

COURSE OUTLINE

(1) GENERAL

SCHOOL	HUMANITIES & SOCIAL SCIENCES		
ACADEMIC UNIT	PHILOLOGY		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	PHL A519	SEMESTER	5 th
COURSE TITLE	GREEK LOVE SONG: THE PARAKLAYSITHYRON		
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
Lectures		3	5
<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>	Special background		
PREREQUISITE COURSES:	None		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No		
COURSE WEBSITE (URL)	E-class		

(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*

The course offers a general introduction to Greek love songs from antiquity to the present.

The teaching material covers the main features and the formal variety of sung poetry by means of close reading of a particular class of the lot, namely the paraklausithyra (or serenades).

At the completion of the course the student will be in a position to

1. Recognise the basic elements of love song (definition, function, taxonomy) as well as the indispensable role of performativity both in their composition and execution
2. Understand the main features of the paraklausithyra as a separate group of poems (definition, motifs, musicality)
3. Acknowledge the extra-literary origins of these compositions and the connection between their fictional status and the social practices of the time of their composition
4. Realise that this group of songs comes in a variety of literary forms and boasts of one of the longest presences in Greek poetic production

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

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Others...

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1. Search, analyze and synthesize data and information, using the necessary

technologies.

2. Independent work.

3. Group work.

4. Criticism.

5. Promoting free and creative thinking.

6. Respect of the cultural biodiversity and diachronic features of Hellenism

7. Participation in the performance of these compositions (wherever applicable)

(3) SYLLABUS

1. Preliminaries: Part One – Greek Love Song

Definitional issues: Poeticity, musicality and the development of a broad thematic range comprising the spectrum from sublime romantic feeling to carnal sexualism

2. Preliminaries: Part Two - Greek Paraklausithyron

Definitional issues: The *exclusus amator*, namely the (prospective) lover who has been shut out of his beloved's door, as the quintessential plot condition for the texts of the group. The relation of the genre with *komos* and neighbouring poetic contexts (symptotic, prostitutional, or pederastic songs)

3. Part Two: The texts

A close reading of the extant paraklausithyra from the classical down to the early Byzantine period. Similar texts from the 18th up until the 21st centuries are brought into the picture so that the vitality of the genre may be manifested.

A. Aristophanes *Ecclesiazusae* 952-975

The duet between the Girl and Epigenes and the dialogical paraklausithyron

B. Theocritus *Komos* Idyll 3

The paraklausithyron as the climax of a night full of revelry and wine-drinking

C. Asclepiades *PA* 5.64

Bad weather and other natural adversities

D. *Fragmentum Grenfellianum*

The female version of the *exclusus amator*

E. Callimachus *PA* 5.23

Femmes fatales or Delilah's kiss...

(4) TEACHING and LEARNING METHODS - EVALUATION

<p>DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	Face-to-face	
<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	Use of Powerpoint, internet tools and the e-class platform	
<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>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>	<p>Activity</p>	<p>Semester workload</p>
	Lectures	39 h = 1.56 ECTS (13 weeks x 3 h)
	Group class reports and presentations	56 h = 2.24 ECTS (13 weeks x 2,3 h)
	Autonomous mini-projects	30 h = 1.2 ECTS (13 weeks x 2,3 h)
<p>STUDENT PERFORMANCE EVALUATION <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>	Written final examination	

<i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	
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(5) ATTACHED BIBLIOGRAPHY

1. M. F. Kilmer *Greek Erotica*. Bristol (Bristol Classical Press) 1993.
2. K. J. Gutzwiller *Poetic Garlands: Hellenistic Epigrams in Context*. Berkeley -Los Angeles – London (University of California Press) 1998.
3. B. Pütz *The Symposium and Komos in Aristophanes*. Stuttgart and Weimar (Verlag J.B. Metzler) 2003.
4. P. Bing and J. S. Bruss (eds.) *Brill's Companion to Hellenistic Epigram: Down to Philip*. Leiden and Boston (Brill) 2007.
5. F. Cairns *Hellenistic Epigram: Contexts of Exploration*. Cambridge (CUP) 2016.
6. B. K. Mudge (ed.) *The Cambridge Companion to Erotic Literature*. Cambridge (CUP) 2017.
7. K. Gilhuly *Erotic Geographies in Ancient Greek Literature and Culture*. Oxford and New York (Routledge) 2018.
8. K. Kapparis *Prostitution in the Ancient Greek World*. Berlin and Boston (De Gruyter) 2018.
9. C. Henriksen (ed.) *A Companion to Ancient Epigram*. Oxford (Wiley Blackwell) 2019.
10. S. D. Smith *Greek Epigram and Byzantine Culture: Gender, Desire, and Denial in the Age of Justinian*. Cambridge (CUP) 2019.