

COURSE OUTLINE

(1) GENERAL

SCHOOL	School of Philosophy		
ACADEMIC UNIT	Department of Philology		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	AEFF 397	SEMESTER	Spring semester, 2022-23
COURSE TITLE	Archaic and Classical Greek Lyric: Performance, Politics, and Ideology		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
	3	10	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Seminar, special background		
PREREQUISITE COURSES:	AEFF 100, AEFF 015 (=AEFF 010+ AEFF 020)		
LANGUAGE OF INSTRUCTION and	Greek (and English in the case of foreign students)		

EXAMINATIONS:	
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes – Erasmus students can speak and write in English if they wish
COURSE WEBSITE (URL)	https://elearn

(2) LEARNING OUTCOMES

Learning outcomes

The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.

Consult Appendix A

- *Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area*
- *Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B*
- *Guidelines for writing Learning Outcomes*

In depth research and analysis of the subject, acquisition of basic research skills, i.e. bibliographical research, familiarization with data bases (*TLG, APh*, etc.). Each student will be asked to deliver an oral presentation of the final paper, to write a final paper, and to participate in the dialogue following each presentation.

Upon successful completion of the course students are expected:

- (a) To have researched thoroughly their topic of choice
- (b) To be able to find the appropriate bibliography through the *APh* (or other data bases) and take it into account in the written version of their essay
- (c) To be able to present their topic clearly and eloquently and to answer questions
- (d) To prove that they can argue cogently (orally and in writing) and that they can write in fluent Greek or English
- (e) To have composed a clear and cogently argued scholarly essay.

General Competences

Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?

<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>
<i>Decision-making</i>	<i>Respect for the natural environment</i>
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Team work</i>	<i>Criticism and self-criticism</i>
<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>
<i>Working in an interdisciplinary environment</i>	<i>.....</i>
<i>Production of new research ideas</i>	<i>Others ...</i>
	<i>.....</i>

Collection, analysis and synthesis of data and information with the help of the appropriate conventional or digital tools

Independent research, development of initiative

Adjustment to new environments

Work in interdisciplinary environment

Criticism of both others' ideas and one's own

Formulation of new ideas

Creativity and cogent argumentation

(3) Content-Syllabus

The famous lyric poets of the archaic and classical period composed poems that were intended for public performance, i.e. to be recited or sung (and frequently danced) sometimes by the poets themselves and/or by others before an audience, local or

panhellenic. Whether the performers sang of personal matters (such as love, friendship, etc) or social issues (war, social dissent, justice, etc) they invariably performed before a public. The aim of this seminar is to focus on a selection of lyric poems composed by Sappho, Alcaeus, Anacreon, Solon, Theognis, Pindar, and Bacchylides as performance (choral or monodic) and explore the range of their political function and of their ideological underpinnings.

(4) TEACHING and LEARNING METHODS - EVALUATION

<p>Type of interaction <i>Face-to-face, Distance learning, etc.</i></p>	<p>Face to face in class</p>	
<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<ul style="list-style-type: none"> • Use of data bases • Powerpoint presentation • Use of the classweb platform for information relating to this course (bibliographies, announcements, directions, etc.) • Email correspondence 	
<p>TEACHING METHODS <i>The manner and methods of teaching are described in detail. Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p>	<p><i>Activity</i></p>	<p><i>Semester workload</i></p>
	<p>A combination of short lectures by the instructor, interactive discussion, and oral presentations by students</p>	<p>39</p>
	<p>Practice through tutorial exercise</p>	<p>1</p>
	<p>Independed study and preparation for the oral presentation</p>	<p>100</p>

<p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>		
	Written final essay	60
	Course total	200

<p>STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Students will be evaluated on the basis of their performance throughout the semester, specifically:</p> <p>Independent research, motivation, oral presentation, ability to answer to questions, active participation in class (60% or 6/10)</p> <p>Written essay (40% or 4/10)</p>
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(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

Part of the seminar training is to teach students how to find specialized bibliography. Students are therefore expected to find their bibliography by searching bibliographical data bases, but all will profit from the bibliography that follows:

Athanassaki, L. 2016 (a). 'Pindaric Symposium'. In V. Cazzatto, D. Obbink & E. Prodi, ed., *The Cup of Song* Oxford: Oxford University Press, 85-112.

Athanassaki, L. 2016 (b). 'Dramatic and Political Perspectives on Archaic Sculptures. Bacchylides' Fourth Dithyramb (c. 18) and the Athenian Treasury in Delphi'. In A. Lardinois and V. Cazzatto, ed., *The Look of Lyric: Greek Song and the Visual*, Leiden: *Mnemosyne Suppl.*, 16-49.

Athanassaki, L. 2016 (c) *Pindarum quisque studet aemulari: Greek and Roman civic performance contexts in Pindar's Fourth and Fifth Pythians and Horace's Odes 4.2*. In B. Délignon, Nadine Le Meur & O. Thévenaz, ed., *Le poète lyrique dans la cité antique*, Lyon : Edition de l'Université Jean Moulin Lyon 3, 131-58.

Athanassaki, L. 2012. 'Performance and Reperformance: The Siphnian Treasury Evoked'. In P. Agócs, C. Carey, R. Rawles, ed., *Reading the Victory Ode*. Cambridge: Cambridge University Press, 134-57.

Athanassaki, L. 2011. 'Pindar's *Seventh Pythian*, the Alcmaeonid Temple, and the Politics of Performance.' In L. Athanassaki, E. L. Bowie, ed., *Archaic and Classical Choral Song: Performance, Politics & Dissemination*, Berlin: Trends in Classics 10, De Gruyter, 221-54.

Athanassaki, L. 2009. 'Deixis, Narratology, and the Performance of Choral Lyric: On Pindar's First Pythian Ode.' In J. Grethlein & A. Rengakos, ed., *Narratology and Interpretation. The Content of the Form of the Ancient Texts*, Berlin: Trends in Classics, De Gruyter, 241-73.

Bowie, E. L. 2021. *Essays on Greek Literature and Culture*. Vol. 1. *Greek Poetry before 400 BC*, Cambridge: Cambridge University Press

D' Alessio, G.B. 2009. 'Defining Local Identities in Greek Lyric Poetry', in R. Hunter and I. Rutherford, ed. *Wandering poets in ancient Greek culture : travel, locality and pan-Hellenism*, 137-67, Cambridge.

Fearn, D. 2007. *Bacchylides : politics, performance, poetic tradition*. Oxford: Oxford University Press, 2007

Gentili, B. 1990 [Engl. Transl. T. Cole) *Poetry and Its Public in Ancient Greece: From Homer to the Fifth Century*. Baltimore: Johns Hopkins University Press

Herington, J. 1985. *Poetry into Drama. Early Tragedy and the Greek Poetic Tradition*. Berkeley: California University Press

Irwin, E. 2005. *Solon and Early Greek Poetry. The Politics of Exhortation*. Cambridge: Cambridge University Press

Nagy, G. 2018. 'Sacred Space as Frame for Lyric Occasions. The Case of the Mnesiepes Inscription and Other Possible Cases', classical-inquiries.chs.harvard.edu/sacred-space-as-a-frame-for-lyric-occasions-the-case-of-the-mnesiepes-inscription-and-other-possible-cases/

Swift, L. and Carey, C. edd. *Iambus and Elegy*, Oxford: Oxford University Press