

TE WHARE WĀNANGA O TE ŪPOKO O TE IKA A MĀUI



FACULTY OF HUMANITIES AND SOCIAL SCIENCES
SCHOOL OF ART HISTORY, CLASSICS, AND RELIGIOUS STUDIES



Classics Programme

CLAS 101

Greek Literature, Myth, and Society

TRIMESTER 1 2013

Trimester Dates: 4 March- 3 July 2013

TRIMESTER DATES

Teaching dates: 4 March to 7 June 2013

Easter/ Mid-trimester breaks: 28 March – 3 April and 22-26 April 2013

Study week: 10-14 June 2013

Examination/Assessment period: 14 June to 3 July 2013

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>



Thetis gives Achilles weapons made by Hephaistos. Detail of an Attic black-figure hydria, dated ca.

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CLAS 101

Course Outline 2013

1. Course Organization

Lecturers:

- Dr. Babette Puetz (course convener), office OK 513, ph. 463-7407, e-mail, babette.puetz@vuw.ac.nz; office hours: TBA.
- Dr. Simon Perris, OK 512, ph. 463-5478, e-mail, simon.perris@vuw.ac.nz; office hours: TBA.

Tutors:

- Hanna Mason OK 520 hzcm2001@yahoo.co.nz
- Dan Diggins OK 520 diggindani@myvuw.ac.nz
- Alex Oldfield OK 502 alexeoldfield@yahoo.com.au
- Cameron Stanton OK 502 cam.stanton.cs@gmail.com
- Sam Howell OK 520 sam.howell@vuw.ac.nz
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Lecture time and place: 11:00-11:50am, M, W, Th; HU 323. Section 9 below (pp. 15-17) gives a complete schedule of lectures.

Dates: lectures take place from 4 March through 7 June.

Course Prescription

A study of significant texts of Greek literature, the myths behind the texts, and the societies which the texts reflect. Special emphasis is placed on Homeric epic, tragedy and comedy.

2. Learning Objectives and Content

Course Delivery and Tutorials

In this course there are 35 lectures and 9 tutorials. Tutorials start in week 2. Tutorial groups are scheduled at various times and places throughout the week. Students can sign up to tutorials on SCUBED during the first week. Each tutorial includes a brief tutorial assignment. Together, these assignments constitute 10% of the final grade in this course. Students are expected to prepare for tutorials and to participate in the discussion.

Blackboard

Materials for this class will be available on Blackboard—this course handout, reference materials (maps, timelines, optional readings), tutorials and tutorial quizzes, PowerPoint slides of lectures, additional required readings, such as texts of the Epic Cycle, the Homeric *Hymns*, and of Greek lyric poetry. It is essential that you have an active ITS account. If you do not have one, enquire in the University Library, level 2, immediately. Bear in mind that PowerPoint slides posted on Blackboard are not substitutes for attending the lectures.

Additional information

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

Learning Objectives and Content

CLAS 101 is an introduction to the major genres of archaic and classical Greek poetry and song, especially epic, tragedy, and comedy, and to the prose of Plato. Students who successfully complete the course should:

- have demonstrated familiarity with selected ancient Greek myths and texts, which form the basis for much of Western literature;
- have gained an understanding of Greek poetry and prose, the myths underlying them, and the social and cultural forces that helped create them;
- have gained an appreciation of the extent to which Greek myth and literature continue to influence contemporary culture.

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Expected Workload

In order to complete the course successfully, an 'average' student should expect to spend about 200 hours on it over the period of the course, i.e. 4 class hours per week and preparation, reading, and essay writing. Note that this is a rough guideline only and the calculation includes breaks, study week, and exam period. 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. The total workload will be 200 hours over the period of the course.

3. Readings

It is important to have a copy of the correct edition and translation of each of the set texts.

Required Texts

Homer, *Iliad* (Penguin, trans. Robert Fagles).

Sophocles, *The Three Theban Plays* (Penguin, trans. Robert Fagles). We are reading *Antigone* and *Oedipus the King*.

Euripides, *Medea and Other Plays* (World's Classics, trans. James Morwood). We are reading *Medea* and *Electra*.

Aristophanes, *Acharnians, Lysistrata, Clouds* (Focus Classical Library, trans. Jeffrey Henderson). We are reading *Lysistrata*, and *Clouds*.

Plato, *Symposium* (World's Classics, trans. Robin Waterfield).

Note: All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 11 February to 15 March 2013, 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

Required Readings Posted on Blackboard

Readings on the Epic Cycle (P. Gainsford trans.)

Homeric Hymn to Demeter (G. Nagy trans.)

Greek Lyric Poetry (various trans.)

Optional Reading Posted on Blackboard

Classics Study Guide, a general guide on how to prepare written assignments.

Recommended Reading

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

- Dover, K. J. ed., *Ancient Greek Literature* (Oxford, 2nd edition 1997).
- Easterling, P. E. and Muir, J.V. eds., *Greek Religion and Society* (Cambridge 1985).
- Finley, M. I., *The Ancient Greeks* (Penguin 1966).
- Romilly, J. A. de, *Short History of Greek Literature*, L. Doherty trans. (Chicago 1985).

4. Assessment and Mandatory Course Requirements

Overview

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

- ability to research the answers to factual questions (the tutorial assignment sheets);
- capacity for research and critical thought over a period of time (text analysis and essay);
- capacity for displaying acquired knowledge and critical thought in a fixed time limit (the final exam).
- Assessment is as follows. 60% is in-term and 40% by way of final examination.
 1. Tutorial assignment sheets due at start of each tutorial (10%)
 2. Text-analysis exercise on the *Iliad* (1,000 to 1,200 words) due **Thursday, 11 April** (20%)
 3. One essay on Sophocles (1,200 to 1,500 words) due **Thursday 9 May** (30%)
 4. Final 2-hour examination (40%) (Exam period: 14 June - 3 July)

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 to assessment for candidates with disabilities. For criteria used in assessment, see below under "Criteria for Assessment" (pp. 5-6). Also see below for more specific information about assignments.

Tutorial Assignment Sheets (10%)

Tutorial assignment sheets will be available online on Blackboard at least one week before they are due. At some time before each tutorial, students 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 for discussion in tutorial, and a few are on Greek myth generally. Answers to topic-specific questions can be found either in the set text (e.g. *Iliad*, *Homeric Hymn to Demeter*) or in tutorial reading. For general questions on myth you may have to do some research: look in an encyclopedia of classical myth or on the WWW (see pp. 9-10 below on Web Resources).

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 not receive a mark. 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.

Iliad Text-Analysis Exercise (20%)

Due date: Thursday 11 April in the Classics assignment box (outside OK 508).

Write a critical analysis of *Iliad* 19.402-503 (in Fagles's line numbers). The length of your analysis should be 1000 (minimum) to 1200 (maximum) words. You should discuss such matters as:

- how the passage fits into its context in the poem, developing previous scenes and motifs;
- advances or retards the plot; signals future plot developments;
- characterizes its speakers and actors;
- employs poetic images and stylistic devices, especially those characteristic of Greek oral poetry, such as epithets, formulae, similes, typical scenes.
- uses rhetorical techniques to persuade an internal audience (other characters in the poem) and to illicit emotional responses from its external audience (auditors/readers of the poem).
- uses mythological paradigms

Do not summarize 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:

- Tutorial 2, posted on Blackboard
- The sample text analysis, posted on Blackboard

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- The *Classics Study Guide* (section 14)

Essay on Sophocles (30%)

Due: Thursday 9 May in the Classics assignment box (outside OK 508)

Write an argumentative essay of 1200 words (minimum) to 1500 words (maximum) on **ONE** of the following topics:

1. What is the central concern of *Antigone*? That is, what is the play *really* about? Ancient burial customs, political strife, family relations, et cetera? Or, if it lacks such a central concern, how are we to understand and interpret it?
2. According to Aristotle, the best kind of tragic chorus is one that is central to the play and treated 'like one of the actors'. How well does the chorus of *Oedipus the King* meet this criterion? What is the role and function of the chorus in this play?

Advice on planning and writing essays, text analyses etc. can be found in the *Classics Study Guide*. Make sure to refer to the assessment criteria below and guidelines at the top of the reading list below, on how to go about making use of research resources. Note especially the warning about the use of the web (p. 8 below).

Final Two-Hour Examination (40%)

The two-hour final examination comprises three sections:

- A series of short-answer keyword identifications of names, terms, and concepts used in the class (10/40).
- Comment on a "gobbet." This is similar to the in-term text analysis. You will have a choice of passages taken from the texts of Euripides, Plato, and Aristophanes studied in the course (10/40).
- An essay question, where you will have a choice of questions dealing with important themes or myths running through the course as a whole (20/40).

The final lecture provides further discussion of the exam and an overview of the course as a whole.

NB: the dates of the final examination period for the first trimester 2013 are 14 June to 3 July.

Criteria for Assessment: Text Analysis and Essay

- **Use of Evidence:** Evidence includes both *primary sources* (in this course, Homer's *Iliad*, the Homeric *Hymn to Demeter*, the Lyric Poets, Sophocles, Euripides, Aristophanes, and Plato) and *secondary sources* (scholarly interpretations of the *primary sources* in articles and books). You should give more weight to *primary sources* than to *secondary sources*. (It is rarely appropriate to cite a *tertiary source*, such as an encyclopedia). But this is not to say, that secondary sources are not important. Please use them, too. You are expected to collect, marshal, and cite your evidence in a balanced way to support an interpretation based upon reasoned argument.
- **Argumentation:** The primary goal of the essay is to develop a coherent and persuasive argument (or series of arguments) based upon justifiable interpretation of the text.
- **Organization:** 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 and objectively;
 - *Conclusion:* summing-up of the main points and indication of what your interpretation points towards.
- **Critical mentality:** Do not merely compile others' views or cite evidence without evaluating it. Assess the possibilities of the evidence; cite and subject others' views to critical scrutiny in the development of your own analysis.

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- **Clarity:** Use standard English and write in a way that is logical and readily understandable. You should always check your spelling and grammar from a hard copy. The spelling and grammar “checkers” in Word and other programs are inadequate. Be sure to leave space in the margins for comments.

Criteria for Assessment: The Final Exam

The final exam tests accuracy, breadth, and detail of knowledge of the works studied and the techniques of interpretation introduced in this course, assessing knowledge of terms (identification), ability to interpret passages of a work (gobbet), and capacity to write an argumentative essay based upon evidence and logical analysis (essay).

Extensions and Penalties for Essays

Extensions, for health reasons supported by a medical certificate or for some other necessary and demonstrable reason, must be applied for from the course coordinator (Dr. Puetz) *in advance of the due date*. Extensions will not be granted if applied for on the due date or later, except in case of medical emergency, bereavement, or some other catastrophe. An assignment submitted after the due date will incur a penalty of 5 marks out of 100 per workday.

Mandatory Course Requirements

To pass this course each student must:

- Submit an *Iliad* text analysis and essay on Sophocles by their due dates;
- Sit the final examination;
- Attend 7 out of 9 tutorials.

Class Representative

A class representative will be elected in the first class. This 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.

5. Submission of Assessed Work

Submission

- **Tutorial Assignment Sheets:** Submit your completed tutorial assignment at the start of each tutorial. If you arrive late or do not remain for the entire tutorial, your assignment sheet will not count for a grade.
- **Text Analysis and Essay:** in advance of submitting your assignment, obtain a cover sheet, available on the wall outside the office of the Classics administrator, Tania Hayes (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 outside OK 508). *Be sure to keep a copy of all written work you submit in this class.* Please do not send assignments by e-mail, give them to a staff member, place them in pigeon-holes, or push under doors.

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 aim to provide you with the earliest possible feedback on your work.

6. 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

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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>

How to avoid plagiarism: You will have plenty of chances to discuss this in tutorials. The most basic principle is this: use correctly-placed quotation marks and footnote references that allow the reader to locate exactly what the sources for your wording, information, interpretation, argument, and organization were. Omitting footnotes and quotation marks is a type of plagiarism.

Any work containing any plagiarism or falsified evidence will automatically receive a mark of zero.

7. 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.

8. Reading List

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 and efficient. Searching for the relevant information in JSTOR, Project Muse, *L'Année Philologique* or TOCSIN (see below) can save you time, as can searching in Google Books. It can also be helpful (though more time consuming) to browse through the relevant books on the 6th floor of the library. The table of contents at the front and the index at the back can tell you reasonably quickly whether a book offers anything useful for your specific topic.

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

Web Resources

The only web-sites recommended are listed below. Use others at your own risk.

- Greek texts and Lattimore's English translations of Homer, the Homeric Hymns, and works attributed to Hesiod can be found at **The Chicago Homer**

<http://digital.library.northwestern.edu/homer/>

- You can find databases available through the VUW library web-site at

(<http://www.victoria.ac.nz/library/resources/online.html>).

Most important for full-content articles and some monographs are **JSTOR** and **Project Muse**. JSTOR maintains a moving wall of about four to six years in most cases, so you can only access journals up to a few years ago.

To find Classics journals available through the VUW Library website, search the library's **Journal Finder** (<http://gx4ej7nu5f.search.serialssolutions.com/>).

- The University subscribes to **Oxford Reference on-line**, which has a searchable database with access to the *Oxford Classical Dictionary*, *The Oxford Companion to Classical Civilization*, *The Concise Oxford Companion to Classical Literature*, *Who's Who in the Classical World*.

(http://www.oxfordreference.com/helicon.vuw.ac.nz/views/SUBJECT_SEARCH.html?subject=s3)

Scholarly books from Oxford University Press can be found on-line at

<http://www.oxfordscholarship.com/browse?t1=classics>

- If these prove insufficient (and they may), the University also subscribes to **Brill's New Pauly**, an on-line encyclopedia of the ancient world and modern tradition:

(http://www.brillonline.nl/subscriber/uid=1773/title_home?title_id=bnp_bnp&authstatuscode=202).

The Ancient Library hosts an old but good encyclopedia, **Smith's Dictionary of Biography and Mythology** which is searchable and open to all (<http://www.ancientlibrary.com/smith-bio/>).

- **TOCS-IN** (<http://www.chass.utoronto.ca/cgi-bin/amphoras/tocfind>), a site open to all, is a useful bibliographic tool, as is the more advanced *L'Année Philologique*, available only to users with VUW web identities (<http://www.annee-philologique.com/helicon.vuw.ac.nz/aph/>). Both are searchable.

- The **Stoa Consortium** (<http://www.stoa.org>) contains materials on a wide range of topics; note especially *Diotima* (<http://www.stoa.org/diotima>), on women in the ancient world.

- The **Perseus Project** (<http://www.perseus.tufts.edu/hopper/>) contains many ancient texts, both in original languages and in translation, as well as images and secondary works. **Perseus** is a relatively reliable source.

- **Be extremely cautious about using websites as a resource. Most websites on Classical topics contain material that is either too basic for university-level work, out of date, or erroneous.**

- When citing or quoting from a website, 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 websites just as to printed material.*

General

3D Arnott, P.D. *Introduction to the Greek world* [DF77 A764 I]

Dover, K.J. *Ancient Greek literature* [PA3052 A541]

3D Easterling, P.E. & Muir, J.V.(eds) *Greek religion & society* [BL790 G793]

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Easterling, P.E. & Knox, B.M.W. *The Cambridge history of classical literature I: Greek literature* [PA3001C1781] [online:

http://histories.cambridge.org/book?id=chol9780521210423_CHOL9780521210423]

Foley, J.M. *Companion to ancient epic* [PN1317 C737]

Fowler, R. ed. *The Cambridge companion to Homer*. [PA 4037 C178]

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 Classical Teachers, *The world of Athens* [DF275 W927]

3D Lacey, W.K. *The family in classical Greece* [DF93 L131 F]

Lesky, A. *History of Greek literature* [PA4037 L629 G E]

Morris, I. and Powell B. eds *New Companion to Homer*. [PA9 M686 S 163]

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]

Homer, *Iliad*

Atchity, K. *Homer's Iliad: the shield of memory* (chap. 9) [PA4037 A863 H]

***3D Allan, W. *Homer: The Iliad* [PA4037 A641 H 2012]**

Barnes, H. *The meddling gods* [BL785 B261 M]

Bespaloff, R. *On the Iliad* [PA4037 B556 O]

*** Beye, C.R. *The Iliad, the Odyssey and epic tradition* [PA4037 B573 I]**

3D Bloom, H. *Homer's The Iliad* [PA4037 A5H776 TI]

3D Bloom, H. (ed.) *Homer* [PA4037 A5H766E 3D]

Bowra, C.M. *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 Iliad* [PA4037 B788]

Cairns, D.L. (ed.) *Oxford readings in Homer's Iliad* [PA4037 A5 098]

***3D Camps, W.A. *An introduction to Homer* [PA4037 C199 I]**

Clay, J. S. *Homer's tragic theater* [PA4037 C498 2011]

Collins, L. *Studies in characterization in the Iliad* [PA4037 C712 S]

Crotty, K. *The poetics of supplication* [PA4037C951 P]

Easterling, P.E. & Knox, B.M.W. 'Greek literature', in *The Cambridge history of classical literature I* [PA3001 C1781]

CR Edwards, M.W. *Homer, poet of the Iliad* [PA4037 E26H]

3D Emlyn-Jones, et al. (eds.) *C. Homer: readings and images* [PA4037 H766 R]

Fenik, B. *Homer: tradition and invention* [PA4037 A5 H776]

Finnegan, R. *Oral poetry* [PN1341 F514 O]

3D Frazer, R.M. *A reading of the Iliad* [PA4037 F848 R]

Gottschall, J. *Rape of Troy: evolution, violence, and the world of Homer*. [PA4037 G687 R]

Greene, T. *The descent from heaven: a study in epic continuity* (chapter 3) [PN1303 G812 D]

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***3D Griffin, J. *Homer* [PA4037 G851H7]**

3D Griffin, J. *Homer on life and death* [PA4037 G851 H]

Heiden, B. *Homer's cosmic fabrication: choice and design in the Iliad* [PA 4037 H465 H2008]

Hitch, L. *King of sacrifice: ritual and royal authority in the Iliad* [PA4037 H68 2009]

Johnston, I. *The ironies of war: an introduction to the Iliad* [PA4037 M382 L]

CR Jones, P.V. *Homer's Iliad: A Commentary on Three Translations* [PA4038 J79 H]

Kakridis, J. *Homeric researches* (chap. 1 'Meleagrea', on Meleagros in Book 9)

King, K.C. *Achilles: paradigms of the war hero from Homer through the Middle Ages* PA3015 R5 A178

Kirk, G.S. *Homer and the epic* [PA4037 K59 H]

Kitts, M. *Sanctified violence in Homeric society: oath-making rituals and narratives in the Iliad* [PA4037 K62S]

CR Latacz, J. *Troy and Homer: towards a solution of an old mystery* (mostly on historical background) [DF221 T8 L351 T E]

Lesky, A. *History of Greek literature* (chapter 3) [PA4037 L629 GE]

Lorimer, H. *Homer and the monuments* [PA4037 L872 H]

Lord, A.B. *The singer of tales* [PN1303 L866 S]

Louden, B. *The Iliad: structure, myth, and meaning* [PA4037 L886I]

Luce, J.V. *Homer and the heroic age* [PA4081 L935 H]

Lynne-George, M. *Epos: word, narrative and the Iliad* [PA4037 L989 E]

MacCary, T. *Childlike Achilles: Phylogeny and Ontogeny in the Iliad*. [PA 4037 M123 C]

Mackie, C. J. *Rivers of fire: mythical themes in Homer's Iliad* [PA4037 M158 R]

Macleod, C. *Homer, Iliad book XXIV* [only pp. 1-35, in the introduction] PA4020 P24 5M165

Martin, R.P. *The language of heroes: speech and performance in the Iliad* (esp. ch. 4 on Achilles' speech, Book 9) [PA4037 M382 L]

Morrison, J.V. *Homeric misdirection: false predictions in the Iliad* [PA4037 M879 H]

Moulton, C. *Similes in the Homeric poems* [PA4117 S5 M927 S]

Mueller, M. *The Iliad* [PA4037 M947 I]

Nagy, G. *The best of the Achaeans* [PA3015 H43N152 B]

Nagy, G. *Homeric questions* [PA4037 N152 N]

3D Owen, E.T. *The story of the Iliad* [PA4025 Z4097]

Page, D.L. *History and the Homeric Iliad* [PA4037 P132 H]

Parry, A. (ed.) *The making of Homeric verse: the collected papers of Milman Parry* (esp. Introduction) [PA4037 P265 M]

***CR Postlethwaite, N. *Homer's Iliad: a commentary on the translation of Richmond Lattimore* [PA4037 P858H]**

3D Redfield, J.M. *Nature and culture in the Iliad* [PA4037 R315 N]

3D Schein, S. *The mortal hero* [PA4037 S319 M]

3D Silk, M.S. *Homer, the Iliad* [PA4037 S583 H]

Stanley, K. *The shield of Homer* [PA4037 S788 S]

Taplin, O. *Homeric soundings: the shaping of the Iliad* [PA4037 T173 H]

Thornton, A. *Homer's Iliad: its composition and the motif of supplication* [PA4037 T513 H]

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- *3D Thorpe, M. *Homer* [PA4037 T521 H]**
- 3D Toohey, P. *Reading epic: an introduction to the ancient narratives* [PA3022 E6 T668 R]**
- 3D Trypanis, K.A. *Homeric epics* [PA4037 T876 H]**
- 3D Vivante, P. *Homer* [PA4037 V855 H7]**
- 3D Vivante, P. *The Iliad: action as poetry* [PA4037 V855 I]**
- Webster, T.B.L. *From Mycenae to Homer* [DF220 W384 F]
- Whitman, C. *Homer and the heroic tradition* [PA4037 W614 H]
- CR Willcock, M. *A companion to the Iliad* [PA4037 W697C7]**
- Wilson, D. *Ransom, Revenge, and Heroic Identity in the Iliad* [PA4037 W747 R]
- Wright, J. (ed.) *Essays on the Iliad* (the sections by Parry, Willcock, Austin, Mueller) [PA4037 A5 E78]
- Yu, A.C. *Parnassus revisited* (pp. 241–261, ‘The *Iliad*, poem of might’ by Simone Weil) [PN1305 Y94 P]
- Zanker, G. *The heart of Achilles: characterization of personal ethics* [PA4037 Z31 H]
- Some journal articles on the *Iliad*:**
- Griffin, J. ‘The Epic Cycle and the uniqueness of Homer’, *Journal of Hellenic Studies* 97 (1977) 39-53.
- Segal, C. ‘The theme of the mutilation of the corpse in the *Iliad*’, *Mnemosyne* supplement 17.
- Willcock, M.M. ‘Mythological paradigm in the *Iliad*’, *Classical Quarterly* 14 (1964) 141-54.

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 Slater, W.J. eds *The context of ancient drama* [PA3024 C958 C]
- Easterling, P.E. (ed.) *The Cambridge companion to Greek tragedy* [PA3131 E12 C]
- Foley, H. *Female acts in Greek tragedy* [PA3136 F663 F]
- 3D Goldhill, S. *Reading Greek tragedy* [PA3131 G618 R]**
- Green, R. and Handley, E. *Images of the Greek theatre* [PA3201 G796 I]
- Green, J.R. *Theatre in ancient Greek society* [PA3201 G796 T]
- Kitto, H.D.F. *Form and meaning in drama* [PA3142 K62 F]
- 3D Kitto, H.D.F. *Greek tragedy* (3rd ed.) [PA3131 K62 G]**
- Lesky, A. *Greek tragedy* (2nd or 3rd ed.) [PA3131 L629 G]
- Ley, G. *A short introduction to the ancient Greek theater* [PA3201 L681 S]
- Meier, C. *The political art of Greek tragedy* (chs. 1-4) [PA3136 M511 P]
- Rabinowitz, N. *Greek Tragedy* [PA3131 R116 G]
- *3D Rehm, R. *Greek tragic theatre* [PA3131 R345 G]**
- Scodel, R. *Theater and society in the classical world* [PA3024 T374]
- Scodel, R. *An Introduction to Greek Tragedy* [call mark unavailable]**

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CR Segal, E. (ed.) *Oxford Readings in Greek Tragedy* (chaps. on *Ant.* & *Oed.*) [PA3133 098]

*** Silk, M.S.(ed.) *Tragedy and the tragic* (pp.49-73 on *Ant.*) [PA3133 T765]**

*** Simon, E. *The ancient theatre* [PA3201 S594 A]**

Sommerstein, A.H. et al. (eds.) *Tragedy, comedy and the polis* [PA3133 G793 T]

Storey, I.C. and Allan, A. *A guide to ancient Greek drama* [PA 3131 S 884G]

Walcot, P. *Greek drama in its theatrical and social context* [PA3201 W156 G]

Walton, J.M. *The Greek sense of theatre* [PA3201 W239]

Wiles, D. *Greek theatre performance. An introduction* [PA3201 W676 G]

Winkler, J. and Zeitlin, F. (eds) *Nothing to do with Dionysos?* [PA3136 N912]

*** Zimmermann, B. *Greek tragedy: an introduction* [PA3131 Z73G]**

Sophocles

Berkowitz, L. and Brunner, T. (eds.) *Sophocles Oedipus Tyrannus* [PA4414 07 B513]

3D Bloom, H. (ed.) *Sophocles' Oedipus Rex (Modern Critical Interpretations)* [PA4413 07 S712]

3D Brown, A. *Sophocles Antigone* [PA4413 A7 B877]

Bushnell, R. *Prophesying tragedy* [PA4413 07 Z5]

Cameron, A. *The identity of Oedipus the King* [PA4413 07 Z5]

3D Euben, J.P. (ed.) *Greek tragedy and political theory* PA3136 G793

Ferguson, J. and Berthoud, P. *Two Oedipus plays* (shelved with large books) [PA4414 A2F352T]

3D Gellie, G.H. *Sophocles: a reading* [PA4417 G319 S]

3D Goldhill, S. *Reading Greek tragedy* [PA3131 G618 R]

Kirkwood, G. *A study of Sophoclean drama* [PA4417 K48 S]

3D Knox, B.M.W. *The heroic temper* [PA4417 K74 H]

3D Lefkowitz, M.R. *Women in Greek myth* (Ch.5) [PA3016 W7 L493]

*** Leinieks, V. *Plays of Sophocles* [PA4417 L531 P]**

Meier, C. *The political art of Greek tragedy* (ch. 6) [PA3136 M511 P]

O'Brien, J. *Guide to Sophocles' Antigone* [PA4413 A7 O13 G]

3D O'Brien, M.J. *20th century interpretations of Oedipus Rex* [PA4413 07Z5 O13T]

3D Porter, D.H. *Only connect* (essay on *Antigone*) [PA3133 P844 O]

Scodel, R. *Sophocles* [PA4417 S421 S]

Segal, C. *Oedipus Tyrannus: tragic heroism and the limits of knowledge* [PA4413 07Z5 5454O]

Segal, C. *Sophocles' tragic world* [PA4417 S454 S]

3D Seale, D. *Vision & stagecraft in Sophocles* [PA4417 S438 V]

Steiner, G. *Antigones* [PA4413 A7 S822]

Tyrrell, W.B. and Bennett, L. J. *Recapturing Sophocles' Antigone* [PA4413 A7 T993]

Whitman, C.H. *Sophocles* [PA4417 W614 S]

CR Wilkins, J. and Macleod, M. *Sophocles Antigone and Oedipus the King (A Companion to the Penguin Translation)* [PA4417 W684 S]

Winnington-Ingram, R. *Sophocles: an interpretation* [PA4417 W776 S]

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CR Woodard, T. *Sophocles: a collection of critical essays* [PA4417 W881 S]

Some journal articles on Sophocles:

(CR) Hogan, J.C. 'The protagonists of the *Antigone*', *Arethusa* 5 (1972) 93-98.

(CR) Shelton, J.-A. 'Human knowledge and self-deception. Creon as the Central Character of Sophocles' *Antigone*', *Ramus* 13 (1984) 102-23.

Sourvinou-Inwood, C. 'Reading Sophocles' *Antigone*', *Journal of Hellenic Studies* 109 (1989) 134-148.

Euripides

Clauss, J.J. and Johnston, S.I. *Medea* [BL820 M37 M488]

***3D Conacher, D. *Euripidean Drama* [PA3978 C743 E]**

Ferguson, J. *Euripides: Medea and Electra* (a companion to the Penguin translation) [PA3973 E5 F352E]

Ferguson, J. *Euripides: Medea* (shelved with large books)

Gregory, J. *Euripides and the instruction of the Athenians* [PA3978 G822 E]

Grube, G. *The drama of Euripides* [PA3978 G885 D]

3D Knox, B.M.W. *Word and action* (essay on *Medea*) [PA3133 K74 W]

Mastrorarde, D. *Art of Euripides: dramatic technique and social context* [PA3978 M37 2010]

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]

Powell, A. *Euripides, women, and sexuality* [PA3978 E89 W]

Pucci, P. *The violence of pity in Euripides' Medea* (advanced analysis) [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. (This volume of *Yale Classical Studies* also contains Knox on *Medea*)

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]

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Murray, O. *Symptotica: a symposium on the Symposion* [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 Symposium* [B385 R813 P]
Taylor, A. *Plato: the man and his work* (ch. 9) [B395 T238 P]

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.J. and Tremewan, S. (eds.) *A Companion to the Penguin Translation (Sommerstein) of Clouds, Acharnians, Lysistrata* [PA3879 D743 C]**
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]**
Konstan, *Greek Comedy and Ideology* [PA 3166 K82 G]
Revermann, M. *Comic Business: theatricality, dramatic technique, and performance contexts of Aristophanic comedy* [PA 3879 R452 C]
Marshall, C.W. and Kovacs, G. *No Laughing Matter: studies in Athenian Comedy* [PA 3161 N58 2012]
Russo, C.F. *Aristophanes: an author for the stage* [PA3879 R969 A E]
Puetz, B. *The Symposium and Komos in Aristophanes* [PA 3879 P993 S 2ed]
Slater, N.W. *Spectator politics* [PA 3879 S631 S]
Sommerstein, A.H. *Lysistrata* [PA3875 L8 S697]
Sommerstein, A.H. *Clouds* [PA3875 N8 S697]
Spatz, L. *Aristophanes* [PA3879 S738 A]
*** Taaffe, L.K. *Aristophanes and women* [PA3879 T111 A]**
Torrance, R. *The comic hero* [PN56.5 C65 T688]
Whitman, C. *Aristophanes and the Comic Hero* [PA3879 W614 A]

9. Lecture Schedule

Week 1 (Simon Perris)

M Mar 4: Introduction to the Course

- Begin reading *Iliad* 1-4

W Mar 6: The Trojan War and Oral Epic

- Reading 1 on Blackboard, "The Epic Cycle"

Th Mar 7: How to Start a War

- *Iliad* 1-2

NO TUTORIALS

Week 2 (Simon Perris)

M Mar 11: How Not to End a War

- *Iliad* 3-4

W Mar 13: Trojans on the Defensive

- *Iliad* 5-6

Th Mar 14: Greeks on the Defensive

- *Iliad* 8-9

TUTORIAL 1: The Plan of Zeus

Week 3 (Simon Perris)

M Mar 18: Troy Attacks

- *Iliad* 11-12

W Mar 20: The Will of Zeus

- *Iliad* 14-15

Th Mar 21: The Death of Patroklos

- *Iliad* 16, 17

TUTORIAL 2: *Iliad* text analysis practice

Week 4 (Simon Perris)

M Mar 25: Akhilleus Returns

- *Iliad* 18, 19

W Mar 27: The Death of Hektor

- *Iliad* 20, 21, 22

TUTORIAL 3: The People of the *Iliad*- **N.B:** Either in week 4 or 5, depending on the day of the week your tutorial is scheduled: **M, T, W** tutorials take place in week 4 (before the Easter break). **Th, F** tutorials take place in week 5 (after the Easter break).

Easter Break

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Week 5 (Simon Perris)

Th Apr 4: Two Funerals and an Ending

- *Iliad* 23-24

TUTORIAL 3: The People of the *Iliad*- **N.B:** Either in week 4 or 5, depending on the day of the week your tutorial is scheduled: **M, T, W** tutorials take place in week 4 (before the Easter break). **Th, F** tutorials take place in week 5 (after the Easter break).

Week 6 (Simon Perris)

M Apr. 8: Homeric *Hymns*

- Reading 2 on Blackboard, Homeric *Hymns*

W Apr. 10: Lyric Poetry

- Reading 3 on Blackboard, "Lyric Poetry"

Th Apr. 11: Lyric and Drama

Th April 11: *Iliad* Text Analysis due

NO TUTORIALS

Week 7 (Simon Perris)

M Apr 15: Sophocles *Antigone* I

- Read *Antigone* (and Introduction)

W Apr 17: Sophocles *Antigone* II

- Re-read *Antigone*

Th Apr 18: Sophocles *Oedipus the King* I

- Read *Oedipus the King*

TUTORIAL 4: Sophocles *Antigone*

Mid-Trimester Break

Week 8 (Simon Perris and Babette Puetz)

M Apr 29: Sophocles *Oedipus the King* II

- Re-read *Oedipus the King*

W May 1: Greek Theatre (**Babette Puetz**)

Th May 2: Euripides *Medea* I (**Babette Puetz**)

- Read *Medea*

TUTORIAL 5: Sophocles *Oedipus the King*

Week 9 (Babette Puetz)

M May 6: Euripides *Medea* II

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T May 8: Euripides *Medea* III

- Re-read *Medea*

Th May 9: Euripides, *Electra* I

- Read *Electra*

Th May 9 Essay on Sophocles due

TUTORIAL 6: Euripides *Medea*

Week 10 (Babette Puetz)

M May 13: Euripides *Electra* II

- Re-read *Electra*

W May 15: Myth and Tragedy (and Comedy)

Th May 16: Aristophanes *Lysistrata* I

- Read *Lysistrata*

TUTORIAL 7: Euripides *Electra*

Week 11 (Babette Puetz)

M May 20: Aristophanes *Lysistrata* II

- Re-read *Lysistrata*

W May 22: Aristophanes *Lysistrata* III

- Re-read *Lysistrata*

Th May 23: Plato, *Symposium* I

- Start reading *Symposium*

TUTORIAL 8: Aristophanes *Lysistrata*

Week 12 (Babette Puetz)

M May 27: Plato, *Symposium* II

- Read *Symposium* to 197e (p.36)

W May 29: Plato, *Symposium* III

- Finish *Symposium*

Th May 30: Aristophanes, *Clouds* I

- Read *Clouds*

TUTORIAL 9: Plato, *Symposium*

Week 13 (Babette Puetz)

M June 3: Queen's Birthday – no class

W June 5: Aristophanes, *Clouds* II

- Re-read *Clouds*

Th June 6: Overview of Course

NO TUTORIAL

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