

# TOM SAPSFORD

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## ACADEMIC EMPLOYMENT

2021–	Assistant Professor, Department of Classical Studies, Boston College
2020–21	Visiting Assistant Professor in Classical and Medieval Studies, Bates College
2019–20	Lecturer in Classical and Medieval Studies, Bates College
Fall 2018	Sessional Lecturer, Classics, University of Reading
2017–18	Lecturer, Classics, University of Southern California

## EDUCATION

2017	University of Southern California, PhD, Classics
2017	University of Southern California, Graduate Certificate in Gender Studies
2013	University of Southern California, MA, Classics
2010	University of Bristol, BA, Classical Studies, first class honors

## PUBLICATIONS

### Book

2022	<i>Performing the Kinaidos: Unmanly Men in Ancient Mediterranean Cultures</i> . Oxford University Press.
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### Articles

2017	“The Erotics of Hybridity: Transgender Representation in Powell and Pressburger’s <i>The Tales of Hoffmann</i> .” <i>Spectator</i> (special issue on transgender media) 37.2: 21–9.
2015	“The Wages of Effeminacy? <i>Kinaidoi</i> in Greek Documentary Sources from Egypt.” <i>EuGeStA</i> , 5: 103–123.

### Chapters in Edited Volumes

2023	“Cleomachus: A Study in ‘Cinaedic’ Associations.” In T. Gazzarri and J. Weiner (eds.) <i>Searching for the Cinaedus in Ancient Rome</i> . Brill, 67–85.
2023	“Queer Musicality in Classical Texts.” In E. Haselswerdt, S. Lindheim, and K. Ormand (eds.) <i>The Routledge Handbook of Classics and Queer Theory</i> . Routledge, 123–37.
2018	“Epic Poetry into Contemporary Choreography: Two Twenty-First-Century Dance Adaptations of the <i>Odyssey</i> .” In F. Macintosh, J. McConnell, S. Harrison, and C. Kenward (eds.), <i>Epic Performances, from the Middle Ages into the Twenty-First Century</i> . Oxford University Press, 194–208.

### Book Reviews

in press	Review of K. Schlapbach (ed.), <i>Aspects of Roman Dance Culture: Religious Cults, Theatrical Entertainments, Metaphorical Appropriations</i> , Franz Steiner Verlag. In <i>Greek and Roman Musical Studies</i> .
2023	Review of A. Surtees & J. Dyer (eds.), <i>Exploring Gender Diversity in the Ancient World</i> , Edinburgh University Press. In <i>The Classical Review</i> 73.1: 311–4.

2019 Review of K. Schlapbach, *The Anatomy of Dance Discourse: Approaches to Dance in Later Graeco-Roman Literature*, Oxford University Press. In *American Journal of Philology* 140.1: 175–8.

### Public Facing Scholarship

2022 “Unmanly Men and the Flexible Meaning of *Kinaidos* in Classical Antiquity.”  
Oxford University Press Blog

2022 “The Orchestra, or On the Dances of the Ancients.” Project Spotlight  
Video, YouTube, The Center for Ballet and the Arts, NYU

2019 “Reading Ancient Sources with Dancing Bodies.” Society for Classical  
Studies Newsletter

2017 “A Trans Soldier in the Ancient Roman Army?” The Conversation

### Works in Progress

Book *Classics and the Gay Counterculture*

Article “Martial’s *Metamorphoses: gallus, -a, -um* in Epigrams Book Three”

Article “William S. Burroughs’ Red Night Trilogy and the Ancient Historians”

### HONORS AND AWARDS

2023–24 Fellow, Center for Hellenic Studies, Harvard University

2023 Loeb Classical Library Fellowship, Harvard University

2023 Boston College, *Research Incentive Grant* (RIG) for research on second book  
project

2023 Lambda Classical Caucus Paul Rehak Award for “The Drumming of a  
Deviant Beat,” in *Performing the Kinaidos: Unmanly Men in Ancient Mediterranean  
Cultures*. Oxford University Press, (2022)

2021 Boston College, *Research Expense Grant* (REG) for assistance in editing book  
manuscript

2021 Boston College, *Teaching, Advising and Mentoring Expense Grant* (TAME) for  
Khameleon Productions’ campus presentation of their BIPOC *Medea*

2021 Institute of Liberal Arts, Boston College, *Minor Grant* to enable Khameleon  
Productions’ editing of podcast series

2020 Bates College Faculty Development Fund

2019 Bates College Learning Associate’s Fund

2019 Resident Fellow, The Center for Ballet and the Arts, New York University

2017 USC 36<sup>th</sup> Annual Academic Honors Convocation

2016– Research Associate, Archive of Performances of Greek and Roman  
Drama, University of Oxford

2017 Lambda Classical Caucus Graduate Student Paper Award

2016–17 Mellon/ACLS Dissertation Completion Fellowship

2016–17 USC Graduate School Final Year Fellowship (declined)

2015–16 Oakley Endowed Fellowship, University of Southern California

2014–15 Visiting Scholar, Archive of Performances of Greek and Roman Drama,  
University of Oxford

2014 John J. Winkler Memorial Prize, Honorable Mention

2010–15 College Doctoral Fellowship, University of Southern California

**INVITED TALKS**

- 2024 “Derek Jarman’s *Silva Sacra*: Language and Time in *Sebastiane*.” Research Seminar, Department of Languages, Literatures and Cultures, King’s College
- 2024 “Deviant Dancing: the *Kinaidos* as a Category of Ancient Performer.” Columbia Classical Colloquium, Columbia University
- 2024 “*Gallus*, -a, -um in Martial’s Third Book of Epigrams.” Mahindra Seminar on Civilizations of Ancient Greece and Rome, Harvard University
- 2023 “William S. Burroughs and the Ancient Historians.” Center for Hellenic Studies, Harvard University
- 2023 “Education, Eros, and Consent at Lesbos and Colorado.” *Taboos & Transitions*, Classical Languages and Literature Seminar, University of Oxford
- 2023 “The Figure of the *Cinaedus* in Antiquity: an Greco-Roman (homo)sexual anomaly?” Heinz Bluhm Memorial Lecture Series, Boston College
- 2023 “Red Cheeked Boyfriends Tenderly Kiss Me’: Allen Ginsberg, Catullus, and Sappho.” Manchester Classical Association Public Lecture Series
- 2022 “*Dido’s Ghost*: Errollyn Wallen, Wesley Stace, and Tom Sapsford in Conversation.” Archive of Performances of Greek and Roman Drama, University of Oxford
- 2022 “Flexible Bodies/Foul Mouths: The *Kinaidos* in Sources from Classical Antiquity.” 4<sup>th</sup> Annual LGBT History Month Public Lecture, Department of Classics and Ancient History, Durham University
- 2021 “The Song of the *Cinaedus*: Deviant Performers in Ancient Rome.” 8<sup>th</sup> Annual John Addington Symonds Lecture, Institute of Greece, Rome, and the Classical Tradition, University of Bristol
- 2020 “Classical Antiquity and Modern Gay Counterculture.” Institute of Historical Research History of Sexuality Seminar, University of London
- 2019 “Classics and Diaghilev’s Ballets Russes,” Seminar, DANSOX Inaugural Summer School, University of Oxford
- 2019 “Antiquity’s Loss is for Me to Restore: Johannes Meursius’ *Orchestra*.” The Center for Ballet and the Arts, New York University
- 2019 “Moving in Parallel: Ancient and Modern Dance Makers.” Public lecture as part of the *Hymn to Apollo: The Ancient World and the Ballets Russes* exhibition, Institute of the Study of the Ancient World, New York University
- 2015 “Choreographing the *Katabasis*.” Lecture demonstration with choreographer Cathy Marston, Archive of Performances of Greek and Roman Drama, University of Oxford
- 2015 “Demosthenes the *Kinaidos* and Aeschines the Fox.” Archive of Performances of Greek and Roman Drama, University of Oxford

**REFEREED CONFERENCE PAPERS**

- 2024 “Tragic Magic: the Influence of Attic Tragedy on the Formation and Rituals of the Radical Faerie Movement.” Classical Association Annual Conference, University of Warwick
- 2023 “Ron Athey’s *Trojan Whore*: a Study in Queer and Tragic Kinship.” *Tragedy Queered*. University of Reading

- 2022 “Not that Arthur Evans: A Fagiography.” *“You Better Work’: Queer Labor, Queer Liberation.* Queer and the Classical, online
- 2019 “How to Recognize a *Kinaidos* When You See One: Desire and the Decipherment of Papyri from Roman Egypt.” 15<sup>th</sup> congress of the Fédération internationale des associations d’études classiques/Classical Association Annual Conference, London
- 2019 “Cleomachus: A Case Study in ‘Cinaedism.’” Society for Classical Studies Meeting, San Diego
- 2016 “*Saltatores Vel Cinaedi*: Where and How did the *Cinaedi* Perform?” *Roman Dance Cultures in Context*, Society for Classical Studies Meeting, San Francisco
- 2015 “Lust in Translation: The Use of the Classical in Richard Burton’s Localized and Sigmund Freud’s Globalized Paradigms of Deviant Sexualities.” *Anglophone Translations of the Classics and the History of Sexuality Workshop*, University of Durham
- 2014 “*Nest*, NMC’s Twenty-First Century Promenade Dance Performance Inspired by Homer’s *Odyssey*.” *Performing Epic into the Twenty-First Century*, Archive of Performances of Greek and Roman Drama, University of Oxford
- 2013 “The Wages of Effeminacy? *Kinaidoi* in Egyptian Documentary Sources.” *The Little Torch of Cypris: Gender and Sexuality in Hellenistic Alexandria*, Monash and Warwick Universities
- 2012 “Making an Example of ‘Roman Drag Queens’: A Post-millennial Reading of the *Cinaedus*.” *Romosexuality: The Reception of Rome and the Construction of Western Homosexual Identities*, University of Durham
- 2011 “Thus Spoke Varillus: A Cross-dressing Voice in Ancient Rome.” *Why So Serious?: The Past and its Diversions*, Department of Classical Studies Graduate Student Conference, University of Michigan
- Panels Organized**
- 2017 “[Tr]an[s]tiquity: Theorizing Gender Diversity in Ancient Contexts.” Society for Classical Studies Meeting, Toronto (with Walter Penrose, San Diego State University)

## TEACHING EXPERIENCE

### Courses Taught at Boston College

- Spring 2023 Classics and the History of Sexuality
- Spring 2023 Intermediate Latin II
- Fall 2022 Advanced Latin Poetry: Seneca’s *Medea*
- Spring 2022 Advanced Latin Poetry: Martial and Juvenal
- Spring 2022, -23, Greco-Roman Egypt
- Fall 2021 Advanced Latin Prose: Petronius’ *Satyricon*
- Fall 2021, -22 The Chorus, Ancient and Modern

### Courses Taught at Bates College

- Winter 2021 Advanced Greek Poetry: Euripides, *Bacchae*
- Fall 2020 Performing *Medea*: Murder, Magic, Marginality (First Year Seminar)
- Fall 2020` Classics and the History of Sexuality
- Fall 2020 Advanced Greek Prose: Lysias, *Oration 1*

**Courses Taught at Bates College continued**

Winter 2020	The Chorus Ancient and Modern
Winter 2020, -21	Elementary Latin
Fall 2019	Introduction to the Ancient World
Fall 2019	Advanced Greek Prose: Xenophon, <i>Constitution of the Lacedaemonians</i>

**Courses Taught at University of Reading**

Fall 2018	Ancient Epic
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**Courses Taught at University of Southern California**

Spring 2018	Ancient Drama
Spring 2018	Classical Perspectives Minor Capstone
Spring 2012, -18	Beginning Latin
Fall 2017	Epic Poetry
Fall 2017	Advanced Latin: Vergil, <i>Eclogues &amp; Georgics</i>

**Guest Teaching**

Fall 2024	Lecture on Queer Historiography, Graduate Seminar in Greek History, University of Texas, Austin
Fall 2024	Lecture on Sexuality in Ancient Greece, Rome, and Egypt, University of Maryland Honors College
Spring 2022	Lecture on the <i>Cinaedus</i> , Sex & Gender in Greece and Rome, Gonzaga University

**SERVICE**

2022–	Boston College, Heinz Bluhm Memorial Lecture Series Committee
2021–	Boston College, Faculty Technology Committee
2022	Faculty Mentor, Half Time Student Retreat, Boston College
2015–23	Reader, <i>Classical Antiquity</i> , <i>Classical Receptions Journal</i> , <i>New Voices in Classical Reception</i> , <i>Exchanges: The Interdisciplinary Research Journal</i> , <i>Routledge: Classics</i> , <i>Archaeology and Biblical Studies</i> , <i>Palgrave Macmillan: Film, Television and Visual Culture</i>
2019	Panelist, “My Favorite W2 Writing Assignment,” Academic Resource Commons, Bates College
2017	Moderator, “What Is the Role of Classics Outside the Academy?” Levan Institute for Humanities and Ethics, Department of Classics, USC Prison Education Project
2013–16	Lambda Classical Caucus Graduate Student Representative
2014	Respondent, “The Edges of the Body: Extremities and Knowledge in Antiquity and Beyond,” USC Interdisciplinary Graduate Student Conference
2010	Co-organizer, University of Bristol Undergraduate Classics Conference

**PREVIOUS PROFESSIONAL EXPERIENCE**

2003–8	Dancer and Rehearsal Director, Michael Clark Company
1993–2002	Dancer, The Royal Ballet