



CLAS 203/303

Greek and Roman Drama

Trimester 1 2012





SCHOOL OF ART HISTORY, CLASSICS AND RELIGIOUS STUDIES

CLASSICS PROGRAMME

CLAS 203/303
GREEK AND ROMAN DRAMA
CRN: 804/813

TRIMESTER 1 2012
5 March to 4 July 2012

Trimester dates

Teaching dates: 5 March to 8 June 2012
Mid-trimester break: 6 to 22 April 2012
Study Week: 11 to 15 June 2012
Examination/Assessment period: 15 June to 4 July 2012

Withdrawal dates

Please refer students to information on withdrawals by including the following statement:
Information on withdrawals and refunds may be found at
<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

Names and contact details

Course Coordinator and lecturer: Dr. Babette Puetz
Office OK 513, phone 463 7407, email babette.puetz@vuw.ac.nz
Office Hours: TBA
Tutors: Julia Simons, Sam Howell, David Harrison

Class times and locations

Lectures: Monday, Wednesday, Thursday 11-11:50am in Hugh Mackenzie LT 105
One of two weekend workshops: EITHER Saturday 12 May 10am-2pm OR
Saturday 19 May 12:30-4:30pm in the Classics Programme on Old Kirk Level 5

Tutorials

There are 6 tutorial meetings in this course. Tutorial assignments for this course are at the end of this outline. You can sign up to a tutorial on SCUBED.

Tutorials are the interactive part of the course: you in conjunction with your tutor make them what they are. They call for your preparation and active participation. Ideally, they allow you to clear up questions and uncertainties about the material, to discuss in greater detail areas of interest, to formulate your own views about the texts you read, and to

develop the skills required to read drama critically and to write persuasively about it. You are expected to attend all 6 tutorials.

Weekend Workshop

Please come to one of the two weekend workshops. One runs on **Saturday 12 May 10 am - 2pm**, the other on **Saturday 19 May from 12:30– 4:30 pm**. Please sign up for one of the workshops on the lists on the Classics notice board (opposite OK 505) by **Wednesday 2 May**.

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

Course delivery

Up to three lectures per week and one tutorial per fortnight, weekend workshops.

Communication of additional information

Information on changes can be found on the Classics notice board on the fifth floor of Old Kirk, (opposite OK 505) and will also be posted on the class Blackboard Page (www.blackboard.vuw.ac.nz).

Course Prescription

A study of the Greek and Roman dramatists with special emphasis on the theatrical techniques of the authors and the means of production in the ancient theatre.

Course Content

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

Learning objectives

Students who successfully complete the course should:

- have an understanding of the major texts and genres of ancient Greek and Roman drama within the context of their literary and theatrical history.
- be familiar with important developments in the conditions of theatrical production from Aeschylus to Plautus.
- understand and apply basic methods of literary and dramaturgical analysis to the texts of the dramas studied in the course.

Expected workload

To keep current with the workload in this course, students in this class can expect to spend on average 15 hours per week (200 hours across the trimester). This includes attendance in lectures and tutorials, required and optional readings, writing and revising essays. These are very rough estimates: some students may need more time, others less, and your workload

may vary from week to week.

Readings

Essential texts:

- Aeschylus. *Aeschylus I. Oresteia*. D. Grene and R. Lattimore eds. Chicago 1953.
- Sophocles. *Sophocles II*. D. Grene and R. Lattimore eds. Chicago 1957. (Contains: *Ajax, Women of Trachis, Electra, and Philoctetes*).
- Euripides. *Heracles and Other Plays*. Rutherford/Davie. Penguin 2002. (Contains: *Heracles, Ion, Helen, Cyclops*).
- Aristophanes. *Aristophanes: Birds and Other Plays*. Stephen Halliwell, trans. Oxford 1998. (Contains: *Birds, Lysistrata, Assembly-Women, Wealth*). The *Knights* will be available on blackboard.
- Menander. *Plays and Fragments*. N. Miller. trans. Penguin 1987.
- Plautus. *Four Comedies*. E. Segal trans. Oxford 1996. (Contains: *Braggart Soldier, Brothers Menaechmus, Haunted House, The Pot of Gold*)

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 13 February to 16 March 2012, while postgraduate textbooks and student notes will be available from the top floor of vicbooks in the Student Union Building, Kelburn Campus. After week two of the trimester all undergraduate textbooks and student notes will be sold from vicbooks on Level 4 of the Student Union Building. Customers can order textbooks and student notes online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz. Books can be couriered to customers or they can be picked up from nominated collection points at each campus. Customers will be contacted when they are available. Opening hours are 8.00 am – 6.00 pm, Monday – Friday during term time (closing at 5.00 pm in the holidays). Phone: 463 5515.

Recommended Reading:

See bibliography at the end of this outline.

Mandatory course requirements

There are no mandatory course requirements.

Assessment requirements

This class is 100% internally assessed.

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

•ASSESSMENT: CLAS 203

(1) Essay due Friday 6 April 2012

30% of Grade

An essay of 1200-1500 words, typed in a 12 point font and double spaced with ample margins. Please place essays in the Classics Assignment Box outside Old Kirk 506 no later than 5:00 PM on the due-date. An extension is possible if the circumstances warrant it, but you must contact one of the lecturers **before** the due-date for the essay.

Assignment: Write a coherent, argumentative essay on one of the following topics. The object of the essay is to analyse the texts of the plays and to use them as the primary evidence for your argument. Please do not write a report of scholarly views on the plays. You must use a standard format for footnotes and bibliography. You may devise your own essay topic, so long as you get the approval of one of the lecturers before **30 March 2012**.

NB: Please note the **'Guidelines for Writing Essays'** below.

Essay Questions:

1. What is the role of the chorus in Aeschylus' *Agamemnon*?
2. To what extent do you find the *Eumenides* a satisfactory conclusion to the *Oresteia*?
3. Please analyse the role of family ties in one of the plays by Sophocles which we have read. You can use comparisons with other plays, but please focus on one play.
4. What is the role of intrigue in Sophocles' *Philoctetes*?
5. Please discuss the role of the gods in Euripides' *Helen*.

(2) Project due on the day of your weekend workshop (12 or 19 May 2012)

30% of Grade

In a group of three or four students stage a scene you have selected from ancient drama. It should be 3-5 minutes long. This is your chance to put into action what you have learned in theory about the performance conditions of ancient drama. You can also produce a modernized version of the scene, as long as the modernization makes a point. At the end of the workshop all the groups will perform their scenes to each other. Each of you will also write (on the same day) a 1 page long rationale about what you were trying to express with the particular way in which you choose to perform the scene, especially which changes you have made to it and why.

N.B.: Every member of a group will receive the same mark for the performance. You will not be graded on your acting abilities but on the thought you put into your staging of the scene. The rationales will be graded individually. The group-performance counts 15% of the Grade and your individual 1 page rationale counts another 15% of the Grade.

alternative: If you cannot come to either of the two workshops, you can write an essay of 1200-1500 words (counting 30% of the grade). It is due on **Monday 21 May 2012**.

Essay questions:

1. Write detailed staging notes for a scene of one of the plays we have read. Comment on what effects you are trying to achieve with your staging of the scene.
2. Please compare and contrast the use of stage props in two (or more) plays we have studied.

(3) Written Tutorial Preparation

10% of Grade

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

alternative: If you cannot come to either of the two workshops, you can write an essay of 1500-2000 words (counting 30% of the grade). It is due on **Monday 21 May 2012**.

Essay questions:

1. Write detailed staging notes for a scene of one of the plays we have read. Comment on what effects you are trying to achieve with your staging of the scene.
2. Please compare and contrast the use of stage props in two (or more) plays we have studied.

(3) Written Tutorial Preparation

10% of Grade

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

(4) Final Test Thursday 7 June 2012

30% of Grade

The final Test is held in class and has the following components:

- 1) 3 passages from the plays to identify and comment on matters of significance: 15%
- 2) Essay: comparative, on the works of two or more of the authors studied: 15%

Assessment Objectives

Each piece of assessment seeks to examine skills required to understand, interpret, analyse and write clearly and convincingly about ancient drama. The project contains a practical component. For the essay you need to read the assigned texts closely and to develop a thoughtful, logical, and original argument based upon them and other relevant information. The final test and tutorial assignments test your knowledge about the ancient theatre and allow you to apply concepts of dramatic analysis developed throughout the course.

Penalties

Penalties for **late submission of the essay or project** (unless authorised beforehand) are 5% for every working day the essay is late. Late essays are not to be placed in the assignment box, but need to be handed in directly to one of the lecturers or the Classics Administrator, Hannah Webling (OK 508). *Be forewarned that students cutting and pasting information from the internet into their essays as their own work will be given a zero for the assignment. **Plagiarism** is unacceptable.*

Please note: no work will be accepted after **8 June 2012**.

Class Representative

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class

representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

Academic Integrity and Plagiarism

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website: <http://www.victoria.ac.nz/home/study/plagiarism.aspx>

WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at www.victoria.ac.nz/home/study. Find out how academic progress is monitored and how enrolment can be restricted at www.victoria.ac.nz/home/study/academic-progress. Most statutes and policies are available at www.victoria.ac.nz/home/about/policy, except qualification statutes, which are available via the *Calendar* webpage at www.victoria.ac.nz/home/study/calendar.aspx (See Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at www.victoria.ac.nz/home/about_victoria/avcacademic.

SOME GUIDELINES FOR WRITING ESSAYS

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

Here are some basic things to keep in mind.

- The titles of dramas are *italicized* or underlined. When the definite article appears with the title, it is not italicized or underlined. The *Oresteia*, the *Ion*, the *Frogs*, the *Electra*.

- When using a translation that has line numbers in the margins, cite the text by the line numbers. For example:

I raised the cry of joy, and it was long ago
when the first beacon flare of message came by night
to speak of capture and of Ilium's overthrow. (*Ag.* 586-589)

Do **not** use the abbreviation ll. to designate "lines."

- When line numbers are not available, cite the page number:

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

p. 98)

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

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

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

Here is an example:

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

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

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

¹ Dover (1972) 212.

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

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

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

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

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

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

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

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

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

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

The web has much information pertinent to this course. The quality of many of the sites ranges from tolerable to appalling. For this reason, the only sites you can use as sources of information for essays are:—

- (1) Perseus (<http://www.perseus.tufts.edu>).
- (2) Diotima (<http://www.stoa.org/diotima>), its hosting site, <http://www.stoa.org>, and any site linked from it.
- (3) Didaskalia (<http://didaskalia.open.ac.uk/index.shtml>).

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

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

LECTURE SCHEDULE 2012

Please note: We only have a limited number of hours we are allowed to teach in a course. This is why for the 4-hourly weekend workshop 4 lecture slots remain free, as does one lecture slot for each tutorial. You will have the same number of contact hours as in any 200/300 level Classics class. Please use the time when there are no lectures for class preparation!

Week 1

Mon 5 Mar Introduction to the Course
Wed 7 Mar Overview: Ancient Greek Theatre
Thurs 8 Mar Aeschylus, Overview

Week 2

Mon 12 Mar Aeschylus, *Agamemnon*
Wed 14 Mar Aeschylus, *Libation Bearers*
Thurs 15 Mar Aeschylus, *Eumenides*

Week 3 TUTORIAL 1: Aeschylus

Mon 19 Mar Sophocles, Overview
Wed 21 Mar Sophocles, *Electra*
Thurs 22 Mar no class (because of tutorial)

Week 4

Mon 26 Mar Sophocles, *Philoctetes*
Wed 28 Mar Sophocles, *Women of Trachis*
Thur 29 Mar Euripides, Overview

Week 5 TUTORIAL 2: Sophocles

Mon 2 Apr Euripides, *Heracles*
Wed 4 Apr Euripides, *Helen*
Thur 5 Apr Euripides, *Ion*

MID-TERM BREAK

Week 6 TUTORIAL 3: Euripides

Mon 23 Apr no class (because of tute 2)
Wed 25 Apr ANZAC Day – University is closed
Thurs 26 Apr no class (because of tute this week)

Week 7

Mon 30 April no class (because of weekend workshop)
Wed 2 May Satyr Play: Euripides, *Cyclops*

Thurs 3 May Aristophanes and Old Comedy: Overview

Week 8

Mon 7 May Aristophanes, *Knights* (text on blackboard)

Wed 9 May Aristophanes, *Birds*

Thurs 10 May Aristophanes, *Assembly Women*

WEEKEND WORKSHOP Saturday 12 May 10am – 2pm

Week 9 TUTORIAL 4: Aristophanes

Mon 14 May no class (because of weekend workshop)

Wed 16 May New Comedy and Menander, *The Bad-Tempered Man (Dyskolos)*

Thurs 17 May no class (because of tutorial)

WEEKEND WORKSHOP Saturday 19 May 12:30pm – 4:30pm

Week 10 TUTORIAL 5: Menander

Mon 21 May no class (because of tutorial)

Wed 23 May Masks of New Comedy

Thurs 24 May Roman Comedy: Overview

Week 11 TUTORIAL 6: Plautus

Mon 28 May Plautus, *Braggart Soldier*

Wed 30 May Plautus, *Menaechmi*

Thurs 31 May Terence and later Roman drama

Week 12

Mon 4 June Queen's Birthday – VUW is closed

Wed 6 June no class (because of tutorial)

Thurs 7 June FINAL TEST (in class)

TUTORIALS

TUTORIAL 1 *Aeschylus' Agamemnon*

Consider the following questions about the *Agamemnon*.

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

TUTORIAL 2 *Sophocles' Electra and Philoctetes*

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

A. *Electra*

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

B. *Philoctetes*

1. Is Philoctetes' wound just a wound, or does it have symbolic significance?
2. Is Neoptolemus the real hero of the play?
3. Is there anything to be said in Odysseus' favour?
4. Was it just the bow itself, or specifically Philoctetes' using the bow which was required for the capture of Troy?
5. Is the ending of the play just an "add on," or is it an integral part of the play's thought and structure?

6. Is it more likely that both entrances to Philoctetes' cave opened on to the stage, or that the second entrance was unseen by the audience, to be imagined as opening on to the area behind the stage building?

TUTORIAL 3 **Euripides' *Heracles***

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

TUTORIAL 4 **Aristophanes' *Birds***

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

TUTORIAL 5
Menander's *Dyskolos*

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

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

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

BIBLIOGRAPHY

(Note : 3D = three day loan: CR = Closed reserve).

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- Winkler, J. and Zeitlin, F. eds. (1990) *Nothing to Do With Dionysos?* Princeton. (with some excellent essays) CR

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- Arnott, Peter (1959) *An Introduction to the Greek Theatre*. New York and London.
- Arnott, Peter (1962) *Greek Scenic Conventions in the Fifth Century B.C.* Oxford.
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