

Tu/Th 12:30 – 4:20 pm (DeBartolo 332)

Office Hours: Tues./Thurs. 11 am – 12 pm
 Wed. 11:30 am – 12:30 pm
 (or by appointment)

CLGR 30070
 Prof. Amy Pistone
 apistone@nd.edu
 Office: 336 Decio

Course Description and Goals

This course will introduce students to Greek dramatic conventions while exploring ancient Greek perspectives on intoxication. Students will read Euripides' *Cyclops* and *Bacchae* in Greek and will supplement those readings with selections (in English) from other works that deal with Dionysus and drinking. Students should leave this course with an understanding of the role that intoxication played in 5th century BCE Greek literature and should be comfortable with the meter, language, and conventions of Greek tragic and satyr plays.

Classes will consist of translation, grammatical analysis, and discussion of assigned texts. You are expected to attend class regularly, to be prepared for each day's lesson, and to participate actively in discussions during class.

Grading Structure

Attendance, Preparation, and Participation	25%
Short writing assignments (4)	20%
Quizzes (c. 10)	20%
Meter projects (2)	10%
Final Exam (Cumulative)	25%

Final letter grade thresholds:

A = 94–100	A- = 90–93.9
B+ = 87–89.9	B = 83–86.9
B- = 80–82.9	C+ = 77–79.9
C = 73–76.9	C- = 70–72.9

Required Texts

The following two texts are required for this course:

- Richard Seaford. *Euripides: Cyclops* (Bristol, 1998). ISBN 9781853995668
- E.R. Dodds. *Euripides Bacchae* (Clarendon, 1987). ISBN 9780198721253

All other course readings will be available in electronic format.

COURSE SCHEDULE

We will aim for about 120 lines of Greek a week, give or take. The *Bacchae* is twice as long as the *Cyclops*, so our goal is to spend about 2/3 of the course reading the *Bacchae* and 1/3 reading the *Cyclops*. If this proves to be too ambitious a goal, we will adjust and may read some portions of these texts in English instead.

Below is a loose schedule of what we will be covering in class each week (aside from translations). Readings will all be available in electronic format, unless otherwise noted.

Week 1: Introduction to Greek Theater

Week 2: Thebes and Athens

Zeitlin, F. (1986/1990). "Thebes: Theater of Self and Society in Athenian Drama."

Week 3: Gender as threat

Kurke, L. (1992). "The Politics of ἀβροσύνη."

Slater, P. (1968). "Dionysus, the Ritual" from *The Glory of Hera*.

Week 5: The Threat of Dionysus

Segal, C. (1977). "Euripides' *Bacchae*: Conflict and Mediation"

Week 7: The Chorus

Arthur, M. (1972). "The choral odes of the *Bacchae* of Euripides"

Gould, J. (1996). "Tragedy and Collective Experience."

Goldhill, S. (1996). "Collectivity and Otherness—The Authority of the Tragic Chorus: Response to Gould."

Week 8 and 9: Transformation

Selections from Aristotle's *Poetics*

Gold, B. (1977). "Eukosmia in Euripides' *Bacchae*."

Fischer, R. (1992). "The 'Palace Miracles' in Euripides' *Bacchae*: A Reconsideration."

Podlecki, A. (1974). Individual and Group in Euripides' *Bacchae*."

Kalke, C. (1985). "The Making of a Thyrsus: The Transformation of Pentheus in Euripides' *Bacchae*."

Perris, S. (2011). "Perspectives on Violence in Euripides' *Bacchae*."

Week 10: Catharsis

Segal, C. (1996). Catharsis, Audience, and Closure in Greek Tragedy.”

Week 10: Topic(s) TBD

Week 11: Topic(s) TBD

Week 12: The *Christus Patiens*

Week 13: Topic(s) TBD

Week 14: Comedy and Tragedy and Satyr Plays... Oh My!

Taplin, O. (1996). “Comedy and the Tragic.”

Week 15: *Cyclops*

Konstan, D. (1990). “An Anthropology of Euripides' *Kyklops*.”

Week 16: Satyr Play

Marshall, C.W. (2005). “The Sophisticated Cyclops.”

O’Sullivan, P. (2005). “Of Sophists, Tyrants, and Polyphemos: The Nature of the Beast in Euripides' *Cyclops*.”

Short Writing Assignments

- 1) Creative translation: In class, we will primarily focus on understanding the grammar and syntax of the Greek, at the expense of creating a nice, polished translation (which often requires departing from a strictly literal translation). For this assignment, pick a passage (shoot for approximately 20-50 lines) and produce a more polished translation.
Due date: no later than 12/5
- 2) Writing assignment (500-1000 words) on the *Bacchae*. See prompts sheet for potential topics.
Due date: TBD, once we have finished reading the play.
- 3) Writing assignment (c. 500 words) on the *Cyclops*. See prompts sheet for potential topics.
Due date: 12/7
- 4) Scholarship response paper (c. 1000 words)

These short writing assignments are meant to expose you to a range of different ways to engage with these plays, from the creative to the academic. They are not meant to be very labor-intensive, but are simply a chance for me to see how you are thinking about these plays, beyond simply an exercise in grammar. Prompts will be circulated no later than 3 weeks before an assignment is due.

Final exam: December 15, 2017 10:30am-12:30pm

COURSE POLICIES

Attendance: Reading the texts on your own is not sufficient to perfect your Greek. Your success will depend on prior preparation and in-class reinforcement and refinement of your translations. Thus, you will be expected not only to do the assigned reading and homework beforehand but also to attend class and to be prepared to answer questions and translate in class. **You are allowed three (3) unexcused absences.** Any unexcused absences beyond that limit will reduce your attendance grade by one point per absence. If you miss class due to an *excused* absence, I will be happy to meet with you during office hours to review the material for that day.

Weekly Section Assignments: Throughout the semester, I will ask you to complete some low-stakes writing assignments as preparation for our class. Completing these assignments will ultimately count towards your grade. They will generally be due by midnight, the night before class (unless otherwise indicated). If you can't make it to class on the day an assignment is due, you will still receive full credit if you turn it in by the deadline. I will grant extensions for extenuating circumstances if you notify me in advance. Otherwise, you will not receive credit for a low-stakes assignment submitted after its due date.

Religious Observances and Service to the University: If a class session or due date conflicts with your religious holidays or a commitment that you have to a university group (athletics or other contexts in which you are representing Notre Dame), please notify me so that we can make alternative arrangements. In most cases, I will ask you to turn in your assignment ahead of your scheduled absence, but in accordance with university policy on religious/academic conflicts, your absence will not affect your grade in the course.

Accommodations for Students with Disabilities: I am fully committed to ensuring the full participation of all students, and to making learning as accessible as possible for all of my students. If you have a disability and need an accommodation to participate in this class or to complete course requirements, please contact Sara Bea Disability Services to obtain documentation of the accommodations that you need. Then, please share this documentation with me as soon as possible, preferably within the first few weeks of class. I will treat as private and confidential any information that you share.

Students who have questions about Sara Bea Disability Services or who have, or think they may have, a disability are invited to contact Sara Bea Disability Services for a confidential discussion in the Sara Bea Center for Students with Disabilities or by phone at 574-631-7157. Because the University's Academic Accommodations Processes generally require students to request accommodations well in advance of the dates when they are needed, students who believe they may need an accommodation for this course are encouraged to contact Sara Bea Disability Services at their earliest opportunity. Additional information about Sara Bea Disability Services and the process for requesting accommodations can be found at sarabeadisabilityservices.nd.edu.

Mental Health Accommodations: As a student, you may experience challenges that negatively affect your learning, such as anxiety, depression, interpersonal or sexual violence, difficulty with eating or sleeping, grief/loss, and alcohol or drug problems. I am deeply committed to working with you to address these issues in a way that will allow you to perform as well as possible in this class. If you are experiencing mental health issues, please discuss this with me as you feel comfortable, so that we can discuss appropriate accommodations and support.

Email: I encourage conducting most correspondence over email, using professional and respectful language. In the case of illness (mental or physical) or family emergency, please only feel obligated to provide the most relevant details. If it is easier to discuss your reasons in person, please come to office hours or make an appointment. I will do my best to respond to all student emails within 24 hours (48 on weekends).

Technology: Laptops (and cell phones, tablets, etc.) are generally discouraged in section. There will be section meetings when technology will be useful, and I will notify you in advance of those days, if laptops are welcome in section. If you have a compelling reason why you need some sort of technology in class, I will gladly accommodate that. Laptops can be a powerful tool, but they can also be a serious distraction. Laptops are not banned unilaterally, but I reserve the right to remove laptop privileges if you are not using your laptop for course-appropriate purposes.

Preparation and Honor Code: Building on others' words and ideas is an essential element of effective scholarship. However, we must give credit to those whose words and ideas we incorporate into our writing. Using someone else's words, ideas, or work without proper attribution is plagiarism, and such an act is considered a serious ethical violation within the university community. If you complete an assignment for one course and then submit that same assignment as original work for a different course, you are also committing plagiarism. If you have additional questions about how to reference material that you find in books or online, please let me know.

You, as students, and I, as your professor, are required and expected to abide by the University Academic Code of Honor, under which each of us pledges, "As a member of the Notre Dame community, I will not participate in or tolerate academic dishonesty." You will find more information at <http://honorcode.nd.edu>. Please do not hesitate to ask me any questions you may have.

Classroom Contract

I think of our classroom as a reciprocal relationship. Below are the ground rules that I expect from myself and from you. I have left additional bullet points here because you are welcome to add to this contract.

My responsibilities:

- Return your writing assignments promptly and—especially for drafts—provide detailed feedback of how to improve your writing.
- Provide grade updates intermittently (and when requested).
- Solicit feedback and adjust my teaching accordingly, to address your needs.
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Your responsibilities:

- Arrive on time and be prepared for class. Adequate preparation means you have done the reading and thought carefully about any discussion questions or additional assignments for that day's class.
- Bring the relevant books (and any other relevant texts) to every class meeting.

- Keep your cell phone on silent and away during class.
- Participate in class discussions. If you are uncomfortable speaking in class, you need to talk to me as soon as possible. I will gladly work with you to find ways to make participation easier, but participation is a critical element in this class.
- Check your email at least once a day. I will send out notifications and specific instructions for section via email.
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