alternative methodologies that could be used to interpret classical evidence. One methodology used was evolutionary psychology. This methodology was introduced to us early on in the module by examining two influential contributors to the field, Daly and Wilson, who have provided research related to domestic violence in a contemporary setting.¹⁹ Much of their work proposes that social phenomena, such as domestic violence, is connected to behaviour determined by evolutionary processes. For example, Daly and Wilson propose that male domestic violence towards women is motivated by what they call 'sexual proprietariness' that is itself a reflection of behaviour determined by genetics. The important factor, here, is that these evolutionary processes far predate that of the classical era. Therefore, in theory at least, it is logical to assume that we may apply what we know from evolutionary psychology to whatever classical context we desire.

This is what we set out to achieve. Using our new methodology and in particular the work of Daly and Wilson, the class was successful in applying evolutionary concepts to evidence from ancient Greece. For example, in Aristophanes there is a recurrent theme of male anxiety concerning the sexual conduct of wives,²⁰ and in Herodotus there is the unpleasant story of how Cambyses assaulted his wife during her pregnancy causing miscarriage and death.²¹ However, speaking from a personal perspective, the evolutionary psychology model was as, if not more, effective in the analysis of non-fictional literature. This concerned Athenian prosecution orations in court cases concerning women and sexuality. For example, I used the evolutionary psychological model to analyse the infamous court case of *Against Neaera*. Using this methodology I was able to understand the behaviour of the accused and those parties associated with the case in a different light. It seemed logical that that much of the male conflict surrounding Neaera could be linked to evolutionary concepts such as the sexual proprietary complex that Daly and Wilson propose.

Overall the most important factor in using an alternative methodology, such as evolutionary psychology, was not in learning this subject rigorously but in improving the variety of approaches at our disposal for the interpretation of classical evidence. Without a variety of methodologies it makes the task of applying controversial topics, such as domestic violence, to classical evidence even more

19 See M. Daly and M. Wilson (1998) 'Lethal and Nonlethal Violence Against Wives and the Evolutionary Psychology of Male Sexual Proprietariness' in R.E. Dobash and R.P. Dobash (ed) *Violence Against Women: International and Cross-disciplinary Perspectives*, Sage 199-230; and M. Daly and M. Wilson (1999) 'An Evolutionary Psychological Perspective on Homicide', in M.D. Smith and M.E. Zahn (ed) *Homicide Studies: A Sourcebook of Social Research*, Sage 58-71.

20 For an in depth analysis, see J.F. Gardner (1989) 'Aristophanes and Male Anxiety: The Defence of the *Oikos* in *Greece & Rome* n.s. 36. 1: 51-62.

21 See Herodotus 3.32-33.

problematic as such topics demand different points of view. This is why we also studied social anthropological and ethnological perspectives. For example, the work of Llewellyn-Jones was analysed in depth because he attempts to connect the potential for domestic abuse in ancient Athens to that of contemporary comparative societies.²² To finish then, it shall suffice to note that this module is greatly beneficial to students wishing to expand not only their existing knowledge but also their knowledge of methodology. This is due to the fact that module encouraged us to engage with classics as a more multidisciplinary subject.

Charlie Hustings (University of Roehampton, London)

Teaching Sensitive Subjects in the Classical Classroom: Challenges, advice and strategies

By the time that the Bristol symposium on 'Teaching Sensitive Subjects' took place, we were moving towards the completion of 'Teaching Sensitive Subjects in the Classical Classroom', one of the final projects to be funded by the HEA's Classics Subject Centre. The symposium offered an ideal forum for sharing our initial findings, some of which we will summarise here, and getting feedback from the participants, whose experiences frequently matched those of the lecturers we had interviewed. A detailed report on the project was submitted to the HEA in September 2012.

We developed the project after increasingly becoming aware in our teaching, both for separately- and jointly-convened modules,²³ that there was a need for resources to support the teaching of difficult and sensitive subjects including rape, infanticide, domestic violence, and 'honour' killing. Key initial work into the pedagogy of sensitive subjects had been conducted in the US, notably by Sharon James.²⁴ Our initial response was, together with Nancy Rabinowitz, to open the discussion among classical scholars in the UK with our co-organised roundtable on 'Teaching Rape' at the Classical Association Conference in Glasgow in April 2009. We took that discussion further with our contribution to the workshop on 'Teaching Difficult Subjects' at the American Philological Association Conference in San Antonio, Texas in January 2011.

The project had two key goals: firstly, to explore the benefit of staff training, and secondly, to interview lecturers in classics and other disciplines – education, criminology, anthropology, psychology and the arts therapies – to discover particular challenges that are commonly experienced, and to find out what strategies,

22 See L. Llewellyn-Jones (2011) 'Domestic Abuse and Violence against Women in Ancient Greece' in S. Lambert (ed) *Sociable Man*, Classical Press of Wales 231-66.

23 These include 'Gender and Sexuality in Ancient Greece' (2nd-year BA: Deacy), 'Violence and Law in Ancient Greece' (3rd-year BA: McHardy) and 'Gender and Crime in Ancient Greece' (taught MA: Deacy-McHardy).

24 See S. James (2008) 'Feminist Pedagogy and teaching Latin Literature' in *Cloelia* 38.1: 11-14.

if any, have been adopted to support students and tutors. As it was the second of these aspects that we focused on in Bristol, it is this that we shall now discuss.

What are 'sensitive subjects'?

A recurring point that emerged from the interviews with lecturers in education, criminology, anthropology, psychology and the arts therapies is that everything in these subjects is potentially sensitive. The comment of one interviewee, a psychologist, seems as applicable to classics as to his particular discipline, namely that the very process of learning about new ideas at university can be traumatic because it can make students rethink their previous world views. For instance, as the goal of postmodernism is to tear down edifices, confronting the work of, say, Foucault can produce powerful emotions. Given that Foucault is one of the theorists whose work students are often encouraged to apply to aspects of the ancient world, not least in courses on gender, the body, and sexuality, these observations are relevant to the teaching of sensitive subjects in the classics classroom.

Warning students about (potentially) sensitive content vs. using shock tactics

One of the classicists whom we interviewed discussed his use of comparative modern material in class to break down the distance between our world and the world of the ancient Greeks. For example, in a session where students would not be expecting a discussion of rape, the lecturer described how he showed the Eurymedon vase's depiction of a young Greek man making an aggressive sexual movement towards a bent-over adult Persian. At first the students laughed, but the laughter died away when he showed an image of American soldiers laughing over the naked bodies of Iraqi prisoners. The lecturer used the images to explore rape as a metaphor for military domination. This technique was designed to shock and to make the students think about what the ancient material 'means'.

This pedagogical tactic is very different to those discussed by other interviewees, who strive to give warnings when difficult content is about to be presented. As one classicist commented, 'when I first started teaching on these subjects (rape, sexual violence, abortion, etc.) I approached these subjects as "edgy" topics good for galvanizing seminar discussion/debate. My focus was "academic"/"intellectual"/"political" and my teaching would usually involve some element focusing upon these subjects through the lenses of feminist theory and criticism.' However, she began to realise that 'individual students...had first/second hand experience of these issues and – while some found talking/reading about these issues liberating/releasing – some found them incredibly difficult (and I found myself talking about these issues more and more outside of the classroom)'. Another interviewee, who teaches on psychology and anthropology programmes, drew attention to the value of a common aspect of teaching practice in these subjects, whereby the lecturer sets out at the start of a course that students might encounter troubling things. Because the lecturer is then waiting for this to happen, any such experience is normalised. However, the interviewee reflected on how there is a danger here of the placebo effect such that students might start feeling what is

mentioned. As he stressed, there is, consequently, a need to stress that it is also fine *not* to be affected!

Dealing with students who make disclosures

One of the interviewees, a sociologist working in an education department, discovered that her teaching was having a personal impact on some of her students when they started to come to her office to discuss issues that had affected them such as rape and domestic violence. The word got round that this lecturer was a sympathetic person and she found herself morphing into an 'expert' who was devoting a huge amount of time, energy and commitment to troubled students. While this had an adverse effect upon other aspects of her duties, including her research, it made her feel valued because of the direct help that she was giving to students.

Conversely, another lecturer in education, who had initially trained as an educational psychologist, discussed the value of keeping boundaries clear by stressing that any issues that are disclosed to him will not be opened up any further by himself. Otherwise the risk is that, to quote this lecturer, a 'can of worms' would be opened and he would need to work with a given student for at least an hour in the first instance, and then arrange follow-up sessions. This lecturer stressed that it is important for colleagues to know who to pass students on to: as personal tutors, we do not have training in counselling, so we should refer students to qualified persons such as welfare officers, rather than allowing ourselves to be drawn in, let alone to come to think that we can somehow 'rescue' a student. This lecturer stressed the difference between being a counsellor and a teacher.

Another interviewee, a psychologist, reported on how he strives to send the message that it is acceptable to discuss sensitive issues because the classroom space is confidential and needs to be respected by all. When he started teaching, he found dealing with disclosures a source of anxiety; he now uses these as an opportunity for engaging with aspects of the course on a deeper level. He will self-disclose where appropriate to show students that it is acceptable to have suffered, and to demonstrate how students can deepen their understanding of their selves in terms of the new ideas they are encountering in their studies. The tutor did stress, however, that some colleagues feel that such matters have no place in the lecture room.

Advice for teachers or prospective teachers of sensitive subjects

The interviewees regularly stressed that one should welcome the challenge of sensitive subjects. As one lecturer stated: 'don't be frightened'. One of the criminologists stressed that one should not shy away from teaching these subjects when 'the world is not a nice place.' The interviewees repeatedly stressed that dealing with the challenges presented by sensitive issues can be educationally beneficial. The classicists we interviewed were consistently aware of the need to take care over the mode in which potentially sensitive subjects are addressed. As one interviewee stated: 'the ancient world was not necessarily a nice place to be; it could be cruel, bloody, coarse, debased, vulgar, and depraved. Amid the beauty of ancient

art, literature, and philosophy, there is also a harsher reality.’ As this interviewee went on to comment, this ‘reality’ can be disguised by the sugar-coated translations which some classicists have given for ancient terms for sexual abuse: these are ‘woefully inappropriate...and I’m happy to get my students thinking why this might be.’ Key advice from our interviewees included:

- *Plan teaching to take account of sensitive issues.* In the words of one interviewee, ‘I think that a tutor must first be aware that topics may be potentially sensitive...Tutors have an enormous responsibility to help students gain knowledge and to think critically. Critical thinking of itself can be potentially sensitive to students. It helps to plan ahead for how you might react to and guide students if they become distressed with regard to a topic.’
- *Set ground rules.* Consider warning students that a course/session may bring up difficult issues. Inform students that they can leave. Inform students that there are people they can go to, including the lecturer as a first port of call.
- *Deal sensitively with disclosures.* One of the interviewees, an arts therapist, stressed the importance of being ‘gentle and sensitive’ and aware of what is going on in the teaching room. Tutors who are not trained counsellors or therapists can still witness and listen and make supportive comments such as: ‘that sounds terrible, I feel overwhelmed, all I can suggest is that there are university services you can go to’.

Our report to the HEA details the initiatives that we have been pursuing at our institution, including working with colleagues in Student Affairs to develop enhanced training for academic staff, and collaborating with the Student Union on initiatives to enhance student awareness of particular issues, notably domestic violence. We will be happy to share our findings, and to hear from anyone who is involved in the teaching of sensitive subjects, or who is planning to include such subjects in their teaching. Likewise, we will be happy to share the resources that we have developed. Aspects of our research have also been published in the *Teaching Difficult Subjects* volume to which other contributors to this edition of the *Bulletin* have already referred,²⁵ and we will be following up on what we have discussed in the current article at the 2013 Classical Association Conference at the University of Reading.

Susan Deacy and Fiona McHardy (University of Roehampton, London)

25 S. Deacy and F. McHardy (forthcoming 2013) ‘The “Whole University Approach” to the Pedagogy of Domestic Violence’ in F. McHardy and N. Rabinowitz (ed) *Difficult Dialogues: Teaching Sensitive Subjects in the Classics Classroom*, Ohio State University Press.

OBITUARIES

Tony Brothers (1938-2011)



Anthony James Brothers, born in 1938, read Greats at Queen's College Oxford 1958-1962, where he stayed on for a further two years to take his MLitt. He took up an Assistant Lectureship at St David's College Lampeter in 1964, where he spent his entire working life, progressing via a Lectureship to a Senior Lectureship and officially retiring in 2003, though he continued to work part-time until 2009. Alongside his academic duties, Tony was Curator for the University's Art Collections, a role to which he brought the passion, dedication and attention to detail which characterised all of his work.

In research terms, Tony is probably best known for his work on Roman comedy. His MLitt thesis *Terence's Heauton Timorumenos: Acts I and II, 11.1-409* laid the foundation for an Aris and Phillips edition of the *Self-Tormentor* (1988), which was followed by another on Terence's *Eunuch* (2000). The format of the series was ideally suited to Tony's combination of scholarly understanding – of the texts, their relationship to the Greek plays from which they were adapted, and their original performance context – and ability to convey this in an accessible fashion, to a readership likely to be dependent on his lively translations. Other research interests are reflected in publications on Roman religion, Roman domestic architecture and Diocletian's palace at Split, but a particular passion is demonstrated in a series of articles on seventeenth- to nineteenth-century travellers to Greece, Rome and the Levant. These took their inspiration from the extraordinarily rich collection in Lampeter's Founders' Library (now the Roderic Bowen Library), which includes works by Wheler and Spon, Stuart and Revett, Piranesi, Dodwell and Lear. To coincide with the Classical Association conference held at Lampeter in 1998, Tony organised an exhibition of these works, along with some highlights from the Library's collection of antiquarian classical texts. These included copies of the original Stephanus edition of the complete works of Plato (1578), Aldine Press editions of Aristotle's *Poetics* (1536) and Cicero's *Orations* (1541), and a particularly beautiful illuminated edition on Boccaccio's *Genealogia Deorum* (Venice, 1472). It is a most fitting tribute to Tony that the catalogue he produced for the exhibition has now been made available online (<http://www.trinitysaintdavid.ac.uk/en/rbla/onlineexhibitions/tonybrotherstravellersandtexts/>).

It is as a teacher, however, that Tony will be especially remembered. In addition to Latin language and literature, he particularly enjoyed teaching Greek and Roman architecture, drawing on a departmental collection of slides built up

over many years. In the days before PowerPoint, the transparencies might become discoloured over time, a problem which Tony used to laugh off with reference to 'an image from Lampeter's pink period', or the like. He regularly accompanied the annual fieldtrip to Pompeii, an integral part of the Ancient History (and Archaeology) degree schemes, and back in Lampeter engaged the same students' interests in the history of the Grand Tour via sessions in the Old Library looking at those seventeenth- to nineteenth-century travellers' accounts. From the early 1990s Tony coordinated Lampeter's exchange programme with Ohio Northern University – a scheme ahead of its time – and on one occasion made an extended visit, during which he gave lectures at both Ohio itself and a number of neighbouring institutions. The trickiest cultural challenge he reported having encountered was that of rendering Aristophanic obscenities into colloquial American! Even after his retirement, Tony continued to teach his favourite architecture course, and to participate in the Lampeter Summer Workshop, until forced to step down through ill health.

Such was Tony's charisma and vitality that many former students and staff kept in touch long after their departure from Lampeter – indeed, the 'family' who delivered readings and the eulogy at his funeral was entirely composed of close friends made via the university. My own experience of Tony started one evening soon after my arrival in Lampeter in September 1995, when he decreed I needed a drink after he had overheard me swearing at a recalcitrant photocopier. Thereafter he took me under his wing, and the long lonely hours of a first academic post were rendered a great deal less arduous by convivial evenings in the King's Head or the Black Lion, while special occasions would always be marked by a visit to the Shapla Tandoori, concluding with an obligatory liqueur coffee. When I left Lampeter for my current post, we quickly arranged for Tony to become an external examiner at Leeds, and visits in both directions continued, almost always including a ritual completion of the Saturday *Telegraph* crossword. When my wedding venue was settled as the Falcondale Hotel in Lampeter in 2003, Tony was the obvious choice of speaker, a role he duly fulfilled with characteristically wicked, but diplomatic, humour. On this occasion, as on many others, protestations of a bad back were overridden once the band gave way to the traditional late-night call to the dance floor of 'Dancing Queen' and 'YMCA'.

Even prolonged illness in his final years, with extended stays in hospital, dialysis and chemotherapy, failed to dampen Tony's enthusiasm for life. His characteristically positive response to the diagnosis of a terminal deterioration in his condition in 2010 was to suggest that we go for a slap-up meal at the Falcondale – and in the event the evening was both uplifting and fun. Likewise when I last saw Tony at his home in summer 2011, I was instructed to bring along a lime, so that after lashings of tea, bara brith and Welsh-cakes we might progress to his favourite tipple.

A memorial to Tony in the grounds of the university at Lampeter quotes the final three lines of Thomas Aquinas' hymn *Sacris Solemniis*: *per tuas semitas duc nos*

quo tendimus ad lucem quam inhabitas. These also appeared on the service-sheet for his funeral (in Lampeter's college chapel), which Tony had planned down to the last detail, including an injunction that the congregation must raise the roof with the singing of the final hymn, or he would come back to haunt us. I hope we did him proud.

Emma Stafford (University of Leeds)

David Ridgway (1938-2012)



David Ridgway was born in Walsall on 11 May 1938 and died in Athens on Sunday 20 May 2012 after a day spent visiting the Greek island of Euboea and the excavations at Lefkandi. In a sense it was a fitting finale for a man whose life's work took as its starting point the colonists from that island. He was best known for his studies on the earliest

Greek colonists in the western Mediterranean and in particular his publications about Pithekoussai, on the Italian island of Ischia, where they first settled in the early to middle 8th century BC.

David Ridgway's first degree was in Classics (UCL 1960); in 1959 he was awarded a Society for Hellenic Travel Scholarship to enable him to participate in a Mediterranean cruise and this first contact with Mediterranean archaeology had a transformative effect on him. He then spent 5 years at the University of Oxford Institute of Archaeology as a pupil of Christopher Hawkes, studying European and Mediterranean Archaeology, taking the Oxford Diploma in European Archaeology in 1962. His progress was rapid: in 1961 he was field co-director of the excavations at the Quattro Fontanili cemetery at Veii for the British School at Rome and in 1964 he was director of excavations for the Philadelphia University Museum at Sybaris, where he met his future wife, the Etruscan archaeologist Francesca Romana Serra. From 1965 to 1967 he was Sir Kames Knott Research Fellow at the Department of Classics of the University of Newcastle upon Tyne. In 1966 the late Giorgio Buchner, of the Archaeological Superintendency of Naples and the excavator of the Valle di San Montano cemetery at Pithekoussai on Ischia, invited Ridgway to collaborate in the publication of the cemetery; this provided him with his main theme for the rest of his life. In 1967-68 he was awarded a Leverhulme European Scholarship for research in Naples and Ischia, which enabled him to begin the work.

In 1968 Ridgway was appointed to a post at the University of Edinburgh, where he stayed until he retired in 2003 (first as Lecturer then Reader [from 1986] in the Department of Archaeology, then as Reader [from 1993] in the Department of Classics). He was elected Fellow of the Society of Antiquaries in 1978, but perhaps he was more recognised abroad than at home (*nemo propheta in patria*): in 1985 he was elected a Corresponding Fellow of the Deutsches Archäologisches Institut and was visiting Fellow at the Humanities Research Centre, Australian National University, Canberra; in 1990-91 he was Jerome Lecturer, University of Michigan at Ann Arbor and the American Academy in Rome; and in 2002 he was Félix Neubergh Lecturer at the University of Gothenburg, Sweden. He was a Foreign Member of the Istituto Nazionale di Studi Etruschi ed Italici and an Ordinary Member of the Istituto per la storia e l'archeologia della Magna Grecia, serving on the Scientific Committee of the great Taranto conferences. On his retirement he moved south, and was appointed an Associate Fellow of the Institute of Classical Studies in London in 2003.

Ridgway's books include *Italy before the Romans: the Iron Age, Orientalizing and Etruscan periods* (London-New York-San Francisco 1979, edited with his late wife, F.R. Ridgway); the volume typified his approach, which was to engage with the discourse of Italian archaeology, and makes available translations of key works of Italian Iron Age scholarship for monoglot Anglo-Saxon audiences. Such an approach, which engaged with the artefact-focused, culture-historical and deeply philological Italian tradition, was out of step with the contemporary theoretical concerns of many British archaeologists, who did not appreciate the opening that the collection gave them on an entirely different archaeological discourse, and the collection did not have the success it deserved. His *L'alba della Magna Grecia* (Milan 1984), which contextualises Pithekoussai, was rather characteristically first published in Italian and then translated into English as *The first Western Greeks* (Cambridge 1992); it was also translated into French, Spanish and Greek.

The monumental report on the cemetery at *Pithekoussai I* (Rome 1993, with G. Buchner) only saw the light 14 years after the manuscript was submitted to the Accademia dei Lincei in 1979!

David Ridgway was above all master of the concise – but dense – article and book review, often showing his characteristic humour, as in his 'Manios faked?' (*BICS* 24 (1977): 17-30). Many of his reviews draw the English-speaking world's attention to Italian scholarship, deftly contextualising it. But his were not simple book reviews – they are explorations of books, showing deep reading and great scholarship. In another age they would perhaps have been more valued.

Above all Ridgway was the tireless bridge between Italian and British scholars: from 1968 to 2002 he compiled exhaustive accounts of new archaeology in Etruria, South Italy and Sardinia for *Archaeological Reports*, published by the councils of the Hellenic Society and the British School at Athens. These could only be achieved from a great depth of knowledge, wide travelling and excellent relations with the archaeologists whose work he reported. Since much Italian archaeology is

published in outlets that are difficult to find in British libraries, these reports are very precious for scholars in the field.

David Ridgway was Trustee of the Ellaina Macnamara Memorial Scholarship and of the Dr M. Aylwin Cotton Foundation. When I served as a member of the Consultative Committee of the Cotton Foundation I was able to observe the exercise of his great humanity: there was no question that the candidates were judged solely on academic merit but also that their situations were scrutinised and understood with great sympathy and realism.

Ridgway's influence (and prestige) was truly international, and he and his wife, Francesca Romana Serra Ridgway were celebrated with a *Festschrift*, *Across Frontiers: Etruscans, Greeks, Phoenicians & Cypriots* (London, 2006), to which 52 scholars contributed, from Italy and the UK, but also from the USA, Sweden, Ireland, Denmark, France, Cyprus, Spain and Australia.

David Ridgway was indeed 'il miglior fabbro'!

Mark Pearce (University of Nottingham)

Brian Shefton (1919 – 2012)



Emeritus Professor Brian Shefton, who died on Wednesday 25th January 2012 after a short illness, was a distinguished scholar of Greek and Etruscan archaeology, whose career and achievements will leave a lasting legacy for Newcastle University as well as the city of Newcastle.

Brian was born in Cologne in 1919; the son of Isidor Scheftelowitz, Professor of Sanskrit and Iranian philology at Cologne University, and his wife Frieda. In 1933 the family moved to England to escape from the emerging threat of Nazi oppression in Germany and Brian's father took up a teaching post at Oxford University. Brian thrived in England and, after military service during which he changed his name to Shefton, graduated from Oriel College, Oxford, in 1947. He spent three years after graduation travelling and studying in Greece before taking up a lectureship in the Classics department at Exeter University. In October 1955 Brian moved to Newcastle following his appointment as a lecturer in Greek Archaeology and Ancient History. He remained at the University for the remainder of his career,

becoming Professor of Greek Art and Archaeology in 1979 and Emeritus Professor on his retirement in 1984.

One of Brian's most significant achievements was the establishment of a collection of Greek and Etruscan archaeological material to support teaching and research. The collection was begun in 1956, shortly after his arrival in Newcastle, when he was given a grant of reputedly £20 by the University to purchase three Greek pots. From these small beginnings it expanded, thanks to a combination of University acquisitions, grants from other bodies, and bequests and loans from outside benefactors into a collection of nearly 1,000 objects. This collection continues to be used extensively for teaching by local schools as well as University students and provides the best resource for the study of Greek archaeology in the north of England. The collection, which was named the 'Shefton Museum of Greek Art and Archaeology' in Brian's honour in 1994, was housed on the University campus until 2009. It can now be seen in the recently opened Great North Museum, where it is displayed in the Shefton Gallery of Greek and Etruscan Archaeology.

Alongside the archaeology collection Brian also built up a significant collection of books on Greek and Etruscan archaeology, which now make up the Shefton Collection and form an important body of research material within the Robinson Library at Newcastle University. The library holdings and the archaeology collections complement each other and make Newcastle an important centre for teaching and research in Greek and Etruscan archaeology.

Without Brian's unflagging energy and drive Newcastle University would not have been blessed with such rich assets for the study of Greek and Etruscan archaeology and they are a powerful testament to his passion for his subject. To Brian the archaeology collection and the library holdings were his greatest academic achievements of which he was justifiably proud.

Brian's wide-ranging scholarship was truly international; he was an enthusiastic traveller with an extensive network of colleagues and friends throughout the world. He played an active part in the realm of Greek and Etruscan archaeology and frequently attended international conferences, as well as receiving numerous prestigious fellowships and honours. These included an honorary doctorate from the University of Cologne and the British Academy's Kenyon medal. In 1999 Brian's 80th birthday was celebrated by a conference in his honour at Newcastle. The proceedings of this conference were published in 2004 as a Festschrift entitled 'Greek Identity in the Western Mediterranean'.

Brian's is a life to be celebrated. His energy and enthusiasm for his discipline and his keen interest in the wider worlds of Archaeology and Classics stayed with him right up to the very end. In fact he spoke at a conference in Basle on Etruscan archaeology in October of 2011, just a few months before his death, and continued to work on a number of research projects. He was also an incredibly kind and generous scholar who always had time for others and was happy to give advice and support. This was particularly marked with younger scholars who were just embarking on their careers.

Despite his longevity to those who knew him Brian's death came as a shock, many of his friends and colleagues shared the belief that Brian was somehow immortal. Brian always believed there was more work to be done and he was collaborating with the Great North Museum and Dr Sally Waite to document his extensive knowledge of his collection in the months before his death. His irrepressible energy and curiosity were an inspiration to all those who knew him and he will be greatly missed by friends and colleagues both in Newcastle and further afield.

Perhaps the most apt appreciation of Brian comes from Sir John Burn, Professor of Genetics at Newcastle, who delivered the oration on the occasion of Brian becoming an Honorary Fellow of Newcastle University in 2005. He closed his speech with the words: 'When it comes to the stuff of which a university is made, there's nothing like a steady predictable member of staff — and Brian Shefton was and is nothing like a steady predictable member of staff. Rather, he is the stuff of what great academic institutions are built; imaginative, bold and irrepressible.'

Andrew Parkin (University of Newcastle)

Newcastle University has established a fund to celebrate Professor Shefton's outstanding contribution to the study of Greek and Etruscan art and archaeology. <http://www.justgiving.com/shefton-appeal> The University are organising a series of memorial events for Brian, which will take place in the week beginning April 15th 2013. The key academic events are:

- Tuesday 16th April, 5.30pm, Public Lecture. Professor Tony Spawforth (Newcastle) 'Alexander the Great: cross-dressing conquerer of the world?'
- Wednesday 17th April, 6.00 pm, Public Lecture. Andrew Parkin (Great North Museum) 'Reflecting the past: an Etruscan mirror in the collection of the Society of Antiquaries of Newcastle upon Tyne.'
- Thursday 18th April, 6.00 pm, Public Lecture. Professor Sir John Boardman (Oxford) 'Three British Collectors'.
- Friday 19th April, Day Conference. 'On the Fascination of Objects. Greek and Etruscan Art in the Shefton Collection'.

The Tuesday lecture is part of Newcastle University's Insights Public Lecture series and will take place in the Curtis Auditorium. The other events will be at the Great North Museum. The Friday conference will feature a number of Brian's friends and colleagues. There are also a number of additional events involving local schools and family activities in the Great North Museum. For further details contact Dr Sally Waite (sally.waite@newcastle.ac.uk).

CLASSICS AT UK UNIVERSITIES, 2011-12

STATISTICS

This is the last CUCD Statistics Report before the introduction of study fees up to £9000 per annum are reflected in the figures underlying the report. It is quite unclear at this stage how the changed UG fee situation will affect Classics: changes may not just be seen in the numbers of students who study Classics, but also in the social make-up of our student body as well as in the geographic spread of that body. There may also be changes affecting the sizes and configurations of departments offering Classics programmes. For the current statistics year, however, the figures have remained fairly similar to those for 2010-11: in fact, what this report demonstrates year after year is the unbroken interest in the programmes offered by Classics departments throughout the country at both UG and PG level.

An addition to previous reports has been the soliciting of staff-student-ratios directly from the contributing departments. The results are worthwhile – if not surprising: the range of SSRs in UK Classics departments is enormous, with the least well-resourced department in terms of staff numbers in relation to student numbers showing a ratio that is over four times as high in student numbers per staff member than the department that has the smallest number of students per staff member. The average SSR hovers around 1:18 – but only nine departments are actually close to that average (i.e. their SSR is somewhere between 1:16 and 1:20); more than half are out on either side of that average. Overall, the SSRs and the student numbers as a whole confirm that Classics staff take their fair share in the education of the UK citizen body – itself perhaps the best impact indicator for any subject taught and researched at university level.

Ulrike Roth (University of Edinburgh)

Contributing Departments

Birkbeck	Leeds	Swansea
Birmingham	Leicester	UCL
Bristol	Liverpool	Warwick
Cambridge	Manchester	
Cardiff	Newcastle	
Durham	Nottingham	
Edinburgh	OU	
Exeter	Oxford	
Glasgow	Reading	
KCL	Roehampton	
Kent	Royal Holloway	
Lampeter	St. Andrews	

Table A : Overview

	Honours students (SH + JH)				All students (incl. Other)							
					<i>excluding OU</i>				<i>including OU</i>			
	no.	FTE	% change FTE	index (1992–3 = 100)	no.	FTE	% change FTE	index (1992–3 = 100)	no.	FTE	% change FTE	index (1997–8 = 100)
2002-3	5,571	4,225	9.5	110	8,577	5,016	10.3	94	17,507	6,394	3.2	102
2003-4	5,854	4,527	7.1	118	8,399	5,129	2.2	96	17,866	6,460	1.0	103
2004-5	5,834	4,571	1.0	119	8,366	5,220	1.8	98	16,877	6,244	-3.3	100
2005-6	6,186	4,868	6.5	141	8,937	5,500	5.4	112	17,448	6,524	4.5	104
2006-7	6,258	4,878	0.2	142	9,296	5,600	1.8	114	15,032	6,696	2.6	107
2007-8	6,812	5,044	3.6	146	9,851	5,672	3.1	115	16,183	6,831	4.7	109
2008-9	6,922	5,163	6.1	150	9,980	5,808	5.6	118	16,334	6,864	5.2	110
2009-10	6,500	5,149	-0.3	149	9,456	5,791	-0.3	118	12,070	7,716	12.4	123
2010-11	6,465	5,164	0.3	150	10,530	5,817	0.5	118	14,028	7,566	-2.0	121
2011-12	7,247	5,385	4.3	156	9,916	5,825	0.1	118	12,628	7,855	3.8	126

Table B: Single and Joint Honours

'Traditional classics' (Classics, Greek, Latin)									'Modern classics' (Class. Studs, Anc. Hist., Art/Arch.)								
single honours					joint honours				single honours					joint honours			
no.	FTE	% change FTE	index (‘92–3 = 100)		no.	FTE	% change FTE	index (‘92–3 = 100)	no.	FTE	% change FTE	index (‘92–3 = 100)		no.	FTE	% change FTE	index (‘92–3 = 100)
	trad SH					trad JH				mod SH					mod JH		
2002-3	1,108	1,022	5.6	81	238	120	-5.3	86	2,525	2,255	15.1	138		1,700	828	2.9	102
2003-4	1,362	1,150	12.5	91	221	126	4.7	91	2,582	2,363	4.8	144		1,689	879	6.1	110
2004-5	1,482	1,225	6.5	97	232	114	-9.4	82	2,518	2,424	2.6	149		1,602	809	-8.0	99
2005-6	1,624	1,300	6.2	107	200	96	-16.2	62	2,792	2,576	6.3	175		1,571	896	10.9	147
2006-7	1,616	1,306	0.4	108	187	92	-4.0	60	2,808	2,575	0.0	175		1,647	905	1.0	149
2007-8	1,773	1,440	10.8	119	296	163	70.0	106	2,924	2,506	-2.7	170		1,819	935	4.3	154
2008-9	1,958	1,600	23.0	132	289	164	71.3	107	2,822	2,488	-3.4	169		1,853	911	1.6	150
2009-10	1,399	1,271	-20.6	105	252	124	-24.4	119	2,989	2,824	13.5	192		1,860	929	2.0	153
2010-11	1,437	1,276	0.0	106	254	136	10	88	2,961	2,832	0.0	192		1,813	920	-1.0	151
2011-12	1,754	1,376	8.0	114	314	112	-18.0	73	3,388	3,008	6.0	204		1,791	889	-3.0	146

**TABLE C.1:
ALL STUDENTS**

	'Traditional classics'					
	Classics		Greek		Latin	
	No.	FTE	No.	FTE	No.	FTE
SINGLE HONOURS						
2007-8	1,657	1,376	38	22	78	42
2008-9	1,705	1,408	171	149	82	43
2009-10	1,312	1,212	41	21	46	39
2010-11	1,318	1,215	40	23	79	38
2011-12	1,306	1,161	105	24	152	50
JOINT HONOURS						
2007-8	128	77	30	15	138	70
2008-9	126	75	17	9	146	79
2009-10	79	39	13	7	160	79
2010-11	110	59	17	10	127	68
2011-12	134	47	33	8	147	57
OTHER						
2007-8	23	12	626	154	977	231
2008-9	131	51	70	15	948	224
2009-10	26	11	404	98	456	160
2010-11	110	30	270	116	932	393
2011-12	184	55	223	97	743	311
ALL						
2007-8	1,808	1,466	694	191	1,193	344
2008-9	1,962	1,534	258	173	1,176	346
2009-10	1,417	1,262	448	126	662	278
2010-11	1,538	1,304	327	149	1,138	499
2011-12	1,624	1,263	361	129	1,052	418

Figures in italics include Open University data.

**TABLE C.2:
ALL STUDENTS**

	'Modern classics'				Class. Art/Arch.	
	Class. Civ./Studs		Anc. Hist.			
	No.	FTE	No.	FTE	No.	FTE
SINGLE HONOURS						
2007-8	1,415	1,248	1,385	1,141	124	117
2008-9	1,310	1,169	1,404	1,226	108	93
2009-10	1,475	1,430	1,425	1,338	89	56
2010-11	1,435	1,388	1,470	1,397	66	47
2011-12	1,641	1,457	1,672	1,500	75	51
JOINT HONOURS						
2007-8	541	269	1,195	602	83	65
2008-9	539	261	1,213	595	101	55
2009-10	572	277	1,145	574	143	78
2010-11	626	310	1,089	557	98	53
2011-12	558	268	1,131	565	102	56
OTHER						
2007-8	5,767	998	1,553	315	426	76
2008-9	6,432	1,052	1,413	284	418	75
2009-10	2,169	1,586	1,531	304	984	408
2010-11	2,617	1,134	1,601	311	1,029	418
2011-12	1,971	1,517	1,538	284	903	347
ALL						
2007-8	7,723	2,515	4,133	2,057	633	258
2008-9	8,281	2,483	4,030	2,106	627	222
2009-10	4,216	3,293	4,101	2,216	1,216	542
2010-11	4,678	2,832	4,160	2,247	1,193	518
2011-12	4,170	3,424	4,341	2,349	1,080	454

TABLE D: STAFF

	Full-time				Part-time				Other	
	permanent		temporary		permanent		temporary		no.	FTE
	no.	FTE	no.	FTE	no.	FTE	no.	FTE		
2002-3	332	330	47	44	12	4	74	28	156	48
2003-4	333	323	49	49	9	20	82	37	142	29
2004-5	327	324	41	41	12	5	75	35	148	35
2005-6	345	342	38	39	40	19	53	15	150	56
2006-7	370	367	34	35	38	18	73	18	115	48
2007-8	394	390	33	34	30	14	72	27	124	36
2008-9	401	398	33	34	29	16	87	32	125	31
2009-10	369	369	45	45	26	12	92	39	155	33
2010-11	380	377	36	24	26	12	106	44	161	44
2011-12	399	389	40	38	28	13	71	24	135	55

Summary (all staff)

	no.	FTE	% change	on leave (FTE)	effective FTE	% change
2007-8	653	501	6.3	69	430	6.5
2008-9	674	510	8.3	63	445	10.2
2009-10	687	498	- 2.4	86	412	-7.5
2010-11	692	501	0.6	67	434	5.4
2011-12	665	517	3.2	85	434	0

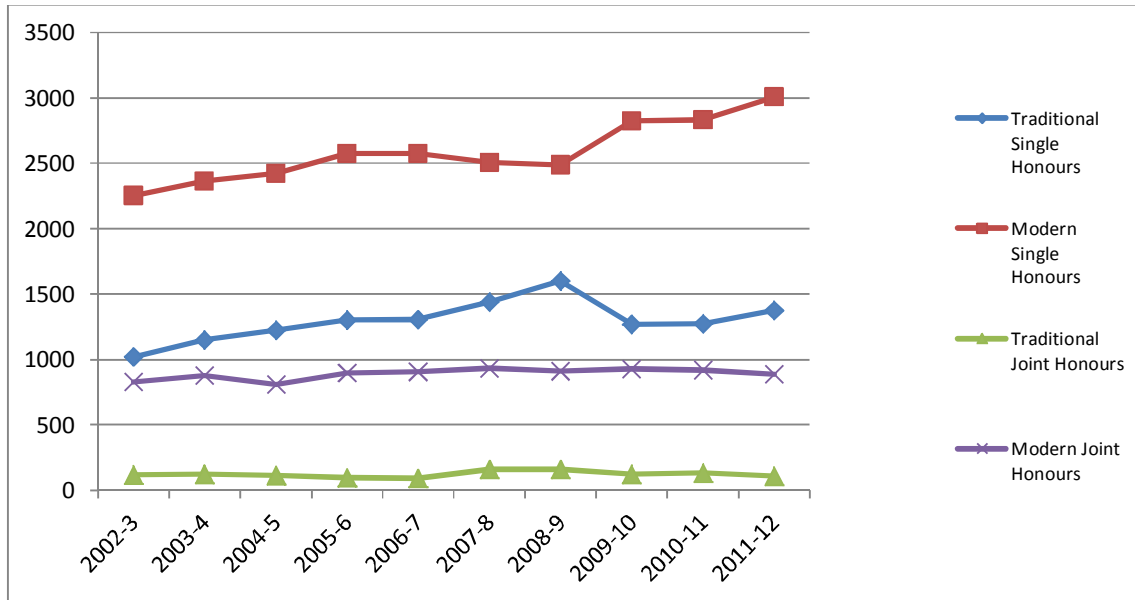
**TABLE E: BEGINNERS'
LANGUAGES**

	Greek			Latin		
	no.	FTE	% <i>change</i>	no.	FTE	% <i>change</i>
Undergraduates						
<i>2007-8</i>	1,174	355	<i>5.1</i>	1,408	350	<i>-1.2</i>
<i>2008-9</i>	1,163	331	<i>-1.8</i>	1,492	377	<i>6.7</i>
<i>2009-10</i>	950	288	<i>-18.3</i>	1,309	343	<i>-12.3</i>
<i>2010-11</i>	850	267	<i>-7.3</i>	1,387	454	<i>32.0</i>
<i>2011-12</i>	736	228	<i>-14.6</i>	1,170	397	<i>-12.6</i>
Postgraduates						
<i>2007-8</i>	95	20	<i>22.7</i>	122	26	<i>32.5</i>
<i>2008-9</i>	74	21	<i>31.4</i>	156	37	<i>87.4</i>
<i>2009-10</i>	78	22	<i>5.4</i>	130	27	<i>-16.7</i>
<i>2010-11</i>	87	19	<i>-15.6</i>	168	64	<i>137.0</i>
<i>2011-12</i>	119	32	<i>68.4</i>	123	43	<i>-32.8</i>

TABLE F: POSTGRADUATES

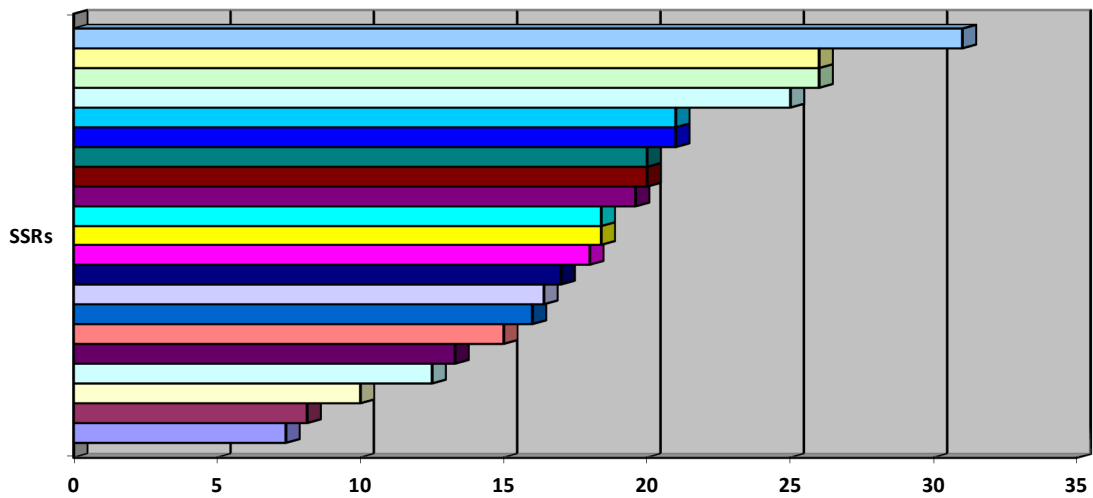
		Full-time	Part-time	Other (FTE = 0)	Total no.	FTE	% change
TAUGHT	<i>2007-8</i>	308	265	4	577	409	-3.2
	<i>2008-9</i>	305	284	30.6	619.6	400	-5.5
	<i>2009-10</i>	389	201	14	604	491	-2.5
	<i>2010-11</i>	405	207	5	612	469	-4.7
	<i>2011-12</i>	452	184	3	739	518	10.4
RESEARCH	<i>2007-8</i>	467	125	30.5	622.5	491	0.1
	<i>2008-9</i>	377	126	20.6	523.6	415	-15.3
	<i>2009-10</i>	430.5	119.5	23	573	455	9.4
	<i>2010-11</i>	444	116	10	560	504	10.8
	<i>2011-12</i>	455	128	0	583	520	3.2

FTE Student Numbers in the UK
 'Traditional' vs. 'Modern' Classics, Single and Joint Honours
 10-year-view (2002-12)



Staff-Student-Ratios
 2011-12*

The average SSR is 1:18.1. The highest SSR is 1:31; the lowest SSR is 1:7.4.



*figures for Classics were received from the following departments: Bristol, Cambridge, Cardiff, Durham, Edinburgh, Exeter, Glasgow, Kent, KCL, Leeds, Liverpool, Manchester, Nottingham, Oxford, Reading, Roehampton, RHUL, St. Andrews, Warwick, and UCL.