

Fall 2006, 1:00-2:22 TR, COLE 55

**Instructor:** Christopher M. Chinn

**Office:** COLE 61

**Office Hours:** M 2:00-2:50, T 10:00-10:50 or by appointment. You can also try MWF 9-9:50, 12-12:50, or after 2:30 all week. It's always best to let me know ahead of time if you're going to drop by.

**Contact:** If you would like to make an appointment or would like help with the class, please feel free to get in touch with me by any of the following methods.

E-mail: [cmc033@bucknell.edu](mailto:cmc033@bucknell.edu)

My office phone number: (570) 577-3728

Web site: <http://www.facstaff.bucknell.edu/cmc033>

My mail box: Coleman 60

**Course objective:** The goal of this course is for the student to gain an appreciation of ancient Greek tragedy. We will accomplish this by reading and discussing the works of the three great Athenian tragedians (Aeschylus, Sophocles, and Euripides) of the 5th century BCE. Hopefully an appreciation of these writers will also instill in the student a sense of the deep influence these plays have had on Western culture at large.

**Course outline:** We will read the "greatest hits" of Greek tragedy, consider modern scholarship addressing the plays, and view some modern theatrical productions of these dramas. In order to facilitate class discussion and to increase your critical engagement with the texts, you will be asked to keep a daily journal of notes and questions (see below). There will be in-class writing assignments, 2 interpretive essays, and 1 large-scale research paper. You will collect all your writing into a writing portfolio. For all your writing, you will work with a writing partner.

**Academic responsibility:** I take the issues of cheating and plagiarism seriously. In order to familiarize yourself with Bucknell's policies and procedures regarding appropriate academic behavior, please read the following site: <http://www.bucknell.edu/AcademicResponsibility/>. It is your responsibility to be aware of what constitutes academic misconduct, plagiarism, and other violations of academic responsibility.

**Required texts:** Please obtain the following texts. Do not substitute other translations, since chapter and line numbering can differ, as well as the translator's interpretation.

Blondell, Ruby, translator. *Sophocles: The Theban Plays*. Focus, 2002.

Esposito, Stephen, translator. *Euripides: Four Plays*. Focus, 2002.

Meineck, Peter, translator. *Aeschylus Oresteia*. Hackett, 1998.

Pomeroy, Sarah, et al. *A Brief History of Ancient Greece*. Oxford, 2004.

Zimmerman, John. *The Dictionary of Classical Mythology*. Bantam 1983.

Please use Zimmerman's *Dictionary of Classical Mythology* for background on mythological allusions in the plays.

**Course expectations:** I expect you to engage in critical reading of the texts, active participation in class, and good writing. Below I have detailed my expectations of you.

**I. Reading:** Expect to engage in critical reading of 25-45 pages per class session. The texts we will be examining are translations of ancient Greek writers, and are sometimes difficult.

- You are asked to keep a detailed Reading Journal. In it you will formulate questions and make observations as you read, and summarize your notes after completing a reading assignment. The questions and observations you collect here will shape class discussion. I will occasionally collect your journal for evaluation.

**II. Writing:** For all papers I expect good writing and complete documentation (see my “Writing guidelines/Citation of ancient writers” sheet). You will be assigned a writing partner for the revision of most writing assignments (see “Participation” below).

- There will be two brief response essays (around 5 pages each) on various topics. You are not required to do in-depth research for these assignments, but are asked instead to present your thoughts as a coherent and well-supported argument. You will revise your paper with your writing partner, and collect all drafts and comments in your Writing Portfolio.
- You are required to produce an in-depth research paper (10-20 pages) on a topic you develop. As a part of the writing process you will be asked to provide an initial abstract, an abstract revision (with bibliography), a full draft, and a final version. You will collect your abstracts and draft in your Writing Portfolio.
- You are required to collect your short essays (including drafts, comments, and final versions), in-class writing, research paper abstracts, and the first draft of your research paper (with comments) into a Writing Portfolio. As a preface to your Portfolio you will write a 3-5 page self-analysis that reflects upon the development of your writing.

**III. Participation:** Active participation in class is an extremely important part of this course. You are asked to contribute to discussions, cooperate with your Writing Partner, and work actively during Writing Workshops.

- It is essential that you come prepared every day, with your questions and observations of the indicated assignment organized in your Reading Journal. You should participate actively and respectfully during class discussion.
- There will be relatively frequent in-class writing assignments, sometimes to stimulate discussion, at other times to respond to specific questions. You will collect these short assignments in your writing portfolio (see below).
- For revision of essays, abstracts and the draft of your research paper you will be working with a Writing Partner. You are asked to supply your Writing Partner with a copy of the indicated assignment at least 24 hours before a Writing Workshop. You and your partner will read and comment upon each other’s work. Then during Writing Workshop you will discuss with each other ways of improving your work, based upon your comments.

**Grading:** I don't believe in grade inflation. I also don't believe in arbitrary averages. It is perfectly possible for every student in my classes to get an A. Nevertheless it usually turns out that students tend to distribute themselves along a curve centered around a B- or so. I do not design my courses that way, however. I set standards, and then observe how students perform.

<u>Grade Breakdown</u>	<u>Grading Scale</u>			
Interpretive essays: 25%	A	94-100%	C+	77-79%
Research paper: 40%	A-	90-93%	C	73-76%
In-class assignments: 10%	B+	87-89%	C-	70-72%
Reading journal: 10%	B	83-86%	D	60-69%
Participation and attendance: 15%	B-	80-82%	F	0-59%

A=superior achievement; B=high pass; C=pass; D=low pass; F=failing work.

**In-class etiquette and participation:** Assignments and lectures often stimulate useful and perhaps intense class discussions. For this reason, all participants in the course are expected to honor the following guidelines for our discussion:

- Whenever possible, speak from your own experience, saying, for example, "I think..." or "In my experience, I have found..." rather than generalizing your experience to everyone.
- All class discussions should be considered confidential.
- Avoid overt or covert put-downs, either of other class members, religious groups, other types of communities, etc. This includes negative body language, such as eye-rolling or groaning while another person is speaking.
- Turn off all electronic devices before entering room. I.e. TURN OFF YOUR CELL PHONE!

**Participation:** Your participation grade will be based on the following scale.

**A:** The student arrives to class on time, has done her/his homework, participates actively, and takes initiative. S/he works well with the other students in pair and group work and engages in critical thinking with her/his peers by asking pertinent, challenging, and constructive questions. This student is not afraid to speak in front of the group or to answer questions even when s/he is not entirely confident of the answer/s.

**B:** The student arrives to class on time and has done her/his homework. S/he is present, takes notes, and seems engaged, but lacks initiative, speaking only when called upon.

**C:** The student arrives to class more or less on time but appear reluctant to be there. S/he may or may not have done the homework – it is difficult to tell because s/he does not really participate. The student sometimes speaks to other during class on issues not related to the course material.

**D:** The student arrives late without explanation and is barely present in the class. S/he has forgotten the text, her/his notebook, etc. S/he shows very little interest in which is happening in class and considers group work and class discussion a "recess" of sorts. This student is often disruptive to the learning environment in the classroom.

**F:** The student is absent beyond three times.

**Course Schedule:** We will try to follow the course of readings below. This schedule is subject to change, depending upon the pace of our discussions. Please have the assignments read BEFORE the date indicated. As mentioned above, I will expect that you will come to class not only having read the material, but also prepared to discuss it critically. A key to abbreviations may be found on the next page.

Week	Dates	In Class	Assignment
1			
	Aug 24	Introduction, syllabus, policies	
2	Aug 29	LECT: Athenian History	READ: <i>BHG</i> pp. 110-165
	Aug 31	LECT: Ancient Drama	READ: <i>BHG</i> pp. 166-224
3	Sept 5	LECT: Aeschylus DISC: <i>Agamemnon</i>	READ: <i>Agamemnon</i>
	Sept 7	DISC: Justice in <i>Agamemnon</i>	READ: Lloyd-Jones
4	Sept 12	DISC: <i>Libation Bearers</i>	READ: <i>Libation Bearers</i>
	Sept 14	WW: Style and citation Essay 1 revision	WP: Essay 1
5	Sept 19	DISC: <i>The Furies</i>	READ <i>The Furies</i> HAND IN: Essay 1
	Sept 21	DISC: Politics in <i>Oresteia</i>	READ: Griffith
6	Sept 26	FILM: <i>Oresteia</i>	HAND IN: Journal
	Sept 28	FILM: <i>Oresteia</i> , cont.	
7	Oct 3	LECT: Sophocles DISC: <i>Antigone</i>	READ: <i>Antigone</i>
	Oct 5	DISC: Ethics in <i>Antigone</i>	READ: Blundell
8	Oct 10	LECT: Euripides DISC: <i>Medea</i>	READ: <i>Medea</i>
	Oct 12	DISC: Women in Euripides	READ: Foley HAND IN: Journal

<b>9</b>	Oct 17	NO CLASS, Fall Break	READ: <i>BHG</i> 225-253
	Oct 19	WW: Essay 2 revision	WP: Essay 2
<b>10</b>	Oct 24	FILM: <i>Medea</i>	HAND IN: Essay 2
	Oct 26	WW: Abstract revision Research resources	WP: First Abstract
<b>11</b>	Oct 31	DISC: <i>King Oedipus</i>	READ: <i>King Oedipus</i> HAND IN: First Abstract
	Nov 2	DISC: Freud and Oedipus	READ: Chase
<b>12</b>	Nov 7	DISC: <i>Hippolytus</i>	READ: <i>Hippolytus</i>
	Nov 9	DISC: <i>Bacchae</i>	READ: <i>Bacchae</i> HAND IN: Bibliography
<b>13</b>	Nov 14	DISC: Gender in Euripides	READ: Segal
	Nov 16	DISC: <i>Oedipus at Colonus</i>	READ: <i>Oedipus at Colonus</i>
<b>14</b>	Nov 21	WW: Draft revision	HAND IN: Draft of research paper
	Nov 23	NO CLASS, Thanksgiving	
<b>15</b>	Nov 28	FILM: <i>Gospel at Colonus</i>	HAND IN: Journal
	Nov 30	FILM and DISC: <i>Gospel at Colonus</i>	HAND IN: Writing Portfolio
<b>16</b>	Dec 5		HAND IN: Research paper

**Explanation of abbreviations:**

HAND IN: Hand in indicated assignment at the beginning of class.

READ: Read indicated text and update Reading Journal before class begins.

LECT: Lecture; I will provide a lecture on the topic indicated.

DISC: Discussion; be ready to participate actively in discussion on the topic indicated.

FILM: Film viewing; we'll be watching a film version of one of the tragedies.

WP: Writing Partner; distribute indicated assignment to your writing partner at least 24 hours before class begins.

WW: Writing Workshop; you will be working with your writing partner in class on the work you exchanged (at least) 24 hours previously.

*BHG*=Pomeroy et al. *A brief history of Greece*.

<i>Agamemnon</i>	}	In Meineck (trans.), <i>Aeschylus Oresteia</i>
<i>The Libation Bearers</i>		
<i>The Furies</i>		
<i>Antigone</i>	}	In Blondell (trans.), <i>Sophocles The Theban Plays</i>
<i>King Oedipus</i>		
<i>Oedipus at Colonus</i>		
<i>Medea</i>	}	In Esposito (ed.), <i>Euripides Four Plays</i>
<i>Hippolytus</i>		
<i>Bacchae</i>		

**Select Bibliography:** Below is a very brief selection of modern scholarship in English on tragedy in general and on the three tragedians in particular. These works should serve as general introductions to various topics and as starting points for your research.

### General

- Csapo, Eric and William Slater. 1994. *The context of ancient drama*. Ann Arbor: University of Michigan Press.
- Easterling, Patricia, editor. 1998. *The Cambridge Companion to Greek Tragedy*. Cambridge: Cambridge University Press.
- Goldhill, Simon. 1986. *Reading Greek tragedy*. Cambridge: Cambridge University Press.
- Hornblower, Simon and Anthony Spawforth (editors). 1996. *The Oxford classical dictionary*, 3rd edition. Oxford: Oxford University Press.
- Kitto, H.D.F. 1961. *Greek tragedy: a literary study*, 3rd edition. New York: Barnes and Noble.
- Lesky, Albin. 1983. *Greek tragic poetry*. New Haven: Yale University Press.
- Taplin, Oliver. 1978. *Greek tragedy in action*. Berkeley and Los Angeles: University of California Press.
- Winkler, John and Froma Zeitlin (editors). 1991. *Nothing to do with Dionysos?: Athenian drama in its social context*. Princeton: Princeton University Press.

### Aeschylus

- Conacher, D. J. 1996. *Aeschylus: the earlier plays and related studies*. Toronto: University of Toronto Press.
- Gagarin, Michael. 1976. *Aeschylean drama*. Berkeley and Los Angeles: University of California Press.
- Goldhill, Simon. 1984. *Language, Sexuality, Narrative, the Oresteia*. Cambridge: Cambridge University Press.
- Herington, C.J. 1986. *Aeschylus*. New Haven, CT: Yale University Press.
- Lebeck, A. 1971. *The Oresteia: a Study in Language and Structure*. Cambridge, MA: Harvard University Press.
- Podlecki, Anthony J. 1966. *The political background of Aeschylean tragedy*. University of Michigan Press.
- Rosenmeyer, Thomas. 1982. *The art of Aeschylus*. Berkeley and Los Angeles: University of California Press.
- Taplin, Oliver. 1977. *The Stagecraft of Aeschylus*. Oxford: Oxford University Press.
- Winnington-Ingram, R. P. 1983. *Studies in Aeschylus*. Cambridge: Cambridge University Press.

### Sophocles

- Beer, Josh. 2004. *Sophocles and the tragedy of Athenian democracy*. Westport, CT: Praeger.
- Blundell, M.W. 1989. *Helping Friends and Harming Enemies: A Study in Sophocles and Greek Ethics*. Cambridge: Cambridge University Press.
- Bowra, C.M. 1944. *Sophoclean Tragedy*. Oxford: Oxford University Press.
- Bushnell, R. 1988. *Prophesying Tragedy: Sign and Voice in Sophocles' Theban Plays*. Ithaca: Cornell University Press.

- Ehrenberg, V. 1954. *Sophocles and Pericles*. Oxford: Oxford University Press.
- Girard, René. 2004. *Oedipus unbound: selected writings on rivalry and desire*. Stanford: Stanford University Press.
- Knox, B.M.W. 1964. *The Heroic Temper*. Berkeley: University of California Press.
- Scodel, R. 1984. *Sophocles*. Boston: Twayne.
- Segal, C. 1981. *Tragedy and Civilization: An Interpretation of Sophocles*. Cambridge, MA: Harvard University Press.
- Segal, C. 1995. *Sophocles' Tragic World: Divinity, Nature, Society*. Cambridge, MA: Harvard University Press.
- Winnington-Ingram, R.P. 1980. *Sophocles: An Interpretation*. Cambridge: Cambridge University Press.

### Euripides

- Burian, Peter (editor). 1985. *Directions in Euripidean criticism: a collection of essays*. Durham, NC: Duke University Press.
- Burnett, Anne Phippen. 1971. *Catastrophe Survived: Euripides' plays of mixed reversal*. Oxford: Oxford University Press.
- Conacher, D.J. 1998. *Euripides and the Sophists: some dramatic treatments of philosophical ideas*. London: Duckworth.
- Foley, Helene. 1985. *Ritual Irony: poetry and sacrifice in Euripides*. Ithaca, NY: Cornell University Press.
- Goff, Barbara E. 1990. *The noose of words : readings of desire, violence, and language in Euripides' Hippolytos*. Cambridge: Cambridge University Press.
- Halleran, Michael. 1985. *The Stagecraft of Euripides*. London: Croom Helm.
- Mendelsohn, Daniel. 2002. *Gender and the city in Euripides' political plays*. Oxford: Oxford University Press.
- Micheleni, Ann. 1987. *Euripides and the Tragic Tradition*. Madison, WI: University of Wisconsin Press.
- Mossman, Judith (editor). 2003. *Euripides (Oxford readings in classical studies)*. Oxford: Oxford University Press.
- Rabinowitz, Nancy Sorkin. 1993. *Anxiety veiled: Euripides and the traffic in women*. Ithaca, NY: Cornell University Press.
- Segal, Charles. 1997. *Dionysiac Poetics and Euripides' Bacchae*, expanded edition. Princeton: Princeton University Press.