



## Classics Programme

### CLAS 401

## Topic in Literary Genre: Euripides

Full Year 2012

Dates: 5 March-17 November 2012

#### IMPORTANT DATES

Teaching dates: 5 March to 19 October 2012

Mid-trimester break 1/3: 6 to 22 April 2012

Mid-trimester break 2/3: 27 August to 9 September 2012

Study week: 22 to 26 October 2012

Examination/Assessment period: 26 October to 17 November 2012

**NB:** Students who enrol in this course must be able to attend an examination at the University at any time during the formal examination period.

#### WITHDRAWAL DATES

Information on withdrawals and refunds may be found at

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>



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## 1. Course Organization

**Lecturer:** Dr. David Rosenbloom; OK 516, ph. 463-5478, e-mail, [david.rosenbloom@vuw.ac.nz](mailto:david.rosenbloom@vuw.ac.nz); office hour T 3:00-4:00 and by appointment.

**Class time and place:** Friday 2:10-4:00; OK 526.

**Dates:** lectures take place from 5 March through 24 August.

### Course Prescription

This course will study Euripidean tragedy through a close reading of selected plays. Topics include staging, characters and chorus, poetic language and rhetorical argument, myth and plot, stances towards traditions of poetry and drama, and the ways in which the plays engage with contemporary thought, culture and politics

### Class Representative

A class representative will be elected in the first class. That person's name and contact details will be available to VUWSA, the Course Coordinator, and the class. The class rep provides a communication channel to liaise with the Course Coordinator on behalf of the students.

## 2. Learning Objectives and Content

### Course Delivery

In this course there are 18 classes. Each student will lead or co-lead two class discussions. Class leadership involves (1) analyzing the main points of a play; (2) outlining competing interpretations of the play and identifying areas of consensus and chronic disagreement; (3) adjudicating among the views and synthesizing various readings to offer your own interpretation of the play. Each class presentation should last 45 minutes. Required and optional materials essential to the class are available on Blackboard. However, students are encouraged to conduct independent research and to use all available resources.

### Additional information

Any further announcements concerning the course will be posted on Blackboard.

### Learning Objectives and Content

Euripides has been many things to many people. In the fifth century BCE, he was lampooned as the misogynistic son of a green-grocer mother who debased the nobility of tragedy by staging kings in rags and women in throes of illicit passions; he was the tragedian who pimped his Muse. In the next century, Aristotle rated him "the most tragic" of the poets and praised the skill of his recognitions and reversals also while criticizing his management of plot. Euripides was in many ways the progenitor of Greek New Comedy; he was re-performed more frequently at Greek festivals and imitated and translated in Rome more often than any Greek tragedian and enjoyed continued fame in the Renaissance. By the late 19<sup>th</sup> century, criticism of Euripides had come full circle: Friedrich Nietzsche derided him as a sophist whose cynicism eroded faith in the ancient myths and gods, and who, along with Socrates, conspired to ruin the Golden Age of Athens. More recently, critics have located Euripides anywhere and everywhere on the map as an ironist, feminist, iconoclast, rationalist, misogynist, pietist, traditionalist, irrationalist, and shock artist.

In this seminar, we will explore the many faces of Euripidean tragedy through a close reading of selected plays as theatrical performances, compositions of poetry and song, and social dramas staged before audiences of fifth-century Athenians and Hellenes. Topics for study include the staging of the plays, the roles and functions of characters and chorus in them, their uses of poetic language and rhetorical argument, their manipulations audience emotion, their adaptations of myth, plot, and genre, their implicit and explicit stances towards the traditions of poetry and drama, and the ways in which they engage with contemporary thought, culture, and politics.

### Course Objectives

Students who pass this course should:—

- Have a detailed knowledge of Euripidean theater, poetry, and drama derived from close readings of his plays.

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- Be able to locate Euripides' dramas within the contexts of the traditions from which they emerged and the society for which they were performed.
- Have a command of the major scholarship on and recent interpretations of Euripidean tragedies and his entire *oeuvre*.
- Be able to present clearly and evaluate critically scholarly interpretations of individual Euripidean plays and the arguments which support them.
- Be capable of conducting independent research on Euripides' plays.

**Expected Workload**

In order to complete the course successfully, an 'average' student should expect to spend about 18 hours per week on it. Some might have to put in more time, others less.

**Schedule of Meetings**

<b>Week: Date</b>	<b>Content</b>	<b>Seminar Leader(s) (to be determined)</b>
1: 9 Mar.	Course Organization and Overview	
2: 16 Mar.	<i>Medea</i>	
3: 23 Mar.	<i>Hippolytos</i>	
4: 30 Mar.	<i>Herakles</i>	
<b>6 -22 April Easter Holidays</b>		
5: 28 April	<i>Herakleidai</i>	
6: 4 May	<i>Suppliants</i>	
7: 11 May	<i>Ion</i>	
8: 18 May	<i>Andromache</i>	
9: 25 May	<i>Hecuba</i>	
10: 1 June	<i>Trojan Women</i>	
11: 8 June	<i>Helen</i>	
12: 15 June	<i>Electra</i>	
13: 20 July	<i>Orestes</i>	
14: 27 July	<i>Iphigeneia at Aulis</i>	

15: 3 Aug.	<i>Iphigeneia among the Taurians</i>	
16: 10 Aug.	<i>Phoenissae</i>	
17: 17 Aug.	<i>Bacchae</i>	
18: 24 Aug.	Overview	

### 3. Readings

#### Primary Readings and Texts

R. Lattimore and D. Grene eds., *The Complete Greek Tragedies. Euripides*. Vols. 1-5 Chicago: University of Chicago Press, 1968-2002.

**Note:** 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](http://www.vicbooks.co.nz) or can email an order or enquiry to [enquiries@vicbooks.co.nz](mailto: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

#### Required and Optional Readings Posted on Blackboard

See lists of readings for particular meetings.

### 4. Assessment and Mandatory Course Requirements

#### Overview

- |   |       |
|---|-------|
| (1) Essay 1 (2,000 words) Due: 15 June    | (20%) |
| (2) Essay 2 (2,000 words) Due: 19 October | (20%) |
| (3) Seminar leadership                    | (10%) |
| (4) Final 3-hour Exam                     | (50%) |

#### Essays

Two essays are required. They should be 2,000 words in length. Each essay should expand ideas presented during your class leadership sessions. In some cases, however, you may wish to write on a different play. You may do so provided that you discuss the topic with me no fewer than two weeks before the due date. Essays are due on **15 June** and **19 October**.

#### Seminar Leadership

Class leadership will be assessed on (1) clarity; (2) thoroughness; (3) quality of analysis and interpretation.

#### Final Exam

The 3-hour registry exam will contain 5 gobbets from a choice of 8 and 2 essays from a choice of 4. The examination period runs from 26 October to 17 November.

#### Penalties

I appreciate that you may have a heavy workload this trimester. In most cases, I am open to offering an extension of the original due date. However, if you negotiate an extension and fail to submit the essay on time, you will incur a 5-mark deduction for each day the essay is late.

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## **Mandatory Course Requirements**

In order to be eligible for a passing grade in this course, students must submit both essays, lead or co-lead two seminars, sit the final examination and achieve a score of at least 40%.

## **5. Academic Integrity and Plagiarism**

*The following is the University's statement on 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>

## **6. More Detailed Information**

Find key dates, explanations of grades, and other useful information at [www.victoria.ac.nz/home/study](http://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](http://www.victoria.ac.nz/home/study/academic-progress).

Most statutes and policies are available at [www.victoria.ac.nz/home/about/policy](http://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](http://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](http://www.victoria.ac.nz/home/about_victoria/avcacademic).

## 7. Bibliography

### 7.1 General Bibliography: Tragedy, Theater, and Festival

- Alexiou, M. *The Ritual Lament in the Greek Tradition* (Lanham, MD: Rowman and Littlefield, 2002, 2<sup>nd</sup> edition revised by D. Yatromanolakis and P. Roilos).
- Belfiore, E. *Murder among Friends: Violations of Philia in Greek Tragedy* (New York: Oxford University Press, 2000).
- Buxton, R. G. A. *Persuasion in Greek Tragedy: A Study of Peitho* (Cambridge: Cambridge University Press, 1982).
- Csapo, E. and Slater W. *The Context of Ancient Drama* (Ann Arbor: University of Michigan Press, 1994).
- Des Bouvrie, S. *Women in Greek Tragedy: an Anthropological Approach* (Oslo: Norwegian University Press, 1990).
- Easterling, P. ed. *The Cambridge Companion to Greek Tragedy* (Cambridge: Cambridge University Press, 1997).
- Euben, J. P. *Greek Tragedy and Political Theory* (Berkeley: University of Californian Press, 1986).
- Foley, H. *Female Acts in Greek Tragedy* (Princeton: Princeton University Press, 2001).
- Garland, R. *Surviving Greek Tragedy* (London: Duckworth, 2004).
- Goldhill, S. *Reading Greek Tragedy* (Cambridge: Cambridge University Press, 1986).
- Goward, B. *Telling Tragedy: Narrative Technique in Aeschylus, Sophocles, and Euripides* (London: Duckworth, 1999).
- Green, J. R. *Theatre in Ancient Greek Society* (London: Routledge, 1994).
- Gregory, J. ed. *Blackwell Companion to Greek Tragedy* (Malden, Mass.: Blackwell, 2005).
- Hall, E. *Inventing the Barbarian: Greek Self-Definition through Tragedy* (Oxford: Oxford University Press, 1989).
- Hall, E. *The Theatrical Cast of Athens. Interactions between Ancient Greek Drama and Society.* (Oxford: Oxford University Press, 2006).
- Hall, E. *Greek Tragedy: Suffering under the Sun* (Oxford: Oxford University Press, 2010).
- Harrison, T. ed. *Greeks and Barbarians* (Edinburgh: Edinburgh University Press, 2001).
- Henderson, J. "Women and the Athenian Dramatic Festivals," *Transactions of the American Philological Society* 121 (1991): 133-47.
- Holst-Warhaft, G. *Dangerous Voices: Women's Laments and Greek Literature* (London and New York: Routledge, 1992).
- Knox, B. M. W. *Word and Action: Essays on the Ancient Theater* (Baltimore: Johns Hopkins University Press, 1979).
- Kraus, K. et al. eds. *Visualizing the Tragic: Drama, Myth, and Ritual in Ancient Greek Art and Literature. Essays in Honour of Froma Zeitlin* (Oxford: Oxford University Press, 2007).
- Loraux, N. *Tragic Ways of Killing a Woman* (Cambridge, Mass.: Harvard University Press, 1987).
- Mikalson, J. D. *Honor Thy Gods: Popular Religion in Greek Tragedy* (Chapel Hill: University of North Carolina Press, 1991).
- Pelling C. ed. *Greek Tragedy and the Historian* (Oxford: Oxford University Press, 1997).
- Pelling, C. *Literary Texts and the Greek Historian* (London: Routledge, 2000).
- Pickard-Cambridge, A. *The Dramatic Festivals of Athens* (Oxford: Clarendon Press, 2<sup>nd</sup> ed. revised by J. Gould and D. M. Lewis, 1988)
- Raaflaub, K. A. and Boedeker, D. *Democracy, Empire, and the Arts in Fifth-Century Athens.* (Cambridge, Mass: Harvard University Press, 1998).
- Pippin, A. *Revenge in Attic and Later Tragedy* (Berkeley: University of California Press, 1998).
- Rehm, R. *Marriage to Death: the Conflation of Wedding and Funeral Rituals in Greek Tragedy* (Princeton: Princeton University Press, 1994).
- Rehm, R. *The Play of Space: Spatial Transformation in Greek Tragedy* (Princeton: Princeton University Press, 2002).
- Revermann, M. and P. Wilson eds. *Performance, Iconography, Reception: Studies in Honour of Oliver Taplin* (Oxford: Oxford University Press, 2008).

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- Silk, M. S. ed., *Tragedy and the Tragic: Greek Theatre and Beyond* (Oxford: Oxford University Press, 1996).
- Sommerstein, A. *Greek Drama and Dramatists* (New York: Routledge, 2002).
- Sommerstein, A. et al. eds. *Tragedy, Comedy, and the Polis* (Bari: Levante 1993).
- Stanford, W. B. *Greek Tragedy and the Emotions: An Introductory Study* (London: Routledge and Keegan Paul, 1983).
- Sternberg, R. *Pity and Power in Ancient Athens* (New York: Cambridge University Press, 2005).
- Storey, I. and Allan, A. *A Guide to Greek Drama* (Malden, Mass.: Blackwell, 2005).
- Taplin, O. *Greek Tragedy in Action* (London: Methuen, 1978).
- Vickers, B. *Towards Greek Tragedy: Drama, Myth, Society* (London: Longman, 1973).
- Wiles, D. *Tragedy in Athens: Performance Space and Theatrical Meaning* (Cambridge: Cambridge University Press, 1997).
- Wiles, D. *Mask and Performance in Greek Tragedy: From Ancient Festival to Modern Experimentation* (Cambridge: Cambridge University Press, 2007).
- Winkler, J. and Zeitlin F. eds. *Nothing to Do with Dionysos? Athenian Drama in its Social Context* (Princeton: Princeton University Press, 1989).

## 7.2 Euripides Translations

- Burian, P. and A. Shapiro eds. *Iphigenia in Tauris and Other Plays* (New York: Oxford University Press, 2010). *IT, Electra, Orestes, IA*.
- Davie, J. (trans.) and R. Rutherford (comm.) *Electra and Other Plays* (London: Penguin Books, 1998).
- Davie, J. (trans.) and R. Rutherford (comm.) *Medea and Other Plays* (London: Penguin Books, 2003).
- Kovacs, D. *Euripides*. 6 Vols. (Cambridge, Mass: Loeb Classical Library, 1994-2003).

## 7.3 General Bibliography: Euripides

- Arnott G. "Euripides and the Unexpected." *Greece and Rome* 20 (1973): 49-64.
- Barlow, S. *The Imagery of Euripides: A Study in the Dramatic Use of Pictorial Language* (Bristol: Bristol Classical Press, 1986).
- Blaiklok, E. M. *The Male Characters of Euripides: A Study in Realism* (Wellington: University of New Zealand Press, 1952).
- Burian, P. *Directions in Euripidean Criticism* (Durham, North Carolina: Duke University Press, 1985).
- Burnett, A. P. *Catastrophe Survived: Euripides' Plays of Mixed Reversal* (Oxford: Clarendon Press, 1971).
- Collard, C. *Euripides*. Greece & Rome New Surveys in the Classics 14 (Oxford: Clarendon Press, 1981).
- Collard, C. *Tragedy, Euripides and Euripideans. Selected Papers*. (Exeter: Bristol Phoenix Press, 2007).
- Conacher, D. J. *Euripidean Drama: Myth, Theme and Structure* (Toronto: University of Toronto Press, 1967).
- Conacher, D. J. *Euripides and the Sophists: Some Dramatic Treatments of Philosophical Ideas* (London: Duckworth, 1998).
- Cropp, M., Lee, K., Sansone, D. eds. *Euripides and Tragic Theater in the Late Fifth Century* (Champaign, Illinois: Stipes Publishing, 2000=Illinois Classical Studies Vols. 24-25).
- Dunn, F. M. *Tragedy's End: Closure and Innovation in Euripidean Drama* (New York: Oxford University Press, 1996).
- Foley, H. *Ritual Irony: Poetry and Sacrifice in Euripides* (Ithaca: Cornell University Press, 1985).
- Goward, B. *Telling Tragedy: Narrative Technique in Aeschylus, Sophocles and Euripides* (London: Duckworth, 1999).
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- Halleran, M. *Stagecraft in Euripides* (London: Croon Helm, 1985).
- Hartigan, K. *Ambiguity and Self-Deception: the Apollo and Artemis Plays of Euripides* (Frankfurt am Main: Peter Lang, 1991).
- Henrichs, A. "Drama and *Dromena*: Bloodshed, Violence, and Sacrificial Metaphor in Euripides." *Harvard Studies in Classical Philology* 100 (2000): 173-188.
- Huys, M. *The Tale of the Hero Who Was Exposed at Birth in Euripidean Tragedy: A Study of Motifs* (Leuven: Leuven University Press, 1995).
- Jong, I. de *Narrative in Drama: The Art of the Euripidean Messenger Speech*. Mnemosyne Supplement 116 (Leiden: E. J. Brill, 1991).
- Kosak, J. *Heroic Measures: Hippocratic Medicine in the Making of Euripidean Tragedy*. Studies in Ancient Medicine Vol. 30 (Boston, Leiden: Brill, 2004).
- Lloyd, M. *The Agon in Euripides* (Oxford: Oxford University Press, 1992).
- Mastrorarde, D. *The Art of Euripides: Dramatic Technique and Social Context* (Cambridge: Cambridge University Press, 2010).
- Meltzer, G. *Euripides and the Poetics of Nostalgia* (New York: Cambridge University Press, 2006).
- Mills, S. *Theseus and the Athenian Empire* (Oxford: Clarendon Press, 1997).
- Mills, S. "Affirming Athenian Action: Euripides' Portrayal of Military Activity and the Limits of Tragic Instruction," in D. Pritchard ed., *War, Democracy, and Culture in Classical Athens* (Cambridge: Cambridge University Press, 2010): 163-83.
- Mossman, J. *Euripides*. Oxford Readings in Classical Studies (Oxford: Oxford University Press, 2002).
- Murray, G. *Euripides and his Age* (London: Thorton Butterworth 1913).
- Michelini, A. *Euripides and the Tragic Tradition* (Madison: University of Wisconsin Press, 1987).
- Powell, A. ed. *Euripides, Women and Sexuality* (London: Routledge, 1990).
- Rehm, R. *The Play of Space. Spatial Transformation in Greek Tragedy* (Princeton: Princeton University Press). Chapters on *Hecuba*, *Electra*, *Bacchae*, and *Medea*.
- Segal, C. P. *Euripides and the Poetics of Sorrow: Art, Gender, and Commemoration in Alcestis, Hippolytus, and Hecuba* (Durham: Duke University Press, 1993).
- Stieber, M. *Euripides and the Language of Craft* (Leiden: E. J. Brill, 2011).
- Vellacott, P. *Ironic Drama: A Study of Euripides' Method and Meaning* (London: Cambridge University Press, 1975).
- Walton, M. J. *Euripides our Contemporary* (Berkeley: University of California Press, 2010).
- Webster, T. B. L. *The Tragedies of Euripides* (London: Methuen, 1967).
- Whitman, C. *Euripides and the Full Circle of Myth* (Cambridge: Harvard University Press, 1974).
- Wright, M. *Euripides' Escape Tragedies: A Study of Andromeda, Helen, and Iphigeneia among the Taurians* (Oxford: Oxford University Press, 2005).
- Yunis, H. *A New Creed: Fundamental Religious Beliefs in the Athenian Polis and Euripidean Drama* (Göttingen: Vandenhoeck and Ruprecht).

## 8. Readings for Sessions and Additional Bibliography

### Week 2: *Medea*

#### Required

- Knox, B. M. W. "The *Medea* of Euripides," in *Word and Action: Essays on the Ancient Theater* (Baltimore: Johns Hopkins University Press, 1979): 295-322.
- Rabinowitz, N. "Vindictive Wife, Murderous Mother," in *Anxiety Veiled: Euripides and the Traffic in Women* (Ithaca: Cornell University Press, 1993): 125-54.



### Optional

- Allan, W. *Euripides: Medea*. Duckworth Companions to Greek and Roman Tragedy (London: Duckworth, 2002).
- Arrowsmith, W. "A Greek Theater of Ideas." *Arion* 2 (1963): 32-56.
- Barlow, S. "Euripides' *Medea*: A Subversive Play?" in A Griffiths ed., *Stage Directions: Essays in Ancient Drama in Honour of E. W. Handley*. BICS Supplement 66 (London: Institute of Classical Studies, 1995): 36-45.
- Gellie, G. "The Character of Medea," *Bulletin of the Institute of Classical Studies* 35 (1988): 15-22.
- Lloyd, C. "The Polis in *Medea*: Urban Attitudes and Euripides' Characterization in *Medea Classical World* 99 (2006): 115-30.
- Luschnig, C. A. E. *Granddaughter of the Sun. A Study of Euripides' Medea*. Mnemosyne Supplement 286 (Leiden, Brill 2007).
- Pucci, P. *The Violence of Pity in Euripides' Medea* (Ithaca: Cornell University Press, 1980).

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- Barlow, S. "Stereotype and Reversal in Euripides' *Medea*." *Greece & Rome* 36 (1989): 158-171.
- Boedeker, D. "Euripides' *Medea* and the Vanity of *LOGOI*." *Classical Philology* 86 (1991): 95-112.
- Boedeker, D. "Becoming Medea: Assimilation in Euripides," in J. Clauss and S. Johnston eds. *Medea: Essays on Medea in Myth, Literature, Philosophy, and Art* (Princeton: Princeton University Press 1997): 127-148.
- Bongie, E. B. "Heroic Elements in the *Medea* of Euripides." *Transactions of the American Philological Association* 107 (1977): 27-56.
- Burnett, A. "*Medea* and the Tragedy of Revenge." *Classical Philology* 68 (1973): 1-24.
- Collinge, N. E. "*Medea ex Machina*." *Classical Philology* 57 (1962): 170-72.
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- Dunn, F. M. "Euripides and the Rites of Hera Akraia." *Greek, Roman, and Byzantine Studies* 35 (1994): 103-115.
- Dunn, F. M. "Pausanias on the tomb of Medea's children." *Mnemosyne* 48 (1995): 348-51.
- Easterling, P. E. "The Infanticide in Euripides' *Medea*." *Yale Classical Studies* 25 (1977): 177-191.
- Foley, H. P. "Medea's Divided Self." *Classical Antiquity* 8 (1989): 61-85.
- Friedrich, R. "Medea *apolis*: on Euripides' dramatization of the crisis of the polis," in A. Sommerstein et al. eds. *Tragedy, Comedy, and the Polis* (Bari: Levante 1993): 219-39.
- Goldhill, S. "Sexuality and Difference," in *Reading Greek Tragedy* (Cambridge: Cambridge University Press, 1986): 107-37.
- Gredley, B. "The Place and Time of Victory: Euripides' *Medea*." *Bulletin of the Institute of Classical Studies* 34 (1987): 27-39.
- Hatzichronoglou, L. "Euripides' *Medea*: Woman or Fiend?" in Mary DeForest ed., *Woman's Power, Man's Game: Essays on Classical Antiquity in Honor of Joy K. King* (Wauconda, Illinois: Bolchazy-Carducci, 1993): 178-193.
- Johnston, S. "Corinthian Medea and the Cult of Hera Akraia" in J. Clauss and S. Johnston eds. *Medea: Essays on Medea in Myth, Literature, Philosophy, and Art* (Princeton: Princeton University Press, 1997): 44-70.
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- Lawrence, S. "Audience Uncertainty and Euripides' *Medea*." *Hermes* 125 (1997): 49-55.
- McDermott, E. A. *Euripides' Medea: The Incarnation of Disorder* (University Park: Pennsylvania State University Press, 1989).

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- Musurillo, H. "Euripides' *Medea*: A Reconsideration." *American Journal of Philology* 87 (1966): 52-74.
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- Rickert, G. A. "Akrasia and Euripides' *Medea*." *Harvard Studies in Classical Philology* 91 (1987): 90-117.
- Sale, W. *Existentialism and Euripides: Sickness, Tragedy, and Divinity in the Medea, the Hippolytos and the Bacchae*. Ramus Monographs 1 (Aureal Press: Melbourne, 1977) 13-34.
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- Segal, C. P. "Euripides' *Medea*: Vengeance, Reversal, and Closure." *Pallas* 45 (1996): 15-44.
- Segal, C. P. "On the Fifth Stasimon of Euripides' *Medea*." *American Journal of Philology* 118 (1997): 167-184.
- Sfyroeras, P. "The Ironies of Salvation: The Aigeus Scene in Euripides' *Medea*." *Classical Journal* 90 (1995): 125-142.
- Simon, S. J. "Euripides' Defense of Women." *Classical Bulletin* 50 (1973-4): 39-42.
- Walsh G. B. "Public and Private in Three Plays of Euripides." *Classical Philology* 74 (1979): 294-309.
- Wilkins, J. "Aspasia in *Medea*?" *Liverpool Classical Monthly* 12 (1987): 8-10.
- Williamson, M. "A Woman's Place in Euripides' *Medea*," in A Powell ed. *Euripides, Women, and Sexuality* (New York and London: Routledge, 1990): 16-31.
- Worthington, I. "The Ending of Euripides' *Medea*." *Hermes* 118 (1990): 502-5.

### **Week 3: *Hippolytos***

#### **Required**

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### **Week 9: *Hecuba***

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