

CLASSICAL LITERATURE IN TRANSLATION: GREEK DRAMA

ENG 330/553 • Cleveland State University • MWF LB 241 12:15-1:20 • Spring 2009

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Office Hours: W 2:30-4:30, or by appointment on MWF only

Course Description

This course provides an introduction to Greek drama and considers the role that drama played in the lives, culture, and thought of the ancient Greeks. The course will focus primarily upon Greek tragedy and comedy, but will also consider the influence of Homeric epic on dramatists, the historical and intellectual contexts in which plays were performed, and the reception of Greek comedy by the Roman poet Plautus. By the end of this course, students will have been introduced to some of the most important plays produced in the classical world and will have gained an understanding of the contexts in which they were written and the vast influence they continue to have today.

Required Texts

- ◆ David Grene and Richmond Lattimore (1992) *Greek Tragedies, Vol. I*
- ◆ Euripides, *Medea* (2005) (Literary Touchstone Edition)
- ◆ Aristophanes, *Aristophanes: Acharnians, the Clouds, Lysistrata*, trans. by Alan H. Sommerstein (1974)
- ◆ Plautus, *The Rope and Other Plays*, trans. by E. F. Watling (2003)
- ◆ Homer, *The Iliad of Homer*. trans. by Richmond Lattimore (1951)

Course Format

The format of this course will be a combination of lectures, student presentations, seminars, and films. Ideally, each week will be divided into a separate topic. Seminars, presentations, and films will take place on specified Fridays. While lecture days will be formal, Friday activities will be informal and students will be expected to have completed the required reading and be ready to discuss what they have read.

Assessment

Mid-term Exam	20% (Friday, March 6th)
Research Paper	20% (due Monday, May 11th, 1:00 in class)
1 x Oral presentation	20% (individual dates/topics assigned in Week 1)
Final Exam (cumulative)	25% (Friday, May 8th)
Attendance and Participation*	15%

*includes participation in class discussions

Notes

The dates of the assignments are non-negotiable. In no case will lecturer notes be provided to students (so please do not email me asking for them). If you miss a class, it is your responsibility to borrow notes from one of your classmates. Except in cases of verified illness (meaning you must provide a medical note) or grave personal hardship (which I define), you will not be permitted to make up assignments. The midterm will be based upon lecture material *and* the required reading, so regular attendance and keeping up with the reading are essential. Please make sure to contact me *asap* if you are having difficulties during the course of the semester. If

you are unable to come by during my office hours, we can set up another time to meet. It is essential that you check your university email and the Blackboard page regularly, as this will be my main form of communication with you outside of class. Cell phones must be turned off during class and lateness will not be tolerated, as it is disruptive both to me and to your classmates.

Written Assignment

The written assignment will take the form of a 1500 word research paper, due during exam week at the end of the term. You will be provided with topics and detailed instructions at least six weeks prior to the due date. If you would like me to look at an outline or draft of your essay, you must give this to me at least two weeks before the due date - that is, by Monday, April 27th. *I will not read drafts after this date!*

Graduate Students

Graduate students will have the same number of assessments, however, there will be additional questions on the exam for graduates. The research paper will also be longer than that required of undergraduates (5000 words) and graduate students will be expected to choose their own topics after consulting with me. Likewise, graduate students will not work in groups for the oral presentation but will choose and present their own topics after consulting with me. In short, there will be a higher expectation overall placed upon graduate work.

Academic Honesty

Appropriate sanctions will be exercised for any dishonest academic behavior, such as plagiarism, as outlined in the Student Code of Conduct. This code can be found in the Student Handbook published by the Department of Student Life, available online at:
<http://www.csuohio.edu/studentlife/StudentCodeOfConduct.pdf>, section 3.1.2

Plagiarism includes:

- * Passing off one's ideas or words as your own
- * Failing to cite your sources of information (sources must be given due credit in, for example, footnotes/endnotes and bibliography)
- * Downloading and passing off as your own papers and discussions found on the internet
- * Copying and pasting internet resources to create a paper
- * Faking a citation

Disability Policy

'Educational access is the provision of classroom accommodations, auxiliary aids and services to ensure equal educational opportunities for all students regardless of their disability. Any student who feels he or she may need an accommodation based on the impact of a disability should contact the Office of Disability Services at 216.687.2015. The Office is located in MC 147. Accommodations must be requested in advance and will not be granted retroactively.' *MLA Policies and Procedures Notebook*

Grading Scale

A 94-100; A- 90-93; B+ 87-89; B 83-86; B- 80-82; C+ 77-79; C 70-76; D 60-69; F 0-59

Topic Outline

* This is meant as a guideline and is subject to change

	TOPICS
WEEK 1 Jan. 19-23	Course Introduction; Reading: Weeks 1-3, <i>Iliad</i> , Intro. and Bks 1, 9, 16, 18, 21-24 NO CLASS MONDAY
WEEK 2 Jan. 26-30	Homer Reading: see above
WEEK 3 Feb. 2-6	Homer (reading cont'd from above) Friday: Film (Greek Drama/Homer)
WEEK 4 Feb. 9-13	Greek Tragedy: Introduction Friday: Seminar #1 (Topic: Conducting Research)
WEEK 5 Feb. 16-20	Aeschylus: Introduction, <i>Agamemnon</i> NO CLASS MONDAY ; Friday: Oral Presentation #1
WEEK 6 Feb. 23-27	Aeschylus, <i>Prometheus Bound</i> Friday: Oral Presentation #2
WEEK 7 Mar. 2-6	Sophocles: Introduction, <i>Oedipus the King</i> Friday: MIDTERM
WEEK 8 Mar. 9-13	Sophocles: <i>Antigone</i> ; Euripides, Introduction Friday: Oral Presentation #3
WEEK 9 Mar. 16-20	SPRING BREAK
WEEK 10 Mar. 23-27	Euripides: <i>Hippolytus</i> ; <i>Medea</i> Friday: Film (Medea)
WEEK 11 Mar. 30-A. 3	Greek comedy, Aristophanes, <i>Lysistrata</i> Friday: Oral Presentation #4
WEEK 12 Apr. 6-10	Aristophanes: <i>Lysistrata</i> , <i>Acharnians</i> Friday: Oral Presentation #5
WEEK 13 Apr. 13-17	Aristophanes: <i>Acharnians</i> , <i>Clouds</i> Friday: Film (time permitting)
WEEK 14 Apr. 20-24	Roman Comedy: Introduction Friday: Seminar #2 (CPL Tour)
WEEK 15 Apr. 27-M. 1	Plautus: <i>The Rope</i> , <i>Amphitryo</i> / Essay drafts due no later than Monday Friday: Film (Plautus)
WEEK 16 May 4-8	Reception, catch-up and review Friday: FINAL EXAM

**** Research papers are due in class Monday, May 11th at 1:00 ****

ORAL PRESENTATIONS: INSTRUCTIONS

- ◆ Students will work in groups of 3 or 4 and each group is responsible for assigning specific questions to every member. *Every* member must contribute to the oral presentation and will be expected to speak - anyone who does not contribute will receive a mark of zero
- ◆ Group presentations should be at least 30 minutes in total, after which there will be a brief discussion period
- ◆ All students in the class are expected to attend the presentations and to participate in the discussions. The final cumulative exam will include questions from every presentation. In other words, presentations days are not days off for the rest of the class - everyone should be ready to take notes, as well as to support and encourage the presenters and treat them how they themselves will want to be treated on their presentation day
- ◆ Presentations will be marked out of 100 and will be worth 20% of your final grade - for each student, up to 15 marks will be awarded for how well the group works together and up to 85 marks will be awarded for individual contributions. That is, while each student will be assessed as a member of a group, the majority of marks will be based upon individual contributions
- ◆ I will provide a set of questions for each topic, which you will be expected to address, but you may also add your own questions. I have recommended some sources to get you started - you may use these or find your own. Please note that you will likely have to use OHIO LINK as a resource, so do not wait until the last minute to request books. You have been given the topics and bibliographies well in advance, so no allowance will be made for those students who do not order their books in a timely manner (see next point)
- ◆ It is not acceptable to rely primarily upon internet resources such as Wikipedia. Your mark will be based partly upon your use of scholarly material (e.g. peer reviewed scholarly books and journals). *All* sources must be cited in your bibliography (refer to syllabus for information on plagiarism)
- ◆ Handouts, including a bibliography of works consulted, should be made for the class and you are encouraged to make use of presentation technology (e.g. powerpoint/keynote). If you would like me to photocopy the handout, you must give this to me **at least one day (24 hours) prior to the presentation**
- ◆ For assessment purposes, I will require a type-written copy or powerpoint/keynote copy (printed, not electronic) of each student's work on the day of the presentation. While students may receive their individual grades (out of 85) earlier, final grades for presentations will not be given until all groups have had their turn (that is, *after* April 10th)

TOPICS: QUESTIONS AND SOURCES

#1: DRAMATIC COSTUME (GREECE) - Friday, February 20th

What are the elements of tragic *and* comic costume? How are they similar? How are they dissimilar? Why did dramatic costume look as it did, that is, what was costume intended to do (consider both tragic and comic costume)? How did costume contribute to the performances/ plays? Did every actor wear a costume? What kind of evidence do we have for dramatic costume? How reliable is the evidence?

David Wiles (2007) *Mask and Performance in Greek Tragedy* (Cambridge)
- (1991) *The Masks of Menander* (Cambridge)

Laura Stone (1981) *Costume in Aristophanic Comedy* (New York) (OHIO LINK)

Richard Green and Eric Handley (1995) *Images of the Greek Theatre* (Austin)

It is recommended that you also search 'www.jstor.org' for articles on this topic

#2: WOMEN IN GREEK TRAGEDY - Friday, February 27th

What kinds of roles did female characters play? How important were female characters? How representative are tragic heroines of women in daily life? Why do you think women were portrayed in certain ways in Greek tragedy? What does this say about Greek views of women? Were women present in the audience?

Barbara Goff (2004) *Citizen Bacchae* (Berkeley)

Sheila Murnaghan and Sandra R. Joshel (1998) *Women and Slaves in Greco-Roman Culture* (London) (OHIO LINK)

Spyros Syropoulos (2003) *Gender and the Social Function of Athenian Tragedy* (Oxford)

Simon Goldhill (1997) 'The Audience of Athenian Tragedy,' *The Cambridge Companion to Greek Tragedy*, P.E. Easterlink (ed.) (Cambridge)

It is recommended that you also search 'www.jstor.org' for articles on this topic

#3: MENANDER - Friday, March 13th

Who was Menander? In what historical context was he writing? What are some of the characteristics of his plays? How does his play *Aspis* (Shield) represent the types of plays that Menander wrote? How does his work compare/contrast with that of Aristophanes? What evidence do we have for Menander's plays (e.g. how well have his works survived?) How influential was Menander to later Roman dramatists, such as Plautus?

Netta Zagagi (1995) *The Comedy of Menander* (Bloomington)

T.B.L. Webster (1974) *An Introduction to Menander* (New York)

J. Michael Walton and Peter D. Arnott (1996) *Menander and the Making of Comedy* (Westport) (OHIO LINK)

Demetrios C. Beroutsos (2005) *A Commentary on the "Aspis" of Menander* (Gottingen) (OHIO LINK)

It is recommended that you also search 'www.jstor.org' for articles on this topic

#4: CHARACTERS IN GREEK COMEDY - Friday, April 3rd

What kinds of characters are represented in Greek comedy? Use case studies of actual characters to make your points. Were there stock comic characters? How realistic do you think these representations are? What kind of information can we gain about the inhabitants of Greek *poleis* from studying the comedies? How are comic characters represented in Greek art?

Victor Ehrenberg (1974) *The People of Aristophanes* (New York)

David Konstan (1995) *Greek Comedy and Ideology* (Oxford)

Timothy Long (1986) *Barbarians in Greek Comedy* (Carbondale)

Richard Green and Eric Handley (1995) *Images of the Greek Theatre* (Austin)

Edith Hall (2006) *The theatrical cast of Athens : interactions between ancient Greek drama and society* (Oxford) (OHIO LINK)

It is recommended that you also search 'www.jstor.org' for articles on this topic

#5: - RECEPTION OF GREEK TRAGEDY - Friday, April 10th

With reference to specific plays (use at least two as case studies), what challenges do modern directors, actors, etc. face when producing Greek tragedies? How do they deal with these challenges? How are the ways in which tragedies are staged at various times in history representative of literary and social trends?

P.E. Easterling (1997) *Cambridge Companion to Greek Tragedy* (especially Part III: Reception)

Fiona Macintosh, et al. (2005) *Agamemnon in Performance 458 BC to 2005 AD* (OHIO LINK)

David Wiles (2007) *Mask and performance in Greek tragedy: from ancient festival to modern experimentation*

It is recommended that you also search 'www.jstor.org' for articles on this topic