Graduate Seminar: Mind and Body in Greek Tragedy
16:190:564
Mon 5:00-7:40pm; RAB 003, Douglass Campus

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Learning Goals:

- to provide students with a greater familiarity and optimal language skills in order to enable them to read ancient Greek tragedy in the original with ease
- to lead students to reflect on the cultural, social, and political impact of ancient Greek tragedy in its time and beyond
- to give students the tools and exposure necessary to consider aspects of ancient drama ranging from the relationship of theater to the polis, to modern reception of ancient tragedy
- to enable students to come to grips with the scholarship pertaining to ancient Greek tragedy past and present
- to encourage students to consider the dynamics of human psychology, social organization, and politics and their role in shaping Greek tragedy and its impact
- to give students an opportunity to appreciate the ways in which individual poets and the community relate to, shape, and affect one another in different historical periods

Course Description
The goal of this course is to provide the advanced Greek student with an opportunity to read a selection of Greek tragedies closely and to reflect on a variety of topics central to our understanding of the genre. We will read plays closely in the Greek (or in translation for non-Classics), as well as modern plays based on or inspired by the ancient tragedies. Throughout the seminar, themes addressed will range from the poetic to the cultural; particular focus will be accorded to aspects of the mind and the body and their interrelationship in Greek tragedy, and to ways in which the genre reflects some of the central political, cultural, social and religious preoccupations of fifth-century Athenians.

Instruction regarding the above issues will be combined with translation, commentary, and discussion of focus passages. Though the course is in part designed to assist Classics graduate students in preparing for the MA and PhD exams, the class also welcomes advanced undergraduate and graduate students from other literary fields, who will receive adjusted assignments and requirements as appropriate. Classics graduate students will read relatively large amounts of Greek for each meeting; non-Classics graduate students will read the primary text in translation, along with secondary literature, and be asked to submit a final paper, or to submit one shorter and take a final exam, at the end of the term.

Course Website
The course website is accessible through the Sakai homepage. Go to https://sakai.rutgers.edu/ where you can log in with your NetID and password. The website will likely be used for communication purposes and for posting of any digital materials. You will receive an e-mail notice whenever a new item is posted.

Other Websites:
To be discovered during the semester. There are new and useful additions constantly. Please share your discoveries with the rest of us.
Greek Tragedy General Bibliography:
http://www2.warwick.ac.uk/fac/arts/classics/modules/gktrag/bibliography/
(Link available on course Sakai)
Further select bibliographical references will be given as we go along.

Required Texts (for our first sessions)
Available at the Rutgers bookstore (Barnes and Noble), and online from Perseus. Also downloadable as a free e-book (pdf on course Sakai), and on reserve at Douglass library.
Note: regular consultation of Webster’s Cambridge (“Green and Yellow”) commentary is recommended, as is that of Pucci (in Italian). Both should be available on reserve at Douglass library.
For these and all other reserves, see the Rutgers library webpage (try both Allen Hornblower and Allen-Hornblower).
Books are available for loans of up to 5 hours and overnight.

Recommended Translations:

Evaluation:
1. Class participation and presentation: 30%
2. Translation exams: 30%
3. Remaining 40% = “Final Project,” namely a choice between
   a. one final research paper (10-15 pages, Times New Roman 12 pt, double-spaced): 40% or
   b. one shorter research paper (6-10 pages Times New Roman 12 pt, double-spaced)
   + a final examination (translation examination based on all focus passages covered during term): 20% each
   ⇒ Please inform me of your choice (a or b) by e-mail before Spt. 15th
   ⇒ I encourage you to meet with me at least one or two weeks before your presentation and at least three weeks before the due date for your final paper to discuss the topic and relevant bibliography together. Just send me an e-mail to make an appointment.

The research paper should be an expanded version of the oral presentation, with full scholarly apparatus of citations, footnotes, and bibliography. Your paper should take into account the discussion of the oral paper following your presentation, and input from the class.
Should you decide to write on a different topic, you may do so, provided you let me know by October 24th.

Organization of the seminar:
Each class meeting will run roughly as follows:
- a brief (10 minute) translation exam on the readings (focus passages) for the previous session.
- an examination (and translation) of the focus passages assigned for that day, considering various aspects of the poetics (including, time allowing, language and meter), while also opening the discussion to broader considerations. Each focus passage should be prepared in careful, regular consultation with commentaries and lexica (along with any other tools the student deems useful).
- Following our close reading, starting week 5 or so, one of you will offer a presentation of ca.20-25 minutes on a topic related to the primary reading assigned for that day, or, more broadly, to the play being read at the time. The topic is to be determined in consultation with me, and should ideally serve as the basis for the writing of a final research paper (or, if the student chooses, for the shorter, 6-10 page paper).
  Your presentation must take into account our readings for the course. It should demonstrate that you have done thorough research into the topic and spent time
reflecting on it; that you have carefully considered the major questions raised by your topic, and how past scholarship has addressed them; and that you have a sense of where you stand in relation to the latter scholarship. You should strive to present the results of your research to your peers in as lucid and exciting a fashion as possible. Be sure to include a handout for your peers, with relevant citations and bibliography, and, if relevant, any charts or outlines you deem helpful.

- After a collective discussion of the student presentation, we will address the secondary readings for the day. One student will be responsible for summarizing and providing a critical assessment (5 mins. maximum) of each of the secondary readings (article or chapter) for any given meeting; all others will be expected to prepare a response and reactions to the reading (and to their peer’s reaction to the piece) as well, for ensuing discussion.

**Tentative schedule: 15 sessions total**
The following is merely indicative; we will adapt the syllabus (and our speed) to your needs, interests, and comfort level as we go. *All assignments are to be read for the day on which they are listed.*

I. **Thursday, Spt. 8th:** Introductory session. Organizational meeting.
II. **Monday, Spt. 12th:**
   - Sophocles, _Philoctetes_ lines 1-316. Focus passage: lines 254-316.
   - Read the entire play in translation.

*Presentation Topics: Discussion and Selection.*

III. **Monday, Spt. 19th:**
   - _Philoctetes_ 317-881. Focus passages: 649-725; 730-881

IV. **Monday, Spt. 26th:**
   - _Philoctetes_ 882-1062. Focus passages: 882-975; 1004-1062

*Translation Quiz 2.*

V. **Monday, Oct. 3rd:**
   - _Philoctetes_ 1062-end. Focus passage: 1081-1217

Translation Quiz 3.

VI. **Monday, Oct. 10th:**
- Euripides, *Hecuba* 1-378; focus passages: 1-58; 239-378

No Quiz. Revision of choral passage in Philoctetes assigned for last time.

VII. **Monday, Oct. 17th:**
- Euripides, *Hecuba* 1-863; focus passages: 403-443; 534-608; 785-863
- Also have a look at readings for Oct. 24th, you may want to get a head-start on both primary and secondary readings (Zeitlin piece is long as always!)

Translation Quiz 4.

VIII. **Monday, Oct. 24th:**
- Hecuba 864-end. Focus passages: 905-51, 981-1022, 1035-82, 1132-82, 1240-95 (end)

Translation Quiz 5.

IX. **Monday, Oct. 31st:**
- Review all of Hecuba (the Greek focus passages), particularly 1132-82, 1240-95 (end) especially if we did not get around to them on the 24th
- Discussion of Zeitlin, continued (brush up on your notes / sections you thought were important)
- wrap-up discussion of mind/body in Philoctetes and Hecuba; think of two or three ways in which these are used, interconnected, dramatized in each play
- And we begin...
  - Aeschylus, Agamemnon: read Lloyd-Jones’ translation of the Oresteia in full
o beginning of Agamemnon: in Greek, lines 1-257; focus passage: lines 1-71 (watchman and part of parados); see Fraenkel text and commentary online on Sakai; also on reserve at Douglass

Additional, optional reading for background and discussion – skim:

*Translation Quiz 6.*

X. **Monday, Nov. 7th**
- Aeschylus Agamemnon, up to line 616. Focus passages: 140-183; 205-293; 456-487; 586-616
- Nuts and bolts:
  o structure of the Agamemnon comments? (look at meter and its relation to structure): any changes to the expected structure? Scott B.
  o Aeschylus, life and times Chris M.
  o choices for forthcoming nuts and bolts:
    ▪ theatrical effects in Agamemnon: props, staging, etc (use Taplin’s Stagcraft of Aeschylus for instance)
    ▪ the skene in Aeschylus
    ▪ Sophocles, life and times
    ▪ Stage resources in 5th-century theater
    ▪ structural differences between the Oresteia and Aeschylus’ earlier plays? (based on West, below)

*Translation Quiz 7.*

Additional, optional reading for background and discussion – skim when you can, based on your interests:
Richard Seaford, Reciprocity and Ritual: Homer and Tragedy in the Developing City-State (Oxford 1994) 368-375
More general:
Walter Burkert, Greek Religion (Oxford and Cambridge, Mass. 1985) 55-73, on sacrifice and libation

XI. **Monday, Nov. 14th**
- Aeschylus Agamemnon, up to line read up to 974 (as much as you can; as always, e-mail me lines you find problematic for our final, translation-only meeting). Focus passages: 717-62; 810-974
- Nuts and bolts:
  ▪ theatrical effects in Agamemnon: spectacle in Aeschylus; props, staging, and/or use of theatrical space (the skene in particular): use Taplin’s Stagecraft of Aeschylus, and/or his Greek Tragedy in Action, Berkeley 1978
  ▪ stage resources in 5th-century Athens (use Taplin, SA, above; request scan): ABS
Translation Quiz 8.

XII. Monday, Nov 21st:
Shorter research paper Due Nov. 28th (for those who chose 3.b.) NO CLASS.

XIII. Monday, Nov. 28th:
- Aeschylus Agamemnon, finish the play (as much as you can; as always, e-mail me lines you find problematic for our final, translation-only meeting). Focus passages: 1085-1263, 1372-1536
  - Make note of how Cassandra evokes and connects past, present, and future; find at least two passages from elsewhere in the play that reflect and elaborate on whatever point she is making (metaphor, prediction), Lebeck-style
  - What are Clytemnestra’s arguments in defense of her action(s), and what is the Chorus’s response to them?
- Nuts and bolts:
  - Sophocles, life and times (use OCD and a Cambridge “green and yellow” introduction; e.g. Easterling’s Trachiniae, and Easterling’s introductions to the Cambridge translations from Greek drama series (including Antigone); and her Cambridge History of Classical Literature, available on Sakai)
- Reminder: longer research paper due Dec. 5th; shorter research paper due today
Translation Quiz 9.

XIV. Monday, Dec. 5th:
- Euripides, Electra to line 698; focus passages: 1-63, 112-289, 300-338, 513-44, 608-76
- Read Giraudoux’s Electre in translation, on Sakai
- Nuts and bolts:
  - tragic playwrights and their styles: Aeschylus vs. Sophocles vs. Euripides
Translation Quiz 10.
Longer Research Paper Due.

XV. Monday, Dec. 12th:
- Euripides, Electra, to the end; focus passages: 699-726; 774-858; 874-987; 1004-1146; 1165-1229
  - use Roisman for helpful vocabulary and notes (on reserve at Douglass, 2-hour loan periods), and Cropp for commentary
- Read Sophocles’ Electra concurrently, in translation (use Jebb for good commentary, and Jenny March’s edition with facing translation for reference to the Greek)
- Nuts and bolts:
  - Euripides, life and times: Aaron B.S
  - tragic playwrights and their styles: Aeschylus vs. Sophocles vs. Euripides

XVI. Translation Marathon meeting, and discussion of Reception: Dec. 14th or 15th, 1-4pm.
- remarks on meter: cf Cassandra’s exchange with the chorus; Hecuba key passages; Electra’s kommos and passages from Oresteia kommos
- MS tradition
  - e.g., speech of Orestes in Eur. Electra, ll.367-400
  - e.g., lines that are problematic in Ag.?

Final Examination: For those who choose the shorter paper, the Final Examination will be a self-administered test to be taken during exam week. It will include translation of prepared and sight passages as well as some analysis of syntax.

Topics List for Greek Tragedy Seminar Fall 2011
Note: topics are general; you will choose a topic that is more specific to address the more general topic selected among those below.

Philoctetes
- Logos in Philoctetes
- Neoptolemus, Odysseus, and ethics in Philoctetes
- Odysseus in Philoctetes (fifth-century Athenian society and politics)
- Concepts of the hero in Philoctetes
- The Chorus in Philoctetes: function and role
- Heracles’ deus ex machina in Philoctetes: the problems of the ending
- Seamus Heaney’s Cure at Troy
- Fénelon’s Télémaque

Hecuba
- Power in Hecuba
- Persuasion in Hecuba
- Other Greek versions of the fall of Troy (with a focus on the women) – Euripidean and other
- Hecuba and Aristotelian theory
- Human Sacrifice in Euripides (reactions to Aeschylus in particular)
- The reception of Euripides in antiquity
- Jean Giraudoux’s La Guerre de Troie n’aura pas lieu (The Trojan War Will Not Take Place/ Tiger at the Gates)

Agamemnon
- The sacrifice of Iphigeneia from the Hesiodic Catalogue to Ovid’s Metamorphoses
- Ag. and Atreid legend in the tradition of Greek tragedy
- Sacrifice and perversion in Agamemnon
- Tragedy and ritual
- Imagery and metaphor in Agamemnon
- The figure of Agamemnon in Greek tragedy (or merely in tragedies pertaining to the sacrifice of Iphigeneia)

Electra (Euripides)
- Electra and Atreid legend in the tradition of Greek tragedy
- Euripides’ and Sophocles’ Electra
- Clytemnestra in Electra
- Jean Giraudoux’s Électre