

## ΠΕΡΙΓΡΑΜΜΑ ΜΑΘΗΜΑΤΟΣ (Course Syllabus)

### 1. General

<b>School</b>	<a href="#">School of Humanities and Social Sciences</a>		
<b>Department</b>	<a href="#">Department of Culture, Creative Media and Industries</a>		
<b>Study Level</b>	Undergraduate		
<b>Course code</b>		<b>Semester</b>	5, 7
<b>Course Title</b>	Specific Topics in Performance Studies		
<b>Autonomous Teaching Activities</b>		<b>Weekly Teaching Hours</b>	<b>Credits</b>
Lectures and Tutorials		3	
<b>Course Type</b> <i>Υποβάθρου , Γενικών Γνώσεων, Επιστημονικής Περιοχής, Ανάπτυξης Δεξιοτήτων</i>	Background, General knowledge, Skills Development, Scientific area: Performance Studies and Writing, Social Anthropology		
<b>Prerequisites:</b>			
<b>Course teaching and evaluation language:</b>	Greek		
<b>The course is offered to Erasmus incoming students</b>			
<b>Course Page (URL)</b>			

### 2. Learning Outcomes

#### Learning Outcomes

*Describe the learning outcomes of the course, the specific knowledge, skills and abilities students will acquire upon successful completion of the course of the appropriate level.*

Upon successful completion of the course students should be able to:

1. understand basic anthropological and philosophical approaches to mourning and lament
2. identify and critically analyse ritual, activist and artistic performances
3. examine (through bibliographical, archival, field and artistic research) embodied manifestations of religion, art and politics
4. apply performance and writing practices to the creation of their personal artistic projects

#### General Skills

*Taking into account the general competencies that the graduate must have acquired (as listed in the Diploma Supplement and listed below), which one (s) does the course aim for?*

*Research, analyze and synthesize data and information, using the necessary technologies*

*Adaptation to new situations*

*Decision making*

*Independent work*

*Teamwork*

*Working in an international environment*

*Working in an interdisciplinary environment*

*Production of new research ideas Project design and management*

*Respect for diversity and multiculturalism*

*Respect for the natural environment*

*Demonstrate social, professional and ethical responsibility and gender sensitivity*

*Exercising criticism and self-criticism*

*Promoting free, creative and inductive thinking*

The course aims at cultivating the following skills:

- Research, analysis, composition and critical commentary of research data in an international interdisciplinary environment and making use of new technologies

- Autonomous work
- Team work, cooperation, exchange of ideas, dialogue
- Production of novel research and/or artistic ideas
- Respect to (sexual, racial, religious etc.) diversity and sensitivity in questions of gender, race, disability etc.)
- Critical thinking and self-reflexivity
- Free, creative (productive and inductive thought
- Familiarization with basic genres of writing and performance
- Development and mobilization of imagination and creativity through writing and performance practice
- Development of oral presentation and communication skills
- Development of data and information analysis

### 3. Course Content

#### SPECIFIC TOPICS IN PERFORMANCE STUDIES

This seminar is organized every year around a different research question and thematic based on performance theory and practice (see indicatively: ‘performance, gender, and sexuality’, ‘performance, space, and poetics). In the current academic year, the specific title of the course is **‘Performing Lament: Ritual, Art, and Politics**. We examine poetic, vocal, and embodied expressions of lament. Through examples from diverse historical and cultural contexts—with a particular emphasis on the Mediterranean and Balkan regions—we investigate the multiple genealogies of lament rituals, as well as their visual and literary representations. Following classical anthropological analyses, lament is understood as both a form of debt and a practice of resistance. We examine its connection to women’s bodies and voices, in contrast to male-dominated political, legal, religious, and medical authorities (Alexiou, Loraux, Seremetakis). We also explore the transformation of religious rituals under contemporary conditions of forced displacement and migration, and their representations through mass media. At the same time, we focus on the political dimensions of religious performances. Drawing on the call for “mourning and militancy” (Crimp) and the concept of “agonistic mourning” (Athanasiou), we study activist and artistic performances that address hierarchies of mourning and the notion of ungrievable lives (Butler). In this context, we analyze various reinterpretations of *Antigone* as they appear in contemporary art and activism, engaging with a wide range of recent and current realities—from the ‘watery grave’ of the Mediterranean refugee crisis to the *desaparecid@s* of Latin America. Displacing lament from traditional kinship ties, we further explore mourning as performed by queer artists and communities. Finally, we combine theoretical research with artistic practice: students are invited to creatively engage with the theme of loss by developing original performances of lament, using their bodies, voices, and words as expressive tools.

### 4. Instructive and Learning Methods - Evaluation

<b>Delivery Method.</b>	<ul style="list-style-type: none"> <li>- physical presence</li> <li>- distant learning</li> </ul>
<b>Use of IT’s in teaching and communication with students</b>	<ul style="list-style-type: none"> <li>• PowerPoint presentations</li> <li>• Support Learning Process via the e-class platform</li> <li>• Electronic communication with students</li> </ul>

<b>Teaching Structure</b> <i>The methods of teaching are described in detail</i>  <i>The student study hours for each learning activity are recorded as well as the non-instructional study hours so that the overall workload at semester level corresponds to ECTS standards.</i>	<b>Methods</b>	<b>Semester Work Load</b>
	Lectures	50
	Artistic workshops	25
	Autonomous study	25
	Artistic creation (project)	25
	Academic paper	25
	<b>Course Total</b>  <b>(25 Hrs. Work Load per Credit Unit)</b>	150
<b>Student Evaluation</b> <i>Description of the evaluation procedure</i>	Participation: 25% Oral presentation: 25% Artistic creation (project): 25% Academic paper: 25%	

## 5. Recommended Readings

### *Suggested Literature:*

Alexiou, Margaret (1974), *The Ritual Lament in Greek Tradition*, Cambridge: Cambridge University Press.

Holst-Warhaft, Gail (1992), *Dangerous Voices: Women's Laments and Greek Literature*, London and New York: Routledge.

Makrinioti, Dimitra (2008), *On Death. The political Administration of Mortality*. Athens: Nisos (in Greek).

Butler, Judith (2004), *Precarious Life: The Powers of Mourning and Violence*, London and New York: Verso.

Seremetakis, Nadia C. (1991), *The Last Word: Women, Death and Divination in Inner Mani*, Chicago: University of Chicago Press