



**Credit Hours: 3**

**Catalog Course Description:**

Critical tools for perceptive reading of play texts. Writing emphasis course.

This course in dramatic literature examines the plays and playwrights of Classical Greece and Rome, with an emphasis on the critical tools necessary for understanding the texts that form the basis of all Western theater.

Discussions about the origins of theater, plot, character, theme, and production will be supplemented with lectures, demonstrations, performances, and field trips to sites that are relevant to the works of the classical dramatists, as well as sites that are significant to understanding Greek archaic history and culture.

**Entry Level Standards:**

Students must be able to plan and write analytical essays, to conduct research, and to write analytically about literature. Students must demonstrate proficiency in standard English grammar, spelling, and mechanics and in source documentation. In addition, students should be familiar with basic literary terminology and genres.

**Prerequisites:** English Composition II

**Textbooks:**

All primary subject material will be provided in class; supplementary material will be available online.

Corrigan, Robert W., ed. *Classical Tragedy—Greek & Roman: Eight Plays in Authoritative Modern Translations*. Applause, 2000. (\$11 at Amazon)

**I. Course Schedule:**

In this course we will read and discuss a selection of Classical Greek tragedies by Aeschylus, Sophocles, and Euripides, and at least one comedy by Aristophanes. With the help of slides and films, as well as the assigned readings, we will trace the evolution of Greek tragedy from its ritual beginnings, through its spread throughout the Hellenistic world, into the modern era, focusing on the role of theater in Athenian society, and ancient and modern views on the origins, value and effects of theatrical performance.

Topics will include:

- Hollywood vs. Homer—differences between the big-budget film *Troy* and the *Iliad* (film clips). History of theater, including a background sketch of Classical Athens.
- The three great tragedians and ancient theater production. Woody Allen's use of the Greek chorus in *Mighty Aphrodite* (film clips).
- The tragic hero defined and as seen in the *Star Wars* prequels (film clips). Nietzsche's *The Birth of Tragedy*.
- The Theban Plays: *Oedipus the King*, *Antigone*, and *Oedipus at Colonus* by Sophocles (film clips).
- *The Oresteia* by Aeschylus.

- Comparisons of the three great tragedians: *Electra* by Sophocles, *Electra* by Euripedes, *Libation Bearers* by Aeschylus.
- *Medea* by Euripedes (film clips).
- *Bacchae* and *Iphigenia at Aulis* by Euripedes (Cacoyannis film clips).
- Old Comedy: *Frogs* by Aristophanes (film clips); New Comedy: *The Grouch* by Menander; the birth of sitcoms in Ancient Rome (Plautus, Terrence, Seneca).
- Adaptations of Greek dramas by later playwrights: French (Racine, Anouilh), British/American (O'Neill, Mee), Japanese (Suzuki), and African (Soyinka, Fugard) (film clips).

## II. Course Objectives\*:

- Analyze and recognize major themes and concerns of playwrights as they relate to theatrical history from the ancient Greek and Roman period as forms of cultural and creative expression. I.1, I.6, II.1, II.3, II.4, II.5, II.6, IV.3, IV.4, IV.5
- Explore in depth the origins of a literary genre throughout history and across cultures and frame a comparative context through which it can be critically assessed. I.1, I.6, II.1, II.2, II.3, II.4, II.5, II.6, IV.3, IV.4, IV.5
- Analyze and evaluate the unique vision and voice that drama gives to the human experience. I.1, I.3, I.5, I.6, II.1, II.2, II.3, II.4., II.5, II.6
- Manage and coordinate basic information about dramatic techniques and frame critical approaches to drama. I.1, I.2, I.3, I.5, I.6, I.7, II.1, II.2, II.3, II.4., II.5, II.6
- Write effective response to varied assignments (e.g. research, essays, creative prompts, journals, short answer, and objective items) to demonstrate an understanding, critical analysis, and appreciation of the works studied. I.1, I.2, I.3, I.4, I.5, I.6, I.7, II.1, II.2, II.3, II.4., II.5, II.6
- Practice criticism and analysis to assess the relationships (chronological and conceptual) of individual works to other works and schools of thought. I.1, I.2, I.3, I.4, I.5, I.6, I.7, II.1, II.2, II.3, II.4., II.5, II.6
- Identify, relate and explain the varied cultural assumptions and values of theatrical heritage as they influence drama and language. I.1, I.2, I.3, I.4, I.5, I.6, I.7, II.1, II.2, II.3, II.4, II.5, II.6

\*Roman numerals after course objectives reference TBR's general education goals.

## III. Instructional Processes:

Students will:

1. Collaborate in teams to analyze audience and message, to develop and organize ideas, and to discuss the literature of theater. *Transitional Strategy, Active Learning Strategy, Communication Outcome, Humanities/Fine Arts Outcome*
2. See live performances of theater. *Transitional Strategy, Communication Outcome, Humanities/Fine Arts Outcome*
3. Read assigned plays and related texts and participate in class discussion. *Active Learning Strategy, Communication Outcome, Humanities/Fine Arts Outcome.*

4. Write analytical and researched essays using word processing software. *Active Learning Strategy, Communication Outcome, Technological Literacy Outcome*
5. Develop research skills using library sources and the Internet to find pertinent information. *Active Learning Strategy, Communication Outcome, Technological Literacy Outcome*
6. Develop oral presentation skills to present individual and group information. *Transitional Strategy, Active Learning Strategy, Communication Outcome*
7. Internalize the work ethic by regularly attending class, being punctual, being dependable, cooperating with the teacher and other classmates, contributing to class discussion and projects, and acting in a professional manner while in class. *Transitional Strategy, Active Learning Strategy*

\*Strategies and outcomes listed after instructional processes reference TBR's goals for strengthening general education knowledge and skills, connecting coursework to experiences beyond the classroom, and encouraging students to take active and responsible roles in the educational process.

#### **IV. Evaluation:**

##### A. Testing Procedures:

70% of the final grade will be based on reading quizzes and three tests which include multiple choice questions, identification of quotations with explanation of context and significance, and short essays.

Laboratory Expectations: 10 hour minimum of workshops and seeing plays

##### B. Field Work:

Students will visit historical sites associated with early Greek drama, as well as sites associated with classical culture.

##### C. Other Evaluation Methods:

Students are expected to participate in class discussions of assigned readings.

30% of the final grade will be based upon the creation of a journal that demonstrates understanding of the origins of classical drama, playwrights, and the study-abroad experience.

##### D. Grading Scale:

90-100	= A
88-89	= B+
80-87	= B
78-79	= C+
70-77	= C
60-69	= D
<60	= F

## **V. Policies:**

### **A. Attendance Policy:**

Attendance is of utmost importance in study-abroad courses. Unexcused absences are not permitted and are grounds for removal from the program. Frequent tardiness will be considered an absence. Absence due to illness must be reported promptly to the program director.

### **B. Academic Dishonesty:**

Academic misconduct committed either directly or indirectly by an individual or group is subject to disciplinary action. Prohibited activities include but are not limited to the following practices: Cheating, including but not limited to unauthorized assistance from material, people, or devices when taking a test, quiz, or examination; writing papers or reports; solving problems; or completing academic assignments. In addition to other possible disciplinary sanctions that may be imposed as a result of academic misconduct, the instructor has the authority to assign either (1) an F or zero for the assignment or (2) an F for the course.

## **VI. Instructional Hours:**

This course will consist of a minimum of 37.5 full hours of formal instruction. Excursions related to the curriculum will also be a part of the course of studies.