

# CLAS 101

## Greek Literature, Myth, and Society

1/2008



*Sokrates drags Alkibiades from the embrace of the Earthly Aphrodite (Regnault, 1791; Louvre)*

**CLASSICS, GREEK, & LATIN**

**VICTORIA UNIVERSITY OF WELLINGTON**

SCHOOL OF ART HISTORY, CLASSICS, AND RELIGIOUS STUDIES

# CLAS 101. Greek Literature, Myth, and Society

1/2008

## Course organisation

---

**Lecture hours:** 12 noon – 12.50 pm, Mondays, Tuesdays, Thursdays. There is a complete schedule on pages 13-14.

**Place:** Hunter 323

**Tutorials:** There are nine tutorials, **starting in week two**. Tutorial groups are scheduled for various times throughout the week. Details of tutorial groups will be posted as soon as possible in the first week of the trimester on one of the Classics noticeboards, located outside rooms 504 and 505 in the Old Kirk Building; **you will need to go to these noticeboards and sign up for a tutorial group early in the first week.**

**Additional information:** Any further information concerning the course, such as announcements and unofficial examination results, will be posted on the notice boards at the appropriate times during the trimester. Announcements may also be distributed electronically for your convenience.

Students with disabilities are encouraged to contact the course convenor if they feel that there are special arrangements which need to be made.

### Lecturers:

- Dr Peter Gainsford (course organiser, OK 525), ph. 463 6453, e-mail [peter.gainsford@vuw.ac.nz](mailto:peter.gainsford@vuw.ac.nz)
- Professor John Davidson (OK 509), ph. 463 5969, e-mail [john.davidson@vuw.ac.nz](mailto:john.davidson@vuw.ac.nz)

**Tutors:** Alice Clanachan, Claudine Earley, Andrew Millar, Maree Newson, Emily Poelina-Hunter

**Online information:** Some lecture materials, and a few other bits and pieces, will be made available electronically via *Google Groups*. To access these you will need to do one of the following:

- **Sign on yourself.** This requires having a *Google Groups* account. If you do not already have one, open a web browser and go to <http://groups.google.com>. Follow the instructions on the site to create an account; note that if you wish to receive lecture materials by e-mail you must use the correct e-mail address as your *Google Groups* username.

Once you are logged in to your account, go to [groups.google.com/group/vuw\\_clas101\\_2008](http://groups.google.com/group/vuw_clas101_2008) and click on the 'sign me up' button.

(NB: from Friday 29 Feb. onwards you will need to *apply* to join the group. Follow the same procedure, but Dr Gainsford will need to review your application before you are part of the group.)

Once you have done this, you can change your settings to choose whether you wish to receive lecture materials by e-mail or view them on *Google Groups*. I recommend e-mail, as the latter option requires logging on to *Google Groups* every time, and will use bandwidth which is not free if you are on campus.

- **Ask Dr Gainsford to sign you on.** You do not need a *Google Groups* account for this. Simply write an e-mail to Dr Gainsford giving your name, and the e-mail address to which you would like lecture materials to be posted.

If you wish to change your settings you will need to create a *Google Groups* account and log on (see above). If you wish to delete your subscription you can ask Dr Gainsford to do it for you.

**Important note:** any lecture materials that are distributed electronically are bullet points only, and contain no explanations or discussion. They **are not** a substitute for attending lectures in person.

## Course aims, objectives, and intended learning outcomes

---

CLAS 101 provides an introduction to the major authors of archaic and classical Greek literature, and embraces a range of genres, in particular epic poetry and drama (tragedy and comedy). A student who has successfully completed the course will

- be familiar with selected ancient Greek myths and literary texts, which are the starting-point for much of Western literature;
- be able to use Greek literature and the myths underlying it to gain an understanding of the social and cultural factors which created it;
- have gained an appreciation of the extent to which the concerns of Greek myth and literature are still relevant to us today.

## Set texts

---

It is important to have a copy of the *correct edition and translation* of each of the set texts, as they will be referred to by page number and line number.

- **Homer**, *Iliad* (Univ. of Chicago Press; trans. Lattimore). You are advised to read the whole work, but special attention will be paid to books 1, 3, 5, 6, 9, 16, 18, 19, 20-22, 24.
- **Sophocles**, *The Three Theban Plays* (Penguin; trans. Fagles). We shall be focusing on *Antigone* and *Oedipus the King*.
- **Euripides**, *Medea and Other Plays* (World's Classics; trans. Morwood). We shall focus on *Medea* and *Electra*.
- **Plato**, *The Symposium* (World's Classics; trans. Waterfield).
- **Aristophanes**, *Acharnians, Lysistrata, Clouds* (Focus Classical Library; trans. Henderson). We shall focus on *Lysistrata* and *Clouds*.
- **Course Materials** (abbreviated below as CM). This is available from Student Notes and contains extra background material for all the topics covered in the course, and the reading for all the tutorials.
- **Classics Study Guide**, also available from Student Notes. This is an important general guide on how to prepare written assignments.

## Recommended reading

---

The set texts are all works of ancient Greek literature. You will probably feel the need for modern perspectives in addition to that offered by the lectures. The two books below are highly recommended.

- Dover, K.J. (ed.), *Ancient Greek Literature*
- Schein, S., *The Mortal Hero*

The following books give a good general background to ancient Greece and its literature.

- Arnott, P.D., *Introduction to the Greek World*
- Baldry, H.C., *Greek Literature for the Modern Reader*
- Burn, A.R.A., *Traveller's History of Greece*
- De Romilly, J.A., *Short History of Greek Literature*
- Easterling, P.E. and Muir, J.V. (eds.), *Greek Religion and Society*
- Joint Association of Classical Teachers, *The World of Athens*

## Workload

---

In order to complete the course successfully, an 'average' student should expect to spend an average of about 12 hours per week on it, i.e. 4 class hours, and 8 hours for preparation, reading, and essay writing.

**Please note that this is a rough guideline only.** Some students might have to put in more time, others less. The time commitment will be greatest at the beginning of the course when the *Iliad* is being read, and in the weeks immediately prior to essay hand-in dates.

## Course requirements

---

There are no requirements (e.g. on attendance) for this course. However, it is very unlikely that students will achieve satisfactory results without attending at least 80% of classes. Note that questions in the final exam will relate directly to material covered in lectures and tutorials.

## Assessment

---

The assessment is designed to establish the extent to which students can demonstrate their understanding of the literature, myth, and society of ancient Greece through their ability to answer factual questions (the tutorial question sheets), and through their critical response both to individual topics as researched and written up over a period of time (the text analysis exercise and essay) and to a range of topics covered in the course as a whole as written on a specific occasion within a fixed time limit (the final exam).

Assessment is as follows.

- (a) Tutorial question sheets (10%)
- (b) One text analysis exercise (20%)
- (c) One essay (30%)
- (d) Final 2-hour examination (40%)

Apart from the tutorial question sheets, each piece of assessed work will be given a grade, not a numerical mark. Grades range from A+ to E; the lowest pass mark is C.

NB. A policy of reasonable accommodation will be applied with respect to assessment procedures for students with disabilities.

### **(a) Tutorial question sheets (10%)**

---

Nine tutorial question sheets are available online at [groups.google.com/group/vuw\\_class101\\_2008/files](https://groups.google.com/group/vuw_class101_2008/files). Before each tutorial you should complete the relevant question sheet and hand it in at the beginning of each tutorial.

Each question sheet contains 10 short-answer factual questions, most of which are based on the topic to be discussed, and a few general questions on Greek myth. Answers to topic-specific questions can be found in either the relevant text or in tutorial reading. For general questions on myth you will have to do a little more research — look in an encyclopedia of classical myth, or on the WWW.

Each question sheet is worth the same. In each sheet, 100% will be awarded for 10 correct answers; 75% for 8 to 9½; 50% for 6 to 7½; 25% for 5 to 5½; and 0% if fewer than 5 are correct.

NB: you may only hand in the question sheet if you are present at the relevant tutorial. If you do not attend, or if you arrive late, your question sheet will not be accepted. Question sheets will only be accepted after a tutorial if they are accompanied by a medical certificate or other satisfactory document stating that you were unfit to attend class on the specific date in question.

### **(b) Text analysis exercise ('gobbet') (20%)**

---

**First due date:** WEDNESDAY 26 MARCH, 5 pm

**Second due date:** WEDNESDAY 2 APRIL, 5 pm

(For an explanation of the double due date arrangement, see **Submission of assessed work** on p. 5.)

Write a critical analysis of *Iliad* 3. 1-57 ('Now when the men of both sides ... for the wrong you did us'). The length of your analysis should be 1000-1200 words. Work beyond the 1200 word limit will be ignored.

Your analysis should comment on points of interest, such as (*but not limited to*) the following:

- how the passage fits into its immediate context, picking up on previous scenes/motifs
- characterisation

- foreshadowing of future plot developments
- use of mythological paradigms
- development of ongoing themes
- poetic and stylistic effects, especially similes

**Do not summarise the passage.** A summary of the *Iliad*, of the passage or any part of it, will receive NO credit. For detailed guidance on writing a text analysis refer to

- the sample text analysis in Course Materials pp. 29-31;
- the guidelines on referencing, Course Materials pp. 4-5;
- the *Classics Study Guide*, section 14.

The first three tutorials will also provide useful pointers.

### **(c) Essay (30%)**

---

**First due date:** WEDNESDAY 7 MAY, 5 pm

**Second due date:** WEDNESDAY 14 MAY, 5 pm

(For an explanation of the double due date arrangement, see **Submission of assessed work** below on this page.)

Write an essay of 1200-1500 words on one of the following topics:

1. 'Whatever Sophocles' play *Antigone* may be about, it is definitely not about the oppression of women by men.' Discuss this statement.
2. To what extent do you agree with the view that the main interest in Sophocles' play *Oedipus the King* centres on the idea of the limitation of human knowledge?

Advice on planning and writing essays, text analyses etc. is to be found in the *Classics Study Guide*. This sets the standard for written work required by the Classics Programme.

Make sure to refer to the **guidelines at the top of the reading list** below (p. 7) on how to go about making use of research resources. Note especially the warning about being cautious with web sites.

### **(d) Final two-hour examination (40%)**

---

In the exam, which will last two hours, you will have to answer three sections:

- A series of short-answer keyword identifications. A glossary of terms will be provided during the course.
- A set of questions about a 'gobbet'. This will have much in common with the in-term text analysis, except that you will be asked specific questions about a passage. You will have a choice of passages taken from Euripides' *Medea* and *Electra*, Plato's *Symposium*, and Aristophanes' *Lysistrata* and *Clouds*.
- An essay question, where you will have a choice of questions dealing with important themes or myths running through the course as a whole.

Note that the final lecture is scheduled for further discussion of the exam and a retrospective over the course as a whole.

## **Submission of assessed work**

---

### **1. Double due dates**

---

The text analysis and the essay both have two due dates. If you submit your assignment by the first due date in each case, you will receive written comments on it. If you do not meet the first due date but meet the second due date, you will not receive a grade penalty, but you will normally receive no written comments. If you submit your assignment after the second due date, you will incur a grade penalty of 5 marks per work day (weekends are not work days).

## 2. Extensions

---

Extensions, on genuine medical grounds supported by a doctor's certificate or for some other necessary and demonstrable reason, must be applied for **in advance of either of the due dates** from Dr Gainsford, Prof. Davidson, or your tutor. If you have not submitted your assignment by the due date and have not already been granted an extension, it is absolutely essential that you contact Dr Gainsford or Prof. Davidson *immediately*, whether by e-mail, telephone, or in person.

## 3. Submitting assignments

---

Tutorial question sheets must be submitted to your tutor at the start of each tutorial.

The text analysis and the essay must be placed in the locked assignment box outside the Programme Administrator's Office (OK 508). No responsibility will be taken for assignments given to a staff member, placed in pigeon-holes, pushed under doors, etc. You should never throw out notes or rough drafts of an essay until you receive back your marked essay.

## 4. Return of written work

---

It is Classics policy that all written work received by the due date will be returned within two weeks. There may be circumstances when this cannot be achieved (e.g. sickness or heavy work load of markers), but it is our objective to provide you with the earliest possible feedback on your work.

## Academic integrity and plagiarism

---

The following is **the university's standard statement** on 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: [plagiarism is t]he 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.

It is still plagiarism even if you re-structure the material or present it in your own style or words.

Note: It is however, perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.

Plagiarism is prohibited at Victoria and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the *Statute on Student Conduct* and may be penalised severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning
- cancellation of your mark for an assessment or a fail grade for the course
- suspension from the course or the University.

Find out more about plagiarism, and how to avoid it, on the University's website:

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

The following is **Dr Gainsford's statement** on plagiarism.

**Seriousness.** Plagiarism is one of the vilest and most despicable types of academic fraud.

We are here to pursue knowledge, and this pursuit — in any field, whether history or the natural sciences or classics — is a fallible process, full of pitfalls and fraught with dangers. Think, for example, of how in recent years some scientists (notably climatologists in the USA) have been forced by politicians to suppress or falsify their scientific findings. Any search for knowledge is premised on a

degree of good faith, backed up by sound procedures to ensure honesty. To abandon those procedures is to abandon good faith and become a traitor to the truth.

Studying the ancient world may be less immediately important than climatology, but the same principles and the same procedures have to hold true. Thorough and accurate referencing is the key to academic integrity; it is an *enormous* amount of work; but without it, the procedures evaporate, and no knowledge is gained.

**How to avoid plagiarism.** See pages 4-5 of the Course Materials, especially points 1 to 3; that section is specifically devoted to the problems of how to reference your work properly. You will also have plenty of chances to discuss this explicitly in tutorials. The most basic principle is: *never, ever* quote without (1) correctly-placed quotation marks, *and* (2) a reference that allows the reader to locate exactly what you were looking at. Omitting *either* of these is a type of plagiarism.

**Penalties.** *Any work containing any plagiarism, no matter how minor, will automatically receive a mark of zero.* Furthermore, if a student is found committing any academic dishonesty,

- The university will keep a permanent centralised record of the incident, including anything that Dr Gainsford chooses to write in the record.
- In the event of a second offence — in any course, ever — the examiner of that course will automatically be alerted to the full contents of the permanent record.
- For a first offence, university regulations permit an informal disciplinary process; but plagiarists should never count on that. A second offence automatically requires a formal investigation by university officials. If this happens, the offender will *not* have Dr Gainsford on his/her side.

## Reading list

---

In CLAS 101, for any given assignment **we recommend consulting between six and ten separate sources.** Work that does not show evidence of this kind of solid research will be penalised for inadequate research. For guidelines on writing references and footnotes, refer to CM pp. 4-5. The best guidelines are those that you work out on the basis of professionally-produced work that you read.

**You do not need to read every book on the list** below; part of doing research is learning to be selective. This list is to give you an idea of the range of material available. In all cases it is wise to go to the relevant part of the 6th floor of the library and browse through available books, and the index at the back, to see if there is anything useful for your specific topic. Remember also that **you do not need to read the whole book.** Consult the index and the contents page, to see which parts are actually relevant to you.

Note the following abbreviations:

- CR** one copy is on **closed reserve** (2nd floor of library); other copies are available on 3D.
- 3D** one or more copies on **3-day loan** in the study hall (3rd floor). (NOTE: you can request 3-day reserve books if they are not in when you first look for them. This service is fast and efficient. Ask a librarian for help.)
- \*** particularly recommended as a starting point for those who have never studied the topic before. These books tend to be relatively basic.

All other books are held in the **main collection**, mainly 6th floor (call marks starting with PA).

## Web resources

---

Be extremely cautious about using web sites as a resource. Most web sites on Classical topics contain material that is very elementary, useless, or simply wrong. When citing or quoting from a web site, always give the *author*, the *date* the material was put up, and the *complete URI* (address) of the *specific* page you are citing.

Note that the rules about plagiarism apply to web sites just as much as to printed material (and please remember that lecturers know how to use Google too).

You will probably never encounter a situation where it would be appropriate to cite an encyclopaedia or dictionary, whether online or printed. *Always* go to the sources it cites.

The only web-sites we actually recommend are listed below. Use others at your own risk.

- Databases available through the VUW library web-site ([www.vuw.ac.nz/library/research/databases/index.aspx](http://www.vuw.ac.nz/library/research/databases/index.aspx)): primarily *JSTOR*, *Project Muse*, and *L'Année philologique*.
- Classics journals available through the VUW Library web-site: see the library's 'Journal Finder' to track down a specific journal ([www.vuw.ac.nz/library/research/index.aspx](http://www.vuw.ac.nz/library/research/index.aspx)).
- *The Stoa Consortium* ([www.stoa.org](http://www.stoa.org); contents on right-hand side of page) – materials on a wide range of Classical topics; note especially *Diotima* ([www.stoa.org/diotima](http://www.stoa.org/diotima)), on women in the ancient world.

## General

<b>3D</b>	<b>Arnott, P.D.</b> Baldry, H.C. Bowra, C.M. Burn, A.R. Dover, K.J.	<b>Introduction to the Greek World</b> Greek Literature for the Modern Reader Landmarks in Greek Literature A Traveller's History of Greece Ancient Greek Literature	<b>DF77 A764 I</b> PA3054 B178 G PA3052 B788 L DF214 B963 T PA3052 A541
<b>3D</b>	<b>Easterling, P.E. &amp; Muir, J.V.(eds)</b> Easterling, P.E. & Knox, B.M.W.	<b>Greek Religion &amp; Society</b> The Cambridge History of Classical Literature I: Greek Literature	<b>BL790 G793</b>  PA3001C1781
<b>3D</b>	<b>Garner, R.</b>	<b>Law and Society in Classical Athens</b>	<b>DF87 G234 L</b>
<b>3D</b>	<b>Guthrie, W.K.C.</b>	<b>The Greeks and their Gods</b>	<b>BL781 G984 G</b>
<b>CR</b>	<b>Joint Assoc'n of Classical Teachers</b>	<b>The World of Athens</b>	<b>DF275 W927</b>
<b>3D</b>	<b>Lacey, W.K.</b> Lesky, A.	<b>The Family in Classical Greece</b> History of Greek Literature	<b>DF93 L131 F</b> PA4037 L629 G E
<b>3D</b>	<b>Pomeroy, S.</b> Romilly, J. de Snell, B.	<b>Goddesses,Whores,Wives, and Slaves</b> Short History of Greek Literature Poetry and Society	<b>HQ1134 P785 G</b> PA3055 R765 P PA3092 5671 P

## Homer, *Iliad*

	Atchity, K.	Homer's <i>Iliad</i> : The Shield of Memory (chap. 9)	PA4037 A863 H
	Barnes, H.	The Meddling Gods	BL785 B261 M
	Bespaloff, R.	On the <i>Iliad</i>	PA4037 B556 O
*	<b>Beye, C.R.</b>	<b>The <i>Iliad</i>, the <i>Odyssey</i> and Epic Tradition</b>	<b>PA4037 B573 I</b>
<b>3D</b>	<b>Bloom, H.</b>	<b>Homer's The <i>Iliad</i></b>	<b>PA4037 A5H776 TI</b>
<b>3D</b>	<b>Bloom, H. (ed.)</b>	<b>Homer</b>	<b>PA4037 A5H766E</b>
<b>3D</b>	<b>Bowra, C.M.</b> Bowra, C.M. Bowra, C.M. Cairns, D.L. (ed.)	<b>Homer</b> Landmarks in Greek Literature (chap. 2) Tradition and Design in the <i>Iliad</i> Oxford Readings in Homer's <i>Iliad</i>	<b>PA4037 B788 H</b> PA 3052 B788 L PA4037 B788 PA4037 A5 O98
<b>*3D</b>	<b>Camps, W.A.</b> Collins, L. Crotty, K. Easterling, P.E. & Knox, B.M.W.	<b>An Introduction to Homer</b> Studies in Characterization in the <i>Iliad</i> The Poetics of Supplication Greek Literature (Cambridge History of Classical Classical Literature I)	<b>PA4037 C199 I</b> PA4037 C712 S PA4037C951 P  PA3001 C178 1
<b>CR</b>	<b>Edwards, M.W.</b>	<b>Homer, Poet of the <i>Iliad</i></b>	<b>PA4037 E26H</b>
<b>3D</b>	<b>Emlyn-Jones, C. et al. (eds)</b> Fenik, B.	<b>Homer: Readings and Images</b> Homer: Tradition and Invention	<b>PA4037 H766 R</b>  PA4037 A5 H776



- Finnegan, R. Oral Poetry PN1341 F514 O  
**3D Frazer, R.M.** **A Reading of the *Iliad*** PA4037 F848 R  
 Greene, Thomas The Descent from Heaven: A Study in Epic Continuity  
 (chapter 3) PN1303 G812 D  
**\*3D Griffin, J.** **Homer** PA4037 G851H7  
**3D Griffin, J.** **Homer on Life and Death** PA4037 G851 H  
 Johnston, I. The Ironies of War: An Introduction to the *Iliad* PA4037 M382 L  
 Kakridis, J. Homeric Researches, chap. 1 'Meleagrea' (on  
 Meleagros in book 9)  
 King, K.C. Achilles: Paradigms of the War Hero from Homer  
 through the Middle Ages PA3015 R5 A178  
 Kirk, G.S. Homer and the Epic PA4037 K59 H  
**CR Latacz, J.** **Troy and Homer: Towards a Solution of an Old  
 Mystery** [mostly on historical background] DF221 T8 L351 T E  
 Lesky, A. History of Greek Literature (chapter 3) PA4037 L629 GE  
 Lorimer, H. Homer and the Monuments PA4037 L872 H  
 Lord, A.B. The Singer of Tales PN1303 L866 S  
 Luce, J.V. Homer and the Heroic Age PA4081 L935 H  
 Lynne-George, M. Epos: Word, Narrative and the *Iliad* PA4037 L989 E  
 Macleod, C. Homer, *Iliad* Book xxiv (only pp. 1-35, in the  
 introduction) PA4020 P24 5M165  
 Martin, R.P. The Language of Heroes: Speech and Performance in the  
*Iliad* (esp. ch. 4 on Achilles' speech, bk 9) PA4037 M382 L  
 Morrison, J.V. Homeric Misdirection: false predictions in the *Iliad* PA4037 M879 H  
 Moulton, C. Similes in the Homeric Poems PA4117 S5 M927 S  
 Mueller, M. The *Iliad* PA4037 M947 I  
 Nagy, G. The Best of the Achaeans PA3015 H43N152 B  
 Nagy, G. Homeric Questions PA4037 N152 N  
**3D Owen, E.T.** **The Story of the *Iliad*** PA4025 Z4097  
 Page, D.L. History and the Homeric *Iliad* PA4037 P132 H  
 Parry, A. (ed) The Making of Homeric Verse: the collected papers  
 of Milman Parry (esp. Introduction) PA4037 P265 M  
**\*CR Postlethwaite, N.** **Homer's *Iliad*: A Commentary on the Translation  
 of Richmond Lattimore** PA4037 P858H  
**3D Redfield, J.M.** **Nature and Culture in the *Iliad*** PA4037 R315 N  
**3D Schein, S.** **The Mortal Hero** PA4037 S319 M  
**3D Silk, M.S.** **Homer, the *Iliad*** PA4037 S583 H  
 Stanley, K. The Shield of Homer PA4037 S788 S  
 Taplin, O. Homeric Soundings: The Shaping of the *Iliad* PA4037 T173 H  
 Thornton, A. Homer's *Iliad*: Its Composition and the Motif of  
 Supplication PA4037 T513 H  
**\*3D Thorpe, M.** **Homer** PA4037 T521 H  
**3D Toohey, P.** **Reading Epic: An Introduction to the Ancient  
 Narratives** PA3022 E6 T668 R  
**3D Trypanis, K.A.** **Homeric Epics** PA4037 T876 H  
**3D Vivante, P.** **Homer** PA4037 V855 H7  
**3D Vivante, P.** **The *Iliad*: Action as Poetry** PA4037 V855 I  
 Webster, T.B.L. From Mycenae to Homer DF220 W384 F  
 Whitman, C. Homer and the Heroic Tradition PA4037 W614 H  
**CR Willcock, M.** **A Companion to the *Iliad*** PA4037 W697C7  
 Wright, J. (ed.) Essays on the *Iliad* (the sections by Parry, Willcock, Austin,  
 Mueller) PA4037 A5 E78  
 Yu, A.C. Parnassus Revisited (pages 241-261, 'The *Iliad*, Poem of  
 Might' by Simone Weil) PN1305 Y94 P  
 Zanker, G. The Heart of Achilles: Characterization of Personal Ethics PA4037 Z31 H

**Some journal articles on the *Iliad*:**

- Griffin, J. 'The Epic Cycle and the uniqueness of Homer,' *Journal of Hellenic Studies* 97 (1977) 39-53.  
 Segal, C. 'The Theme of the Mutilation of the Corpse in the *Iliad*,' *Mnemosyne* supplement 17.  
 Willcock, M.M. 'Mythological Paradeigma in the *Iliad*,' *Classical Quarterly* 14 (1964) 141-54.

## Greek drama (general)

- \* **Baldock, Marion** **Greek Tragedy: an Introduction** **PA3131 B178 G**  
 \* **Arnott, P.** **Introduction to the Greek Theatre** **PA3201 A764 I**  
 Arnott, P. Public and Performance in the Greek Theatre PA3201 A764 P  
 Baldry, H. C. The Greek Tragic Theatre PA3201 B178 G  
 Brown, A. A New Companion to Greek Tragedy PA31 B877 N  
 Csapo, E. and Slater, W.J. The Context of Ancient Drama PA3024 C958 C  
 Easterling, P.E.(ed.) The Cambridge Companion to Greek Tragedy PA3131 E12 C  
 Foley, H. Female Acts in Greek Tragedy PA3136 F663 F  
**3D Goldhill, S.** **Reading Greek Tragedy** **PA3131 G618 R**  
 Green, R. and Handley, E. Images of the Greek Theatre PA3201 G796 I  
 Green, J.R. Theatre in Ancient Greek Society PA3201 G796 T  
 Kitto, H.D.F. Form and Meaning in Drama PA3142 K62 F  
**3D Kitto, H.D.F.** **Greek Tragedy (3rd ed.)** **PA3131 K62 G**  
 Lesky, A. Greek Tragedy (2nd or 3rd ed.) PA3131 L629 G  
 Ley, G. A Short Introduction to the Ancient Greek Theater PA3201 L681 S  
 Meier, C. The Political Art of Greek Tragedy (chs. 1 - 4) PA3136 M511 P  
 \***3D Rehm, R.** **Greek Tragic Theatre** **PA3131 R345 G**  
 Scodel, R. Theater and Society in the Classical World PA3024 T374  
**CR Segal, E.(ed.)** **Oxford Readings in Greek Tragedy** (chaps. on *Ant.* & *OK*) **PA3133 O98**  
 \* **Silk, M.S.(ed.)** **Tragedy and the Tragic** (pp.49-73 on *Ant.*) **PA3133 T765**  
 \* **Simon, E.** **The Ancient Theatre** **PA3201 S594 A**  
 Sommerstein, A.H. Tragedy, Comedy and the Polis PA3133 G793 T  
 et al. (edd.)  
 Storey, I.C. and Allan, A. A Guide to Ancient Greek Drama PA 3131 S 884G  
 Walcot, P. Greek Drama in its Theatrical and Social Context PA3201 W156 G  
 Walton, J.M. The Greek Sense of Theatre PA3201 W239 G  
 Wiles, D. Greek Theatre Performance. An Introduction PA3201 W676 G  
 Winkler, J. and Zeitlin, F. (edd.) Nothing to do with Dionysos? PA3136 N912  
 \* **Zimmermann, B.** **Greek Tragedy: an Introduction** **PA3131 Z73G**

## Sophocles

- Berkowitz, L. and Brunner, Th.(eds.) Sophocles *Oedipus Tyrannus* PA4414 O7 B513  
**3D Bloom, H.(ed.)** **Sophocles' *Oedipus Rex* (Modern Critical Interpretations)** **PA4413 O7 S712**  
**3D Brown, Andrew** **Sophocles *Antigone*** **PA4413 A7 B877**  
 Bushnell, R. Prophesying Tragedy PA4413 O7 Z5  
 Cameron, A. The Identity of Oedipus the King PA4413 O7 Z5  
**3D Euben, J.P. (ed.)** **Greek Tragedy and Political Theory** **PA3136 G793**  
 [has chaps. on *Ant.* & *OK*]  
 Ferguson, J. and Berthoud, P. Two Oedipus Plays (shelved with large books) PA4414 A2F352T  
**3D Gellie, G.H.** **Sophocles: A Reading** **PA4417 G319 S**  
**3D Goldhill, S.** **Reading Greek Tragedy** **PA3131 G618 R**  
 Kirkwood, G. A Study of Sophoclean Drama PA4417 K48 S  
**3D Knox, B.M.W.** **The Heroic Temper** **PA4417 K74 H**

- 3D Lefkowitz, M.R.** **Women in Greek Myth** [Ch.5] **PA3016 W7 L493**  
**\* Leinieks, V.** **Plays of Sophocles** **PA4417 L531 P**  
 Meier, C. The Political Art of Greek Tragedy (ch. 6) PA3136 M511 P  
 O'Brien, J. Guide to Sophocles' *Antigone* PA4413 A7 O13 G  
**3D O'Brien, M.J.** **20th Century Interpretations of Oedipus Rex** **PA44113O7Z5O13T**  
**3D Porter, D.H.** **Only Connect** [has an essay on *Antigone*] **PA3133 P844 O**  
 Scodel, R. Sophocles PA4417 S421 S  
 Segal, C. Oedipus Tyrannus: Tragic Heroism and the Limits of Knowledge PA4413 O7Z5 5454O  
 Segal, C. Sophocles' Tragic World PA4417 S454 S  
**3D Seale, D.** **Vision & Stagecraft in Sophocles** **PA4417 S438 V**  
 Steiner, G. Antigones PA4413 A7 S822  
 Tyrrell, Wm. B/ Recapturing Sophocles' Antigone PA4413 A7 T993  
 Bennett, L. J. Sophocles PA4417 W614 S  
 Whitman, C.H.  
**CR Wilkins, J. and Macleod, M.** **Sophocles *Antigone* and *Oedipus the King* (A Companion to the Penguin Translation)** **PA4417 W684 S**  
 Winnington-Ingram, R. Sophocles: An Interpretation PA4417 W776 S  
**CR Woodard, T.** **Sophocles: A Collection of Critical Essays** **PA4417 W881 S**

#### Some journal articles on Sophocles:

- (CR) Hogan, J.C. 'The Protagonists of the *Antigone*,' *Arethusa* 5 (1972) 93-98.  
 (CR) Shelton, J-A. 'Human Knowledge and Self-deception. Creon as the Central Character of Sophocles' *Antigone*,' *Ramus* 13 (1984) 102-23.  
 Sourvinou-Inwood, C. 'Reading Sophocles' *Antigone*,' *Journal of Hellenic Studies* 109 (1989) 134-148.

## Euripides

- Clauss, J.J. and Johnston, S.I. Medea BL820 M37 M488  
**\*3D Conacher, D.** **Euripidean Drama** **PA3978 C743 E**  
 Ferguson, J. Euripides: *Medea* and *Electra* (a Companion to the Penguin Translation) PA3973 E5 F352E  
 Ferguson, J. Euripides: *Medea* (shelved with large books)  
 Gregory, J. Euripides and the Instruction of the Athenians PA3978 G822 E  
 Grube, G. The Drama of Euripides PA3978 G885 D  
**3D Knox, B.M.W.** **Word and Action** [has an essay on *Medea*] **PA3133 K74 W**  
 McDermott, E. Euripides' *Medea* PA3973 M4 Z5  
 Meagher, R. Mortal Vision: The Wisdom of Euripides PA 3978 M482 M  
**\* Melchinger, S.** **Euripides** (very basic) **PA3978 M518 E**  
 Micheline, A.N. Euripides and the Tragic Tradition PA3978 M623 E  
 Ohlander, S. Dramatic Suspense in Euripides' and Seneca's *Medea* PA3879 B786 A  
 Powell, A. Euripides, Women, and Sexuality PA3978 E89 W  
 Pucci, P. The Violence of Pity in Euripides' *Medea* (difficult) PA3973 M4  
 Rabinowitz, N. S. Anxiety Veiled (chapter on *Medea*) PA3978 R116 A  
 Segal, E. (ed) Euripides: A Collection of Critical Essays PA 3978 Z9 S454 E  
 Vellacott, P. Ironic Drama PA3978 V438 I  
 Webster, T.B.L. The Tragedies of Euripides PA3978 W384 T

#### Some journal articles on Euripides:

- Barlow, Shirley 'Stereotype and Reversal in Euripides' *Medea*,' *Greece and Rome* 36 (1989) 158-171.  
 Easterling, P.E. 'The Infanticide in Euripides' *Medea*,' *Yale Classical Studies* 25 (1977) 177-191. (Also contains Knox on *Medea*)

## Aristophanes

- Bowie, A.M. Aristophanes: myth, ritual and comedy PA3879 B786 A  
 Cartledge, P. Aristophanes and His Theatre of the Absurd PA3879 C322 A

<b>3D</b>	<b>Dover, K.J.</b>	<b>Aristophanic Comedy</b>	<b>PA3879 D743 A</b>
*	<b>Dover, K. and Tremewan, S.</b> (edd.)	<b>Aristophanes. <i>Clouds, Acharnians, Lysistrata</i> (a companion to the Penguin Translation)</b>	<b>PA3879 D743 C</b>
<b>3D</b>	<b>Ehrenberg, V.</b>	<b>The People of Aristophanes (2nd ed'n)</b>	<b>PA 3879 E33P</b>
	Harriott, R.M.	Aristophanes: Poet and Dramatist	PA3879 H312 A
	Konstan, D.	Greek Comedy and Ideology (ch. 3 <i>Lysistrata</i> )	PA3166 K82 G
<b>3D</b>	<b>MacDowell, D.M.</b>	<b>Aristophanes and Athens: An Introduction</b>	<b>PA3879 M138 A</b>
*	<b>McLeish, K.</b>	<b>The Theatre of Aristophanes</b>	<b>PA3877 A2</b>
	Russo, C.F.	Aristophanes: An Author for the Stage	PA3879 R969 A E
	Slater, N.W.	Spectator Politics	PA 3879 S631 S
	Sommerstein, A.H.	Lysistrata	PA3875 L8 S697
	Sommerstein, A.H.	Clouds	PA3875 N8 S697
	Spatz, L.	Aristophanes	PA3879 S738 A
	Strauss, L.	Socrates and Aristophanes	PA3879 S912 S
*	<b>Taaffe, L.K.</b>	<b>Aristophanes and Women</b>	<b>PA3879 T111 A</b>
	Torrance, R.	The Comic Hero	PN56.5 C65 T688

## Plato

---

	Anderson, D.E.	The masks of Dionysus: a commentary on Plato's Symposium	B385 A95 M
	Dover, K. J.	Greek Homosexuality	HQ76.3 G79 D743
*	<b>Fox, A.</b>	<b>Plato for Pleasure</b>	<b>PA4291 27 F791</b>
	Gould, T.	Platonic Love	B398 L9 G698 P
	Grube, G.	Plato's Thought (ch. 3)	B395 G885 P
	Guthrie, W.	A History of Greek Philosophy (vol. 4, ch. 6, pt. 2)	B171 G984 H
	Murray, O.	Symptica: A Symposium on the Symposium	DF100 S989
	Osborne, C.	Eros Unveiled: Plato and the God of Love	BD436 o81 E
	Raven, J.	Plato's Thought in the Making (ch. 8)	B395 R253 P
	Rosen, S.	Plato's <i>Symposium</i>	B385 R813 P
	Taylor, A.	Plato: The Man and his Work (ch. 9)	B395 T238 P

## University regulations and resources

---

### 1. General University Requirements

---

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](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>:

- Academic Grievances
- Student and Staff Conduct
- Meeting the Needs of Students with Impairments
- Student Support

### 2. Recording of lectures

---

As a courtesy, students are permitted to make audio recordings of lectures, for their own use only, and provided that this does not cause logistical difficulties, but must first complete a disclaimer form which can be obtained from Hannah Webling (OK 508).

## Course schedule

---

Date	Topic	Set reading
<b>Week 1 (Peter Gainsford)</b>		
Feb M 25	Introduction to Greece, Greek literature, and myth	(Begin the <i>Iliad</i> immediately)
Tu 26	Greek gods: an overview	CM 6-15
Th 29	Homer and oral poetry	CM 16-23
NO TUTORIALS		

---

<b>Week 2</b>		
Mar M 3	The <i>Iliad</i>	<i>Iliad</i> book 1
Tu 4	The <i>Iliad</i>	<i>Iliad</i> 3, 5
Th 6	The <i>Iliad</i>	<i>Iliad</i> 5, 6
<b>Tutorial 1:</b> Homeric style		CM 88-94; <i>Iliad</i> 1.1-52

---

<b>Week 3</b>		
Mar M 10	The <i>Iliad</i>	<i>Iliad</i> 9
Tu 11	The <i>Iliad</i>	<i>Iliad</i> 16
Th 13	The <i>Iliad</i>	<i>Iliad</i> 18, 19
<b>Tutorial 2:</b> <i>Iliad</i> text analysis practice		CM 95, 29-31; <i>Iliad</i> 16.1-47

---

<b>Week 4</b>		
Mar M 17	The <i>Iliad</i>	<i>Iliad</i> 20, 21, 22
Tu 18	The <i>Iliad</i>	<i>Iliad</i> 24
Th 20	Myths of the Trojan War: the Epic Cycle	CM 22-26
<b>Tutorial 3:</b> The characters of the <i>Iliad</i>		CM 96-7

---

<b>Week 5</b>		
Mar M 24	<b>Monday after Easter (university closed)</b>	
Tu 25	<b>Tuesday after Easter (university closed)</b>	

**ILIAD TEXT ANALYSIS**  
**First due date: Wed. 26 March**

<b>John Davidson</b>		
Th 27	Sophocles, <i>Antigone</i>	<i>Antigone</i>
NO TUTORIALS		

---

<b>Week 6</b>		
Mar M 31	Sophocles, <i>Antigone</i>	<i>Antigone</i>
Apr Tu 1	Sophocles, <i>Antigone</i>	<i>Antigone</i>

**ILIAD TEXT ANALYSIS**  
**Second due date: Wed. 2 April**

Th 3	Sophocles, <i>Oedipus the King</i>	<i>Oedipus the King</i>
<b>Tutorial 4:</b> Sophocles, <i>Antigone</i>		CM 98-9

<b>Date</b>	<b>Topic</b>	<b>Set reading</b>
<b>Week 7</b>		
Apr M 7	Sophocles, <i>Oedipus the King</i>	<i>Oedipus the King</i>
Tu 8	Theatre and tragedy	CM 41-5
Th 10	Euripides, <i>Medea</i>	<i>Medea</i>
	<b>Tutorial 5:</b> Sophocles, <i>Oedipus the King</i>	CM 100-7
<b>Mid-trimester break, 12-27 April</b>		
<b>Week 8</b>		
Apr M 28	Euripides, <i>Medea</i>	<i>Medea</i>
Tu 29	Euripides, <i>Medea</i>	CM 61-6, <i>Medea</i>
May Th 1	Euripides, <i>Electra</i>	<i>Electra</i>
	<b>Tutorial 6:</b> Euripides, <i>Medea</i>	CM 108
<b>Week 9</b>		
May M 5	Euripides, <i>Electra</i>	<i>Electra</i>
Tu 6	Tragedy and myth	<i>Electra</i>
<b>SOPHOCLES ESSAY</b> <b>First due date: Wed. 7 May</b>		
<b>Peter Gainsford</b>		
Th 8	Plato, <i>Symposium</i>	CM 59-60, <i>Symposium</i>
	<b>Tutorial 7:</b> Euripides, <i>Electra</i>	CM 134-135
<b>Week 10</b>		
May M 12	Plato, <i>Symposium</i>	<i>Symposium</i>
Tu 13	Plato, <i>Symposium</i>	CM 84-7, <i>Symposium</i>
<b>SOPHOCLES ESSAY</b> <b>Second due date: Wed. 14 May</b>		
Th 15	Plato, <i>Symposium</i>	CM 79-83, <i>Symposium</i>
	<b>Tutorial 8:</b> Plato, <i>Symposium</i>	CM 111, 84-7
<b>Week 11</b>		
May M 19	Aristophanes, <i>Lysistrata</i>	CM 53-4, <i>Lysistrata</i>
Tu 20	Aristophanes, <i>Lysistrata</i>	CM 67-75, <i>Lysistrata</i>
Th 22	Theatre and comedy	<i>Lysistrata</i> , <i>Clouds</i>
	<b>Tutorial 9:</b> Aristophanes, <i>Lysistrata</i>	CM 112, 67-75
<b>Week 12</b>		
May M 26	Aristophanes, <i>Clouds</i>	CM 55-8, <i>Clouds</i>
Tu 27	Aristophanes, <i>Clouds</i>	CM 76-8, <i>Clouds</i>
Th 29	NO LECTURE	
	NO TUTORIALS	