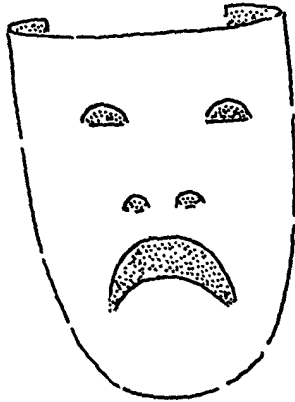
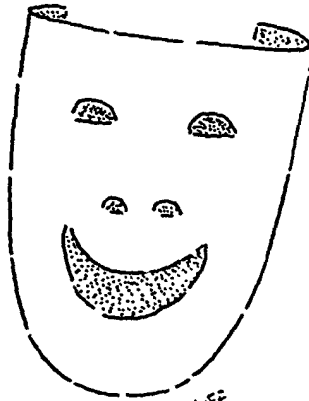


## Greek Drama in Translation: 01:190:381

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*"I don't get it."*



*"You never get it."*

*Love, honor, friendship. Murder, revenge, suicide. Sexual roles and gender dynamics. Politics at home and in the city. The role of the divine in human lives.*

Greek drama of the 5<sup>th</sup> c. BC offers us an opportunity to explore some essential social, cultural, and ethical issues that continue to be directly relevant to modern times and current in our day, while challenging us to understand how and why these issues were posed and addressed 2,500 years ago. This artistic form is both familiar to us and somewhat obscure in some of its aspects (take, for instance, the Greek Chorus!).

This course invites you, the student, to examine Greek drama in its socio-political and religious contexts, and to gain a better understanding and appreciation of the richness, complexity, and relevance of the plays that were produced in ancient Athens at the height of its political power and splendor. This is your chance to see how the plays both reflected and were shaped by the remarkable and fascinating culture in which they came to light and reflection of *on*.

### Course description and learning goals:

- to give the undergraduate, post-bacc, and other students (both classicist and non-classicist) an overview and basic understanding of Greek tragedy and comedy in the Classical period
- to provide students with a better understanding of ancient Greek culture, society, and thought through an exploration of its drama within the cultural context of the 5<sup>th</sup> c. BC
- to enable students to produce culturally and historically informed analyses of ancient Greek drama and the artifacts that pertain to it
- to give students a global and diachronic perspective on performance and theater through the ages

### Corpus:

- We will be reading a representative selection of masterpieces by the three great tragedians: Aeschylus, Sophocles, Euripides; as well as some selections from the only comic playwright who left us extant (complete) plays: Aristophanes, a fine representative of Old Comedy and its obscene language and costume (as well as its sophisticated political and literary parodies).

### Method:

- Classes will combine lecture with close readings and commentary of the texts of the plays themselves. Discussion and comment are not only welcome, but highly encouraged.
- We will come at these plays from several angles, broaching questions ranging in breadth from the literary, historical, dramatic, and performative to the philosophical.

### Course Requirements and Assessment:

- Regular attendance, homework submission, and active in-class participation (including *presentations\**): 25%
- Prepared, informed contributions to class discussion (and **online Forum**) based on close readings of assignments – included in the 25% above

- Note: Don't miss class! Any unexcused absence will result in a non-negotiable loss of total attendance points. See details under course policies.
- 2 brief quizzes + 1 take-home essay (5-7 pp. double-spaced, due in early December): 30%
- Midterm examination (1 class period, Oct. 15): 20%
- Final examination: 25%

**\*Presentations:**

Each student will be placed in a small group of 2 or 3. Each group will be responsible for introducing one of the works we have read for that day. *At least* 48 hours before we meet, and after meeting with me as a group, the group will pre-circulate 4 discussion questions via e-mail (sent to me, which I will pass on to the group), to which other students can respond on the Sakai Forum; student presenters will then lead a discussion of those questions in class. **Extra credit** will be given to groups that also act out a scene from the play or work they are responsible for.

**Attendance and related course policies:**

- Please arrive prepared and on time. Lack of punctuality shows a lack of courtesy for your instructor and fellow classmates.
- Turn off all cell phones and electronic devices before coming to class.

*Attendance and participation are the central required component of this course.* Planned absences for religious observances may be allowed; if you must miss a class, please notify your instructor AT LEAST one week prior to your expected absence.

In the event that you must miss a class, you will need to find out what you missed and get the notes as well as **find out the homework for the next session from one of the two students you have exchanged contact information with in our first session.**

***Each class session is worth 10 points, for a total of 280 points.*** Those points are divided between attendance and participation. In order to receive full credit, you are expected to be up-to-date on the readings and to participate in class activities and discussion. **Unexcused absences** (all absences that are not medically documented) will result in a non-negotiable loss of points.

**Office hours:**

- Thursdays 11am-noon in my office (Ruth Adams 004) and by appointment.
- **Please e-mail me if you plan to come to office hours to avoid overlapping.**

**Required Texts may be purchased (or rented) from Barnes and Noble at RU Bookstore:**

Gateway Transit Building  
100 Somerset Street  
New Brunswick, NJ 08901  
(732) 246-8448

You can also find them used for less at online bookstores such as **amazon.com**.

Please **use THE FOLLOWING TRANSLATIONS – not others that you may already own.** The reason is easy reference: for all to be able to follow in class when we refer to specific lines (line numbers vary from one translation to another).

If you already own a translation and do not want to purchase a new one, you can scan the ones below; all should be available at Alexander library; please come to me for details or any concerns.

1. I. Storey and A. Allan, *A Guide to Ancient Greek Drama*. Wiley-Blackwell 2014 (2<sup>nd</sup> edition). ISBN: 9781118455128
2. Aeschylus, *The Oresteia*, trans. H. Lloyd-Jones. University of California Press 1994. ISBN: 9780520083288

3. Sophocles I: Three Tragedies. *Oedipus the King, Oedipus at Colonus, Antigone*, trans. D. Grene et al. University of Chicago Press 1991 (1<sup>st</sup> printed . ISBN-10: 0226307921
4. Sophocles II (vol.9): *Ajax, The Women of Trachis, Electra and Philoctetes, The Trackers*. trans. D. Grene et al. (1<sup>st</sup> printed 1969). University of Chicago Press. ISBN-13 9780226311555
5. Aristophanes, *Lysistrata and Other Plays*, trans. A. Sommerstein. Penguin Classics 2003. ISBN: 9780140448146
6. Euripides I (vol.3): *Alcestis, Medea, The Children of Heracles, Hippolytus*. trans./ eds. R. Lattimore et al. University of Chicago Press 2013 (first printed 1955), 3<sup>rd</sup> edition. ISBN-10: 0226307808
7. Euripides, *The Trojan Women and Other Plays (Hecuba, Andromache)*, trans. J. Morwood. Oxford University Press 2001. ISBN: 9780192839879
8. Euripides, *The Bacchae and Other Plays*, trans. J. Davie. Penguin 20015. ISBN: 9780140447262
9. Homer, *Iliad*. Tr. Stanley Lombardo. Hackett Publishing 1997. ISBN 087220-3522

### **Course website:**

- The course website is accessible through the **Sakai homepage**; you will receive a notification that the site is active within 24 hours of our first class meeting.
- Go <https://sakai.rutgers.edu/>; log in with your NetID and password.
- The website will be used for communication purposes and for posting of any additional reading and visual materials. Throughout the term, resources and announcements will be posted to this site. You will receive notification by e-mail each time a new item is posted. ***Our Sakai website will also be the primary way in which I will communicate with you outside of class***, and where you will post your reflections on the Forum.

**You are responsible for checking both your e-mail and the “Announcements” and “Resources” sections regularly.** Spam detectors often send Sakai e-mails to trash; make sure you check there as well.

For all course-related e-mail, please use your Rutgers e-mail account, or notify me asap of your preferred e-mail address. *In order not to miss any information relevant to the coursework, make sure you check the designated email address frequently.* As soon as possible, exchange contact information with two other students in the class.

### **EXAMS:**

- The midterm examination will be administered during normal class time **in week 7, on Thursday, October 15<sup>th</sup>**.
- The final will occur on the date and time given by the registrar, in our usual classroom; see <http://finalexams.rutgers.edu/>.
- Exams may **not** be made up without a signed note from your dean. **Both of these exams are cumulative:** each will be designed to cover all the material presented in the course to date.

### **SCHEDULE (subject to change):**

- Note: The readings listed for each day must be read *for that day*.
- **Always bring the relevant plays being covered to class that day.** You may also want to mark up your copies, underlining, highlighting, or putting asterisks (\*) next to important passages. This will be helpful for you to review and study each play.
- **Adjustments to the syllabus** may be announced in class. It is your responsibility to keep informed about any changes to the syllabus.

- Some secondary readings will be posted on the course Sakai as we go. Check your e-mail regularly for Sakai notices, and check your Spam regularly if Sakai notices tend to be sent there.
- **Study groups**, note sharing, and study sheets with plays, their dates, main characters, and plot lines, are highly encouraged as an efficient (and convivial!) means of both absorbing and engaging with the material.

### Week 1

**Spt 1:** First meeting. Introduction to the course and its goals. Why study ancient Greek theater?

**Spt. 3:** Introduction to ancient Greek drama: tragedy. GAGD (*A Guide to Ancient Greek Drama*) pp.1-24: Drama, the dramatic festivals. Read up to "Drama and Dionysos" not included.

### Week 2

**NO CLASS ON TUESDAY SPT 8: Labor day Monday Classes are on that Tuesday\*.**

**Spt 10:** Aeschylus, *Oresteia* (first play of the trilogy): *Agamemnon* ll. 1-809.

GAGD pp. 72-92: Greek tragedy: origins, nature and 93-111 (on Aeschylus).

### Week 3

**Spt 15:** NO IN-PERSON CLASS: Vimeo film to be watched online; all post to Sakai Forum discussion. Aeschylus, *Agamemnon* l.810 to end.

**Spt 17:** Aeschylus, *Choephoroi* (*Libation Bearers*): entire play.

GAGD pp. 34-61: The theatrical space; performance pp.61-71: Drama and the Polis.

### Week 4

**Spt. 22:** Aeschylus, *Eumenides* (entire play). Any additional reading will be posted on course Sakai.

**Spt. 24:** Intro. to Sophocles. Sophocles, *Ajax* ll.1-865. GAGD, pp.111-131: Sophocles.

### Week 5

**Spt. 29:** *Ajax*: l.866 to end. Any additional reading will be posted on course Sakai.

**Oct. 1:** Sophocles, *Philoctetes* 1-843. Any additional reading will be posted on course Sakai.

### Week 6

**Oct. 6:** Sophocles, *Philoctetes* 844-end. Intro. to Euripides. GAGD pp.131-148.

**Oct. 8:** Euripides, *The Children of Heracles*. The Philoctetes Project and PTSD (Post Traumatic Stress Disorder). Any additional reading will be posted on course Sakai.

### Week 7

**Oct. 13:** Euripides, *Medea* (entire play). Any additional reading will be posted on course Sakai.

**Oct. 15:** **IN-CLASS MIDTERM EXAMINATION.** Detailed review: see "Announcements" on course Sakai.

### Week 8

**Oct. 20:** *Medea*, continued. Any additional reading will be posted on course Sakai.

**Oct. 22:** View "A Dream of Passion" and review *Medea*.

### Week 9

**Oct. 27:** Euripides, *Trojan Women*. Homer, *Iliad* VI. Any additional reading will be posted on course Sakai.

**Oct. 29:** Euripides, *Hecuba*. Homer, *Iliad* XXII and XXIV. Any additional reading will be posted on course Sakai.

### Week 10:

**Nov. 3:** Euripides, *Bacchae*, ll.1-846. GAGD pp.24-34: Dionysus and tragedy.

**Nov. 5:** *Bacchae*, l.847-end. Any additional reading will be posted on course Sakai.

### Week 11:

**Nov. 10:** No in-class meeting. Instead, **we will have a (required) field outing, either to a staged production of an ancient Greek play or to the Metropolitan Museum of Art\*. View Cacoyannis' *Trojan Women* and post responses on Forum.**

**Nov. 12:** Tragedy in vase painting. Additional reading will be posted on course Sakai.

### Week 12:

**Nov. 17:** Introduction to Old Comedy. GAGD pp.169-194. Aristophanes, *Lysistrata* ll.1-706.

**Nov. 19:** *Lysistrata* l.707-end. GAGD pp.208 (bottom)-217 [pp. 195-208: optional, recommended]

**Week 13:**

**Nov. 24: NO IN-CLASS MEETING. Thanksgiving week.** Aristophanes, *Frogs*: post responses on Course Forum; posts due by class meeting start time.

**Week 14:**

**Dec. 1:** Read *Iliad* X and Euripides' *Rhesus*. Pots and Plays: drama and vase painting. Additional details will be posted on course Sakai.

**Dec. 3:** Staging Greek Drama, then and now. Aspects of Performance. Additional details will be posted on course Sakai.

**Week 15:**

**Dec. 8:** The reception of Greek drama. Additional details will be posted on course Sakai.

**Dec. 10: Final Meeting.** Conclusions. **Short (5-7 pages double-spaced) take-home essay due in class, in hard copy.** Details will be given in advance on course Sakai. *No late e-mail copies will be accepted.*

\*\*Detailed review for final exam: see "Announcements" on course Sakai.\*\* (Exam will be cumulative.)

**FINAL EXAMINATION:**

Date and Time subject to change; check <http://finalexams.rutgers.edu/>