

## COURSE OUTLINE

### (1) GENERAL

<b>SCHOOL</b>	SCHOOL OF PHILOSOPHY		
<b>ACADEMIC UNIT</b>	DEPARTMENT OF PHILOLOGY		
<b>LEVEL OF STUDIES</b>	UNDERGRADUATE		
<b>COURSE CODE</b>	<b>AEFF510</b>	<b>SEMESTER</b>	<b>From the Fifth</b>
<b>COURSE TITLE</b>	Ecology of suffering in attic tragedy		
<b>INDEPENDENT TEACHING ACTIVITIES</b> <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>	<b>WEEKLY TEACHING HOURS</b>	<b>CREDITS</b>	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
<b>COURSE TYPE</b> <i>general background, special background, specialised general knowledge, skills development</i>	SCIENTIFIC AREA		
<b>PREREQUISITE COURSES:</b>	AEFF 100, AEFF 015		
<b>LANGUAGE OF INSTRUCTION and EXAMINATIONS:</b>	GREEK		
<b>IS THE COURSE OFFERED TO ERASMUS STUDENTS</b>			
<b>COURSE WEBSITE (URL)</b>	<a href="https://classweb.cc.uoc.gr./classes.asp">https://classweb.cc.uoc.gr./classes.asp</a>		

### (2) LEARNING OUTCOMES

<p><b>Learning outcomes</b> <i>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.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> <li>• <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i></li> <li>• <i>Descriptors for Levels 6, 7 &amp; 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i></li> <li>• <i>Guidelines for writing Learning Outcomes</i></li> </ul>
<p>The seminar aims to acquaint students with a relatively new field of research in Attic tragedy, which refers to searching a way in which the suffering hero interacts with the natural environment - personified or not - in the context of not only the expression of passion and the dramatic design but also the possible detection of an "early" ecological thought.</p> <p>In any case, the way in which an intense tragic existence converses with the natural landscape is of interest. Moreover, the natural imagery of the extant tragedies</p>

highlights the tragic hero's relationship with the natural environment and raises broader questions about the way in which the man in ancient tragic thought relates to the earth.

Upon completion of the seminar, the students should have understood the way in which the three tragedians (Aeschylus-Sophocles-Euripides) converse with nature.

In particular, students are expected to:

1. To have understood how this dialogue is set up with the natural landscape and the functions of nature, taking into account the surrounding historical and social reality of the performance of the works.
2. To have understood the theatrical technique and the terms of natural imagery, with which the tragic material is represented.
3. To have raised the key questions about the role of the personified forces of nature that unite theology with ecology and explain the context of the behavior and responsibility of the heroes for their actions.
4. To have become familiar with the literature related to the tragedies that will be given to them and to have utilized it in their related written assignments.

### **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?*

*Search for, analysis and synthesis of data and information, with the use of the necessary technology*  
*Adapting to new situations*  
*Decision-making*  
*Working independently*  
*Team work*  
*Working in an international environment*  
*Working in an interdisciplinary environment*  
*Production of new research ideas*

*Project planning and management*  
*Respect for difference and multiculturalism*  
*Respect for the natural environment*  
*Showing social, professional and ethical responsibility and sensitivity to gender issues*  
*Criticism and self-criticism*  
*Production of free, creative and inductive thinking*  
*.....*  
*Others...*  
*.....*

Research, analysis and synthesis of data and information with the use of new technologies  
Autonomous work  
Adaptation to new situations

**(3) SYLLABUS**

In the introductory courses, the teacher will present the main axes of the seminar, the basic methodology and will assign assignments. He will refer to relevant scientific studies and will present the way of researching.

The obligations of the participants are the oral presentation of their topic, the active participation in the dialogue that will develop in the meetings and the submission of a written work that will use the tragic text and the bibliographical data in a perfect linguistic and critical way.

**(4) TEACHING and LEARNING METHODS - EVALUATION**

<b>DELIVERY</b> <i>Face-to-face, Distance learning, etc.</i>		
<b>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</b> <i>Use of ICT in teaching, laboratory education, communication with students</i>		
<b>TEACHING METHODS</b> <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>  <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>	<b>Activity</b>	<b>Semester workload</b>
	lectures oral presentations	
		Course total
<b>STUDENT PERFORMANCE EVALUATION</b> <i>Description of the evaluation</i>		

procedure

*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*

*Specifically-defined evaluation criteria are given, and if and where they are accessible to students.*

##### **(5) ATTACHED BIBLIOGRAPHY**

HUNT, Ailsa; MARLOW, Hilary F. (ed.). *Ecology and theology in the ancient world: cross-disciplinary perspectives*. Bloomsbury Publishing, 2019.

Dabirnia, Mohammadreza. "From "Other" to "Self" in the Future of Eco-Drama." (2020).

Dillon, Matthew P.J. "The ecology of the Greek sanctuary." *Zeitschrift für Papyrologie und Epigraphik* (1997): 113-127.

Cless, Downing. *Ecology and environment in European drama*. Routledge, 2010.

Hughes, J. Donald. *Environmental problems of the Greeks and Romans: Ecology in the ancient Mediterranean*. JHU Press, 2014.

Glotfelty, Cheryl, and Harold Fromm, eds. *The ecocriticism reader: Landmarks in literary ecology*. University of Georgia Press, 1996.

Haselswerdt, Ella. "Mythic Landscapes and Ecologies of Suffering in Sophocles' Philoctetes." *Classical Antiquity* 42.1 (2023): 87-120.

Wiseman, Wendy A. "Re-reading Tragedy in a Time of Extinction: The Erinyes, Chthonic Justice, and the 'Eternity' of Nature." *Journal for the Study of Religion, Nature & Culture* 18.1 (2024).

Schliephake, Christopher. *The environmental humanities and the ancient world: Questions and perspectives*. Cambridge University Press, 2020.

Μπακόλα, Εμμανουέλα. «Ο Κρατίνος διαβάζει Αισχύλο: Οι Ερινύες και ο πλούτος της γης», στο: Μελίνα Ταμιωλάκη (επιμ.), *Κωμικός Στέφανος, Νέες τάσεις στην έρευνα της αρχαίας ελληνικής κωμωδίας*, Εκδόσεις της Φιλοσοφικής Σχολής του Πανεπιστημίου Κρήτης, Ρέθυμνο 2014.

Burkert, Walter. *Greek religion*. Harvard University Press, 1985.