

CLAS 101

Greek Literature, Myth, and Society

1/2009

Death and Sleep transport Sarpedon's body off the battlefield, under the eye of Hermes (cf. Iliad 16.663-83)
Athenian red-figure kalyx-krater, ca. 515 BCE; made by Euxitheos, painted by Euphronios; in the process of being repatriated to Italy (formerly New York Metropolitan)

CLASSICS, GREEK, and LATIN

VICTORIA UNIVERSITY OF WELLINGTON

SCHOOL OF ART HISTORY, CLASSICS, AND RELIGIOUS STUDIES

Greek Literature, Myth, and Society

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1. Course organisation

Lecture hours. 10.00 – 10.50 am, Mondays, Wednesdays, Fridays, in Hunter 323. A complete schedule is given in section 11 below.

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 Old Kirk 504 and 505. Candidates should go to these noticeboards and sign up for a tutorial group early in the first week (10% of the final grade depends on this).

Dates. Dates of term time and the exam period are given in the *University Calendar*.

Lecturers.

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

Tutors. Grant van Ansem; Cecily Duncan; Simon Perris; Emily Poelina-Hunter; Sheryn Simpson.

Online information. As a courtesy, some materials will be made available to students electronically, via Blackboard. This includes slide presentations from lectures; discussion forums; and a few other odds and ends. To access this material you will need to have an active ITS account (enquire in the university library, level 2). Material for every lecture is not guaranteed.

N.B. Any lecture materials that are distributed electronically are bullet points only, and contain no explanations or discussion. They will be of little use without attending lectures in person.

Additional information. Any further announcements concerning the course will be posted on Blackboard as necessary.

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

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

2. Course description and aims

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). At the end of the course a successful candidate will

- have demonstrated a familiarity with selected ancient Greek myths and literary texts, which are the starting-point for much of Western literature;
- have used Greek literature, and the myths underlying it, to demonstrate an understanding of the social and cultural factors that created it;
- have gained an appreciation of the extent to which the concerns of Greek myth and literature are still relevant to us today.

3. 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 recommended 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 focus 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 *Acharnians* 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 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*
- Dover, K.J. (ed.), *Ancient Greek Literature*
- Easterling, P.E. and Muir, J.V. (eds.), *Greek Religion and Society*
- Joint Association of Classical Teachers, *The World of Athens*
- De Romilly, J.A., *Short History of Greek Literature*

4. 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. **Note that this is a rough guideline only.** Some people 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.

5. Course requirements

There are no requirements (e.g. on attendance) for this course. However, it is very unlikely that candidates will be successful without attending at least 80% of classes. Note that, in the final exam, demonstrating a knowledge of material covered in lectures and tutorials will form part of the assessment criteria.

6. Assessment

(a) Overview

In assignments and the final exam, candidates will demonstrate a knowledge and understanding of the literature, myth, and society of ancient Greece, as outlined in section 2 above, by showing:

- their ability to research the answers to factual questions (the tutorial assignment sheets);
- their capacity for research and critical thought over a period of time (the text analysis and essay);
- their capacity for displaying acquired knowledge and critical thought in a fixed time limit (the final exam).

For criteria used in assessment, see section 6(f) below. Assessment is as follows:

1. Tutorial assignment sheets (10%)
2. One text analysis exercise on the *Iliad* (20%)
3. One essay on Sophocles (30%)
4. Final 2-hour examination (40%)

Apart from the tutorial assignment 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. A policy of reasonable accommodation will be applied with respect to assessment for candidates with disabilities.

(b) Tutorial assignment sheets (10%)

Nine tutorial assignment sheets are available online on *Blackboard*. Before each tutorial candidates should print the relevant assignment sheet, complete it, and hand it in at the beginning of the tutorial.

Each assignment sheet contains 10 short-answer factual questions, of which most are based on the topic to be discussed, and a few are on Greek myth generally. 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 assignment sheet is worth the same. Within 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 assignment sheet if you attend the relevant tutorial. If you arrive late, or fail to remain for the full tutorial, or attend the wrong tutorial group, your assignment sheet will be rejected. Assignment sheets will only be accepted after a tutorial if they are accompanied by a medical certificate or other satisfactory document showing that you were unfit to attend class on the specific date in question.

(c) *Iliad* text analysis exercise ('gobbet') (20%)

First due date: TUESDAY 31 MARCH, 5 pm

Second due date: TUESDAY 7 APRIL, 5 pm

For an explanation of the double due date arrangement, see **Submission of assessed work** under 7(a).

Write a critical analysis of *Iliad* 20.395-454 ('Next, after him, facing Demoleon ... chase whoever I can overtake of the others'). The length of your analysis should be 1000-1200 words. You should comment on points of interest such as, *but not limited to*, the following:

- how the passage picks up on previous scenes/motifs
- characterisation
- foreshadowing of future plot developments
- use of mythological paradigms
- development of ongoing themes
- poetic and stylistic effects, especially those characteristic of Greek oral poetry
- similes and the layers of meaning they add

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

- the guidelines on referencing, CM pp. 5-6;
- the sample text analysis, CM pp. 7-9;
- the *Classics Study Guide*, section 14.

The first three tutorials will also provide useful pointers.

(d) Sophocles essay (30%)

First due date: TUESDAY 12 MAY, 5 pm

Second due date: TUESDAY 19 MAY, 5 pm

For an explanation of the double due date arrangement, see **Submission of assessed work** under 7(a).

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

1. In your opinion, how central to Sophocles' play *Antigone* is the actual issue of Polyneices' burial?
2. How far, in your opinion, is Oedipus himself (in Sophocles' play *Oedipus the King*) responsible for what happens to him, and how far is he an innocent victim?

Advice on planning and writing essays, text analyses etc. is to be found in the *Classics Study Guide*.

Make sure to refer to the **assessment criteria** (section 6(f)) and **guidelines at the top of the reading list** (section 9(a)), below, on how to go about making use of research resources. Note especially the warning about being cautious with web sites (section 9(b)).

(e) 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 on *Blackboard*.
- 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 the Euripides, Plato, and Aristophanes texts studied in the course.
- 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.

(f) Criteria for assessment

The text analysis, essay, and final exam will be marked on the following criteria, in descending order of importance.

- **Evidence.** By far the most important element is your use of evidence. It is also the aspect of an essay that involves the most work. Evidence means your use of both *primary* sources (in this course, literary texts) and *secondary* sources (books and articles about the ancient material). You should usually give more weight to primary sources than secondary sources. (It is never appropriate to cite a *tertiary* source, such as an encyclopaedia.)
- You are expected to collate, marshal, and cite your evidence in an appropriate and balanced way. For a 100-level course, use the following guideline for internally assessed work:
 - **five to nine** separate sources referenced (including both primary and secondary sources)
 - at least **four** references per 300 words (including references in both footnotes and main text)
- Failure to meet these standards will be interpreted as an indication of inadequate research and inadequate evidence. Requirements on referencing are to be found in the CM.
- In the exam, referencing does not need to be as specific, but appropriate presentation of evidence will still be the most important criterion for assessment.
- **Argumentation.** In any piece of writing for assessment, a coherent and persuasive argument is the glue that holds the evidence together. It is built around a sensible interpretation of the evidence. A template might look something like this (but always adapt to the circumstances):
 - *introduction* — outlining the boundaries of your topic, your methodology, and any necessary definitions
 - *main body* — three to five points, citing and interpreting evidence reasonably objectively
 - *conclusion* — summing-up of the main points, and of what your interpretation of the evidence points towards

- **Basic courtesy to the marker**. You are expected to use good English, and an adequate standard of presentation with space for comments. Your spelling and grammar should always be double-checked; if English is not your first language, always get a friend to check.
- **Creativity**. This is entirely optional and inessential. It may be worth a small bonus *if* you can pull it off successfully, but you should not regard this as a necessary goal.

7. Submission of assessed work

(a) Double due dates

The text analysis and the essay both have two due dates. If you submit your assignment by the *first due date*, you will receive written comments on it. If you miss the first due date but meet the *second due date*, there will be no penalty, but you will normally receive no written comments. An assignment submitted after the second due date will incur a penalty of 5 marks out of 100 per workday.

(b) Submission

Tutorial assignment sheets. Submit one at the start of each tutorial. If you arrive late, or do not remain for the entire tutorial, or attend the wrong group, your assignment sheet will be rejected.

Text analysis and essay. In advance of submitting your assignment, collect a cover sheet, available on the wall outside the office of our programme administrator, Hannah Webling (OK 508). *Ensure that you are able to tick off all the requirements truthfully*. When you are ready to submit, fill in the cover sheet, attach it to your assignment, and place the assignment in the locked assignment box (also on the wall outside Hannah Webling's office).

(c) Improper submission

Assignments submitted improperly will be destroyed without notice and receive no mark. This includes assignments sent by e-mail, given to a staff member, placed in pigeon-holes, and pushed under doors. Spoilt cover sheets will be dealt with on a case-by-case basis. You should never throw out notes or rough drafts of an essay until you receive back your marked essay.

(d) Extensions

Extensions, on genuine medical grounds supported by a doctor's certificate or for some other necessary and demonstrable reason, must be applied for from your tutor **in advance** of either of the due dates. You should apply to your tutor before approaching Dr Gainsford or Prof. Davidson.

Extensions will not be granted if applied for on the due date or later, except in case of an unexpected medical emergency or a bereavement.

An assignment submitted after the second due date incurs a penalty of 5 marks out of 100 per workday.

(e) Return of written work

All written work received by the due date will be returned within two weeks. There may be occasions 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.

8. Academic integrity and plagiarism

The following is **the university's standard statement**.

'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.

'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 and falsification of evidence.

Seriousness. The two vilest and most despicable types of academic fraud are both to do with how evidence is treated. One is falsification of evidence; the other is plagiarism.

We are here to pursue knowledge, and this pursuit is utterly dependent on sound procedures for dealing with evidence. In any field, whether history or the natural sciences or classics, this is a fallible process, full of pitfalls and dangers (consider how in recent years scientists in some fields have been forced by politicians to suppress or falsify scientific findings). Any search for knowledge is premised on a degree of good faith, propped up by sound procedures. To abandon those procedures is to abandon good faith, and to become a traitor to reality.

Studying the ancient world is less immediately important than, say, climatology, but the same principles apply. Accurate and thorough referencing is not just a way to show that you've done your homework; it is the *primary task* of the student of antiquity. It is the key to the pursuit of knowledge, and it is an enormous amount of work; but without it, the procedures evaporate and no knowledge is gained.

How to avoid plagiarism. See pages 5-6 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 this: ***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 or falsified evidence, no matter how minor, will automatically receive a mark of zero.* Furthermore:

- The university will keep a permanent centralised record of the incident.
- In the event of a second offence — in any course, ever — the examiner for that course will automatically be alerted to the full contents of the permanent record.
- For a first offence, university regulations permit at the course organiser's option 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 the lecturer on his/her side.

9. Reading list

(a) Basic guidelines

In CLAS 101, for any given assignment **we recommend consulting between five and nine 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. 5-6. For further guidelines, you should read professionally-produced secondary sources and follow the best practice you see there.

You do not need to read every book on the list below, and you do not need to read the whole book. Part of doing research is learning to be selective. 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. 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 the 6th floor (call marks starting with PA).

(b) Web resources

Be extremely cautious about using web sites as a resource. Most web sites on Classical topics contain material that is either far too basic for university-level work, out of date, 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 or URL* (address) of the *specific* page you are citing. If the web page is a replica of a print publication, cite only the print version.

Note that the rules about plagiarism apply to web sites just as much as to printed material.

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. If it cites no sources, assume it is wrong.

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): primarily **JSTOR** and **Project Muse**.

- 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).
- The **Stoa Consortium** (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), on women in the ancient world.
- The **Perseus Project** (www.perseus.tufts.edu) hosts a compilation of a range of ancient texts in both the original languages and in translation. This is unlikely to be of great use to you in this course, but Perseus is a relatively reliable source when appropriate (and when it's working).

(c) General

3D	Arnott, P.D.	Introduction to the Greek world	DF77 A764 I
	Baldry, H.C.	Greek literature for the modern reader	PA3054 B178
G			
	Bowra, C.M.	Landmarks in Greek literature	PA3052 B788
L			
	Burn, A.R.	A traveller's history of Greece	DF214 B963 T
	Dover, K.J.	Ancient Greek literature	PA3052 A541
3D	Easterling, P.E. & Muir, J.V.(eds)	Greek religion & society	BL790 G793
	Easterling, P.E. & Knox, B.M.W.	The Cambridge history of classical literature I: Greek literature	PA3001C1781
3D	Garner, R.	Law and society in classical Athens	DF87 G234 L
3D	Guthrie, W.K.C.	The Greeks and their gods	BL781 G984 G
CR		Joint Assoc'n of	The world of
Athens		DF275 W927	
		Classical Teachers	
3D	Lacey, W.K.	The family in classical Greece	DF93 L131 F
	Lesky, A.	History of Greek literature	PA4037 L629
G E			
3D	Pomeroy, S.	Goddesses, whores, wives, and slaves	HQ1134 P785
G			
	Romilly, J. de	Short history of Greek literature	PA3055 R765
P			
	Snell, B.	Poetry and society	PA3092 5671 P

(d) 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			
*	Beye, C.R.	The <i>Iliad</i>, the <i>Odyssey</i> and epic tradition	PA4037 B573 I
3D	Bloom, H.	Homer's <i>The Iliad</i>	PA4037
A5H776 TI			
3D	Bloom, H. (ed.)	Homer	PA4037
A5H766E 3D	Bowra, C.M.	Homer	Homer
PA4037 B788 H			
	Bowra, C.M.	Landmarks in Greek literature [chap. 2]	PA 3052 B788
L			
	Bowra, C.M.	Tradition and design in the <i>Iliad</i>	PA4037 B788
	Cairns, D.L. (ed.)	Oxford readings in Homer's <i>Iliad</i>	PA4037 A5

O98			
*3D	Camps, W.A.		An
introduction to Homer	PA4037 C199 I		
Collins, L.	Studies in characterization in the <i>Iliad</i>		PA4037 C712
S			
Crotty, K.	The poetics of supplication		PA4037C951 P
Easterling, P.E. & Knox, B.M.W.	Greek literature (Cambridge history of classical literature I)		PA3001 C178 1
CR	Edwards, M.W.		Homer, poet
of the <i>Iliad</i>	PA4037 E26H		
3D Emlyn-Jones, C.	Homer: readings and images		PA4037 H766
R			
et al. (eds.)			
Fenik, B.	Homer: tradition and invention		PA4037 A5
H776			
Finnegan, R.	Oral poetry		PN1341 F514
O			
3D Frazer, R.M.	A reading of the <i>Iliad</i>		PA4037 F848
R			
Greene, T.	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 <i>Iliad</i>		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		PA3015 R5
A178			
	through the Middle Ages		
Kirk, G.S.	Homer and the epic		PA4037 K59 H
CR	Latacz, J.		Troy and
Homer: towards a solution of an old			DF221 T8
L351 T E			
	mystery [mostly on historical background]		
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.	<i>Epos</i> : word, narrative and the <i>Iliad</i>		PA4037 L989 E
Macleod, C.	Homer, <i>Iliad</i> book XXIV [only pp. 1-35, in the introduction]		PA4020 P24
5M165			
Martin, R.P.	The language of heroes: speech and performance in the		PA4037 M382
L			
	<i>Iliad</i> [esp. ch. 4 on Achilles' speech, bk 9]		
Morrison, J.V.	Homeric misdirection: false predictions in the <i>Iliad</i>		PA4037 M879
H			

Moulton, C. M927 S	Similes in the Homeric poems	PA4117 S5
Mueller, M.	The <i>Iliad</i>	PA4037 M947 I
Nagy, G. H43N152 B	The best of the Achaeans	PA3015
Nagy, G. N	Homeric questions	PA4037 N152
3D Owen, E.T.	The story of the <i>Iliad</i>	PA4025 Z4097
Page, D.L. H	History and the Homeric <i>Iliad</i>	PA4037 P132
Parry, A. (ed) M	The making of Homeric verse: the collected papers of Milman Parry (esp. Introduction)	PA4037 P265
*CR Postlethwaite, N.	Homer's <i>Iliad</i>: a commentary on the translation of Richmond Lattimore	PA4037 P858H
3D Redfield, J.M. N	Nature and culture in the <i>Iliad</i>	PA4037 R315
3D Schein, S. M	The mortal hero	PA4037 S319
3D Silk, M.S. H	Homer, the <i>Iliad</i>	PA4037 S583
Stanley, K.	The shield of Homer	PA4037 S788 S
Taplin, O. H	Homeric soundings: the shaping of the <i>Iliad</i>	PA4037 T173
Thornton, A. H	Homer's <i>Iliad</i> : its composition and the motif of supplication	PA4037 T513
*3D PA4037 T521 H	Thorpe, M.	Homer
3D Toohey, P. T668 R	Reading epic: an introduction to the ancient narratives	PA3022 E6
3D Trypanis, K.A. H	Homeric epics	PA4037 T876
3D Vivante, P. H7	Homer	PA4037 V855
3D Vivante, P.	The <i>Iliad</i>: action as poetry	PA4037 V855 I
Webster, T.B.L.	From Mycenae to Homer	DF220 W384 F
Whitman, C. H	Homer and the heroic tradition	PA4037 W614
CR to the <i>Iliad</i>	Willcock, M.	A companion
Wright, J. (ed.) E78	Essays on the <i>Iliad</i> [the sections by Parry, Willcock, Austin, Mueller]	PA4037 W697C7 PA4037 A5
Yu, A.C.	Parnassus revisited [pp. 241–261, 'The <i>Iliad</i> , 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.

(e) Greek drama (general)

* Baldock, M.	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	The context of ancient drama	PA3024 C958
C		
Slater, W.J.		
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	Images of the Greek theatre	PA3201 G796 I
Handley, E.		
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 <i>Ant.</i> & <i>OK</i>]		PA3133 O98
* Silk, M.S.(ed.)	Tragedy and the tragic [pp.49-73 on <i>Ant.</i>]	PA3133 T765
* Simon, E.	The ancient theatre	PA3201 S594
A		
Sommerstein, A.H.	Tragedy, comedy and the <i>polis</i>	PA3133 G793
T		
et al. (edd.)		
Storey, I.C. and	A guide to ancient Greek drama	PA 3131 S
884G		
Allan, A.		
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	Nothing to do with Dionysos?	PA3136 N912
Zeitlin, F. (eds.)		
* Zimmermann, B.	Greek tragedy: an introduction	PA3131 Z73G

(f) Sophocles

Berkowitz, L. and B513	Sophocles <i>Oedipus Tyrannus</i>	PA4414 O7
Brunner, T.(eds.)		
3D Bloom, H. (ed.) S712	Sophocles' <i>Oedipus Rex</i> (Modern Critical Interpretations)	PA4413 O7
3D Brown, A. B877	Sophocles <i>Antigone</i>	PA4413 A7
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 [has chaps. on <i>Ant.</i> & <i>OK</i>]	PA3136 G793
Ferguson, J. and A2F352T	Two Oedipus plays [shelved with large books]	PA4414
Berthoud, P.		
3D reading	Gellie, G.H.	Sophocles: a
3D Goldhill, S. R	PA4417 G319 S Reading Greek tragedy	PA3131 G618
Kirkwood, G.	A study of Sophoclean drama	PA4417 K48 S
3D temper	Knox, B.M.W.	The heroic
3D Lefkowitz, M.R. L493	PA4417 K74 H Women in Greek myth [Ch.5]	PA3016 W7
* Leinieks, V. P	Plays of Sophocles	PA4417 L531
Meier, C.	The political art of Greek tragedy [ch. 6]	PA3136 M511
P		
O'Brien, J.	Guide to Sophocles' <i>Antigone</i>	PA4413 A7
O13 G		
3D O'Brien, M.J. PA44113O7Z5O13T	20th century interpretations of <i>Oedipus Rex</i>	
3D Porter, D.H. O	Only connect [has an essay on <i>Antigone</i>]	PA3133 P844
Scodel, R.	Sophocles	PA4417 S421 S
Segal, C. 5454O	<i>Oedipus Tyrannus</i> : tragic heroism and the limits of knowledge	PA4413 O7Z5
Segal, C.	Sophocles' tragic world	PA4417 S454 S
3D Seale, D. V	Vision & stagecraft in Sophocles	PA4417 S438
Steiner, G. S822	Antigones	PA4413 A7
Tyrrell, W.B. and T993	Recapturing Sophocles' <i>Antigone</i>	PA4413 A7
Bennett, L. J.		
Whitman, C.H.	Sophocles	PA4417 W614
S		
CR	Wilkins, J. and	Sophocles
<i>Antigone</i> and <i>Oedipus the King</i> (A		PA4417 W684
S		
Macleod, M.	Companion to the Penguin Translation)	

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.

(g) Euripides

Clauss, J.J. and Medea BL820 M37
 M488
 Johnston, S.I.
***3D Conacher, D. Euripidean Drama PA3978 C743**
E
 Ferguson, J. Euripides: *Medea* and *Electra* (a companion to the PA3973 E5
 F352E Penguin translation)
 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
 Michelini, 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*)

(h) 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		
* Fox, A.	Plato for pleasure	PA4291 27
F791		
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.	Symptotica: a symposium on the <i>Symposium</i>	DF100 S989
Osborne, C.	Eros unveiled: Plato and the god of love	BD436 081 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
(i) Aristophanes		
Bowie, A.M.	Aristophanes: myth, ritual and comedy	PA3879 B786
A		
Cartledge, P.	Aristophanes and his theatre of the absurd	PA3879 C322
A		
3D	Dover, K.J.	Aristophanic
comedy	PA3879 D743 A	
* Dover, K. and	Aristophanes. <i>Clouds, Acharnians, Lysistrata</i>	PA3879 D743
C		
Tremewan, S. (eds.) (a companion to the Penguin Translation)		
3D	Ehrenberg, V. The people of Aristophanes (2nd edn)	PA 3879 E33P
Harriott, R.M.	Aristophanes: poet and dramatist	PA3879 H312
A		
3D	MacDowell, D.M. Aristophanes and Athens: an introduction	PA3879 M138
A		
* McLeish, K.	The theatre of Aristophanes	PA3877 A2
Platter, C.	Aristophanes and the carnival of genres	PA3879 P719
A		
	[has chaps. on <i>Acharnians</i> and <i>Clouds</i>]	
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.	<i>Clouds</i>	PA3875 N8
S697		
Spatz, L.	Aristophanes	PA3879 S738
A		
Strauss, L.	Socrates and Aristophanes	PA3879 S912 S
* Taaffe, L.K.	Aristophanes and women	PA3879 T111
A		
Torrance, R.	The comic hero	PN56.5 C65
T688		

10. University regulations and resources

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.

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

11. Course schedule

<i>Date</i>		<i>Topic</i>	<i>Set reading</i>
Week 1		(Peter Gainsford)	
Mar	M 2	Introduction to Greece, Greek literature, and myth	(Begin reading the <i>Iliad</i> immediately)
	W 4	Greek gods: an overview	CM 6-15
	F 6	Oral poetry I; the <i>Hymn to Aphrodite</i>	CM 11-17
NO TUTORIALS			
Week 2			
Mar	M 9	Oral poetry II; <i>Hymn to Demeter</i>	CM 17-27
	W 11	Oral poetry III; the <i>Iliad</i>	CM 33-47, <i>Iliad</i> book 1
	F 13	The <i>Iliad</i>	<i>Iliad</i> 3, 5
		Tutorial 1: Stylistic features of early Greek epic	
Week 3			
Mar	M 16	The <i>Iliad</i>	<i>Iliad</i> 6, 9
	W 18	The <i>Iliad</i>	<i>Iliad</i> 16
	F 20	The <i>Iliad</i>	<i>Iliad</i> 18, 19
		Tutorial 2: <i>Iliad</i> text analysis practice	
Week 4			
Mar	M 23	The <i>Iliad</i>	<i>Iliad</i> 20, 21, 22
	W 25	The <i>Iliad</i>	<i>Iliad</i> 24
	F 27	Myths of the Trojan War: the Epic Cycle	CM 28-32

		Tutorial 3: The characters of the <i>Iliad</i>	
Week 5			
Mar	M 30	Lyric poetry	CM 49-60
ILIAD TEXT ANALYSIS — First due date: Tue. 31 March			
		(John Davidson)	
Apr	W 1	Sophocles, <i>Antigone</i>	<i>Antigone</i>
	F 3	Sophocles, <i>Antigone</i>	<i>Antigone</i>
		NO TUTORIALS	
Week 6			
Apr	M 6	Sophocles, <i>Oedipus the King</i>	<i>Oedipus the King</i>
ILIAD TEXT ANALYSIS — Second due date: Tue. 7 April			
	W 8	Sophocles, <i>Oedipus the King</i>	<i>Oedipus the King</i>
	F 10	UNIVERSITY CLOSED (Good Friday)	
		Tutorial 4: Sophocles, <i>Antigone</i>	
Mid-trimester break, 10-26 April			
Week 7			
Apr	M 27	Theatre and tragedy	<i>Oedipus the King</i>
	W 29	Euripides, <i>Medea</i>	<i>Medea</i>
May	F 1	Euripides, <i>Medea</i>	<i>Medea</i>
		Tutorial 5: Sophocles, <i>Oedipus the King</i>	
Week 8			
May	M 4	Euripides, <i>Medea</i>	<i>Medea</i>
	W 6	Euripides, <i>Electra</i>	<i>Electra</i>
	F 8	Euripides, <i>Electra</i>	<i>Electra</i>
		Tutorial 6: Euripides, <i>Medea</i>	
Week 9			
May	M 11	Euripides, <i>Electra</i>	<i>Electra</i>

SOPHOCLES ESSAY — First due date: Tue. 12 May			
	W 13	Tragedy and myth	<i>Electra</i>
		Peter Gainsford	
	F 15	Plato, <i>Symposion</i>	<i>Symposion</i>
		Tutorial 7: Euripides, <i>Electra</i>	
Week 10			
May	M 18	Plato, <i>Symposion</i>	<i>Symposion</i>
SOPHOCLES ESSAY — Second due date: Tue. 19 May			
	W 20	Plato, <i>Symposion</i>	<i>Symposion</i> ; CM 100-103
	F 22	Plato, <i>Symposion</i>	<i>Symposion</i> ; CM 104-108
		Tutorial 8: Plato, <i>Symposion</i>	
Week 11			
May	M 25	Aristophanes, <i>Acharnians</i>	<i>Acharnians</i> ; CM 86-93
	W 27	Aristophanes, <i>Acharnians</i>	<i>Acharnians</i> ; CM 94-99
	F 29	Theatre and comedy	CM 70-74
		Tutorial 9: Aristophanes' <i>Acharnians</i>	
Week 12			
Jun	M 1	UNIVERSITY CLOSED (Queen's Birthday)	
	W 3	Aristophanes, <i>Clouds</i>	<i>Clouds</i> ; CM 75-8
	F 5	Aristophanes, <i>Clouds</i>	<i>Clouds</i> ; CM 109-111
		NO TUTORIALS	