

APPLICATION CHECKLIST
Research, Scholarship, and Creativity Grant

Deadline February 12th

Please print and complete this checklist and attach it as the cover page of your grant application.

Faculty Information

Name: Eric Dugdale
Dept: Classics
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Rank: Associate Professor

Checklist

☐ **Description of previous projects (and outcomes) funded by RSC grants**
☐ **Complete project description, including separate statements of:**

1. Purpose. What are the intellectual, conceptual, or artistic issues? How does your work fit into other endeavors being done in this field?

2. Feasibility. What qualifications do you bring to this project? What have you done/will you do to prepare for this project? What is the time period, i.e. summer, summer and academic year, academic year only? Is the work's scope commensurate with the time period of the project?

3. Project Design. This should include a specific description of the project design and activities, including location, staff, schedules or itineraries, and desired outcomes.

☐ **RSC Budget Proposal Form attached as last page of application**

☐ **Nine (9) copies of completed application and budget (including this checklist) to be submitted to the John S. Kendall Center for Engaged Learning (SSC 119)**

If successful, my proposal can be used as an example to assist future faculty applications. This decision will not in any way influence the evaluation of my application.
Yes x/ No (please circle one)

Previously supported work

I received grants from the Research, Scholarship, and Creativity Fund in 2002, 2006 and 2008. The first two resulted in book publications by Cambridge University Press (Sophocles' *Electra* and *Greek Theatre in Context*). The project funded by the 2008 RSC grant (on empathy in Greek tragedy) is still ongoing; thus far it has resulted in two conference presentations and one forthcoming publication. I gave a paper on a portion of this project in July 2008 at a conference in Venice co-sponsored by the Universities of Cambridge, Copenhagen and SSIS Veneto entitled *Meeting the Challenge*. This paper will be published in a collection of the conference proceedings by Cambridge University Press (editors Bob Lister and Licia Landi). I presented another portion of the project ('Fear and pity: fostering personal responses to ancient drama') at the American Classical League Institute (July 2009), and plan to send an adapted version of this paper to *Classical Journal*.

Description of project (Purpose and Overview)

I am applying for a grant to fund the research for a study of coincidence in the comedies of the fourth century Athenian playwright Menander. Already in his lifetime, Menander became famous for his situation comedies, widely regarded as the apogee of Greek New Comedy and an important influence on the works of Plautus, Terence, Shakespeare, Molière, Goldoni, and indirectly on modern sitcom such as *Seinfeld*. Situation comedies thrive on spatial and temporal coincidences. In Menander's *Dyskolos*, for example, the audience is alerted to coincidences of place and time from the opening words of the prologue to the closing scene of the play. I would like to engage in a close study of the language used to describe these coincidences and place it in its dramatic context. Key words that express this coordination include *kairos* (8 instances in Menander's *Dyskolos*) and *tychane* (31 instances in various forms). Both words have spatial and temporal dimensions and both, I believe, are used to self-consciously highlight the machinations of the plot.

An example of the self-referential use of these terms occurs in the prologue. Pan, in delivering the first line, reminds the viewer of the disjunction between drama and reality: "Imagine the setting is in Attica – Phyle, in fact...." We are to suspend disbelief and voluntarily follow the course of the plot in time and space. Pan, like the playwright, openly acknowledges his privileged position as *poietes* (poet, literally 'maker') – he makes things happen. After introducing the main characters, their quarrels and habits, he predicts the end of the play (39-49): "There's this young man, you see, whose father is worth a fortune.... When he came hunting with a friend and just happened by chance to come to this spot, I put him under a spell so that he's fallen head-over-heels in love.... In fact, I think I see the young lover approaching here together with his friend...."

Pan's prologue fails to establish any kind of dramatic illusion. Rather, it alerts the audience to the metatheatrical intentions of the play. Already here the audience is privy to two metatheatrical jokes. One is a joke based on the disjunction between real time and dramatic time. Sostatos has already arrived here, as far as the plot is concerned (42-44), and is just about to arrive vis-a-vis the staging (47-49). The other is a joke directed against the mainstay of situation comedy – the timely coincidence. Pan, while sketching his role in orchestrating the marriage, describes Sostatos' arrival on the scene: "He... just happened by chance (*kata tychen*) to come to this spot."

There are a number of other instances in which *kairos* and *tychane* signal the temporal or spatial coincidences driving the plot. By drawing attention to the role of spatial

and temporal coincidence in his *Dyskolos*, Menander puts the audience in a position to appreciate the irony of his characters' words and to enjoy a timeliness that is central to this play and peculiar to theater.

A study of the role of *kaïros* in Menander would seem opportune. Of the three major studies of the term (Race, 1980; Wilson 1980; Trédé, 1992) only Race's article makes passing mention of Menander, and none explores the dramatic dimension of timeliness. As well as contributing to the scholarly body of work on Menander, the project would further my interest in ancient drama in performance and enhance my teaching. Indeed, the *Theatre of Greece and Rome* course, which culminates in the Festival of Dionysus (about to celebrate its fifth run) has allowed me to explore with students a number of performance issues that have arisen out of my research.

Feasibility

So far I have done preliminary investigation of the topic so as to verify its potential. I have also done bibliographical research to identify what has been written on the subject so far. Although there have been studies of the semantic of the Greek terms that I propose to investigate, none of them have focused on their use in Menander's plays.

I believe that I have the linguistic training to conduct a detailed word-study such as this. My research background in Greek drama and my recent work on Greek drama in performance (*Greek Theatre in Context*, 2008) provide me with valuable tools to take on this topic.

Before my proposed stint at the American School of Classical Studies at Athens, I propose doing lexical research (word-searches on the Thesaurus Linguae Graecae). During my stay at ASCSA (July 2010), I will do the library research for this project, and upon return will write up the article for publication. I believe that the scope of the project is entirely commensurate with the time available (two weeks of concerted research at ASCSA), and anticipate completing the article for submission to a journal by January 2011.

Project design

I am seeking funding to support the library research for a study of coincidence in the works of Menander. I propose to conduct this over the summer at the American School of Classical Studies in Athens, and have already received confirmation from ASCSA of an appointment as a Visiting Senior Associate member. The American School offers the perfect environment to pursue this project. I would have direct access to a comprehensive library collection. Residency at the American School would also offer the ideal environment in which to think through and develop a project such as this, offering the opportunity to engage with fellow classicists from a range of related disciplines. The Epidaurus Festival put on by the National Theatre of Greece in the ancient theatre at Epidaurus, as well as the summer institute of The European Network of Research and Documentation of Performances of Performances of Ancient Greek Drama with its accompanying Work-In-Progress Forum, both also held in Epidaurus, offer opportunities for scholarly exchange with numerous specialists in the field of ancient performance studies.

Budget

Return airfare Minneapolis – Athens	\$1000
Mileage travel to/from airport	\$22
Lodging in Athens (2 weeks)	\$700
Printing and photocopying	\$100
Subtotal:	\$1822
Faculty stipend at rank of Associate Professor	\$600
TOTAL:	\$2422

Eric K. Dugdale
(02/05/10)

Research, Scholarship, and Creativity Grant BUDGET INFORMATION

Faculty Stipend (\$500 professor; \$600 associate professor; \$700 assistant professor)

Expenses
Faculty may apply for up to \$1500 to pay for the cost of equipment, materials, personnel, and travel associated with the project to be funded by the RSC Grant. All expenses must be necessitated by the project to be funded by the RSC Grant.

ITEM	AMOUNT
Equipment (e.g., transcription machine, camera, cassette recorder — but not to include computer hardware)	\$
1: Cost:	
2: Cost:	
3: Cost:	
Materials (e.g., books, printing, software, lab supplies)	\$100
1: Books	
2: Printing and photocopying	Cost: \$100
3: Cost:	
Personnel (e.g., typist, transcriptionist, student assistant)	\$
1:	
2:	
Travel Costs (cannot include conference travel, see http://gustavus.edu/finance/travel.php for allowable travel expenses)	\$1,722
Airfare: \$1000	
Mileage: Number of miles 40 @ \$0.55/mile = \$22	
Lodging: \$700 (accommodation for 2 weeks)	\$700
Meals:	
Other Expenses	\$
1: Cost:	
2: Cost:	
3: Cost:	
TOTAL EXPENSES	\$1,822
AMOUNT REQUESTED (not to exceed \$1500 + stipend commensurate with rank)	\$2,100

Have you applied for, or received funding from, another source to help support this project? NO
Funding Source: N/A
Amount: N/A
Please explain how the RSC will be used in addition to the other funding.