

USC School of Dramatic Arts

THTR 301: Greek and Roman Theater

Fall 2018 ~ Tues/Thurs ~ 8-9:50am

Instructor: Tiffany Cole

Office Hours by Appointment Only: Appointments are usually available on Tuesdays and Thursdays, on off-class days on occasion, and are scheduled for in-person or Skype-style.

Contact Info: colet@usc.edu ~ Skype: tcole_la

Course Purpose:

In the classical Greek and Roman periods theatre reflected major religious, political and social issues. Moreover, ancient drama established key trends in the development of Western theatre. Tragedy (originating in religious choral odes) looked squarely at what makes us human and how people deal with nightmarish circumstances. Comedy (developing out of fertility rituals) looked at how we best perpetuate ourselves and our communities.

This course examines the full range and depth of drama in the classical world with special emphasis on the ways in which ancient drama was produced, staged, and acted. The class involves discussion, class exercises, workshops, and lectures that explore the concrete dimensions of performance in the ancient world. Primarily for dramatic arts majors and minors, anyone with a passion for theatre, literature, the arts, and knowledge is welcome.

Class Meetings:

- Tuesdays and Thursdays, 8-9:50am, KAP 163.
- **Required reading is due on the listed date.**
- **Always bring your books to class** for reference during discussions.
- There are no excused absences in this class. (1) If you have a religious conflict with a class or any class assignment, let Ms. Cole know by email during the first two weeks of the semester; (2) if you will be absent or late for class for any reason, email Ms. Cole in advance of the class.
- Turn off all cell phones during class sessions. If your phone is on during examinations, you will be asked to leave the room.
- Laptops can be distracting during lectures/discussions and they are not allowed class. If you need to use a laptop during class, please discuss this with Ms. Cole during the first week of classes.

Required Texts:

The following paperbacks have been ordered for you at the USC Bookstore. They are listed in the order you will need them. **NOTE:** It is important that we all use the same editions, hence the same translations, for classes and exams. Therefore, please secure the specific editions given below.

Aeschylus, Oresteia - Meineck translation (Hackett).

Euripides, Cyclops - McHugh translation (Oxford University Press).

Sophocles, Theban Plays - Meineck/Woodruff translation (Hackett).

Euripides, Bacchae - Woodruff translation (Hackett).

Aristophanes, Frogs - Henderson translation (Hackett).

Seneca, Six Tragedies - Willson translation (Oxford World Classics).

Plautus, Four Comedies - Segal's translation (Oxford World Classics).

Required Work:

All assignments must be completed on time. **No late work will be accepted.** If you have any emergencies that interfere with the completion of assignments, contact Ms. Cole at least 24 hours **before** the due date.

1. **Participation in Class:** As stated in the Overview, your participation in class is essential to the learning process. Attendance is requisite for understanding the material, but contribution to the overall class discussions and atmosphere broaden the course experience (10%).
2. **Class Exercises:** Various workshops and in-class writing prompts, as well as individual and/or

group exercises, will be given throughout the semester. Your participation and written assignments are included in this grade (25%).

3. **Midterm Examination:** In-class exam on the first two texts and concepts covered thus far (20%).
4. **Written Assignment:** Analytical paper concerning material from class; the prompt will be given 1-2 weeks prior to its due date (20%).
5. **Comprehensive Final:** An exam that will cover concepts learned throughout the course, including Greek & Roman tragedy and Greek & Roman comedy; the format will be announced during Class Conclusions and Review (25%).

IMPORTANT NOTE: The Final Examination will take place according to the USC Final Examination Schedule. The date and time is given on this syllabus; make all travel plans with this date in mind.

Grading:

The final course grade is determined according to the following scale:

Excellent: A (4) = 100-94; A- (3.7) = 93-90
Good: B+ (3.3) = 89-86; B (3) = 85-84; B- (2.7) = 83-80
Average: C+ (2.3) = 79-76; C (2) = 75-74; C- (1.7) = 73-70
Poor: the D range (.7-1.3) = 60's; F (0) = 59 and below

“Excellent” means that clear understanding of the class material is coupled with original and creative insight; “good” means that the class material has been understood clearly; “average” means that the class material has been generally understood, but gaps in understanding remain; “poor” means that there are identifiable gaps in the understanding of class material; “failure” means that gaps in the completion of work is coupled with poor understanding of class material.

When the mathematical GPA falls between two grades, the final grade will be weighted toward the positive end of the scale for students whose attendance and participation in class have been excellent or good and toward the negative end of the scale for those with average or poor attendance and participation.

Further Grading Notes:

1. Dishonesty in any form harms the individual, other students, and the School of Dramatic Arts. Therefore, USC policies on academic integrity will be enforced in this course. Papers suspected of containing plagiarized material (the unacknowledged or inappropriate use of another’s ideas, wording, or images) will be verified for authenticity by the School of Dramatic Arts through internet services. I expect you to familiarize yourself with the academic integrity guidelines found in the current *SCampus* (www.usc.edu/dept/publications/scampus).
2. Any work that does not fulfill the required assignment is an automatic F.
3. Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m. to 5:00 p.m., Monday through Friday. The phone number for DSP is 213-740-0776.
4. If you are not a native speaker of English and/or you are an international student, make an appointment with me in the first two weeks of classes to determine whether language accommodations might be necessary.
5. If your work in class is unsatisfactory, you will be warned before the deadline for dropping the course with a grade of W.
6. I will be happy to discuss your work at any time, and I encourage you to make an appointment with me at least once during the semester.

DATE ASSIGNMENTS

Aug. Tu 27 INTRODUCTION TO THE COURSE
Historical overview of the Ancient World & Theater

I: ANCIENT GREEK DRAMA IN PERFORMANCE: Trilogies and Satyr

Th 29 Historical Overview Cont'd
The Place of Theatre in the Polis, Importance of Translations
READ: Article on Translations (Blackboard).

Sept. Tu 3 Aeschylus' Agamemnon; the trilogy begins!
READ: Agamemnon (first play in Oresteia)

Th 5 WORKSHOP: A scene from Agamemnon.
[Theatrical Space and Significant Props]

Tu 10 READ: The Libation Bearers (second play in Oresteia)

Th 12 WORKSHOP: A scene from The Libation Bearers.
[Character Interaction]

NOTE: Friday, Sept. 13 is the last day to drop this class without a "W."

Tu 17 READ: The Furies (third play in Oresteia)

Th 19 WORKSHOP: A scene from The Furies.
[Completion of a Trilogy]

Tu 24 The Satyr Play as Epilogue to the Trilogy
READ: Euripides, Cyclops.

Th 26 WORKSHOP: A scene from Cyclops
[Comedic techniques]

II: THE FURTHER DEVELOPMENT OF GREEK TRAGEDY

Oct. Tu 1 Focus on Greek Dramatic Women
Compare different characterizations of Electra in monologues
(Blackboard) by Aeschylus, Sophocles and Euripides.

Th 3 Classical Drama at its Height: Sophocles
READ: Sophocles, Oedipus the King (Theban Plays) and Raymond
Williams, "Antigone" (Blackboard).

Tu 8 WORKSHOP: A scene from Sophocles.
[Interaction in a new mode]

- Th 10 Acting Through Chorus and Characters
The Reputation of the Actor in Ancient Greece
READ: Excerpts from Actors on Acting--Greece, Plato's Republic
(Chapter 10), and Aristotle's Poetics (Blackboard).

NOTE: Friday, Oct. 11 is the last day to drop this course without "W" on transcript.

- Tu 15 WORKSHOP: Choral performance
[Chant, song, speech]
- Th 17 The Bad Boy of Greek Drama: Euripides
READ: Euripides, Bacchae.
- Tu 22 WORKSHOP: Scenes from Bacchae.
- Th 24 MIDTERM EXAMINATION**
- Tu 29 A Contemporary Greek Production of Tragedy
VIEW: Iphigenia.

III: ANCIENT GREEK COMEDY: "Old" Comedy

- Th 31 Fertility Rituals, Animal Choruses, and Satire
READ: Aristophanes, Frogs.
- Nov. Tu 5 WORKSHOP: A scene from Frogs.
[Comic techniques for political persuasion]

IV: THE ROMAN POINT OF VIEW

- Th 7 Roman views on Society, Religion, Theater & Actors
READ: Excerpts from Actors on Acting and the image of the Roman stage
(Blackboard).
- Tu 12 Roman Tragedy: Violence Center Stage
READ: Seneca, Oedipus (Six Tragedies).
- Th 14 WORKSHOP: Two scenes from Seneca.
[Soliloquies and Interactive Dialogue]

NOTE: Friday, Nov. 15 is the last day to drop this course with a mark of "W."

- Tu 19 Roman Comedy: Let's find our Funny-Bone!
VIEW: A Funny Thing Happened on the Way to the Forum.
- Th 21 Roman Comedy Cont'd: "New" Comedy
READ: Plautus, The Menaechmi (Four Comedies).

Tu 26 WORKSHOP: Follow the Dress in Plautus, The Menaechmi.
 [Comedy in a “New” World]

Th 28 **THANKSGIVING!!**

Dec. Tu 3 CLASS CONCLUSIONS

Th 5 •
 REVIEW FOR FINAL EXAMINATION

FINAL EXAMINATION, Tuesday, December 17, 4:30-6:30 p.m.

Have a wonderful holiday recess!!!

Statement on Academic Conduct and Support Systems:

Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions>.

Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu> or to the *Department of Public Safety* <http://adminopsnet.usc.edu/department/departement-public-safety>. This is important for the safety of the whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage <http://sarc.usc.edu> describes reporting options and other resources.

Support Systems

- A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more.
- Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students.
- *The Office of Disability Services and Programs* http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations.
- If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.
- *Student Counseling Services (SCS)* - (213) 740-7711 – 24/7 on call. Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. <https://engemannshc.usc.edu/counseling/>
- *National Suicide Prevention Lifeline* - 1-800-273-8255 Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. <http://www.suicidepreventionlifeline.org>
- *Relationship & Sexual Violence Prevention Services (RSVP)* - (213) 740-4900 - 24/7 on call Free and confidential therapy services, workshops, and training for situations related to gender-based harm. <https://engemannshc.usc.edu/rsvp/>
- *Sexual Assault Resource Center* For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <http://sarc.usc.edu/>
- *Office of Equity and Diversity (OED)/Title IX compliance* – (213) 740-5086 Works with faculty, staff, visitors, applicants, and students around issues of protected class. <https://equity.usc.edu/>
- *Bias Assessment Response and Support* Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. <https://studentaffairs.usc.edu/bias-assessment-response-support/>
- *Student Support & Advocacy* – (213) 821-4710 Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. <https://studentaffairs.usc.edu/ssa/>
- *Diversity at USC* – <https://diversity.usc.edu/> Tabs for Events, Programs and Training, Task Force (including representatives for each school), Chronology, Participate, Resources for Students