

# CLT3291 (1744): Greek Drama

## **Class times:**

Tuesday, 4<sup>th</sup> p.

Thursday, 4<sup>th</sup>-5<sup>th</sup> p.

CSE E220

## **General Education Requirement:**

The course fulfils the General Education requirements for Humanities and International as well as a 6,000-word writing requirement.

<https://undergrad.aa.ufl.edu/general-education/gen-ed-program/subject-area-objectives/>

A minimum grade of C is required for general education credit.

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.

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**Office hours:** Tuesday 5<sup>th</sup> period and Thursday 6<sup>th</sup> period (or by appointment) in Dauer 134 or Zoom.

**Teaching Assistant:** Frank Solis

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**Office Hours:** Monday 6<sup>th</sup> period and Tuesday 5<sup>th</sup> (or by appointment) in Dauer 125.

## **Textbooks**

THE COMPLETE GREEK TRAGEDIES: SOPHOCLES VOL. 1, Grene (Chicago University Press)(required) ISBN: 9780226307923

THE COMPLETE GREEK TRAGEDIES: AESCHYLUS VOL. 1, Grene & Lattimore (Chicago University Press) (required) ISBN: 9780226307787

TEN PLAYS BY EURIPIDES, Hadas (Bantam Press) (required) ISBN: 9780553213638

FOUR PLAYS BY ARISTOPHANES, Arrowsmith, Lattimore, Parker (required) ISBN: 0452007178

A GUIDE TO ANCIENT GREEK DRAMA, Storey and Allan (Blackwell Publications) (required) ISBN: 1405102152

### **Course Description and Objectives**

Nowadays on Saturday night we might go for dinner and a movie, or occasionally a play. We also binge-watch series, might have a comfort movie, or are into other types of social “performances.” The need for people to perform, see, and be seen, express views, and communicate with the world creatively has always been and still is pervasive. It is also important to be able to identify the social, cultural, and political parameters behind all such performances.

So, when and where did this start? Who were the first to write plays and put on performances? How were they executed without all the props and technological gadgets that we have today at our disposal? Were they meant just for pleasure or were they mirroring the contemporary society?

Last but not least, can we find any common ground between ancient performances and our performances? Can we inform our position as individuals and as members of a society by reading and understanding these works?

The purpose of this course is to introduce students to the captivating genre of ancient Greek Theater and the theatrical performances in the ancient Greek world and also help them understand and familiarize themselves with Greek drama, culture, and other sociopolitical aspects of ancient Greek society. At the same time, we will be broaching contemporary topics of interest that intersect with those of the ancient world.

Every week we will be examining fundamentals of Greek drama and theater and we will be discussing one play, circumstances of its performance etc.

We will also be watching modern performances and reenact parts of these plays in class, so as to comprehend the technical aspects of Greek theater and better comprehend the way it would be perceived by the Greeks and perhaps even by us.

We will have quizzes and 2 exams on the discussed material, as well as 2 essays on a topic of your choice that will pertain to the issues discussed in class.

By the end of the class, the students will be proficient in the circumstances of performance in the ancient Greek world, will be able to discuss a variety of plays and contextualize them culturally and politically, and will be comfortable to draw connecting lines between the past and the present to pinpoint the significance of learning from the past.

## Course Requirements

- Daily preparation of the assigned material is required and necessary. This will also help you succeed in your quizzes and exams.
- CANVAS Discussions
- Weekly announced quizzes
- Two exams
- Two 3,000-word essays

## Weekly Schedule

Every Monday we will be discussing the logistics of the theater and theatrical productions in Ancient Greece. We will be using as a guide the "Guide to Ancient Greek Drama". We will be devoting the other two periods on Thursday to the analysis of a play, as indicated (tentatively) in the schedule below. The pages refer to the A GUIDE TO ANCIENT GREEK DRAMA, Storey and Allan (Blackwell Publications) (required) ISBN: 1405102152

- Week 1: Chapter 1, p. 1-24
- Week 2: Chapter 1, p. 24-46 and Aeschylus, Agamemnon
- Week 3: Chapter 1, p. 47-61 and Aeschylus, Eumenides
- Week 4: Chapter 1, p. 61-71 and Aeschylus, Persians

### **Additional Readings for Aeschylus**

- Democracy and Discipline in Aeschylus's Oresteia  
<https://publishing.cdlib.org/ucpressebooks/view?docId=ft9p300997&chunk.id=ch5&toc.id=ch5&brand=ucpress>
  - Stoessl, F. (1952). Aeschylus as a Political Thinker. *The American Journal of Philology*, 73(2), 113–139. <https://doi.org/10.2307/291809>
  - Foley, H. P. (1999). Modern Performance and Adaptation of Greek Tragedy. *Transactions of the American Philological Association (1974-)*, 129, 1–12. <https://doi.org/10.2307/284422>
  - Peter Brooke learns to speak Orghast  
<https://www.nytimes.com/1971/10/03/archives/peter-brook-learns-to-speak-orghast-peter-brook-learns-to-speak.html>
- Week 5: Chapter 2, p. 72-77 and Sophocles, Oedipus the King
  - Week 6: Chapter 2, p. 78-90 and Sophocles, Antigone
  - Week 7: Chapter 2, p. 91-111 and Sophocles, Ajax

## Additional Readings for Sophocles

- Versnel, H. S. (2011). GOD: THE QUESTION OF DIVINE OMNIPOTENCE. In *Coping With the Gods: Wayward Readings in Greek Theology* (pp. 379–438). Brill.  
<http://www.jstor.org/stable/10.1163/j.ctt1w76x2s.9>
  - Tiefenbrun, S. W. (1999). On Civil Disobedience, Jurisprudence, Feminism and the Law in the Antigones of Sophocles and Anouilh. *Cardozo Studies in Law and Literature*, 11(1), 35–51. <https://doi.org/10.2307/27670201>
  - Sarah H. Nooter. (2013). Role-Playing in *Antigone* and Africa: Can we Read Sophocles through *Sizwe*? *Arion: A Journal of Humanities and the Classics*, 21(2), 11–47.  
<https://doi.org/10.2307/arion.21.2.0011>
  - Ferguson, A. R. (1974). Politics and Man’s Fate in Sophocles’ “Antigone.” *The Classical Journal*, 70(2), 41–49. <http://www.jstor.org/stable/3295611>
  - Raji, W. (2005). Africanizing “Antigone”: Postcolonial Discourse and Strategies of Indigenizing a Western Classic. *Research in African Literatures*, 36(4), 135–154.  
<http://www.jstor.org/stable/3821385>
  - Theater of War: Sophocles’ Message for American Veterans  
<https://www.newyorker.com/culture/culture-desk/theatre-of-war-sophocles-message-for-american-veterans>
  - Marianne McDonald. (2013). Americans use Greek Tragedy: Great Expectations on Stage. *Arion: A Journal of Humanities and the Classics*, 21(2), 169–187.  
<https://doi.org/10.2307/arion.21.2.0169>
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- Week 8: Exam Review and First Exam
  - Week 9: Essay due and presentations
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- Week 10: Chapter 2, p. 111-131 and Euripides, Medea
  - Week 11: Chapter 2, p. 131-151 and Euripides, Trojan Women
  - Week 12: Chapter 3, p. 156-168 and Euripides, Ion

## Additional Readings for Euripides

- Betine van Zyl Smit, Medea the Feminist, *Acta Classica* , 2002, Vol. 45 (2002), pp. 101-122  
<http://www.jstor.com/stable/24595328>
- Theater of War project  
<https://theaterofwar.com/projects/theater-of-war>
- ‘The Trojan Women’ speaks to the brutalities of war, in countries that know them all too well.  
<https://www.americamagazine.org/arts-culture/2020/01/17/trojan-women-speaks-brutalities-war-countries-know-them-all-too-well>
- Son, E. W. (2016). Korean Trojan Women: Performing Wartime Sexual Violence. *Asian Theatre Journal*, 33(2), 369–394.  
<http://www.jstor.org/stable/24737188>

- Week 13: Chapter 4, p. 169-189 and Aristophanes, *Lysistrata*

#### **Additional Readings for Aristophanes**

- *Lysistrata* and the Role of the Woman in Classical and Modern Society  
<https://womeninantiquity.wordpress.com/2018/11/26/lysistrata-and-the-role-of-the-woman-in-classical-and-modern-society/>
- Klein, E. (2014). Sex and War on the American Stage: *Lysistrata* in performance 1930-2012
- Actors stage Aristophanes' *Lysistrata* to protest war against Iraq  
<https://www.wsws.org/en/articles/2003/03/lysi-m15.html>
- Svirsky, G. (2004). Local Coalitions, Global Partners: The Women's Peace Movement in Israel and Beyond. *Signs*, 29(2), 543–550.  
<https://doi.org/10.1086/378570>
- Review: In 'Lysistrata Unbound,' the women go to war against war  
<https://www.latimes.com/entertainment/arts/la-et-cm-lysistrata-unbound-review-20180622-story.html>

- Week 14: Exam Review and Second Exam
- Week 15: Essay Questions and Essay Submission

Every Thursday, we will also have a short quiz on Tuesday's reading material.

Every Tuesday and Thursday, the students will have CANVAS discussions on the topics discussed that will count towards the attendance points in addition to actual physical attendance.

#### **Exam dates:**

Thursday, October 12<sup>th</sup>

Thursday, November 30<sup>th</sup>

#### **Essay Submission dates and information:**

Friday, October 20<sup>th</sup>

Friday, December 8<sup>th</sup>

The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning.

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.

- The instructor will evaluate and provide feedback on all of the student's written assignments with respect to grammar, punctuation, clarity, coherence, and organization;
- Assessment Rubric: <https://undergrad.aa.ufl.edu/general-education/gen-ed-courses/structure-of-wr-courses/sample-writing-assessment-rubric/>
- Writing Studio ([www.writing.ufl.edu](http://www.writing.ufl.edu));
- You may follow any style manual as long as you are consistent.

Late work/makeup work will not be accepted, unless appropriate documentation is provided.

**Grades:**

Attendance 10%

Quizzes 15%

Presentation 5%

2 Exams 30% non-cumulative (15% each)

2 Essays 40 % (20% each)

A minimum grade of C is required for general education credit.

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.

**Minus grade scale:**

- A 93-100
- A- 90-92
- B+ 87-89
- B 84-86
- B- 80-83
- C+ 77-79
- C 74-76
- C- 70-73
- D+ 67-69

- D 64-66
- D- 60-63

The course follows UF grading policies:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

## **Policies**

1. Your perfect attendance is expected. The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors can prohibit further attendance and subsequently assign a failing grade for excessive absences. Please, consult UF policies for details: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

2. Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. Please, consult the DRC center for further guidance and keep the lines of communication open with me, too: <https://disability.ufl.edu/get-started/>

3. The use of cellular devices during class is strictly prohibited.

4. Academic Honesty is expected at all times. We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity. On all work submitted for credit by students at the university, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment.

## **UF Online Evaluation 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/>.

## Subject Area Student Learning Outcomes

Subject Area	Content	Critical Thinking	Communication
Humanities	Students demonstrate competence in the terminology, concepts, methodologies and theories of Ancient Greek Drama as a literary and performative genre as well as a part of the socio-political expression of Ancient Greek society.	Students carefully and logically analyze information from the ancient Greek dramatists themselves and secondary sources. Ultimately, they will be able to critically address questions on dramatic performances in the ancient and the modern world and make connections between performativity and societal politics.	Students will engage in discussions during class time, write CANVAS discussions, write two essays, and have a presentation in class.
International	Each week the students will be engaging with performance aspects in the ancient Greek world and drawing comparisons with modern performativity. Also, they will be learning about the socio-cultural and political aspects of performances and how they intersect with modern performances and the social aspects of theater in contemporary US society.	Each week the students will problematize, drawing comparisons, and asking questions not only about the connections between the ancient and the modern world but will also try to comprehend how exactly lessons from the past can inform our thinking and way of life.	The majority of the discussion-based activities, essays, and the presentation will have an ancient and a modern component.



## **Health and Wellness**

U Matter, We Care: If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit U Matter, We Care website to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: Visit the Counseling and Wellness Center website or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or visit the Student Health Care Center website.

University Police Department: Visit UF Police Department website or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; Visit the UF Health Emergency Room and Trauma Center website.

GatorWell Health Promotion Services: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the GatorWell website or call 352-273-4450.

## **Academic Resources**

E-learning technical support: Contact the UF Computing Help Desk at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).

Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

Library Support: Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

Student Complaints On-Campus: Visit the Student Honor Code and Student Conduct Code webpage for more information.

On-Line Students Complaints: View the Distance Learning Student Complaint Process.