

GSEM 623: Figures of Resistance: Ancient and Modern
Professors Annette Baertschi and Hoday King
Bryn Mawr College, Fall 2017
Class: Tuesday 2:20-4:10pm
Screenings: Monday 7:10-10:00pm

Course Description:

The GSem will explore classical figures of resistance such as Prometheus, Antigone, Electra, Medea, and Lysistrata and their reception in modern art and culture. The focus will be on films and other works of art that re-appropriate and transform the ancient characters and their stories. We will discuss in particular how modern works re-contextualize the classical characters to shed light on contemporary historical, political, and social issues. Films include Jean-Luc Godard, *Contempt* (France/Italy, 1963), Tony Harrison, *Prometheus* (Great Britain, 1998), Liliana Cavani, *The Cannibals* (Italy, 1970), Amy Greenfield, *Antigone/Rites of Passion* (USA, 1991), Ingmar Bergman, *Persona* (Sweden, 1966), Miklós Jancsó, *Electra, My Love* (Hungary, 1974), Pier Paolo Pasolini, *Medea* (Italy/France/Germany, 1969), Arturo Ripstein, *Así es la Vida* (Mexico, 2000), Brian de Palma, *Dionysus in '69* (USA, 1970), and Spike Lee, *Chi-raq* (USA, 2015). Readings will be drawn from texts on film, psychoanalysis, political theory, and reception studies. The GSem will be coordinated with the Flexner Lecture Series and take advantage of the theoretical framework established by Professor Honig. In turn, the seminar will complement her analysis of select literary texts and films by a number of less well-known re-interpretations of ancient figures of resistance and refusal, thus opening up a more global perspective on the forms and modes of reception of the classical characters in modern art and popular culture.

Required Texts:

Homer, *The Odyssey*
Aeschylus, *Prometheus Bound*
Sophocles, *Antigone*
Sophocles, *Electra*
Euripides, *Medea*
Euripides, *Bacchae*
Aristophanes, *Lysistrata*

All texts are available in the Bryn Mawr bookstore. Any additional primary sources as well as all secondary readings will be available on Moodle. All films will be placed on reserve in Carpenter Library.

Requirements:

Participation: 40%
Oral presentation: 10%
Final essay (approximately 20pp for graduate students, 10pp for undergraduates): 50%

A Note Regarding Participation:

This is a graduate seminar: a high level of participation from all is mandatory in order for the seminar to function. Readings should be completed on the day that they are listed on the syllabus. Please bring copies of all readings to class, annotate them according to your own methods, and come to seminar prepared with questions, comments, and ideas for discussion.

A Note Regarding Course Content:

It is your responsibility to review the syllabus prior to enrolling in the course and to make a reasonable determination about whether you will be able to complete the course requirements, including reading and viewing all the assigned materials. If for any reason you anticipate problems with the course content or requirements, please contact the instructors immediately so that we can determine whether you should seek an alternate course.

A Note Regarding Accommodations for Students with Learning Differences:

Students who think they may need accommodations in this course because of the impact of a learning difference are encouraged to meet with the instructors privately early in the semester. Students should also contact Deb Alder, the Coordinator of Access Services (e-mail: dalder@brynmawr.edu, phone: 610-526-7351) as soon as possible to verify their eligibility for reasonable accommodations, and provide an accommodations letter to the instructors at least two weeks prior to the first paper and/or exam.

SYLLABUS

Week 1: 9/5 Introduction (I)

- Introduction to the Course (syllabus and requirements)
- Brief Introduction to Film Studies
- Film Formal Analysis Terminology (+ Clips)
- Timothy Corrigan, Patricia White, *The Film Experience: An Introduction*, 4th Edition, Boston 2015
- David A. Cook, *A History of Narrative Cinema*, 5th Edition, New York 2016

Week 2: 9/12 Introduction (II)

- Brief Introduction to Greek Tragedy
- Brief Introduction to Reception Studies
- Joanna Paul, “Working with Film: Theories and Methodologies,” in: Lorna P. Hardwick, Christopher Stray (eds.), *Blackwell Companion to Classical Receptions*, Malden 2008, 303–314
- Joanna Paul, “Cinematic Receptions of Antiquity: The Current State of Play,” *Classical*

Receptions Journal 2 (2010), 136–155

- Pantelis Michelakis, “Greek Tragedy in Cinema: Theatre, Politics, History,” in: Edith Hall, Fiona Macintosh, Amanda Wrigley (eds.), *Dionysus Since 69: Greek Tragedy at the Dawn of the Third Millennium*, Oxford 2004, 199–217

Week 3: 9/19 Penelope

- Homer, *The Odyssey* (selections)
- Jean-Luc Godard, *Contempt* (1963) – PZ39.G622 M4613 2002
- Kaja Silverman, Harun Farocki, “In Search of Homer: *Contempt/Le Mépris* (1963),” in: *Speaking about Godard*, New York 1998, 31–57
- Leo Bersani, Ulysse Dutoit, “Forming Couples (*Contempt*),” in: *Forms of Being: Cinema, Aesthetics, Subjectivity*, London 2004, 19–73
- Joanna Paul, “Homer and Cinema: Translation and Adaptation in *Le Mépris*,” in: Alexandra Lianeri, Vanda Zaiko (eds.), *Translation and the Classics: Identity as Change in the History of Culture*, Oxford 2008, 148–165

Week 4: 9/26 Prometheus

- Aeschylus, *Prometheus Bound*
- Tony Harrison, *Prometheus* (1998) – on reserve shelf
- Edith Hall, “Tony Harrison’s *Prometheus*: A View from the Left,” *Arion* 10 (2002), 129–140
- Hallie Rebecca Marshall, “Female Narratives in Tony Harrison’s *Prometheus*,” in: Konstantinos Nikoloutsos (ed.), *Ancient Greek Women in Film*, Oxford 2013, 235–251
- Harriet McMillan, “Stealing Fire: Political Re-Appropriation of Verse Drama in Tony Harrison’s *Prometheus* and Liz Lochhead’s *Medea*,” *Forum* 22 (2016), 1–9

Week 5: 10/3 Electra (I)

- Sophocles, *Electra*
- Miklós Jancsó, *Electra, My Love* (1974) – PZ44.J253 S9413 2003
- Graham Petrie, “Somewhere in Europe: Miklós Jancsó,” in: *History Must Answer to Man: The Contemporary Hungarian Cinema*, Budapest 1978, 20–105
- Graham Petrie, “Miklós Jancsó: Decline and Fall?,” in: David Paul (ed.), *Politics, Art and Commitment in the East European Cinema*, New York 1983, 189–210
- Gideon Bachman, “Jancsó Plain,” *Sight and Sound* 43 (1974), 217–221
- Peter Hames, “The Denial of Oppression: Miklós Jancsó’s *Szerelmem, Elektra (Elektreia, 1974), Magyar Rapszódia (Hungarian Rhapsody, 1978)* and *Allegro Barbaro (1978)*,” *KinoEye* 3 (2003): <http://www.kinoeye.org/03/03/hames03.php>

Week 6: 10/10 Electra (II)

- (– Sophocles, *Electra*)
- Ingmar Bergman, *Persona* (1966) – PZ61.B47 P4713 2004; also streaming through Tripod on Kanopy
- Susan Sontag, “Bergman’s *Persona*,” in: Lloyd Michaels (ed.), *Ingmar Bergman’s Persona*,

Cambridge 2000, 62–85

- Michel Foucault, *Fearless Speech*, Los Angeles 2001, 27–74, esp. 33–36
- Homay King, “Tenuous Frames: Ming Wong’s *Persona Performa*,” *Film Criticism* 39 (2014–2015), 103–114

Week 7: Fall Break

Week 8: 10/24 Antigone (I)

- Sophocles, *Antigone*
- Liliana Cavani, *The Cannibals* (1970) – PZ47.C382 C35513 2011; also streaming through Tripod on Kanopy
- Gaetana Marrone, “Metaphors of Revolt: The Dialogic Silence in *I Cannibali*,” in: *The Gaze and the Labyrinth: The Cinema of Liliana Cavani*, Princeton 2000, 57–77
- Stefania Benini, “A Sister without Arms: The Myth of Antigone in Liliana Cavani’s *The Cannibals*,” in: Susan Amatangelo (ed.), *Italian Women at War: Sisters in Arms from the Unification to the Twentieth Century*, Madison 2016, 149–163

Week 9: 10/31 Antigone (II)

- Amy Greenfield, *Antigone/Rites of Passion* (1991) – PZ15.G73356 A57 2000; also streaming through Tripod on Kanopy
- Tony Pipolo, “Making Antigone/Rites of Passion: An Interview with Amy Greenfield,” *Millennium Film Journal* 26 (1992): 34–55 (cf. also: <http://www.mfj-online.org/issues/mfj-no-26-fall-1992/>)
- Robert Haller, “1980s and *Antigone*,” in: *Flesh into Light: The Films of Amy Greenfield*, Chicago 2012, 47–60, esp. 53–60

Week 10: 11/7 Lysistrata

- Aristophanes, *Lysistrata*
- Spike Lee, *Chi-raq* (2015) – PZ15.L44 C45 2016
- Beyonce Knowles Carter and Kahlil Joseph, *Lemonade* (2016)
- Caroline Stark, “Spike Lee’s Didactic Lens of Aristophanes,” *CHS Research Bulletin* 4 (2016): <http://www.chs-fellows.org/2016/11/01/spike-lee-didactic-lens-aristophanes/>
- Casey Dué, “Get in Formation, This Is an Emergency: The Politics of Choral Song and Dance in Aristophanes’ *Lysistrata* and Spike Lee’s *Chi-raq*,” *Arion* 24 (2016), 21–54

Week 11: 11/14 Agaue

- Euripides, *Bacchae*
- Brian de Palma, *Dionysus in ‘69* (1970) – PA3973.B2 D56 2011
- Erika Fischer-Lichte, “The Birth Ritual of a New Theatre: Richard Schechner’s *Dionysus in 69* in New York (1968),” in: *Dionysus Resurrected: Performances of Euripides’ The Bacchae in a Globalizing World*, Chichester 2014, 27–47

- Douglas Keeseey, “Dionysus in ‘69,” in: *Brian de Palma’s Split-Screen: A Life in Film*, Jackson 2015, 37–42
- Rebecca Bushnell, “Rescuing Pentheus: *Dionysus in ‘69*, in: *Tragic Time in Drama, Film, and Videogames: The Future in the Instant*, London 2016, 35–45

Week 12: 11/21 Medea (I)

- Euripides, *Medea*
- Pier Paolo Pasolini, *Medea* (1969) – PZ47.P376 M4413 2000z
- Pier Paolo Pasolini, “The Cinema of Poetry” (1965)
- Marianne McDonald, “Pasolini’s *Medea*: The Lesson of the Grain,” in: Marianne McDonald, *Euripides in Cinema. The Heart Made Visible*, Philadelphia 1983, 3–50
- Susan Shapiro, “Pasolini’s *Medea*: A Twentieth Century Tragedy,” in: Konstantinos Nikoloutsos (ed.), *Ancient Greek Women in Film*, Oxford 2013, 95–116
- Ivar Kvistad, “Cultural Imperialism and Infanticide in Pasolini’s *Medea*,” in: Heike Bartel, Anne Simon (eds.), *Unbinding Medea. Interdisciplinary Approaches to a Classical Myth from Antiquity to the 21st Century*, London 2010, 224–237

Week 13: 11/28 Medea (II)

- (– Euripides, *Medea*)
- Arturo Ripstein, *Así Es La Vida* (2000) – PZ11.R567 A7513 2000
- Patricia Salzman-Mitchell, Jean Alvares, “The Perils of Oppression: The Myth of Medea in Arturo Ripstein’s *Such is Life*,” in: *Classical Myth and Film in the New Millennium*, New York 2017, 221–249
- Marie-Soledad Rodríguez, Emmanuelle Sinardet, “Du coeur antique aux Mariachis: *Así es la Vida* (2000) de Ripstein ou le modèle tragique au filtre du cinéma mexicain,” in *Cahiers du CRICCAL* 34 (2000), 139–146
- Iratxe Fresneda, “*Así es la Vida*: la Medea de Arturo Ripstein. Violencia Simbólica y Estereotipos de Género en el Cine,” *Comunicación y Medios* 30 (2014), 54–71

Week 14: 12/5 Student Presentations

Week 15: 12/12 Student Presentations