CLAS 203/303
Greek & Roman Drama

Trimester 2 2008

Getty Birds, Malibu, J. Paul Getty Museum 82. AE. 83. Attic (provincial?) c. 410s.

CLAS 203/303
GREEK AND ROMAN DRAMA
School of Art History, Classics, ad Religious Studies
2nd trimester 2008
Course Reference Numbers: CLAS 203 = 804; CLAS 303 = 813.

COURSE ORGANIZATION

•**Meeting Place and Time**:
1. Lectures: Monday, Thursday, Friday 10-10.50 am, MCLT 101
2. One of two weekend workshops: <u>EITHER</u> Saturday 2 August, 10 am–2 pm <u>OR</u>
Saturday 9 August, 1–5 pm, Classics Department 5th floor of Old Kirk
* Please note lectures finish in Week 8. Refer Pages 10 and 11.

•**Course Coordinator:** Dr. Babette Puetz Office: Old Kirk 513; Telephone: 463-7407;
e-mail: Babette.Puetz@vuw.ac.nz

•**Lecturers**: Dr. Babette Puetz, Prof. John Davidson (John.Davidson@vuw.ac.nz)

•**Tutors**: Jo Whalley and Jasper Donelan

•**Additional Information**: or information on changes, can be found on the
Classics notice board on the fifth floor of Old Kirk, (opposite OK 505) and will
also be posted on the class Blackboard Page (www.blackboard.vuw.ac.nz). The Classics
Programme's WWW Pages (www.victoria.ac.nz/classics) may also contain useful
information.

•**Tutorials**: There are 6 tutorial meetings in this course. They all take place between week
2 and week 9 of the semester because of lecturer availability, as explained below.
Tutorial assignments for this course can be found on **pp. 11-13** of this handout.

•**Tutorial Times**: Tutorials lists will be put up in the first week on the notice board
opposite OK 505. You can sign-in on the day and time most convenient for you.

•**Weekend workshop:** Please come to <u>one</u> of the two weekend workshops. They each
take place on a Saturday. The workshop on 2 August runs from 10am – 2pm; the
workshop on 9 August from 1 – 5pm. Please sign up for one of the workshops on the
lists on the Classics notice board (opposite OK 505) by **Monday 21 July**.

AIMS, OBJECTIVES, CONTENT

•**Aims**: This course is a survey of the major texts of Greek and Roman tragedy, comedy and Satyr Play from Aeschylus to Plautus. It emphasizes literary interpretation, the social and political contexts of performance, and the theatrical resources and techniques of the individual dramatists.

•**Objectives**: Students who successfully complete the course should:—
•Have an understanding of the major texts and genres of ancient Greek and Roman
     drama within the context of their literary and theatrical history.
•Be familiar with important developments in the conditions of theatrical production
     from Aeschylus to Plautus.
•Understand and apply basic methods of literary and dramaturgical analysis to the texts
     of the dramas studied in the course.

•**Content**:
Required Texts:
Aeschylus. *Aeschylus I. Oresteia*. D. Grene and R. Lattimore eds. Chicago 1953.
Sophocles. *Sophocles II*. D. Grene and R. Lattimore eds. Chicago 1957. (Contains: *Ajax*,
     Women of Trachis, *Electra*, and *Philoctetes*).
Euripides. *Heracles and Other Plays*. Rutherford/Davie. Penguin 2002. (Contains: *Heracles*,
     Ion, *Helen*, *Cyclops*). **NB: This text had to be changed from the one originally set
     in the Classics prospectus because *The Bacchae and other Plays* is not available
     anymore. Sorry!**
Aristophanes. *Aristophanes*: *Birds and Other Plays*. Stephen Halliwell, trans. Oxford 1998.
     (Contains: *Birds*, *Lysistrata*, *Assembly-Women*, *Wealth*). The *Knights* will be available on
     blackboard.
Menander. *Plays and Fragments*. N. Miller. trans. Penguin 1987.
Plautus. *Four Comedies*. E. Segal trans. Oxford 1996. (Contains: *Braggart Soldier, Brothers
     Menaechmus, Haunted House, The Pot of Gold*)

•**Further Reading**: See the Bibliography **pp. 14-22** below.

•**Tutorials**: Tutorials are the interactive part of the course: you in conjunction with your tutor make them what they are. They call for your preparation and active participation. Ideally, they allow you to clear up questions and uncertainties about the material, to discuss in greater detail areas of interest, to formulate your own views about the texts you read, and to develop the skills required to read drama critically and to write persuasively about it. There are 6 tutorials (see timetable below). You are expected to attend all of them.

•**Weekend workshop**: The weekend workshop is the practical and creative part of the course. You will have the opportunity to stage a scene from ancient drama with a small group of other students. At the end all the groups will perform their scenes to each other. Your group will also need to write a 1 page written rationale about their performance. Security will open the building for you at the time the workshop starts. Please bring your own lunch/snacks.
If you are unable to attend a workshop on account of other commitments, an alternative project is available (see **pp. 3-4 and 5**).

ASSESSMENT, WORKLOAD, COURSE REQUIREMENTS

This class is 100% internally assessed.

•ASSESSMENT: CLAS 203

(1) **Essay due 15 August 2008**   **30% of Grade**
An essay of 1200-1500 words, typed in a 12 point font and double spaced with ample margins. Please place essays in the Classics Assignment Box outside Old Kirk 506 no later than 5:00 PM on the due-date. An extension is possible if the circumstances warrant it, but you must contact the course co-ordinator **before** the due-date for the essay.

Assignment: Write a coherent, argumentative essay on one of the following topics. The object of the essay is to analyse the texts of the plays and to use them as the primary evidence for your argument. Please do not write a report of scholarly views on the plays. You must use a standard format for footnotes and bibliography. You may devise your own essay topic, so long as you get the approval of the course co-ordinator before **4 August 2008**.
NB: Please note the **'Guidelines for Writing Essays'** on **pp. 6-8** below.

Essay Questions:
(1) To what extent do you think that Aeschylus' tragedy *Agamemnon* is primarily focused on the question of successful and unsuccessful communication*?*
(2) Discuss the function of prophecies in two Sophoclean plays we have studied.
(3) Would *Neoptolemos* be a more apt title for Sophocles' *Philoctetes*?
(4) How far do you agree with the view that the intervention of Theseus resolves the issues raised in Euripides' tragedy *Heracles*?
(5) To what extent do you think that Euripides' tragedy *Helen* is simply a playful exploration of the tension between illusion and reality?

(2) **Project due on the day of your weekend workshop**
(2 or 9 August 2008)   **30% of Grade**

In a group of three or four students stage a scene you have selected from ancient drama. It should be 3-5 minutes long. This is your chance to put into action what you have learned in theory about the performance conditions of ancient drama. You can also produce a modernized version of the scene, as long as the modernization makes a point. At the end of the workshop all the groups will perform their scenes to each other. Each of you will also write (on the same day) a 1 page long rationale about what you were trying to express with the particular way in which you choose to perform the scene, especially which changes you have made to it and why.
N.B.: Every member of a group will receive the same mark for the performance. You will not be graded on your acting abilities but on the thought you put into your staging of the scene. The group-performance counts 15% of the Grade and your individual 1 page rationale counts another 15% of the Grade.

alternative: If you cannot come to either of the two workshops, you can write an essay of 1200-1500 words (counting 30% of the grade). It is due on **Monday 1 September**.

Essay questions:
1. Write detailed staging notes for a scene of one of the plays we have read. Comment on what effects you are trying to achieve with your staging of the scene.
2. Compare the depiction and role of female characters in two plays we have studied.

(3) **Written Tutorial Preparation**   **10% of Grade**
Please choose one of the tutorial questions you will discuss in class (see below **pp. 11-13**) and write a paragraph of about 150 words about it **before** the tutorial. Your tutor will collect your answers at the beginning of the tutorial. You can achieve up to 2 points for your answer. Your worst grade will be discounted if you hand in answers (which gain some points) for each of the six tutorials. **N.B.:** The point of this assignment is to prepare you for the class discussion in the tutorial. For this reason you can only achieve any points for your written tutorial preparation if you attend the relevant tutorial. You will not receive any points if you hand in a written answer but do not attend the tutorial. In the case of illness or other valid excuses, please contact your tutor **before** the tutorial, who will decide on a case to case basis.

(4) **Final Test**   **19 September 2008**   **30% of Grade**
 The final Test is held in class and has the following components:
        1) 3 passages from the plays to identify and comment on matters of significance: 15%
        2) Essay on the work of an author studied: 15%

•ASSESSMENT: CLAS 303

(1) **Essay due 15 August 2008**   **30% of Grade**
An essay of 1500-2000 words, typed in a 12 point font and double spaced with ample margins. Please place essays in the Classics Assignment Box outside Old Kirk 506 no later than 5:00 PM on the due-date. An extension is possible if the circumstances warrant it, but you must contact the course co-ordinator **before** the due-date for the essay.

Assignment: Write a coherent, argumentative essay on one of the following topics. The object of the essay is to analyse the texts of the plays and to use them as the primary evidence for your argument. Please do not write a report of scholarly views of the plays. You must use a standard format for footnotes and bibliography. You may devise your own essay topic, so long as you get the approval of the course co-ordinator before **4 August 2006**.
NB: Please note the **'Guidelines for Writing Essays'** on pp. 6-8 below.

Essay Questions:
(1) What, in your opinion, are the main issues raised in Aeschylus' trilogy the *Oresteia* and how, if at all, are they resolved?
(2) Analyse and compare the roles of family relationships in Aeschylus' *Agamemnon* and Sophocles' *Trachiniai*.
(3) Analyse and compare the roles of the gods in one play each by Sophocles and Aeschylus.

(4) 'Euripides' tragedies the *Helen* and the *Ion* seem in each case to be characterized by a 'happy ending', but in fact these endings are anything but happy'. Discuss this statement.
(5) Compare Euripides' tragedy *Heracles* with *either* the *Ion or* the *Helen.* To what extent, in your opinion, is there a significant difference between the two plays in terms of their exploration of the vicissitudes of human life and the models of human behaviour?

(2) **Project due on the day of your weekend workshop   30% of Grade**
In a group of three or four students stage a scene you have selected from ancient drama. It should be 3-5 minutes long. This is your chance to put into action what you have learned in theory about the performance conditions of ancient drama. You can also produce a modernized version of the scene, as long as the modernization makes a point. At the end of the workshop all the groups will perform their scenes to each other. Each of you will also write (on the same day) a 1 page long rationale about what you were trying to express with the particular way in which you choose to perform the scene, especially which changes you have made to it and why.
N.B.: Every member of a group will receive the same mark for the performance. You will not be graded on your acting abilities but on the thought you put into your staging of the scene. The group-performance counts 15% of the Grade and your individual 1 page rationale counts another 15% of the Grade.

alternative: If you cannot come to either of the two workshops, you can write an essay of 1500-2000 words (counting 30% of the grade). It is due on **Monday 1 September**. Essay questions:
1. Write detailed staging notes for a scene of one of the plays we have read. Comment on what effects you are trying to achieve with your staging of the scene.
2. Compare the depiction of female characters in two plays by different authors.

(3) **Written Tutorial Preparation   10% of Grade**
Please choose one of the tutorial questions you will discuss in class (see below pp. 11-13) and write a paragraph of about 150 words about it **before** the tutorial. Your tutor will collect your answers at the beginning of the tutorial. You can gain up to 2 points for your answer. Your worst grade will be discounted if you hand in answers (which gain some points) for each of the six tutorials. **N.B.:** The point of this assignment is to prepare you for the class discussion in the tutorial. For this reason you can only achieve any points for your written tutorial preparation if you attend the relevant tutorial. You will not receive any points if you hand in a written answer but do not attend the tutorial. In the case of illness or other valid excuses, please contact your tutor before the tutorial, who will decide on a case to case basis.

(4) **Final Test   19 September 2008   30% of Grade**
 The final Test is held in class and has the following components:
> 1) 3 passages from the plays to identify and comment on matters of significance: 15%
> 2) Essay: comparative, on the works of two or more of the authors studied: 15%

•**Assessment Objectives**: Each piece of assessment seeks to examine skills required to understand, interpret, analyse and write clearly and convincingly about ancient drama. The project contains a practical component. For the essay you need to read the assigned texts closely and to develop a thoughtful, logical, and original argument based upon them and other relevant information. The final test and tutorial assignments test your

knowledge about the ancient theatre and allow you to apply concepts of dramatic analysis developed throughout the course.

Penalties for **late submission of the essay or project** (unless authorised beforehand) are 3% for every working day the essay is late. Late essays are not to be placed in the assignment box, but need to be handed in directly to Babette Puetz or the Classics Administrator, Hannah Webling (OK 508). *Be forewarned that students cutting and pasting information from the internet into their essays as their own work will be given a zero for the assignment. Plagiarism is unacceptable.* See p. 23.

Please note: no work will be accepted after **10 October 2008**.

•**Workload**: To keep current with the workload in this course, students in CLAS 203 can expect to spend on average 14 hours per week; students in CLAS 303 can expect to spend closer to 16 hours on average. This includes attendance in lecture and tutorial, required and optional readings, writing and revising essays. These are very rough estimates: some students may need more time, others less, and your work load may vary from week to week.

MANDATORY COURSE REQUIREMENTS

There are no mandatory requirements.

PASSING THE COURSE

In order to gain a passing grade for this course, a student must obtain at least 50% from the combination of assessed in-term work.

SOME GUIDELINES FOR WRITING ESSAYS

Essays are an opportunity to develop an in-depth discussion of a problem that interests you, and to make reasoned arguments about it. The essay is neither a book report nor a mosaic of scholarly opinion culled from the literature on a subject. It is not so much an exercise in gathering other people's ideas as an attempt to formulate your own. Essays will be graded for clarity, quality of argument, thoroughness, and originality. The *Classics Study Guide* is available from the Student Notes Distribution Centre, and at $2.00 is a very good investment. It will answer many questions you might have about preparing written assignments in Classics courses.

Here are some basic things to keep in mind.
        • The titles of dramas are *italicized* or underlined. When the definite article appears with the title, it is not italicized or underlined. The *Oresteia*, the *Ion*, the *Frogs*, the *Electra.*
        • When using a translation that has line numbers in the margins, cite the text by the line numbers. For example:
                I raised the cry of joy, and it was long ago
                when the first beacon flare of message came by night
                to speak of capture and of Ilium's overthrow. (*Ag.* 586-589)
Do **not** use the abbreviation ll. to designate "lines."
        •When line numbers are not available, cite the page number:

> Lead on! My bridegroom is waiting for me at the porch of death!
> You have lived with a curse—with a curse they shall bury you, secretly,
> In the night—pale shadow of Majesty, prime commander of Greece! (*Tr.*
> p. 98)

•Abbreviate the titles of the plays: *Ag.* for *Agamemnon*; *Lib.* for *Libation Bearers*; *Eu.* for *Eumenides*; *El.* for *Electra*; *Tr.* for *Women of Trachis*; *Kn.* for *Knights* and so on. Add the name of the playwright only if it is not clear from the context (it should be!).

•Citations from the plays should be placed in the text and *not in a footnote*. Use footnotes only for secondary sources.

•For the citation of authorities (secondary sources) use the social science method common in scholarly journals and books. This is the simplest format, and it requires a certain bibliographical format as well (you'll find it in the Bibliography on pp. 15 ff. of this handout).

Here is an example:

As Dover writes, "Since Aristophanes' career began in 427 and his first extant play is datable to 425, it is fair to say that our evidence for the first forty years of Attic comedy is negligible and that not even the sum of our evidence for what preceded Aristophanes' time is comparable in bulk with the evidence for the work of his rivals during his lifetime."[1]

If you cite this book again, simply cite Dover (1972) with the page number [e.g. Dover (1972) 14]. There is no need for tedious Latin abbreviations—op. cit., loc. cit., ibid.. If Dover has two or more items in your bibliography from 1972, then the first one you cite is called Dover (1972), the second one is called Dover (1972a) and so on. In your bibliography, you enter:

Dover, K.J. (1972) *Aristophanic Comedy*. Berkeley and Los Angeles.

Author, directory style (year of publication) *Title*. City of Publication.
n.b. the country of publication is not part of a bibliographical entry!

If the item you cite is a journal article, the correct bibliographical entry is:

Hamilton, R. (1985) "The Well-Equipped Traveller: *Birds* 42." Greek Roman and Byzantine Studies 26: 235-9.

Author, directory style (year of publication) "Title." *Journal Name* Volume #: page numbers.

n.b. never abbreviate "page." Just put in the numbers.

If the item you cite is a book Chapter, the correct bibliographical entry is:

Harriott, R.M. (1985) "*Lysistrata*: Action and Theme" In J. Redmond, ed., *Themes in Drama VII: Drama, Sex and Politics*. Cambridge: 11-22.

Author, directory style (year of publication) "Chapter Title." In Name of editor(s), *Title*. City of Publication: pages numbers.

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[1] Dover (1972) 212.

List only the works you have actually cited in your essay. Do not pad your bibliography with works that you have not read or not (directly or indirectly) cited.

If you use someone else's ideas you must cite the source. This is a fundamental precept of scholarly morality. Changing the wording of someone else's ideas and presenting them as your own is plagiarism, a very serious offense. If in doubt, cite your source.

The web has much information pertinent to this course. The quality of many of the sites ranges from tolerable to appalling. For this reason, the only sites you can use as sources of information for essays are:—
>   (1) Perseus (http://www.perseus.tufts.edu).
>   (2) Diotima (http://www.stoa.org/diotima), its hosting site,
>   http://www.stoa.org, and any site linked from it.
>   (3) Didaskalia (http://didaskalia.open.ac.uk/index.shtml).

Obviously, you are free to browse any site you wish, but for the purposes of essays, only the information from these three sites is acceptable. If you wish to use another site not listed here, you must clear it with the course co-ordinator *before* you submit your essay.

It is a good idea to pick up your essays after they are graded so you can learn from the comments.

(6) LECTURE SCHEDULE 2008

The distribution of the lectures over the semester may seem a bit uneven to you. Here are the reasons:
We need you to have covered as many plays as possible before the weekend workshops. John is away in August and September and then Babette is going on parental leave.
We only have available a limited number of teaching hours in each course. Since the weekend workshops take up 4 of these lecture hours and the tutes 6, we have a lot of free slots which we have placed in the weeks at the end of the semester. You will have the same number of classes as you would have if they were spread out over the whole semester.

Week 1
Mo	7 Jul	Introduction to the Course	BP
Th	10 Jul	Overview: Ancient Greek Theatre	BP
Fr	11 Jul	Aeschylus, Overview	JD

Week 2   **TUTORIAL 1: Aeschylus**
Mo	14 Jul	Aeschylus, *Agamemnon*	JD
Th	17 Jul	Aeschylus, *Libation Bearers*	JD
Fr	18 Jul	Aeschylus, *Eumenides*	JD

Week 3
Mo	21 Jul	Sophocles, Overview	BP
Th	24 Jul	Sophocles, *Electra*	BP
Fr	25 Jul	Sophocles, *Philoctetes*	BP

Week 4   **TUTORIAL 2: Sophocles**
Mo	28 Jul	Sophocles, *Women of Trachis*	BP
Th	31 Jul	Euripides, Overview	JD
Fr	1 Aug	Euripides, *Heracles*	JD
Sat 2 Aug		**WEEKEND WORKSHOP 10am-2pm**	BP

Week 5
Mo	4 Aug	Euripides, *Ion*	JD
Th	7 Aug	Euripides, *Helen*	JD
Fr	8 Aug	Satyr Play: Euripides, *Cyclops*	BP
Sat 9 Aug		**WEEKEND WORKSHOP 1-5pm**	BP

Week 6   **TUTORIAL 3: Euripides**
Mo	11 Aug	The Pronomos Vase	JD
Th	14 Aug	Aristophanes and Old Comedy: Overview	BP
Fr	15 Aug	Aristophanes, *Knights* (text on blackboard)	BP

MID-TERM BREAK

Week 7   **TUTORIAL 4: Aristophanes**
Mo	1 Sept	Aristophanes, *Birds*	BP

| Th 4 Sept | Aristophanes, *Assembly Women* | BP |
| Fr 5 Sept | New Comedy and Menander, *The Bad-Tempered Man (Dyskolos)* BP | |

Week 8   **TUTORIAL 5**: **Menander**

Mo 8 Sept	Roman Comedy	BP
Th 11 Sept	Plautus, *Braggart Soldier*	BP
Fr 12 Sept	Plautus, *Menaechmi*	BP

Week 9   **TUTORIAL 6: Roman Comedy**

Mo 15 Sept	no class
Th 18 Sept	no class
Fr 19 Sept	**FINAL TEST**

Week 10

Mo 22 Sept	no class
Th 25 Sept	no class
Fr 26 Sept	no class

Week 11

Mo 29 Sept	no class
Th 2 Oct	no class
Fr 3 Oct	no class

Week 12

Mo 6 Oct	no class
Th 9 Oct	no class
Fr 10 Oct	no class

TUTORIALS

TUTORIAL 1
Aeschylus' *Agamemnon*

Consider the following questions about the *Agamemnon*.

1. Do the long choral odes contribute anything of importance to our understanding of what Aeschylus is driving at in this play, or do they simply introduce complexities and confusion?
2. What is the relationship in the play between the idea of an inherited 'curse' and the idea of human responsibility for actions? What is the role of the gods in deciding human destinies?
3. Does the text offer any indication as to whether or not Agamemnon himself is supposed to attract audience sympathy?
4. When Agamemnon agrees to step on the tapestries (carpet), does this action make his murder more justifiable?
5. What does Cassandra contribute to the dramatic effect and meaning of the play?
6. It has been suggested that the *Agamemnon* was one of the first plays produced at Athens after the introduction of a building façade behind the acting area. In what key ways is the building important for both the staging and the dramatic effect of this play?
7. What do you think are the most important image sequences used in the play? In what way does imagery enhance the dramatic effect?

TUTORIAL 2
Sophocles' *Electra* and *Philoctetes*

This tutorial is a general discussion of the *Electra* and *Philoctetes* which focuses on the following questions. Re-read both plays with these questions in mind.

A. *Electra*
1. Is this play designed to show the triumph of good over evil, or is it meant to reveal the futility and horror of revenge?
2. Has Sophocles tried to "play down" the matricide? If so, has he been successful?
3. Is there any suggestion that Orestes and Electra may have to pay a price for killing their mother?
4. Does Clytaemnestra actually "win" the formal debate with Electra?
5. Does Electra come across as a credible character, or is she a stereotypical grieving woman?

B. *Philoctetes*
1. Is Philoctetes' wound just a wound, or does it have symbolic significance?
2. Is Neoptolemus the real hero of the play?
3. Is there anything to be said in Odysseus' favour?
4. Was it just the bow itself, or specifically Philoctetes' using the bow which was required for the capture of Troy?
5. Is the ending of the play just an "add on," or is it an integral part of the play's thought and structure?
6. Is it more likely that both entrances to Philoctetes' cave opened on to the stage, or that the second entrance was unseen by the audience, to be imagined as opening on to the area behind the stage building?

TUTORIAL 3
Euripides' *Heracles*

1. In most versions of the myth, Heracles is made to perform the famous labours to atone for the murder of his family? Why does Euripides make the family murders *follow* the performance of the labours?
2. Is it possible to use this play to discover Euripides' attitude to the gods? If so, which character is the one who is most likely to represent Euripides' own views?
3. Why is Heracles made to say, on the one hand, that he doesn't believe in stories about immoral behaviour by the gods, while, on the other hand, assuming that Hera is pursuing him with punishment?
4. In many of Euripides' plays a *deus ex machina* (literally 'god from the crane') arrives at the end to sort out problems. In *Heracles*, Theseus, a human being, has often been said to perform this role, the idea being that the gods are really irrelevant. Why, then, do we find the appearance of the deities Iris and Lyssa (madness) in the middle of the play?
5. Does Heracles really change at the end of the play? If so, why does he say that he can never part with the bow which has been one of his defining attributes as a hero but which he has just used to kill his family?
6. Does Euripides say anything important in this play about the causes of human suffering?
7. Why does Heracles decide *not* to commit suicide?
8. Is the whole point of the play that the world is governed by blind chance? If not, how do you account for the series of sudden reversals of fortune?
9. Is it a mistake on Euripides' part to make Lycus seem to be such a villain?
10. Compare this portrayal of Heracles with that presented by Sophocles in the *Women of Trachis*. Why is there such a difference?

TUTORIAL 4
Aristophanes' *Birds*

1. Why do Peisetaerus and Euelpides leave Athens? Is Cloudcuckooville different from the Athens they have rejected or not?
2. What is the role of metamorphosis in the *Birds*?
3. What is Tereus' role in the play?
4. Discuss the portrayal of the gods in the *Birds* (Iris, the divine embassy, and Zeus (*in absentia*)).
5. How does Aristophanes make the bird-chorus funny?
6. What do you make of the fact that the chorus stay in role in the two parabaseis?
7. What is the function of the first parabasis? What is the function of the second parabasis?
8. What is the significance of sacrifice in the play? (N.B. the appearance of the character Prometheus.)
9. Are the birds better off in Cloudcuckooville than they used to be?
10. If you were staging the Birds, how would you design the costumes of the characters and the chorus?

TUTORIAL 5
Menander's *Dyskolos*

1. Why does Menander begin the *Dyskolos* with a prologue by Pan? What is the role of the gods elsewhere in the play? Do the gods have an effect on the freedom of choice of the human character in the play? – What sorts of prologues does Aristophanes use instead of divine prologues? What is the effect?
2. What sort of background information do we get at the beginning of the *Dyskolos*? Is it important for the audience to know these facts in order to understand and appreciate the action of the play?
3. What sort of character is Knemon? How does he change? In what ways does he not change?
4. Compare the relationships between the sexes (especially the young lovers) to those depicted in Aristophanes' *Assembly Women* (and *Lysistrata*, if you know it).
5. How are issues of social class/wealth dealt with in the *Dyskolos*? Compare it with Aristophanes' plays, especially *Assembly Women*.
6. Compare the formal structure of the play to that of Aristophanic comedy. What has changed and to which effect? Why would a modern reader prefer either form of comedy?

TUTORIAL 6
Plautus' *The Braggart Soldier (Miles Gloriosus)*

1. What sort of character is Pyrgopolynices? Can you compare him to any character from ancient or modern drama/film? What happens to characters like him in (modern) films?
2. Why do you think does Palaestrio give us such a detailed plot summary?
3. Compare Philocomasium and Acroteleutium to female characters in Aristophanes.
4. What's the relationship of Palaestrio and Pleusicles?
5. The slaves talk quite a bit about punishments that may await them? What could be funny about this?
6. For those of you who have seen "Something Funny happened on the Way to the Forum": Is the film true to Plautine humour? Does it improve on Plautus?

(10) BIBLIOGRAPHY

(Note : 3D = three day loan: CR = Closed reserve). As you can see, the bibliography on Greek theatre is enormous. Seek guidance from your lecturer or tutor when selecting secondary works to read.

EARLY DRAMA AND ORIGINS

Rodriguez-Adrados, F. (1975) *Festival, Comedy and Tragedy: The Origins of the Greek Theater*. Leiden.

Bowie, A.M. (1993) *Aristophanes: Myth, Ritual and Comedy*. Cambridge

Else, G. (1965). *The Origins and Early Form of Greek Tragedy*. Cambridge, Mass.

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VIDEOS
Vis 534 *Antigone.* 86 min.
Vis 846 *Electra.* 112 min.
Vis 481 *The Gospel at Colonus.* 90 min.
Vis 409 *Iphigenia.* 82 min.
Vis 377 *Oedipus Rex.* 90 min.
Vis 471 *Oedipus Rex.* 120 min.
Vis 380 *The Trojan Women.* 105 min.
Vis 761 *Lysistrata.* 97 min.
Vis 4332 *Birds*
Vis 309 *A Funny Thing Happened on the Way to the Forum.* 98 min.
… and others… check out the catalogue of the VUW library audio-visual suite!

GENERAL UNIVERSITY STATUTES AND POLICIES

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the *Victoria University Calendar* available in hardcopy or under "about Victoria" on the Victoria homepage at:

http://www.victoria.ac.nz/home/about_victoria/calendar_intro.html

Information on the following topics is available electronically under "Course Outline General Information" at:

http://www.victoria.ac.nz/home/about/newspubs/universitypubs.aspx#general

- Student and Staff Conduct

- Academic Grievances

- Academic Integrity and Plagiarism

- Meeting the Needs of Students with Impairments

- Student Support

Academic integrity and plagiarism

Academic integrity is about honesty – put simply it means *no cheating*. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times.

Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.

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• an oral or written warning
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• suspension from the course or the University.

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http://www.victoria.ac.nz/home/study/plagiarism.aspx