

CLT 3291: Greek Drama

I. General Information

Class Meetings

- Spring 2023
- MWF period 6, Turlington B310, all class meetings in person/face to face

Instructor

- Victoria Pagán, PhD, “Dr. pah-GAN” (*not pagan*); she/her/hers
- Dauer 115C (enter at Dauer 125)
- Wednesday, Thursday, Friday period 5
- vepagan@ufl.edu; 352-273-3969

Course Description

To grapple with the kinds of open-ended and complex intellectual challenges they will face as critical, creative, and self-reflective adults navigating a complex and interconnected world, students of “Greek Drama” will learn and apply methods and analytical tools from the humanities (H) to the dramas of classical Athens by Aeschylus, Sophocles, and Euripides, and also from relevant European and American traditions (N)—in order to mine evidence, create arguments, articulate ideas, and question their own lived experiences and pre-established views (N) about how the dramatic artform and tragedy in particular—including cultural artifacts that make use of their genre, styles, motifs, and themes—help shape, project, maintain, legitimate, and potentially transform identity on multiple levels, including individual, community, gender, class and national (H, N)

General Education Credit

- Primary General Education Designation: Humanities (H) ([area objectives available here](#))
- Secondary General Education Designation: International (N) ([area objectives available here](#))
- Writing Requirement (WR) 6000 words: The Writing Requirement ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. The course grade has two components. To receive writing requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course.

This course accomplishes [General Education](#) objectives of the subject areas listed above. A minimum grade of C is required General Education credit. Courses intended to satisfy General Education requirements cannot be taken S-U.

Required and Recommended Textbooks

- *Sophocles, Philoctetes. Translated with notes by Peter Meineck; Introduction by Paul Woodruff* (Indianapolis: Hackett Publishing, 2014).

- *Euripides, Ten Plays. Translated by Moses Hadas and John McLean* (New York: Bantham Book, 1960).
- *Aeschylus II: The Oresteia (The Complete Greek Tragedies). Translated by David Grene, Richmond Lattimore, Mark Griffith, Glenn Most* (Chicago: University of Chicago Press, 2013).
- Recommended Writing Manual: *Elements of Style*, W Strunk and E.B. White, 1999.
- All other readings and works are available in Canvas.

Materials and Supplies Fees: n/a

II. Graded Work

Description of Graded Work

Attendance, 10%: Attendance is taken daily and is 10% of your grade. Attendance will better ensure that you engage in and properly absorb readings and lecture material. Much of the assessed material will come from lectures and discussions not fully represented by posted lecture notes. If you attend a class meeting, it will be assumed you are prepared to participate. If you miss a class meeting, you will still be responsible for all course content and logistical information covered during the class. Class will begin and end promptly, so please be on time. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>.

Comprehension Questions, 20%: two comprehension questions, worth 10% of your grade each, for a total of 20%. The comprehension questions will be posted in Canvas. The first question will assess your grasp of the content of Aristotle’s *Poetics*; the second, Sophocles’ Theban plays. The third and fourth comprehension questions will ask you to compare modern film adaptations of Euripides’ *Trojan Women and Iphigeneia at Aulis*, with special attention to the ways these modern interpretations shape, project, maintain, legitimate, and potentially transform identity on multiple levels, including individual, community, gender, class and national. A rubric is provided in Canvas.

Five Writing Assignments, 70%: Three writing assignments, each 1000 words, and two writing assignments, each 1500 words, will satisfy the 6000-word writing requirement. The first three are each worth 10% of your grade; the last two are each worth 20% of your grade. For each assignment, a prompt and a rubric are provided in Canvas.

Assignment	Percentage	Date Due
Attendance	10	Daily
Comprehension Question 1, Aristotle	10	January 20
Comprehension Question 2, Aristotle follow up	10	April 26
Writing Assignment 1, 1000 words, <i>Oresteia</i>	10	February 6
Writing Assignment 2, 1000 words, <i>Philoktetes</i>	10	February 20
Writing Assignment 3, 1000 words, Euripides in Film	10	March 10
Writing Assignment 4, 1500 words, <i>Medea</i>	20	March 31
Writing Assignment 5, 1500 words, <i>Bacchae</i>	20	April 17

Grading Scale

For information on how UF assigns grade points, visit: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

A	94 – 100%		C	74 – 76%
A-	90 – 93%		C-	70 – 73%
B+	87 – 89%		D+	67 – 69%
B	84 – 86%		D	64 – 66%
B-	80 – 83%		D-	60 – 63%
C+	77 – 79%		E	<60

Writing Assessment Rubric and Statements

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide at least an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off-topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit at least some identifiable structure for topics, including a clear thesis statement but may require readers to work to follow progression of ideas.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive so they do not muddy the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

- The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning.
- I will evaluate and provide feedback before the end of the course on all the student's written assignments with respect to grammar, punctuation, clarity, coherence, and organization.
- WR course grades have two components. To receive writing requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course.

III. Annotated Weekly Schedule

Week	Topics, Homework, and Assignments
Week 1	<ul style="list-style-type: none"> • Topic: THEORIZING DRAMA • Summary: To what extent does Aristotle’s <i>Poetics</i> provide a usable framework for interpreting 5th century Athenian tragedy? (H) • Required Readings/Works: Aristotle, <i>Poetics</i>, translation provided in Canvas. • January 9, 11, 13: Read and discuss <i>Poetics</i>
Week 2	<ul style="list-style-type: none"> • Topic: THEORIZING DRAMA • January 18, 20: Read and discuss <i>Poetics</i> • Assignment: Comprehension Question 1 due January 20.
Week 3	<ul style="list-style-type: none"> • Topic: DRAMA AND DEMOCRACY • Summary: To what extent does the <i>Oresteia</i> trilogy criticize the democracy? Students explore the impact of the confrontation of democracy and tyranny and the ways in which mythical traditions and their dramatizations provide creative means of contesting world views. Students examine, reflect on, and share examples of such critiques of democracy from their own cultures and communities (H, N) • Required Readings/Works: <i>Oresteia</i>, Required textbook • January 23, 25, 27: Read and discuss <i>Oresteia</i>
Week 4	<ul style="list-style-type: none"> • Topic: DRAMA AND DEMOCRACY • Required Readings/Works: <i>Oresteia</i>, Required textbook • January 30, February 1, 3: Read and discuss David Cohen, “Justice and Tyranny in the <i>Oresteia</i>,” <i>Greece & Rome</i> 33 (1986) 129-141 (in Canvas) • Assignment: First Writing Assignment due February 6, 1000 words
Week 5	<ul style="list-style-type: none"> • Topic: DRAMA AND LAW • Summary: Once the Greeks set off for Troy, they still have obstacles to overcome. Odysseus to the rescue! Sophocles’ <i>Philoctetes</i> will make students question everything they think they know about right and wrong, friendship, and duty of care. Most importantly, this play will make them think about what it means to grow up and how each of us must find our way from childhood to adulthood. (H, N) • Required Readings/Works: <i>Philoctetes</i> (required textbook) • February 6, 8, 10: Read and discuss <i>Philoctetes</i>
Week 6	<ul style="list-style-type: none"> • Topic: DRAMA AND LAW

Week	Topics, Homework, and Assignments
	<ul style="list-style-type: none"> • Summary: The play is also a useful framework for understanding legal reasoning. James Boyd White analyzes the play in terms of character and community. He gets us to think about the ends and the means we use to achieve our ends. To what lengths will the Greeks go to capture Troy? To what lengths do we use persuasion to get what we want in life? (H, N) • Required Readings/Works: White, James Boyd. 1989. "Persuasion and Community in Sophocles' <i>Philoctetes</i>." <i>Heracles' Bow</i>, University of Wisconsin Press, pages 3-27 (in Canvas). • Assignment: Second Writing Assignment due February 20, 1000 words
Week 7	<ul style="list-style-type: none"> • Topic: GLOBAL DRAMA • Summary: Film adaptations of Greek dramas help shape, project, maintain, legitimate, and transform identity on multiple levels, including individual, community, gender, class and national. Students consider the formation of national, cultural, and personal identity <p>Euripides' <i>Iphigeneia at Aulis</i> hints at the unthinkable act of human sacrifice and is the inspiration for two Greek filmmakers. Michael Cacoyannis' classic adaptation of 1977, and Yorgos Lanthimos' 2017 remake, <i>The Killing of a Sacred Deer</i>, depict cultural, economic, historical, political, and social experiences that allow students to comprehend trends and challenges that affect communities. Students analyze and reflect on the ways these films might mediate their own and other people's understanding of the world through a common narrative. (H, N)</p> <ul style="list-style-type: none"> • Required Works: <i>Killing of a Sacred Deer</i> (2017) Directed by Yorgos Lanthimos. Rated 4. 2 hr. 1 min; <i>Iphigeneia</i> (1977) Directed by Michael Cacoyannis. Not Rated. 2 hr. 9 min., Modern Greek with English subtitles. • February 20, 22, 24: screenings of films in class; students asked to complete <i>Iphigeneia</i> on their own (available for free from UF libraries and on YouTube).
Week 8	<ul style="list-style-type: none"> • Topic: GLOBAL DRAMA • Summary: To what extent is Euripides a useful heuristic for modern communities seeking to shape, project, maintain, legitimate, and transform identity? (H, N) • Required Reading: Euripides, <i>Iphigeneia at Aulis</i> (required textbook) • February 27, March 1, 3: Read and discuss Euripides, <i>Iphigeneia at Aulis</i>
Week 9	<ul style="list-style-type: none"> • Topic: GLOBAL DRAMA • Summary: The documentary film <i>Queens of Syria</i> tells the story of fifty women from Syria, all forced into exile in Jordan, who came together in 2013 to create and perform their own version of Euripides' <i>Trojan Women</i>. Students will read the play and watch the documentary, and discuss the cross-cultural contact across millennia, in which women in 20th century Syria find a voice and a mirror of their own experiences in the ancient tragedy. Students watch as the Syrian women make difficult choices about appearing on stage in a society fragmented by war (H, N) • Required Readings/Works: <i>Queens of Syria</i> (2014) Directed by Yasmin Fedda. Not Rated. Arabic with English subtitles. 1 hr. 8 min.; Euripides <i>Trojan Women</i> (required textbook)

Week	Topics, Homework, and Assignments
	<ul style="list-style-type: none"> • March 6, 8: Read and discuss Euripides, <i>Trojan Women</i> • March 8, 19: Screening of <i>Queens of Syria</i> in class • Assignment: Third Writing Assignment due March 10, 1000 words
Week 10	<ul style="list-style-type: none"> • Topic: DRAMA AND POST COLONIALISM • Summary: Euripides' <i>Medea</i> has terrified audiences and inspired artists for centuries. Students will debate whether the play is the first treatise of feminism in western literature, or if it is an insidious affirmation of misogyny. The story as recast in modern operas, plays, and novels becomes a powerful mechanism for exploring issues of race, gender, and post colonialism. (H, N) • Required Readings/Works: Euripides, <i>Medea</i> (required textbook). • March 20, 22, 24: Read and discuss Euripides, <i>Medea</i>
Week 11	<ul style="list-style-type: none"> • Topic: DRAMA AND POST COLONIALISM • Summary: An exploration of the reception of the play in dramas performed in Latin America and South Africa, and the influence of the play on two twentieth century novels. (H, N) • Required Readings/Works: • William Golding, <i>Lord of the Flies</i>, and Toni Morrison, <i>Beloved</i>, excerpts in Canvas • José de Paiva dos Santos, "The Darkening of Medea: Geographies of Race, (Dis)Placement, and Identity in Agostinho Olavo's <i>Além do Rio (Medea)</i>," pages 400-4016, in Canvas • Shelley Haley, "Self-Definition, Community, and Resistance: Euripides' <i>Medea</i> and Toni Morrison's <i>Beloved</i>" <i>Thamyris 2</i> (1995) 177-206, in Canvas • Assignment: Fourth Writing Assignment 3 due March 31, 1500 words
Week 12	<ul style="list-style-type: none"> • Topic: DRAMA AND GENDER • Summary: Most of our extant tragedies are about women, but the actors are all men; this fact helps shape, project, maintain, legitimate, and transform identity on multiple levels, including individual, community, gender and class. (H, N) As students analyze Euripides' <i>Bacchae</i> using a feminist critical lens, they will also investigate the extent to which the play demonstrates Aristotelian principles of tragedy. As a result, students expand their critical interpretive skills to think about the plays not just in their original contexts of production, but as useful vehicles for understanding an increasingly connected world (H, N) • Required Readings/Works: Euripides, <i>Bacchae</i> (required textbook) • April 3, 5, 7: Read and discuss Euripides' <i>Bacchae</i>
Week 13	<ul style="list-style-type: none"> • Topic: DRAMA AND GENDER • Summary: The last of our complete, extant tragedies, the <i>Bacchae</i> is Euripidean metapoetics at its finest. The play raises questions about mental health and gender identity and expression; students will consider the ways these salient issues are expressed across time and place. (H, N) To what extent does the portrayal of mental illness and gender in Euripides' <i>Bacchae</i> project and maintain social norms? To what extent does the play challenge and overturn norms? (H, N) • Required Readings/Works: Froma Zeitlin, "Playing the Other: Theater, Theatricality, and the Feminine in Greek Drama" <i>Representations 11</i> (1985) 63-94, in Canvas

Week	Topics, Homework, and Assignments
	<ul style="list-style-type: none"> • April 10, 12, 14: Read and discuss Zeitlin • Assignment: Fifth Writing Assignment due April 17, 1500 words
Week 14	<ul style="list-style-type: none"> • Topic: DRAMA: EXCEPTION OR NORM? • Summary: For Aristotle, <i>Oedipus</i> is the paradigmatic Greek tragedy. Based on your readings this semester, to what extent is Aristotle correct? (H) • Required Readings/Works: Sophocles, <i>Oedipus</i>, in Canvas • April 17, 19: Read and discuss Sophocles <i>Oedipus</i>, with special attention to the passages quoted or discussed by Aristotle in the <i>Poetics</i>
Week 15	<ul style="list-style-type: none"> • Topic: DRAMA: EXCEPTION OR NORM? • Summary: <i>Antigone</i> is one of the most widely taught of Greek Dramas, but perhaps the least understood. How has this class changed your interpretation of the play? In what ways is the <i>Antigone</i> much more complicated than generally recognized? And why is the play so susceptible to reduction? • Required Readings/Works: Sophocles, <i>Antigone</i> (in Canvas). • April 21, 24: Read and discuss Sophocles <i>Antigone</i> • Assignment: Comprehension Question 2 due April 26

IV. Student Learning Outcomes (SLOs)

At the end of this course, students will be expected to have achieved the HUMANITIES and INTERNATIONAL [General Education](#) learning outcomes as follows:

Content: *Students demonstrate competence in the terminology, concepts, theories and methodologies used within the discipline(s).*

- HUMANITIES: Students will be able to identify, describe, and explain the fundamental aspects of Greek drama and 5th century Athenian tragedy as a cultural artifact produced in a specific political milieu, the different modes of verbal representation used by the ancient poets; identify and critique political and social contexts in which the tragedies were created; perceive, beyond the artist's aesthetic intentions, the influence of Greek tragedy on modern artistic expressions, and the exploitations of gender, race, class, and identity that tragedies are built on and represent.
- INTERNATIONAL: Students will be able to identify, describe, and explain the historical, cultural, political, and social experiences and processes that characterize the contemporary world by examining them in ancient Greek drama and in modern receptions.
- Student competencies will be assessed through comprehension questions and writing assignments.

Critical Thinking: *Students carefully and logically analyze information from multiple perspectives and develop reasoned solutions to problems within the discipline(s).*

- HUMANITIES: Students will be able to analyze and evaluate ancient Greek drama and modern interpretations and receptions in their social and political contexts; make connections between individual Greek tragedies and their receptions in modern works of art and the larger theoretical frameworks, both ancient and modern, that guide the study of Greek drama; create for themselves the frameworks for appreciating any and all dramatic performances that they will experience for the rest of their lives.
- INTERNATIONAL: Students will analyze and reflect on the ways in which the cultural, political, and social systems and beliefs expressed in ancient Greek drama help mediate understandings of an increasingly connected contemporary world.
- Student competencies will be assessed through comprehension questions and writing assignments.

Communication: *Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline(s).*

- Students will be able to develop and present clear and effective responses in oral and written form, to the theoretical readings, modern artistic receptions, and the poetry of Aeschylus, Sophocles, and Euripides and artists of the modern world.
- Student competencies will be assessed through comprehension questions and writing assignments.

V. Required Policies

Attendance Policy

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

UF Evaluations Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

University Honesty Policy

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Counseling and Wellness Center

Contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/> , 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

The Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

In-Class Recordings

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third-party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.