Classics 330: Classical Drama

Texts

REQUIRED TEXTS
1. **Aeschylus**, *Oresteia*. (Lattimore, R. tr.) Chicago 0226307786
2. **Aristophanes**, *The Frogs and Other Plays* (incl. The Wasps and The Congress of Women) (Barrett, D., tr.).
3. **Euripides**, *Electra*, *Phoenician Women*, *Bacchae*. (Greene, D. and Lattimore, R. tr.)
4. **Plautus**, *Pot of Gold and Other Plays*. Prisoners, Brothers Menaechmus, Swaggering Soldier. (Watling, B.F. tr.)
5. **Seneca**'s *Phaedra* (Boyle. A.J., ed.) 0-905-205-66-9
7. **Terence**, *The Comedies*. (Radice, B. tr.)

OPTIONAL TEXTS

NB: You will find these texts in the Aztec Shops sorted by the author I have underlined.

*** You will be expected to recognize, among other things, quoted passage from the texts I cite above. I highly urge you to have copies of the translations I have set above in preference to alternate versions of the plays.

Course Description and Requirements

This course will survey the major forms of dramatic representation practiced in the antique theaters of Athens and Rome. You will become acquainted with the major tragedians and comedians of those two cities and you will read several works of awe-inspiring excellence. But I set as the major course objective something more grand and likely more elusive than your acquaintance with a rudimentary collection of plays from the foundation of the mighty Western Canon: I want to introduce you to the larger cultural context of the classical theater as it was set in both Athens and Rome, I want us to grapple with classical dramatic production qua drama. That is, I want you ever to be thinking of the texts we will study as the very core of a cultural product whose importance to the Greeks and Romans can be compared to the importance we place on the cultural products of Hollywood. Our lives are saturated with the influence of TV and movies; their lives were permeated by the theater. I want us to read these dramatic texts and aim toward answering how and why they so thoroughly informed and influenced two ancient cities.

You will need access to the University’s newfangled course management website, *Blackboard*, where you will be able to access course documents, to connect to helpful links, and, most important of all, to take regularly scheduled reading quizzes on your assigned readings. You will also generate for me a personal webpage on Blackboard and leave your current email that I may have a way to contact the class in batch mailings when necessary.

Grading

Evaluation of the student’s progress will involve a midterm, an analytical paper, a final, and regular brief reading quizzes. The midterm will be written in bluebooks and will call for the student to write a series of brief responses to passages and longer essays. In this way, the midterms will prepare the student for the final, which will also be an essay style exam written in a blue book. Reading quizzes will be given for both the benefit of the instructor, who will use them to track regular participation and gauge
regular preparation of reading assignments, and for the benefit of the students, who will use them to monitor whether they are attending to the detail of the reading.

Your semester writing project will be delineated in a separate handout with full detail and direction. You will be asked to read one other play on your own (found in any of our course readers) and write an original “dramaturgical analysis.” This analysis will involve about 6 to 8 pages of writing.

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<tr>
<td>Reading quizzes</td>
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<td>Midterm</td>
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<td>Semester writing assignment</td>
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<td>Final Final (Tuesday, 17 May, 1:00-3:00pm)</td>
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**Intellectual Properties**

Materials for the course and your raw scored on graded work can be found on Blackboard. If you'd like your final and course paper mailed to you at the end of the term, you may provide me with an addressed envelope and I'll take care of the rest.

You must ask the owner of the course’s intellectual content (a.k.a. me) for permission to record the class; yet there is no need to cite me for any ideas of mine that you use either in your exams or on your paper. You must ask my permission to bring any guests to class. I reserve ownership of the class and the specific right to monitor and adjust course content (namely the reading schedule which follows) to aide student progress toward the course objective.