

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. If you have any questions, please contact the instructor at william@scholarship.com or call (800) 555-1234. The course is not for students with disabilities. For more information, see the syllabus at www.example.com.

Receptions Journal 2 (2010), 136–155
– Pantelis Michelakis, “Greek Tragedy in Ci

Cambridge 2000, 62 í85

- Michel Foucault, *Fearless Speech*, Los Angeles 2001, 27 í74, esp. 33 í36
- Homa King, “Tenuous Frames: Ming Wong’s *Persona Performa*,” *Film Criticism* 39 (2014 í2015), 103 í114

Week 7: Fall Break

Week 8: 10/24 Antigone (I)

- Sophocles, *Antigone*

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- 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. Th*