

Spring 2007, 9:30-10:52 TR, OLIN 351

**Instructor:** Christopher M. Chinn

**Office:** COLE 61

**Office Hours:** MW 11-11:50 or by appointment. You can also try 11-1 MWRF or after 2 all week. I have an open door policy but it's often 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

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My mail box: Coleman 60

**Course objective:** The goal of this course is for the student to gain an appreciation of ancient Greek and Roman Comedy. We will accomplish this by reading and discussing the works of the three Aristophanes, Menander, Plautus, and Terence. We will also consider the work of minor comic writers. A secondary goal of the course is for the student to become comfortable with the various critical modes of discussing comedy and humor, both ancient and modern.

**Course outline:** We will read ten ancient comedies, consider relevant modern scholarship, and view some modern theatrical productions of the ancient plays. 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/x1324.xml>

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.

Balme, Maurice, tr. 2001. *Menander: The Plays and Fragments*. Oxford: Oxford University Press.

Henderson, Jeffrey, tr. 1997. *Aristophanes: Acharnians, Lysistrata, Clouds*. Newburyport, MA: Focus.

Meineck, Peter, tr. 1998. *Aristophanes I: Clouds, Wasps, Birds*. Indianapolis, IN: Hackett.

Radice, Betty, tr. 1965. *Terence: The Comedies*. New York and London: Penguin.

Segal, Erich, tr. 1996. *Plautus: Four Comedies*. Oxford: Oxford University Press.

Please consult the bibliography at end of the syllabus for reference works on these authors, on topics relating to ancient comedy, and on the Greek and Roman Classics in general.

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

I. Reading: Expect to engage in critical reading of 20-40 pages (occasionally a bit more) per class session. The texts we will be examining are translations of ancient Greek and Roman writers, and because of cultural and linguistic difference are sometimes difficult to understand.

- 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 summarize your journal entries 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 1200 words each) on specific 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 (around 4000 words) 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 all written assignments (including all drafts, response papers, and final versions) 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 in-class writing assignments in which you will be asked to respond to a specific question or problem. These will both be collected for immediate evaluation and will comprise a part of your writing portfolio (see above).
- 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 (2): 25%	A	94-100%	C+	77-79%
Research paper: 40%	A-	90-93%	C	73-76%
Response papers (4-5): 10%	B+	87-89%	C-	70-72%
Writing Portfolio: 15%	B	83-86%	D	60-69%
Participation and attendance: 10%	B-	80-82%	F	0-59%

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

**In-class etiquette:** 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 on time, has completed all readings and assignments, participates actively in discussion, and takes initiative. 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.

**B:** The student arrives on time and has completed all readings and assignments. S/he is present, takes notes, and seems engaged, but lacks initiative, speaking only when called upon.

**C:** The student arrives more or less on time but appear reluctant to be there. Because of minimal participation, it is not clear whether this student has completed readings and assignments. This student sometimes speaks to others during class on issues not related to the course material.

**D:** The student arrives late without explanation and often without relevant class materials. This student shows very little interest in which is happening in class and can be disruptive to the learning environment in the classroom.

**F:** The student is absent beyond three times and/or is extremely disengaged from the class.

**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	Jan 18	Introduction, LECT: Old Comedy	
	Jan 23	LECT: Peloponnesian War; DISC	READ: <i>Acharnians</i> 1-625
2	Jan 25	DISC	READ: <i>Acharnians</i> 626-end
	Jan 30	LECT: Athenian Women; DISC	READ: <i>Lysistrata</i> 1-828
3	Feb 1	DISC	READ: <i>Lysistrata</i> 829-end
	Feb 6	FILM: <i>Lysistrata</i> ; <i>Edwina</i>	
4	Feb 8	WW: Paper 1 Draft	DUE: Paper 1 Draft (WP)
	Feb 13	LECT: Socrates; DISC	READ: <i>Clouds</i> 1-803; DUE: Paper 1
5	Feb 15	DISC	READ: <i>Clouds</i> 804-end
	Feb 20	LECT: Law Courts; DISC	READ: <i>Wasps</i> 1-862
6	Feb 22	DISC	READ: <i>Wasps</i> 863-end
	Feb 27	LECT: New Comedy	
7	Mar 1	LECT: Hellenistic History; DISC	READ: <i>Dyskolos</i>
	Mar 6	DISC	READ: <i>Samia</i>
8	Mar 8	WW: Paper 2 Draft	DUE: Paper 2 Draft (WP)
	<b>SPRING BREAK</b>		
9	Mar 20	LECT: Roman Comedy	DUE: Paper 2
	Mar 22	LECT: Roman Republic; DISC	READ: <i>Braggart Soldier</i> 1-873
10	Mar 27	DISC	READ: <i>Braggart Soldier</i> 874-end
	Mar 29	FILM: <i>Braggart</i> ; WW: Bibliography	
11	Apr 3	DISC	READ: <i>Pot of Gold</i>
	Apr 5	FILM: <i>A Funny Thing...</i>	
12	Apr 10	LECT: Roman Society; DISC	READ: <i>Andria</i> 1-531 (pp. 39-64)
	Apr 12	DISC	READ: <i>Andria</i> 532-end (pp. 64-91)
13	Apr 17	WW: Research Paper Abstract	DUE: Abstract Draft (WP)
	Apr 19	DISC	READ: <i>Hecyra</i> ; DUE: Abstract
14	Apr 24	FILM: modern comedy	
	Apr 26	WW: Research Paper Draft	DUE: Research Paper Draft (WP)
15	May 1	FILM: modern comedy	
	May 4		DUE: Research Paper and Writing Portfolio

**Explanation of abbreviations:**

DUE: 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.

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.

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

**General**

Beacham, R.C. 1991. *The Roman Theatre and Its Audience*. New York: Routledge.

Beare, W. 1964. *The Roman Stage*, 3rd edition. London: Methuen.

Bieber M. 1961. *The History of the Greek and Roman Theater*. Princeton, NJ: Princeton UP.

Csapo, E. & W. Slater, eds. 1994. *The Context of Ancient Drama*. Ann Arbor, MI: UM Press.

Duckworth, G.E. 1994. *The Nature of Roman Comedy*, 2nd Edition with a Foreword and Bibliographical Appendix by Richard Hunter. Norman, OK: U Oklahoma Press.

Dudley, D.R. and T.A. Dorey, eds. 1965. *Roman Drama*. New York: Basic Books.

Gentili, B. 1979. *Theatrical Performance in the Ancient World. Hellenistic and Early Roman Theatre*. Amsterdam: Gieben.

Gratwick, A.S. 1982. "Drama." In *The Cambridge History of Classical Literature, II: Latin Literature*. Cambridge: CUP: 77-137.

Handley, E. 1985. "Comedy." Ch. 12 in *The Cambridge History of Classical Literature*, vol. I. Cambridge: CUP.

Konstan, D. 1983. *Roman Comedy*. Ithaca and London: Cornell U Press.

Konstan D. 1995. *Greek Comedy and Ideology*. Oxford: OUP.

McLeish, K. 1986. *Roman Comedy*. Bristol: Bristol Classical Press.

Pickard-Cambridge, A. 1962 *Dithyramb, Tragedy and Comedy*, 2nd ed. revised by T.B.L. Webster, Oxford: OUP.

Pickard-Cambridge, A. 1968. *The Dramatic Festivals of Athens*, 2nd ed. revised by J.Gould and D.M.Lewis, Oxford: OUP.

Sandbach, F. 1997. *The Comic Theatre of Greece and Rome*. London: Norton.

Segal, Erich, ed. 2001. *Oxford Readings in Menander, Plautus, and Terence*. Oxford: OUP.

Sutton, D.F. 1993. *Ancient Comedy: The War of the Generations*. New York: Twayne.

**Aristophanes**

- Bowie, A. 1996 *Aristophanes: Myth, Ritual and Comedy*. Cambridge: CUP.
- Cartledge, P. 1990. *Aristophanes and his Theatre of the Absurd*. London: Bristol.
- David, E. 1984 *Aristophanes and Athenian Society of the early fourth century B.C.* Leiden: Brill.
- Dobrov, G. 1997 *The City as Comedy: Society and Representation in Athenian Drama*. Chapel Hill: UNC Press.
- Dover, K. 1972. *Aristophanic Comedy*. Berkeley and Los Angeles: UC Press.
- Goldhill, S. 1991. *The Poet's Voice*. Cambridge: CUP.
- Harriott, R. 1986. *Aristophanes: Poet and Dramatist*. Baltimore, MD: JHUP.
- Heath, M. 1987. *Political Comedy in Aristophanes*. Gottingen: Vandenhoeck & Ruprecht.
- Henderson, J., ed. 1980. *Aristophanes: Essays in Interpretation*. Cambridge, MA: HUP.
- Hubbard, T. 1991. *The Mask of Comedy: Aristophanes and the Intertextual Parabasis*. Ithaca and London: Cornell UP.
- Konstan, D. 1995. *Greek Comedy and Ideology*. Oxford: OUP.
- MacDowell, D. 1995. *Aristophanes and Athens*. Oxford: OUP.
- McLeish, K. 1980. *The Theatre of Aristophanes*. London: Thames and Hudson.
- Moulton, C. 1981. *Aristophanic Poetry*. Gottingen: Vandenhoeck & Ruprecht.
- Reckford, K. 1987. *Aristophanes' Old and New Comedy: vol.1: Six Essays in Perspective*. Chapel Hill, NC: UNC Press.
- Russo, C. 1994. *Aristophanes, an Author for the Stage*. London: Routledge.
- Segal, E., ed. 1996. *Oxford Readings in Aristophanes*. Oxford: OUP.
- Sifakis, G. 1992. "The structure of Aristophanic comedy." *JHS* 112: 123-142.
- Silk, M. 2000. *Aristophanes and the Definition of Comedy*. Oxford: OUP.
- Taaffe, L. 1993. *Aristophanes and Women*. London: Routledge.
- Wilkins, J. & Harvey, D., eds. 2000. *The Rivals of Aristophanes*. London: Classical Press of Wales

**Menander**

- Arnott, W.G. 1975. *Menander, Plautus Terence*. Oxford: OUP.
- Arnott, W.G. 1972. "From Aristophanes to Menander." *G & R* 19.1: 65-80.
- Goldberg, S.M. 1980. *The Making of Menander's Comedy*. Berkeley and Los Angeles: UC Press.
- Hunter, R.L. 1985. *The New Comedy of Greece & Rome*. Cambridge: CUP.
- Walton, J.M. & Arnott, P.D. 1996. *Menander and the Making of Comedy*. Westport, CT: Praeger.
- Webster, T.B.L. 1974. *An Introduction to Menander*. Manchester: Manchester UP.
- Zagagi, N. 1994. *The Comedy of Menander: Convention, Variation, and Originality*. Bloomington, IN: Indiana UP.

**Plautus & Terence**

- Anderson, W.S. 1993. *Barbarian Play: Plautus' Roman Comedy*. Toronto: U Toronto Press.
- Forehand, W.E. 1985. *Terence*. Boston: Twayne.
- Goldberg, S.M. 1986. *Understanding Terence*. Princeton, NJ: Princeton U Press.
- Handley, E.W. 1968. *Menander and Plautus: A Study in Comparison*. London: H.K. Lewis.
- Moore, Timothy J. 1998. *The Theater of Plautus: Playing to the Audience*. Austin, TX: UT Press.
- McCarthy, Kathleen. 2000. *Slaves, Masters, and the Art of Authority in Plautine Comedy*. Princeton, NJ: Princeton U Press.
- Segal, E. 1968. *Roman Laughter: The Comedy of Plautus*. Cambridge, MA: HUP.
- Slater, N.W. 1985. *Plautus in Performance*. Princeton, NJ: Princeton U Press.
- Zagagi, N. 1980. *Tradition and Originality in Plautus*. Göttingen: Vandenhoeck & Ruprecht.