AHIS3320 - Greek and Roman Comedy

Course Outline

Course Co-ordinator: Harold Tarrant
Room: MCLG27
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Consultation hours: Wed. 11.30-12.30, Thurs. 3.00-4.00 (+ other times)

Course Overview
Semester: Semester 2 - 2006
Unit Weighting: 10
Teaching Methods: Seminar

Brief Course Description
Examines critically the growth of the comic genre from Greek Old Comedy (Aristophanes), through Greek New Comedy (Menander), to the Roman Comedy of Plautus and Terence.

Contact Hours
2 hours per week

Learning Materials/Texts
There is a need to purchase several texts, but all are Penguin Classics, and hence relatively inexpensive:
Aristophanes: Lysistrata, Acharnians, Clouds
Aristophanes: Wasps, The Poet and the Women, Frogs
Aristophanes: The Birds and Other Plays
Menander: Plays and Fragments
Plautus: The Pot of Gold and Other Plays
Plautus: The Rope and Other Plays

Course Objectives
1 To extend the student's knowledge of a key area in which ancient Greece and Rome had a lasting effect on western drama and literature, and showing the connections between drama, literature, and society.

2 To develop the ability to critically and imaginatively read ancient dramatic texts in translation, visualising production possibilities within the context of the ancient stage and its audience.

Course Outline Issued and Correct as at: Week 1 Semester 2 2006

CTS Download Date: 10th July 06
To encourage the accurate expression of one's informed critical responses to ancient texts, and of one's evaluation of production possibilities, both orally and, more especially, in written form.

To develop an understanding of the values that underlie comic texts, and of the need to approach them in a manner sympathetic to ancient Greek and Roman culture.

Course Content
1. Definitions of comedy and related genres
2. Old Comedy and its origins
3. The diminishing role of the chorus
4. Middle and New Comedy
5. The growth of Roman comedy
6. Plautus
7. Terence.

Assessment Items
1. Seminar paper, 1000-1500 words: 30%
   Due by 9.05 the Wednesday after the relevant seminar
2. Essay 1500-2000 words: 50%
   Due by 4.00 p.m. Thurs. week 14
3. Class test, 1 hour: 20%
   Held at 9.10 a.m. in week 9 (Sept. 13th)

Assumed Knowledge
20 units at any level in Ancient History or History

Callaghan Campus Timetable
AHIS3320
GREEK AND ROMAN COMEDY
Enquiries: School of Humanities and Social Science
Semester 2 - 2006
Seminar Wednesday 9:00 - 11:00 [GP3-18]

Plagiarism
University policy prohibits students plagiarising any material under any circumstances. A student plagiarises if he or she presents the thoughts or works of another as one's own. Without limiting the generality of this definition, it may include:
   · copying or paraphrasing material from any source without due acknowledgment;
   · using another's ideas without due acknowledgment;
   · working with others without permission and presenting the resulting work as though it was completed independently.

Plagiarism is not only related to written works, but also to material such as data, images, music, formulae, websites and computer programs.
Aiding another student to plagiarise is also a violation of the Plagiarism Policy and may invoke a penalty.
For further information on the University policy on plagiarism, please refer to the Policy on Student Academic Integrity at the following link -
The University has established a software plagiarism detection system called Turnitin. When you submit assessment items please be aware that for the purpose of assessing any assessment item the University may -
   · Reproduce this assessment item and provide a copy to another member of the University; and/or
   · Communicate a copy of this assessment item to a plagiarism checking service (which may then retain a copy of the item on its database for the purpose of future plagiarism checking).
   · Submit the assessment item to other forms of plagiarism checking
Written Assessment Items
Students may be required to provide written assessment items in electronic form as well as hard copy.

Extension of Time for Assessment Items, Deferred Assessment and Special Consideration for Assessment Items or Formal Written Examinations
Students are required to submit assessment items by the due date, as advised in the Course Outline, unless the Course Coordinator approves an extension of time for submission of the item. University policy is that an assessment item submitted after the due date, without an approved extension, will be penalised.
Any student:
1. who is applying for an extension of time for submission of an assessment item on the basis of medical, compassionate, hardship/trauma or unavoidable commitment; or
2. whose attendance at or performance in an assessment item or formal written examination has been or will be affected by medical, compassionate, hardship/trauma or unavoidable commitment; must report the circumstances, with supporting documentation, to the appropriate officer on the prescribed form.
Please go to the Policy and the on-line form for further information, particularly for information on the options available to you, at: http://www.newcastle.edu.au/policy/academic/adm_prog/adverse_circumstances.pdf

Students should be aware of the following important deadlines:
· Requests for Special Consideration must be lodged no later than 3 working days after the date of submission or examination.
· Requests for Extensions of Time on Assessment Items must be lodged no later than the due date of the item.
· Requests for Rescheduling Exams must be lodged no later than 5 working days before the date of the examination.

Your application may not be accepted if it is received after the deadline. Students who are unable to meet the above deadlines due to extenuating circumstances should speak to their Program Officer in the first instance.

Changing your Enrolment
The last dates to withdraw without financial or academic penalty (called the HECS Census Dates) are:
For semester 2 courses: 31 August 2006
Students may withdraw from a course without academic penalty on or before the last day of semester and prior to the commencement of the formal exam period. Any withdrawal from a course after the last day of semester will result in a fail grade.
Students cannot enrol in a new course after the second week of semester/trimester, except under exceptional circumstances. Any application to add a course after the second week of semester/trimester must be on the appropriate form, and should be discussed with the Student Enquiry Centre.

To change your enrolment online, please refer to http://www.newcastle.edu.au/study/enrolment/changingenrolment.html

Contact Details
Faculty Student Service Offices

The Faculty of Education and Arts
Room: GP1-22 (General Purpose Building)  
Phone: 02 4921 5314

Ourimbah Focus
Room: AB1.01 (Administration Building)  
Phone: 02 4348 4030

School of Humanities and Social Science
The Dean of Students
Dr Jennifer Archer
Phone: 02 4921 5806
Fax: 02 4921 7151
resolutionprecinct@newcastle.edu.au

Deputy Dean of Students (Ourimbah)
Dr Bill Gladstone
Phone: 02 4348 4123
Fax: 02 4348 4145

Various services are offered by the University Student Support Unit:

Alteration of this Course Outline
No change to this course outline will be permitted after the end of the second week of the term except in exceptional circumstances and with Head of School approval. Students will be notified in advance of any approved changes to this outline.

Web Address for Rules Governing Undergraduate Academic Awards
Web Address for Rules Governing Postgraduate Academic Awards
Web Address for Rules Governing Professional Doctorate Awards

STUDENTS WITH A DISABILITY OR CHRONIC ILLNESS
The University is committed to providing a range of support services for students with a disability or chronic illness.
If you have a disability or chronic illness which you feel may impact on your studies, please feel free to discuss your support needs with your lecturer or course coordinator.
Disability Support may also be provided by the Student Support Service (Disability). Students must be registered to receive this type of support. To register please contact the Disability Liaison Officer on 02 4921 5766, or via email at: student-disability@newcastle.edu.au
As some forms of support can take a few weeks to implement it is extremely important that you discuss your needs with your lecturer, course coordinator or Student Support Service staff at the beginning of each semester.
For more information related to confidentiality and documentation please visit the Student Support Service (Disability) website at: www.newcastle.edu.au/services/disability

Online Tutorial Registration:
Students are (normally: see below) required to enrol in the Lecture and a specific Tutorial time for this course via the Online Registration system:
• http://studinfo1.newcastle.edu.au/rego/stud_choose_login.cfm
Registrations close at the end of week 2 of semester. NB: this course has no separate tutorial time!!

Studentmail and Blackboard: www.blackboard.newcastle.edu.au/
This course uses Blackboard and studentmail to contact students, so you are advised to keep your email accounts within the quota to ensure you receive essential messages. To receive an expedited response to queries, post questions on the Blackboard discussion forum if there is one, or if emailing staff directly use the course code in the subject line of your email. Students are advised to check their studentmail and the course Blackboard site on a weekly basis.

Written Assignment Presentation and Submission Details
Students are required to submit assessment items by the due date. Late assignments will be subject to the penalties described below.
Hard copy submission:

- **Type your assignments**: All work must be typewritten in 11 or 12 point black font. Leave a wide margin for marker's comments, use 1.5 or double spacing, and include page numbers. *(exceptions: special characters, e.g. Greek characters, and captions to pictures [if used] may be hand written)*

- **Word length**: The word limit of all assessment items should be strictly followed – 10% above or below is acceptable, otherwise penalties may apply.

- **Proof read your work** because spelling, grammatical and referencing mistakes will be penalised.

- **Staple the pages** of your assignment together (do not use pins or paper clips).

- **University coversheet**: All assignments must be submitted with the University coversheet:
  

- **Assignments are to be deposited at any Student Focus. Focus are located at**:
  - Level 3, Shortland Union, Callaghan
  - Level 2, Student Services Centre, Callaghan
  - Ground Floor, University House, City
  - Ground Floor, Administration Building, Ourimbah
  
  Any changes to this procedure will be announced during the semester.

  **NB: seminar papers may be submitted directly to the lecturer**

- **Do not fax or email assignments**: Only hard copies of assignments will be considered for assessment. Inability to physically submit a hard copy of an assignment by the deadline due to other commitments or distance from campus is an unacceptable excuse. Assignments mailed to Schools are accepted from the date posted.

- **Keep a copy of all assignments**: All students must date stamp their own assignments using the machine provided. Mailed assignments to schools are date-stamped upon receipt. However, it is the student's responsibility to produce a copy of their work if the assignment goes astray after submission. Students are advised to keep updated back-ups in hard copy and on disk.

**Online copy submission to Turnitin**

In addition to hard copy submission, students are required to submit an electronic version of the following assignments to Turnitin via the course Blackboard website:

- **Seminar paper and Essay**

Prior to final submission, all students have the opportunity to submit one draft of their assignment to Turnitin to self-check their referencing.

Assignments will not be marked until both hard copy and online versions have been submitted. Marks may be deducted for late submission of either version.

**Penalties for Late Assignments**

Assignments submitted after the due date, without an approved extension of time will be penalised by the reduction of 5% of the possible maximum mark for the assessment item for each day or part day that the item is late. Weekends count as one day in determining the penalty. Assessment items submitted more than ten days after the due date will be awarded zero marks.

**Special Consideration/Extension of Time Applications**

Students wishing to apply for Special Consideration or Extension of Time should obtain the appropriate form from the Student Focus.


**No Assignment Re-submission**

Students who have failed an assignment are not permitted to revise and resubmit it in this course. However, students are always welcome to contact their Tutor, Lecturer or Course Coordinator to make a consultation time to receive individual feedback on their assignments.

**Remarks**

Students can request to have their work re-marked by the Course Coordinator or Discipline Convener (or their delegate); three outcomes are possible: the same grade, a lower grade, or a higher grade being awarded. Students may also appeal against their final result for a course. Please consult the University policy at:

Return of Assignments
Students can collect assignments from a nominated Student Focus during office hours. Students will be informed during class which Focus to go to and the earliest date assignments will be available for collection. Students must present their student identification card to collect their assignment.

Preferred Referencing Style
In this course, it is recommended that you use the Harvard in-text referencing system (similar to the APA system) for referencing sources of information used in assignments. However, other referencing systems, if used consistently, and acceptable. Inadequate or incorrect reference to the work of others may be viewed as plagiarism and result in reduced marks or failure.

An in-text citation names the author of the source, gives the date of publication, and for a direct quote includes a page number, in parentheses. At the end of the paper, a list of references provides publication information about the source; the list is alphabetised by authors’ last names (or by titles for works without authors). Further information on referencing and general study skills can be obtained from:


Student Representatives
We are very interested in your feedback and suggestions for improvement. Student Representatives are the channel of communication between students and the School Board. Contact details of Student Representatives can be found on the School website.

Student Communication
Students should discuss any course related matters with their Tutor, Lecturer, or Course Coordinator in the first instance and then the relevant Discipline or Program Convenor. If this proves unsatisfactory, they should then contact the Head of School if required. Contact details can be found on the School website.

Essential Online Information for Students
Information on Class and Exam Timetables, Tutorial Online Registration, Learning Support, Campus Maps, Careers information, Counselling, the Health Service and a range of free Student Support Services can be found at:


### Grading guide

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Grade</th>
<th>Description</th>
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<tbody>
<tr>
<td>49% or less</td>
<td>Fail (FF)</td>
<td>An unacceptable effort, including non-completion. The student has not understood the basic principles of the subject matter and/or has been unable to express their understanding in a comprehensible way. Deficient in terms of answering the question, research, referencing and correct presentation (spelling, grammar etc). May include extensive plagiarism.</td>
</tr>
<tr>
<td>50% to 64%</td>
<td>Pass (P)</td>
<td>The work demonstrates a reasonable attempt to answer the question, shows some grasp of the basic principles of the subject matter and a basic knowledge of the required readings, is comprehensible, accurate and adequately referenced.</td>
</tr>
<tr>
<td>65% to 74%</td>
<td>Credit (C)</td>
<td>The work demonstrates a clear understanding of the question, a capacity to integrate research into the discussion, and a critical appreciation of a range of different theoretical perspectives. A deficiency in any of the above may be compensated by evidence of independent thought. The work is coherent and accurate.</td>
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<tr>
<td>75% to 84%</td>
<td>Distinction (D)</td>
<td>Evidence of substantial additional reading and/or research, and evidence of the ability to generalise from the theoretical content to develop an argument in an informed and original manner. The work is well organised, clearly expressed and shows a capacity for critical analysis.</td>
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<tr>
<td>85% upwards</td>
<td>High Distinction (HD)</td>
<td>All of the above, plus a thorough understanding of the subject matter based on substantial additional reading and/or research. The work shows a high level of independent thought, presents informed and insightful discussion of the topic, particularly the theoretical issues involved, and demonstrates a well-developed capacity for critical analysis.</td>
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Advice:

The Criteria outlined in the summary of grades are largely relevant to this course. Make sure that you show a thorough knowledge of the primary sources (i.e. the ancient plays) first, but demonstrate familiarity with at least some of the secondary literature (i.e. modern scholarship). Both a breadth of knowledge and a depth are capable of impressing markers. Different individuals may wish to concentrate on the literary, historical, or theoretical aspects of the plays, and this is quite acceptable (within the confines of the particular questions). Your own ideas are particularly welcome, but ensure that they have been developed within a framework of the knowledge of ancient drama and society. Clarity of expression is essential for the communication of finely-tuned ideas within a few pages.

Weekly outline:
Text Study sessions in **BOLD** denote formal seminars with official seminar topic, on which see further down. Make sure you choose a topic that does not substantially overlap with your essays.

<table>
<thead>
<tr>
<th>Week</th>
<th>Week beginning</th>
<th>Lecture Topic</th>
<th>Text Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>July 17</td>
<td>Introduction</td>
<td>Ar. Clouds</td>
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<tr>
<td>2</td>
<td>July 24</td>
<td>Aristophanes &amp; War, <em>Acharnians</em></td>
<td>Ar. Peace</td>
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<tr>
<td>3</td>
<td>July 31</td>
<td>Ar., lush and sparse: <em>Birds</em></td>
<td>Ar. Wealth</td>
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<tr>
<td>4</td>
<td>August 7</td>
<td>Ar., politics: <em>Knights</em></td>
<td>Ar. <em>Wasps</em></td>
</tr>
<tr>
<td>5</td>
<td>August 14</td>
<td>Comic costume</td>
<td>Ar.’s presentation of women</td>
</tr>
<tr>
<td>6</td>
<td>August 21</td>
<td><em>The Poet &amp; the Women (Thes.)</em></td>
<td><strong>Ar. Lysistrata</strong></td>
</tr>
<tr>
<td>7</td>
<td>August 28</td>
<td>Ar., late: <em>Assemblywomen (Eccl.)</em></td>
<td><strong>Ar. Frogs</strong></td>
</tr>
<tr>
<td>8</td>
<td>September 4</td>
<td>Menander Intro. &amp; <em>Dyscolus</em></td>
<td>Men. <em>The Girl From Samos</em></td>
</tr>
<tr>
<td>9</td>
<td>September 11</td>
<td><em>Class Test!!!</em></td>
<td>….</td>
</tr>
<tr>
<td>10</td>
<td>September 18</td>
<td>Intro. to Roman Comedy &amp; ….</td>
<td>Video session</td>
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<tr>
<td>11</td>
<td>September 25</td>
<td>Plautus, Pot of Gold</td>
<td>Plautus, Swaggering Soldier</td>
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</tbody>
</table>

**Mid-Semester Recess: Monday 2 October – Friday 14 October**

| 12   | October 16     | Plautus, *Pseudolus* | Plautus, *The Ghost* |
| 13   | October 23     | Plautus, *The Rope* | Terence, *The Brothers* |

| Examination period: Monday 6 November – Friday 24 November |

Lecturers:
It is expected that the lectures for weeks 1-3, 7-10, and 12-14 will be given by Harold Tarrant; for weeks 4 and 11 by Terry Ryan; and for weeks 5-6 by Marguerite Johnson.
LYSISTRATA QUESTION FOR WEEK SIX

Given the exclusion of women from government and decision making in 5th Century Athens, how do you think the predominantly male audience would have reacted to Aristophanes’ depiction of women fulfilling these roles in the Lysistrata? Given the uncomplimentary picture of female society depicted in the Thesmophoriazousai (Poet and the Women) would they simply have laughed at the absurdity of women functioning outside their usual domain? [Not to be attempted in conjunction with Essay topic 3]

Cartledge, P. Aristophanes and his Theatre of the Absurd. Bristol: 1990. 882.4/35

FROGS QUESTION FOR WEEK 7. (Not to be attempted in conjunction with Essay Q)

Discuss the impact of the Chorus of Frogs in Aristophanes’ Frogs; do they make an appearance? Why do you believe that Aristophanes presents a second and different chorus, which enters by more conventional means (a Parodos) later in the play. [Not to be attempted in conjunction with essay topic 2]

Dover K.J. (ed.), Aristophanes, Clouds, Oxford 1993, 56-7 (available photocopied)

MENANDER QUESTION FOR WEEK 8

Carefully read Act Five of Menander’s The Girl From Samos. Keeping in mind that Menander’s comedies were very popular and contained ‘stock’ characters, what does the content of this act tell us about the Athenian society of the late 4th Century BC? Why would this material have been considered humorous and acceptable at this time?

Walcoat, P. *Greek Drama in its Theatrical and Social Context*. Cardiff: 1976. 792.0938 WALT
Webster, T.B.L. *Studies in Menander*. Manchester University Press: 1960. 882.6/4

**PLAUTUS QUESTION FOR WEEK 12**

Examine the Tranio-Grumio (1-81) and Phaniscus-Pinacium (about 860-992) scenes of Plautus’ *Ghost* (*Mostellaria*). How does Plautus gain humorous effects from contrasting pairs of slaves, many of whom are not central to the plot?

This question may be approached by means of analysis of the functions of the scenes, by observing the way the slaves contrast, and noting the conformity of any or all of these slaves with stock types. Extra attention may be given to Tranio, the *servus callidus*, since he is also the protagonist of the play.

Dorey T.A. and Dudley (D.R.) eds. *Roman Drama* (London 1965), particularly article by Chalmers

General Bibliography:

**TERENCE QUESTION FOR WEEK 14:**

In "The Eunuch" Chaerea's treatment of Pamphila and the solution to the rivalry between Phaedria and Thraso have been called "amoral". Is Terence's handling of these issues "amoral" or simply comic?

This question may be answered either from the modern perspective or from that of Terence’s audience.

**READING**
Ludwig, Walther "The Originality of Terence and his Greek Models" GRBS 9 (1968) 169-82.

GENERAL BIBLIOGRAPHY

GENERAL BIBLIOGRAPHY FOR GREEK AND ROMAN COMEDY AHIS332
ADDITIONAL ITEMS WILL BE ADVISED IN CLASS OR ON BLACKBOARD
NOTE ALSO THE FOLLOWING USEFUL INTERNET SITE (WITH LINKS TO OTHERS):
http://www.perseus.tufts.edu/art&arch.html

Arnott, P.D., An Introduction to the Greek Theatre, London 1959, 882 ARNO and 882/G
Arnott, P.D., Public and Performance in the Greek Theatre, London 1989, 792.0938.17 SL
Beare, W., The Roman Stage, London, 1950. 792.093702/1
Bieber M., The History of the Greek and Roman Theater, Princeton 1961, 792.093/B1
Cartledge, Paul, Aristophanes and his Theatre of the Absurd, Bristol 1990. 882.4/35
Croiset, Maurice, Aristophanes and the political parties at Athens, NY,1973. 882.4/16
Dover K.J., Aristophanic Comedy, Berkeley 1972
Duckworth G., The Nature of Roman Comedy, Princeton, 1962, 872.09/1
Edmonds Loel, Cleon, Knights, and Aristophanes' politics, Lanham 1987, 882.4/33
Green, J.R., Theatre in Ancient Greek Society, London 1994, 792.0938GREE c.2
Konstan D., Roman Comedy, Ithaca, 1983, 872.0109 KONS
Ley G, A Short Introduction to the Greek Theatre, Chicago 1991, 792.0938 LEY
Murray, G, Aristophanes : a study, Oxford : Clarendon Press, 1933. 882.4/1
Norwood, G. Plautus and Terence, London, 1932, 872.3
Pickard Cambridge A.W., Dithyramb, Tragedy, and Comedy, Oxford 1927, 882.09/2
Pickard Cambridge A.W., The Dramatic Festivals of Athens, Oxford 1953 etc., 882.09/3
Pickard Cambridge A.W., The Theatre of Dionysus at Athens, Oxford 1946, 792.0938/1
Reckford J., Aristophanes' Old and New Comedy, vol. i, Chapel Hill 1987, 882.4/28
Russo, Carlo F, Aristophanes, an author for the stage, London, 1994. 882.01 ARIS-2 RU
Segal E., Roman Laughter, 2nd ed., New York 1987. 872.01 PLAU-2 SEGA
Solomos, Alexis, The living Aristophanes Ann Arbor, 1974, 882.4/15
[Archarians, Knights, Clouds, Wasps, Peace], also Lysistrata 1990. 882.01.
Taaffe, Lauren K., Aristophanes and women, London, 1993. 882.01 ARIS-2 TA
Walcot P., Greek Drama in its Theatrical and Social Context Cardiff 1976,792.0938/10
Webster T.B.L., Greek Theatre Production, London 1970, 792.92/2 B
Webster, T.B.L., "Studies in Menander" Manchester: Manchester UP, 1950. 882.6/3, 882.6/4
ESSAYS

DO NOT ATTEMPT AN ESSAY ON THE SAME SINGLE AUTHOR AS YOUR SEMINAR PAPER!
IT IS LIKELY THAT A FURTHER QUESTION OR TWO MAY BE POSTED LATER

(NB: CONSULT ALSO GENERAL BIBLIOGRAPHY: ADDITIONS MAY BE POSTED LATER)

1. Evaluate the success of *Lysistrata* as a plea for peace, as compared with earlier plays on this theme.

In addition to *Lysistrata* you should carefully examine *Acharnians* and *Peace* when answering this question.

Specific Reading:

882.4/37

2. Discuss the impact of the Chorus of Frogs in Aristophanes’ *Frogs*; do they make an appearance? Why do you believe that Aristophanes presents a second and different chorus, which enters by more conventional means (a Parodos) later in the play. You should compare the impact of other non-human choruses and characters in Aristophanes (especially *Birds*), and take note of those vase-paintings that illustrate animal-characters. [Not to be attempted by those who do seminar topic 2 on *Frogs*]

Specific Bibliography:

3. Given the exclusion of women from government and decision making in 5th Century Athens, how do you think the predominantly male audience would have reacted to Aristophanes’ depiction of women fulfilling these roles in the *Lysistrata* and *Assembly-Women*? Would they have considered the plays a parody of themselves and their style of government, or would they simply have laughed at the absurdity of women functioning outside their usual domain? [Not to be attempted by those who do seminar topic 2 on *Lysistrata*]

Cartledge, P. Aristophanes and his Theatre of the Absurd. Bristol: 1990. 882.4/35
4. Consider the process by which fifth century comedy, as represented by the majority of the plays of Aristophanes, came to evolve into New Comedy as represented by Menander. What are the factors that influenced the changes?

For this question you will need a knowledge of:

1. Menander and Aristophanes in general
2. The Assembly-Women and Wealth in which changes are already exhibited

Aspects that could be considered are the nature of the prologue, the nature of the protagonist, the disappearing chorus, and the materials of plot construction.

Reading
(This question requires a broad approach and your own considered thoughts. Bibliography will include general books on Aristophanes, particularly as they affect Assembly-Women and Wealth.)

Books on Menander etc.
Zagagi N. The Comedy of Menander London 1994, 15-45. (Office)

Articles

5. Consider the Father-Son relationship in three plays of Roman Comedy, including at least one play of Plautus (the Prisoners is an obvious choice and Haunted House would be a possibility) and one of Terence. To what extent are we to regard fathers as stereotyped old men, and sons as stereotyped young men? To what extent are they portrayed in such a way as to emphasise the relationship between them rather than their separate individual characteristic?

Bibliography: use a general bibliography for Roman comedy, but do use:

6. Comic playwrights seem to have been conscious of their inherited duty to teach. To what extent should we detect significant moral or political messages in whole plays, or in reflective monologues within those plays?

You may concentrate on either Greek or Roman material, but be sure to contrast Greek and Roman practice at relevant points of your essay.
Bibliography: General works as referred to elsewhere, but see particularly:


Blistein, A.D. *The Nature and Significance of the Protagonists in the fifth-century Comedies of Aristophanes* pp. 2-32.