

**The Theatre in Greece**

Code: 104208  
ECTS Credits: 6

**2025/2026**

Degree	Type	Year
Ancient Studies	OB	3
English and Classics Studies	OB	3

## Contact

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## Teaching groups languages

You can view this information at the [end](#) of this document.

## Prerequisites

It is highly recommended that students enrolling in this subject have previously passed all the Greek language subjects included in the teaching plan for the 1st and 2nd academic years of the Bachelor's Degree in Ancient Sciences and of the Bachelor's Degree in English and Classical Studies, so they have enough knowledge of Greek language in order to achieve the necessary goals to pass this subject.

## Objectives and Contextualisation

This is a compulsory course of the 3rd year which is part of the subject "Greek Philology" of the Bachelor's Degree in Ancient Sciences and the Bachelor's Degree in English and Classical Studies.

The formative objectives of this subject are twofold:

1st) To contextualise the origin and development of the Greek dramatic genre in the context of Greek literature.

2nd) To acquire an in-depth knowledge of the characteristics of the Greek dramatic genre in its two variants - tragedy and comedy - through the translation and commentary of a selection of representative texts of both theater genres.

## Competences

Ancient Studies

- Apply grammatical knowledge acquired in the analysis and comprehension of Latin and Greek texts.
- Be able to express oneself orally and in writing in the specific language of history, archaeology and philology, both in one's own languages and a third language.
- Interpret texts written in Latin and Greek to understand the history and Classical civilisations.
- Make a commentary on a literary texts applying knowledge of genres, metrics and stylistics.
- Students must develop the necessary learning skills to undertake further training with a high degree of autonomy.

### English and Classics Studies

- Apply the methodology of analysis and knowledge of genres, metrics and stylistics to comment on literary texts and analyse the culture and history of English-speaking countries and the ancient world.
- Demonstrate grammatical knowledge of the Greek and Latin languages and its application to the analysis and comprehension of Greek and Latin texts.
- Interpret written texts in Latin and Greek to learn about classical history and civilizations.
- Produce effective written work or oral presentations adapted to the appropriate register in distinct languages.
- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.

## Learning Outcomes

1. Explain the context of the literary works whose characters, topics and clichés were passed down to the following tradition.
2. Extract information from the Greek texts on features of the Greek imaginary, ways of thinking and mentality.
3. Identify in the Greek texts the characteristics of a particular literary genre.
4. Preparing an oral and written discourse in the corresponding language in a proper and organized way.
5. Submitting works in accordance with both individual and small group demands and personal styles.
6. Translate fragments of the Greek works proposed.
7. Translate fragments of the proposed Greek works.
8. Write a metric commentary on a Greek text in verse.
9. Write a morpho-syntactic commentary on a Greek text.

## Content

### A. List of topics:

1. A general introduction to ancient Greek tragedy
2. Aeschylus
3. Sophocles
4. Euripides
5. Ancient Greek comedy: origins and general features
6. Old comedy: Aristophanes and other poets
7. Middle comedy
8. New comedy: Menander
9. Satyr play

### B. Selection of passages to be translated:

This year two classical plays, one tragedy and one comedy, will be worked. Their titles are their protagonists: two heroin women who face a male dominant world in Greek society of the 5th century BC: Sophocles' *Antigone* and Aristophanes' *Lysistrata*.

TEXT 1: Sophocles' *Antigone* [285 verses]

vv. 1-99: Opening scene: Dialogue between Antigone and Ismene.

vv. 441-581: Creon, aware that Antigone has buried the body of her brother Polynices, confronts her, but she not only acknowledges her guilt, but also argues and justifies her actions. Creon condemns her and her sister Ismene, whom he has summoned, to death. Ismene claims to have also buried the body of Polynices, but Antigone says that she is lying.

vv. 891-928 y vv. 937-943: Antigone's last words before dying.

TEXT 2: Aristophanes' *Lysistrata* [253 verses]

vv. 1-253: Lysistrata gathers the Greek women and proposes them a means to put an end to the (Peloponnesian) war that men have been waging for years: a sex strike. Women say OK and occupy the Acropolis of Athens.

C. Reading in translation of the following plays: Aeschylus, *Seven against Thebes*; Sophocles, *Oedipus Rex*; Euripides, *Medea*, and Aristophanes, *The Clouds*.

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Explanation of the subject's topics	9	0.36	1, 2, 3
Translation and commentary of texts	36	1.44	8, 9, 4, 7, 6
Type: Supervised			
Tutorials for grammatical questions	10	0.4	8, 9, 3, 7, 6
Tutorials for the translations	20	0.8	8, 9, 3, 7, 6
Type: Autonomous			
Reading of the proposed plays in translation	15	0.6	2, 3
Translation of the course's texts	60	2.4	8, 9, 1, 3, 6, 7

The teaching methodology of this course will consist of alternating theoretical explanations of the syllabus with translation and commentary on the selection of passages.

As for the compulsory readings: the tragedies *Seven against Thebes* by Aeschylus, *Oedipus Rex* by Sophocles and *Medea* by Euripides, and the comedy *The Clouds* by Aristophanes, the teachers will monitor them through reading controls.

AI

This subject allows the use of AI technologies exclusively for support tasks such as bibliographic or content-based searches. Other specific situations may be contemplated, as deemed appropriate by the teacher. The student must clearly (i) identify which parts have been generated using AI technology; (ii) specify the tools used; and (iii) include a critical reflection on how these have influenced the process and final outcome of the activity. Lack of transparency regarding the use of AI in the assessed activity will be considered academic dishonesty; the corresponding grade may be lowered, or the work may even be awarded a zero. In cases of greater infringement, more serious action may be taken.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

## Assessment

### Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Attendance and active participation (personal resolution of exercises) at lectures	10%	0	0	8, 9, 2, 3, 5, 7, 6
Reading control of "Medea" by Euripides and "Clouds" by Aristophanes	10%	0	0	4, 1, 2
Reading control of "Seven against Thebes" by Aeschylus and "Oedipus Rex" by Sophocles	10%	0	0	4, 1, 2
Translation with dictionary and metrical, morphosyntactic and literary commentary exam of a text of "Antigone" by Sophocles	25%	0	0	8, 9, 1, 3, 7, 6
Translation with dictionary and metrical, morphosyntactic and literary commentary exam of a text of "Lysistrata" by Aristophanes	25%	0	0	8, 9, 1, 3, 6, 7
Translation without dictionary exam of a text of Aristophanes' Lisistrate and exam ob topics 5-9 (about Greek comedy and satyr play) of the list of topics	10%	0	0	4, 1, 3, 6, 7
Translation without dictionary exam of a text of Sophocles' Antigone and exam ob topics 1-4 (about Greek tragedy) of the list of topics	10%	0	0	4, 1, 3, 7, 6

#### Evaluation:

This subject/module does not incorporate single assessment.

The evaluation of this subject is continuous and will be done according to the evaluation activities which are stated in the table below.

Given the eminently practical nature of this subject and in order to make a gradual learning of the contents, it is very important that students consider the regular attendance and active participation at lectures, with the execution and assessment of daily exercises assigned to every student (evaluation activity with weight of 10% in the final score).

Students will obtain a Not assessed/Not submitted course grade unless they have submitted more than 30% of the assessment items. It is an essential requirement to obtain a minimum grade of 4 in each of the assessment activities, including the attendance and active participation at lectures (10%), to make a weighted average of all the grades that make up the final grade, an average that must reach 5 to pass the course.

#### Procedure for reviewing grades awarded:

On carrying out each evaluation activity, lecturers will inform students (on *Moodle*) of the procedures to be followed for reviewing all grades awarded, and the date on which such a review will take place.

#### Reassessment procedure:

To participate in the reassessment, students must have previously been assessed in a set of activities whose weight is equivalent to a minimum of 2/3 of the total grade.

To participate in the reassessment, students must have obtained a minimum score of 3,5/10 in the final average grade. Reaching a minimum mark of 4 in every evaluation activity is an essential requirement to do the final weighted average mark, which must be 5 or more to pass the subject. Only students who have failed an exam or reading control with a mark below 4, or have not achieved an average grade of 5/10 will be able to reassess the subject. It will be able to recover, at most, two exams, besides reading controls. The reassessment of the activity related to the attendance and active participation at lectures will be a printed paper of the exercises done at lectures to be given to the professor at the reassessment's date set by the Faculty. The final score of any reassessment activity, that will be submitted on the reassessment day, will be "5 Pass".

#### Plagiarism:

In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

## **Bibliography**

ADRADOS, Francisco R., *Fiesta, comedia y tragedia*, Madrid 1972.

ARISTOTLE, *Poetics*, Oxford 1997.

ARTIGAS, Esther; HOMAR, Roser (translators), *L'escena antiga*. Introducció de Joan Cases, Martorell 2016.

BAKOLA, Emmanuela; PRAUSCELLO, Lucia; TELÒ, M., *Greek Comedy and the Discourses of Genres*, Cambridge 2013.

BAÑULS, José V.; DE MARTINO, Francesco; MORENILLA, Carmen (eds), *El teatro clásico en el marco de la cultura griega y su pervivencia en la cultura occidental*. Volume series. Bari 1998-.

BROMBERG, J.; BURIAN, J. (eds), *A Companion to Aeschylus*, Oxford 2021.

CAIRNS, Douglas L., *Sophocles: Antigone*, Cambridge 2016.

DOBROV, Gregory (ed.), *Brill's Companion to the Study of Greek Comedy*, Leiden 2010.

DOUGLAS OLSON, S. (ed.), *Ancient Comedy and Reception*, Berlin 2013.

EASTERLING, Patricia E. (ed.), *The Cambridge Companion to Greek Tragedy*, Cambridge 1997.

FOLEY, Helene P., *Female Acts in Greek Tragedy*, Princeton 2001.

FUTO KENNEDY, Rebecca (ed.), *Brill's Companion to the Reception of Aeschylus*, Leiden 2017.

GARCÍA NOVO, Elsa; RODRÍGUEZ ALFAGEME, Ignacio (eds), *Dramaturgia y puesta en escena en el teatro griego*, Madrid 1988.

GARCÍA NOVO, Elsa et alii (eds), *Sófocles*, Madrid 2003.

GIL, Luis, *De Aristófanes a Menandro*, Madrid 2010.

GREGORY, Justina (ed.), *A Companion to Greek Tragedy*, Oxford 2005.

GUZMÁN GUERRA, Antonio, *Introducción al teatro griego*, Madrid 2005.

- LAURIOLA, Rosanna; DEMETRIOU, K. N. (eds), *Brill's Companion to the Reception of Euripides*, Leiden 2015.
- LESKY, Albin, *Greek Tragedy Poetry*, New Haven 1983 (original in German: 1972<sup>3</sup>).
- LESKY, Albin, *A History of Greek Literature*, Indianapolis 1996 (reprinted of 1966; original in German: 1963).
- LLEVADOT, Laura; REVILLA, Carmen (eds), *Interpretando Antígona*, Barcelona 2015.
- LÓPEZ FÉREZ, José Antonio (ed.), *Historia de la literatura griega*, Madrid 1988.
- MARKANTONATOS, Andreas (ed.), *Brill's Companion to Euripides*, 2 vols, Leiden 2020.
- MARKANTONATOS, Andreas (ed.), *Brill's Companion to Sophocles*, Leiden 2015.
- McCLURE, Laura K. (ed.), *A Companion to Euripides*, Oxford 2017.
- McDONALD, Marianne; WALTON, J. Michael (eds), *The Cambridge Companion to Greek and Roman Theatre*, Cambridge 2007.
- MOSSMAN, Judith (ed.), *Euripides*, Oxford 2003.
- NERVEGNA, Sebastiana, *Menander in Antiquity. The Contexts of Reception*, Cambridge 2013.
- ORMAND, Kirk (ed.), *A Companion to Sophocles*, Oxford 2012.
- REINHARDT, Karl, *Sophocles*, London 1979 (original in German: 1976).
- REVERMANN, Martin (ed.), *The Cambridge Companion to Greek Comedy*, Cambridge 2014.
- ROISMAN, Hanna M. (ed.), *The Encyclopedia of Greek Tragedy*, 3 vols, Hoboken 2013.
- ROMILLY, Jacqueline de, *La tragedia griega*, Madrid 2011 (original in French: Paris 1982<sup>3</sup>).
- ROSEN, Ralph R.; FOLEY, Helene P. (eds.), *Aristophanes and Politics. New Studies*, Leiden 2020.
- SARAVIA DE GROSSI, María Inés, *Sófocles. Una interpretación de sus tragedias*, LaPlata 2007.
- SCODEL, Ruth, *An Introduction to Greek Tragedy*, Cambridge 2012.
- VERNANT, Jean-Pierre; VIDAL-NAQUET, Pierre, *Myth and Tragedy in Ancient Greece*, Princeton 1990 (original in French: Paris 1972-1986).
- VICENTE SÁNCHEZ, Ana; BELTRÁN CEBOLLADA, José A. (eds.), *Grecia y Roma a escena. El teatro grecolatino: actualización y perspectivas*, Madrid 2010.
- WALSH, P. (ed.), *Brill's Companion to the Reception of Aristophanes*, Leiden 2016.
- WEST, Martin L., *Greek Metre*, Oxford 1982.

Texts editions and handbooks of literary, linguistic and mythological contents must be added to this bibliography. During the lectures, published translations of the compulsory readings in translation will also be announced.

Webgraphy:

Spanish articles of webpage *Liceus. Biblioteca virtual E-excelence*: <http://www.liceus.com/>:

MELERO BELLIDO, Antonio, *La comedia. Orígenes de la comedia. Características generales de la comedia griega*, 2005.

MORENILLA TALENS, Carmen, *Menandro*, 2009.

RAMÓN PALERM, Vicente M., *Aristófanes y otros poetas de la comedia antigua*, 2005.

SANCHIS LLOPIS, Jordi, *El drama satírico*, 2010.

VARIAS GARCÍA, Carlos, *La tragedia. Orígenes de la tragedia. Características generales de la tragedia griega. La tragedia anterior a Esquilo*, 2005.

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VARIAS GARCÍA, Carlos, *Sófocles*, 2005.

VICENTE SÁNCHEZ, Ana, *Eurípides*, 2006.

## Software

Microsoft Word Teams

Moodle

## Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

Name	Group	Language	Semester	Turn
(PAUL) Classroom practices	1	Catalan	second semester	morning-mixed