INTRODUCTION BY HEAD OF DEPARTMENT

Gesine Manuwald

Welcome to another issue of the Newsletter from UCL Greek and Latin, the annual overview of what has been happening in the Department over the past year and what is planned for the year to come. It is a pleasure to see how the study of the ancient world continues to thrive at UCL with a large number of excellent staff and students, who are also able to inspire the world outside, as interest from alumni and the general public demonstrates.

While the core of the Department is rather stable, there have again been a few staff changes. At the start of the academic year we were joined by Nicolò Benzi as a Teaching Fellow, who is mainly teaching modules on Greek philosophy and literature. We are delighted to announce that he will be able to stay with us for another year until a new Lecturer in Classical Philosophy arrives. Another arrival in September was the new Leventis Postdoctoral Fellow Kenneth (Tom) Mackenzie, who has been looking after his young family. Over the course of the year several colleagues were successful in obtaining regrades and additional increments, testament to the fantastic and hard work they are doing for the Department. We have welcomed (back) all new colleagues, who have already become part of the departmental family, and we wish all those leaving us all the best for their future careers.

Irrespective of staff changes, the Department has continued its various activities in the usual areas. All academic colleagues have again been very active in teaching, researching and other projects (see their individual staff pages on the departmental website). Both staff and research students organized numerous conferences on Greek, Latin and reception topics, focusing mainly on classical and Hellenistic Greece this year (see separate report). We have welcomed academic visitors and visiting students from abroad. The annual Housman lecture was delivered by Professor Judith Butler (Berkeley), on kinship issues in Greek tragedy (on the Housman Lectures see https://www.ucl.ac.uk/classics/events/housman-lectures); this turned out to be the most popular and best-attended Housman Lecture ever and is now available online. The Bloomsbury Theatre, the home of the annual Greek Play, continues to be closed for refurbishment: after moving to the Logan Hall in the UCL Institute of Education last year, this year a more professional alternative venue was found in the Shaw Theatre (close to the British Library); there students successfully staged a production of Sophocles’ Antigone in early February. The same venue will again be used in the coming year, for a production of Aristophanes’ Lysistrata. After that, hopefully, the event can move back to the Bloomsbury Theatre. Next year will see another Housman Lecture; to mark the appearance of Seamus Heaney’s translation of Vergil it will be delivered by Bernard O’Donoghue (Oxford) on that work. It goes without saying that there will again be a range of open days, summer schools, workshops and conferences, which are open to everyone with an interest in the ancient world (check the departmental website for programmes and registration details). We continue to benefit from funding from the A. G. Leventis Foundation for some of these initiatives, for which we are very grateful.

The Department continues to enjoy a keen and diverse student body. Over the past year students have been busy studying (we hope), most of them at UCL and some at universities elsewhere in Europe while on their year abroad. Our undergraduate finalists again finished with excellent results; several were put on the Dean’s list in recognition of their outstanding results or received departmental prizes. We wish them good luck with the next steps of their lives and are keen to hear back from them once they have settled into new roles. The Classics Society remains active in organizing events for undergraduate students and representing them. There was also a good group of eager MA students, who have just handed in their dissertations on exciting topics from archaic Greece to different forms of reception in the modern world. Each year a number of our BA students go on to do an MA (at UCL or elsewhere), and some MA students move on to do a PhD. It is encouraging to see the passion for the subject that drives students to carry on despite economic challenges. PhD students have made important contributions to the Department’s undergraduate teaching, for instance, by allowing us to run intensive language courses, and have organized conferences, run their own research seminar and initiated a number of teaching projects (see separate reports). Several research students completed their PhDs, and a considerable number of those managed to secure posts in other universities, which is a remarkable achievement in the current competitive climate.

Continued overleaf....
The past year has again been busy and exciting. All members of the Department have made progress with their projects and contributed to the overall success of the Department; this collaborative spirit turns the Department into the pleasant and flourishing place that it is. We hope that things will continue to thrive in the coming academic year despite the uncertain political situation and ongoing developments of UCL structures and buildings. As far as we are concerned, we plan to carry on with what we are doing and to enhance and improve it further where possible. We are always open for enquiries and welcome everyone at our events. So we hope to hear from you or see you over the coming year!

Gesine Manuwald
Head of Department

Outreach activities in the Department of Greek and Latin

For several years, the Department of Greek and Latin, like UCL more generally, has been engaged in a sustained and partly successful attempt to meet the targets of its OFFA Access Agreement, which (in exchange for the freedom to charge £9,000 fees) requires that the university increase applications from students in lower socioeconomic classes and “low-participation neighbourhoods” by 25%/year (+ 5%/year) from 2012-17 and the number of state school-educated students actually studying at UCL by 10% (2%/year), with lower-class student intake rising by 5% (1%/year) over the same period. The college has created an Outreach and Widening Participation Office which organises a variety of events for secondary school students, and funds a variety of departmental initiatives. This work is especially important to us, conscious as we are of the role Classical culture and education have played in the past as a barrier to social emancipation in Britain, and of the way in which access to Classical teaching is still deeply skewed towards the privately educated élites.

This is my last year in the role of Departmental Outreach Officer, a job I have enjoyed greatly, most of all because it gave me the opportunity to meet young people whose interest in the subject and determination to overcome the considerable obstacles in their path was profoundly inspiring. At the end of June, with the financial help of the UCL Outreach Office, we organised a four-day Summer School and a Taster Day for year-12 students who came and studied in the Department, attending classes given by our teaching staff and postgraduate students on aspects of ancient Egypt, Greece, Rome and the Near East. We also visited the collections of UCL’s Petrie Museum and the British Museum. The students, most of them Londoners were a delightful group and a joy to teach. This year we are for the first time trying a new scheme which will entitle participants to a reduced entry offer to the Department’s Classics and Ancient World Studies courses, if they complete an independent research project under my supervision. Interest is high, and I am expecting a good crop of essays.

As well several other Summer Schools were held in the Department after the end of teaching: we had Dr Antony Makrinos’ Summer School in Homer, which was a brilliant success, with 107 participants, including many secondary school students, working on Homer’s poems in translation and the original Greek; the Summer School in Classics, run by Dr Dimitra Kokkini which offered people the chance to begin or continue their study of the ancient languages; and a new Summer School in Ancient Philosophy, organised by Dr Nicolò Benzi. Two taster days, held in February and June, were open to all potential applicants, attracting more than 120 secondary school students interested in discovering more about life at UCL.

Apart from these events, our lecturers also make frequent visits to schools and take part in a variety of activities organised by UCL in the wider community. The Department is also continuing its enduring collaboration with the Iris Project’s Literacy Through Latin programme, and with Capital Classics and the East End Classics Centre at BSix Brooke House Sixth Form College in Hackney. Our volunteer teachers (BA, MA and PhD students) taught Latin in primary and secondary schools in the London area, introducing students to the language and to classical culture. Interest in the ancient world seems to be flourishing at present, attracting students part of the collections.

Tracey Golding, visitor officer of the Petrie Museum, shows students part of the collections.

Gesine Manuwald
Head of Department

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Dr Peter Agócs
Lecturer in Greek Literature and Outreach Officer

Newslette 2017
Homerokentra: Female Voices Reading the *Iliad*

This year, the Summer School in Homer 2017 held host to a celebration of uniquely female interpretations and perspectives on Homer’s *Iliad* through ‘Homerokentra: Female Voices Reading the *Iliad*’. The film celebrated the universality of the Homeric epics, yet more importantly it provoked the question of how an audience reinterprets the *Iliad* when exposed to different cultural and female interpretations.

Though composed many millennia ago, Homer’s *Iliad* is an epic which has proven timeless. Its exploration of the human condition and the Homeric themes of wrath, glory, fate and war are capable of transcending cultural, linguistic and temporal boundaries, and remain accessible and of interest to a breadth of cultures today. For this reason, the Summer School in Homer brought together fourteen women from across four continents to share their own interpretations of the *Iliad*. The result was *Homerokentra*, a one-hour production of women (both current and previous students from UCL’s Department of Greek and Latin as well as alumnae of the Summer School) delivering readings or performances of passages from the *Iliad* in their own language. The final film represented fourteen countries: Cyprus, Italy, Germany, Brazil, France, Lithuania, Greece, Austria, South Africa, Russia, Poland, Romania, the USA and the UK.

After being invited by the Director of the Summer School, Dr Antony Makrinos, to take part in the production, each woman chose a passage from the epic that they were interested in exploring further. They read their chosen passage using translations of the *Iliad* in their own language, deciding themselves upon the style and location of their reading/performance. Some interpretations took on the form of visual performances whilst others offered readings which were often elevated by the choice of mood and setting. Kyriaki Ioannidou, representing Cyprus, chose to re-enact the heated exchange of insults and threats between Achilles and Agamemnon at the Koureion Ancient Theatre with two silent female warriors re-enacting the parts of Agamemnon and Achilles. Anna Spanos, meanwhile, delivered a reading of Sarpedon’s talk on the heroic code at an altitude of over 2,000 metres on the Austrian Alps, a setting which mirrored the gravitas of her chosen passage. The production also highlighted the different ways in which modern cultures can connect and engage with the epics. Kiki Vagianou, representing Greece, embraced Homeric tradition by performing the sorrowful reunion scene between Hector and Andromache in the archaeological site of Daskalopetra (Teacher’s Rock) on the island of Chios, where locals believe the poet used to recite the epics to his students. Others delivered readings in other cities like London, Oxford, Como, Riga or Warsaw, transporting the archaic words of Homer and the wrath of Achilles onto a modern, urban stage.

More important than its exploration of culture, however, is the film’s use of gender. The *Iliad* is a tale which resonates with humanity, yet its roots are largely androcentric. It is an epic which deals with masculine issues and one which is populated by male characters. The film explores how women from different cultures receive and interpret a traditionally male text and how they try to communicate the emotions of Homeric heroes and heroines to modern audiences.

The event took place during the Summer School in Homer on Thursday 20th July, and was both free and open to the general public. Two students of the Greek and Latin Department, Gabriel Ware (first-year student Ancient World Studies) and Belinda É. S. (PhD student) composed the music of the film. The decision was made early on to omit the use of subtitles, encouraging the audience to focus not on the meaning of the words themselves, but instead on how each woman delivered their passage within different landscapes. It is a nod to the origins of the Homeric epics as oral poetry which was to be heard and experienced rather than read. The composers were faced with the challenging task of providing a universal language through their music to help guide the audience in their emotional response to a production which largely comprised of unfamiliar languages. They composed original scores to complement and transition between each scene, ranging from the comic interlude in which Hera attempts to seduce Zeus to the agony of Hecuba, a mother who has lost her most favoured son and a queen who knows that her city will soon fall.

The *Homerokentra* film is a celebration of how the *Iliad* resonates with humanity even today, yet it also offers a thought-provoking performance to its audience. Are the words of Homer heard differently when spoken in a female voice? Does the audience perceive the traditionally male perspective on war, mortality and glory differently when it is exposed to a female perspective? *Homerokentra* will be screened at upcoming departmental open days and at the Summer School in Homer 2018.

Rachael Garnett
Executive Secretary of the Summer School in Homer 2018

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*THE SUMMER SCHOOL IN HOMER 2017*

*“Homerokentra: Interpretations & translations of the *Iliad*”*

A screening of poetic readings and performances,
Introduced by Dr Anthony Makrinos with the accompaniment of music composed by Gabriel Ware and Belinda É. S.
Thursday 20 July 2017 | 4.00 pm | Cruciform Building B304 – LT1
OPEN TO PUBLIC
ADMISSION FREE

For further information on full programme
Summer School in Homer 2017

The Summer School in Homer took place for the fourth year last summer from Monday 17 to Friday 21 July 2017 at UCL with great success and increased participation of 107 students. The groups included participants from 15 to 82 years old from 17 different countries worldwide, who travelled sometimes incredibly long distances to come together and celebrate the beauty of Homer.

This year’s Summer School included six classes:
- Homer from Translation-Homer’s Legacy
- Beginners Greek
- Intermediate Greek
- Advanced Greek and for the first time
- Linear B
- A workshop on Calligraphy.

The tutors for the classes on Homer were: Antonio Cartolano (Homer from Translation), Antony Makrinos (Homer’s Legacy), Giulia Biffis (Beginners), Caroline Mackenzie (Intermediate), Ita Hilton (Advanced), Ester Salgarella (Linear B) and Patricia Lovett (Calligraphy).

The Summer School has also offered many afternoon events including a roundtable on “Translating Homer” chaired by Dr Geraldine Brodie (UCL), which included the contributions of academics, teachers, translators and students: Peter Agócs (UCL), Elena Ermolaeva (St. Petersburg), Henriette (Jet) Van Gelder (Dutch Classical Association), Anna Spanos (Innsbruck) and Jelena Isak Kres (Ljubljana). A wide range of translations of Homer into Hungarian, Russian, Dutch, German and Slovenian were discussed, and the audience participated with many questions to the speakers. Two lectures were delivered by Dr Dimitra Kokkini (UCL), who talked about “Helen in Epic and beyond”, and Dr Nicolò Benzi (UCL), who talked about “What is wrong with Homer? The criticism of Homeric epic in ancient Greek philosophy”. There was also a reading of Dr Emily Hauser’s (Yale) new novel “For the Winner”. Emily has also kindly signed copies of her books for the participants. All events were free and open to the public.

On the fourth day of the Summer School the organisers prepared a screening under the title “Homerokentra: female voices reading the Iliad” with fourteen women reading and performing their favourite passages from the Iliad in their native languages in various landscapes from their home countries. The event was directed and presented by Dr Antony Makrinos and produced by Nicole Moy. The main purpose was to explore how women of different nationalities communicate the emotions of the masculine world of the Iliad in their native languages. Additionally, participants also had the opportunity to visit the Institute of Archaeology’s new student exhibition “Sex and Symbolism”, which opened in May 2017. Students of the Summer School followed some curated tours of the exhibition, which used art, archaeology, and modern material culture to explore how seduction and sex have been represented through time.

Feedback from the students of the Summer School in Homer has been very positive this year, and they all appreciated and enjoyed the friendly atmosphere, the organisation of the events and the teaching of the classes. Participants found the new classes (Linear B and Calligraphy) intellectually stimulating, and they expressed their interest in attending future classes that would relate to Reception Studies and Linear A. There were very positive comments on the Homerokentra screening and a lot of enthusiasm about the film and its future screenings.

Finally, all participants were very appreciative of the high quality of teaching, and they have all praised their teachers and reported that they have learned a lot from them. As the Director of the Summer School, I wish to thank the CA for offering 4 bursaries and the Hellenic Society for offering 3 bursaries to the students of the Summer School, our speakers for the engaging talks and discussions, the Secretary of the Summer School Nicole Moy for her amazing help, support and professionalism, all our committed teachers, the 14 amazing women who read and performed the Iliad so passionately for our film, our talented composers Belinda É. S. and Gabriel Ware and all those who helped and supported the Summer School in their own way.

Next year we are planning to increase the number of our participants to 150, and we will try to introduce new exciting classes including Homer and Philosophy, the Roman Homer and a Ceramics workshop. We are planning to hold the fifth Summer School in Homer (23 - 27 July 2018) at UCL, for which preparations have already started.

For more details about the Summer School in Homer 2018, please visit our website: https://www.ucl.ac.uk/classics/outreach/schools-colleges/classics/outreach/summer-schools/summerschoolinhomer or contact Dr Antony Makrinos a.makrinos@ucl.ac.uk +44 (0)20 7679 4576.

Dr Antony Makrinos
Director of the Summer School in Homer
Living Latin at UCL

From 28 to 29 June 2017 in the Department of Greek and Latin, Teaching Fellow Emily Chow-Kambitsch and undergraduate Greek and Latin students Hansy Shore, Abhilash Sivaraman, and Caterina Domeneghini ran the first UCL Living Latin Workshop. This workshop was supported by UCL ChangeMakers and the Department of Greek and Latin, and offered participants an exploration of various pedagogical methods for approaching Latin as a living language.

This immersive workshop combined elements of Latin composition and conversation, and discussion in English: evaluating “active” Latin currently used in teaching and research, writing dialogues on varied themes, applying Latin speaking skills to cooperative games, and discussing short passages of Roman literature in Latin.

The workshop attracted 20 participants from varied backgrounds: academics, students, school teachers, and retirees who had returned to Latin studies recently. It was highly beneficial to welcome such a diverse audience, as it allowed us to have rich discussions about conventional Latin teaching methods, and the potential for growth of immersive initiatives in formal and informal pedagogical settings.

We opened the workshop by introducing the current state of play and exciting new developments in Living Latin initiatives worldwide. Central activities progressed from exercises in pronunciation and recitation to conversation and written composition activities. These included conversation stations (short dialogues and role-play on various themes), Latin Tweets, popcorn grammar, and the popular party game “Werewolf” adapted into a Latin version, “Versipellis”.

Two guest speakers joined us throughout the workshop. Dr Pauline Souleau, a lecturer in French at the University of Oxford, shared the importance of active use methods in modern language teaching, and generated a stimulating discussion about the benefits and challenges of integrating active use methods into ancient language courses.

A. Gratius Avitus, fluent Latin speaker and founder of the London Latin Circle, addressed participants entirely in Latin. He gave a lecture on current resources which teach and explore uses of Living Latin, followed by a literary seminar on Geoffrey of Monmouth’s *Vita Merlini*, where he invited participants to comment on style, genre, themes, and other features. These sessions were eye-opening for participants, who were astonished at the amount of Latin they could readily understand and contribute to the discussion, despite having little to no previous training in Latin conversation.

The workshop received overwhelmingly positive feedback. Half of the 14 respondents wrote on their feedback forms that they are “very likely” to continue exploring immersive Latin.

Many described ways in which the workshop had transformed their ideas about Living Latin:

- “I have seen Latin in a new, outward-looking, rather different light – I have been surprised by the number of applications it has to modern day life”.
- “I am much clearer on how this can be used in the classroom, and more confident about using such materials”.

We hope that following the success of this workshop we can run similar workshops, a Latin conversation group, or other related activities in Living Latin at UCL. We thank UCL ChangeMakers and UCL Greek and Latin for helping to make this event a wonderful success!

Dr Emily Chow-Kambitsch  
Teaching Fellow in Classics
The first UCL Summer School in Ancient Philosophy (24-28 July 2017) offered a five-day intensive programme covering the major themes and thinkers of ancient philosophy. The Summer School welcomed more than 40 students, who were assigned to three groups: Beginner-Lower Intermediate in Translation, Beginner-Lower Intermediate in Greek and Latin, and Upper Intermediate-Advanced in Translation.

All Beginners were introduced to the main figures and theories of ancient philosophy, spanning from early Greek philosophy (in particular the Milesians and the Eleatic School) to Hellenistic philosophy (Stoics, Epicureans and Sceptics). The core of the course was devoted to the philosophies of Socrates, Plato and Aristotle, which were analysed after having considered their engagement with predecessors as well as their lasting influence on later thought.

The Advanced course was structured around four main topics, which were discussed and examined by considering relevant texts on the chosen subjects.

The topics included:

- **On Place, Time and Void** (with texts from Aristotle’s *Physics*, Epicurus’ *Fragments*, and Lucretius’ *De Rerum Natura*);
- **On Love and Friendship** (with passages from Plato’s *Symposium*, Plotinus’ *Enneads*, and Aristotle’s *Nicomachean Ethics*);
- **On Justice** (Antiphon and Gorgias, Plato’s *Gorgias* and *Republic*, Aristotle’s *Politics*, and Epicureanism);
- **On the Soul** (with focus on Pythagoreanism, Plato’s *Phaedo* and *Republic*, Aristotle’s *De anima*, and Stoicism).

Classes consisted of lectures, close reading of texts, and daily debate sessions, in which students were invited to provide their own argument and thoughts about the most puzzling philosophical issues examined in class. Special attention was given to the importance and the relevance which ancient philosophical ideas can still have in today’s world, in particular as they can stimulate and promote critical reflection as well as open dialogue among people. Students were always keen to discuss, criticize and think about the philosophical issues raised by ancient authors. They particularly enjoyed the friendly and engaging, but always philosophically rigorous teaching style of our tutors, who included some of the most passionate and talented teachers in the London area and beyond.

As the creator and director of the Summer School, I wish to thank all those who contributed to its success: Dr Pauline Sabrier, Dr Dave Preston, and Dr George Tsagdis for their excellent teaching; our administrator Oliver Schwazer, our wonderful students and, last but not least, the staff of the Department of Greek and Latin for their invaluable support.

I firmly believe that philosophy is a communal enterprise which is rooted in dialogue, exchange of ideas and sometimes even critical confrontation. The Summer School taught me that this is the same with the projects we want to realize and that other people’s contribution is essential for our dreams to come true. Indeed, the Summer School is a dream coming true and, as it often happens, reality has gone beyond all expectations.

I am happy to announce that the Summer School in Ancient Philosophy will run again next year, with new modules and an even wider offer for all those who are keen to know more about this fascinating period in the history of human thought and to challenge their own outlook on reality, as ancient philosophers taught us to do.

**Dr Nicolò Benzi**  
Director of the Summer School in Ancient Philosophy
Caligula returns

This summer at a film festival in Bologna, I was able to experience an extraordinary silent film about the emperor Caligula. It was made in 1917 in Italy and had survived for one hundred years only in pieces in different film archives across Europe. Now for the first time since the beginning of the 20th century, the audience in the cinema was able to see the film put back together and accompanied by music. The result astonished us all. Much as it did its original reviewers who praised The Tragic End of the Emperor Caligula (dir. Ugo Falena) for displaying all the richness of an art film: “marvellous landscapes, powerful effects of light and shadow, all the beauty of the Roman countryside and its ancient monuments, all the spirituality of the catacombs and, what’s more, a faithful reconstruction of the imperial palace after the most recent excavations on the Palatine. But above all it is a tragedy.”

Set around 40-41 CE, the film is happy to bestow on Caligula aspects of the Church legends about Nero’s persecution of the Christians. They gather in the countryside around Rome to hear the apostle Peter preach. Meanwhile, in the palace, Caligula’s son dies and he descends into madness – thinking he is surrounded by the ghosts of those he has murdered and turning his hatred onto the innocent Christians. At a banquet, he forces an innocent girl to dance for him – or see her companions slaughtered. The girl breaks out of the ancient moment into the modern when her shoes are removed and the celebrated performer who plays her, Stacia Napierkowska, begins to swirl barefoot as if possessed by terror. Napierkowska performs a dance of such entrancing wildness you do start to wonder how a Christian girl is supposed to have learned to move quite like that. The Christians are rescued, Caligula assassinated and his body thrown into the Tiber.

I am currently researching a book on the representation of ancient Rome in silent cinema. So this was a great opportunity to explore a newly restored piece of primary evidence with other researchers from the fields of art, theatre, and dance history, and film studies. Talking about the film gave us an opportunity to understand such cinematic representations of ancient Rome as extraordinary sites for the intersection of many arts – literature, opera, theatre, sculpture, architecture, painting, photography, dance and fashion. Ancient Rome gave to early cinema cultural prestige and morally uplifting but extravagant narratives. Early cinema brought ancient Rome to life and gave it embodiment, colour, music and, especially, movement. Through their conjunction, filmgoers one hundred years ago could explore or find transgressed present-day concerns about power, faith, morality, gender and sexuality. I look forward to other treasures that will emerge next year in Bologna at the Cinema Ritrovato festival for 2018.

Prof. Maria Wyke
Professor of Latin
As a PhD student at UCL, I had the opportunity to participate in an innovative scheme of student engagement in education. I took part in the pilot of the Students Reviewers of Teaching project, which is part of UCL ChangeMakers. UCL ChangeMakers is a scheme that aims to enhance the learning experience through collaboration and partnership between students and staff. My personal motivation to participate in this project stemmed from the idea that student involvement is part of what university preparation means to people. The facilitation of the student involvement in communities and individual activities is fundamental in higher education. Moreover, in my years as a PhD student, I have done a lot of training at the UCL Centre for the Advancement of Learning and Teaching (CALT). Student engagement is key in the learning process. From my own teaching experience, I know that a disengaged student is a challenge for the lecturer and for everyone in the classroom. However, it is not always easy to learn ways in which student engagement can be effectively promoted and achieved. The intended outcomes of the Students Reviewers of Teaching scheme were to teach more effectively through gaining a better understanding of how learning occurs, and to increase the confidence and motivation of students. It was therefore an excellent opportunity for me since I intend to pursue a career in academia and to demonstrate a strong commitment to education.

For the pilot of the Students Reviewers, I worked in partnership with Dr Antony Makrinos on the Greek for Beginners module. The structure of the scheme consisted in meeting with my staff-partner, attending some of his lectures, and reading through the online learning platform of the course. All these activities together with the training that I received for the programme enabled me to have a unique insight into how a lecturer with years of experience manages and organizes a module, the ways in which he models student engagement in the classroom, and the techniques he applies to communicate and interact with his students. The conversations we had were enriching and inspiring in this respect, and I could appreciate the work and care behind his lectures. As a part of the scheme, I also attended one of the sessions led by one of the teaching assistants of the course, Rithu Fernando, a fellow PhD student at the department. This was also an inspiring experience since I could observe the excellent work she did in the classroom, and how it supported the lectures. We could discuss the session in a very friendly and open way, and thanks to this positive experience I could have a clear view of the importance of peer support and dialogue.

The participation in the Students Reviewers scheme also provided me with some additional outcomes. Once the pilot finished, I was invited to present a poster at the UCL ChangeMakers Fair, and to be part of the team that introduced the scheme. That positive experience, in turn, led me to be part of the team that presented the scheme in the Researching, Advancing and Inspiring Student Engagement (RAISE) Conference. I could therefore enhance my teamwork skills and explore more in-depth what student engagement means. In the stimulating three-days RAISE Conference, I attended a series of lectures, participated in workshops, and met people who were also interested in questions such as how to promote perseverance, commitment, and self-confidence. In sum, I found myself discovering a whole raft of new possibilities in relation to the idea that had motivated me to take part in the Students Reviewers scheme in the first place.

Manuela Irarrazabal
PhD student
Lectures and workshops in the Department of Greek and Latin

The Department hosted several lectures and workshops over the past year. Here is a brief account of three events with which I was lucky to be involved.

Many of our events draw large crowds, but few have drawn as large an audience as Judith Butler’s lecture on 8th February 2017. Professor Butler delivered our annual Housman Lecture to an audience of more than 900 people in Logan Hall at the Institute of Education building in Bloomsbury. This is perhaps the largest venue that UCL can offer, and it was thrilling to see a Classics lecture fill up such a cavernous space. And what a lecture it was! Butler’s paper “Kinship Trouble in the Bacchae” was lucid, thought-provoking, and challenging, and delivered in her inimitable style. The paper marked a return to Greek tragedy for Butler, whose book Antigone’s Claim did much to connect Sophocles’ play to debates in psychoanalysis and gender studies when it was published in 2000. Butler’s lecture explored the issue of kinship in Euripides’ play and asked whether the drama offered non-traditional conceptions of the family, life, and death. In her interpretation, the play holds up the possibility of queer kinship and blurs the boundary between the human and animal. These are topical if difficult questions, and Professor Butler showed in her remarks that Greek tragedy still has much to say to the modern world. You can watch the lecture on our YouTube channel, here: https://www.youtube.com/user/GreekandLatinUCL.

Other highlights of our calendar included a symposium on The First European: A History of Alexander in the Age of Empire, by Pierre Briant, Professor Emeritus at the Collège de France. The First European is the most recent book of Briant’s to appear in English. On 1st March 2017, we held an event in the Haldane Room to mark the publication of the volume and were very happy to welcome the author himself to UCL. Professor Briant is one of the most distinguished scholars of Achaemenid Persia and Alexander the Great—Robin Lane Fox refers to him as the ‘satrap’ of the field—and this book is a learned contribution to the reception of Alexander in the Enlightenment and beyond. Briant spoke about the ideas that informed his book and presented some of its central claims about historiography, colonialism, and commerce. He showed how Droysen’s influential view of Alexander went back well into the eighteenth century if not earlier. He also discussed how European colonialism shaped and was affected by the contemporary reception of the Macedonian conqueror. Richard Bourke (Queen Mary, University of London) and Sanja Perovic (King’s College London) responded to Briant, and there was a lively discussion of the book in the second half of the symposium. You can read a blog by Pierre Briant on her inimitable style. The paper marked a return to Greek tragedy and beyond. Briant spoke about the ideas that informed his book and presented some of its central claims about historiography, colonialism, and commerce. He showed how Droysen’s influential view of Alexander went back well into the eighteenth century if not earlier. He also discussed how European colonialism shaped and was affected by the contemporary reception of the Macedonian conqueror. Richard Bourke (Queen Mary, University of London) and Sanja Perovic (King’s College London) responded to Briant, and there was a lively discussion of the book in the second half of the symposium. You can read a blog by Pierre Briant on the subject of his lecture, here: http://www.ucl.ac.uk/european-institute/analysis/2016-17/alexander-enlightenment.

A third highlight of the year was the roundtable discussion with Nancy Worman, who is a professor at Barnard College and Columbia University in New York. Professor Worman is a world expert on Greek literature and the author of numerous important publications on Greek theatre and literary criticism. At the roundtable, held in Gordon House on 30th June 2017, we discussed the manuscript of her forthcoming book, Edges of the Human: Embodiment, Enactment, and Materiality in Greek Tragedy. The respondents were Rachel Bowby (UCL) and Daniel Orrells (King’s College London). Our roundtables are informal workshops where authors discuss work-in-progress with a small group of about 20–25 scholars. The discussion is often long and vigorous, and this occasion was no exception. We learned a great deal from our conversation with Professor Worman, who was an articulate, skilled, and versatile presence throughout the afternoon. Her book promises to shake up our understanding of affect, embodiment, and performance in relation to Greek tragedy and will be widely read when it is published. We are very grateful to her for giving us an advance glimpse of her work and for participating in what was an extremely stimulating seminar: the formal session went on for some three hours (the discussion then continued informally over drinks and dinner). The seminar was a rousing and spirited end to the academic year!

Prof. Phiroze Vasunia
Professor of Greek
The Lyceum Classics Community Seminar (LCCS)

The Lyceum Classics Community Seminar is a weekly seminar series run every year by one or two postgraduate students from the Department of Greek and Latin during all three academic terms. The seminar is aimed at both undergraduate and postgraduate students, and staff may only attend at the discretion of the speaker (which makes it ideal for those nervous about public speaking!). All students enrolled in either undergraduate or postgraduate studies are welcome to attend and no registration is required. The seminar is very informal; tea, coffee, and cake are provided. Many students use the seminar as an opportunity to practise a conference paper, present work-in-progress, or simply to get some experience in giving an academic presentation in a friendly environment. Speakers usually present for 20–40 minutes, followed by questions and discussion, and handouts can be printed.

Every week, one postgraduate student is invited to join the seminar and speak about any topic related to the ancient world that is connected to his or her research. Past papers covered a wide range of periods and aspects of Greek and Latin literature and language, Ancient History, Archaeology, History of Art, as well as Reception Studies. For example, speakers gave presentations on Athenian oratory and law, Greek warfare, sepulchral iconography, Flavian epic, and the reception of antiquity in 20th-century film. Over the last four years, the seminar has attracted students from a number of departments (including the Departments of Classics, Ancient History, Archaeology, Theatre Studies, Hebrew and Jewish Studies) from all over London and beyond (among others, from Austria and Brazil), who have joined us to share and discuss their research.

The UCL Department of Greek and Latin is pleased to announce that the autumn term programme for the Lyceum Classics Community Seminar 2017/18 is now ready. Please visit our website here: https://ucllyceumseminar.wordpress.com/autumn-term-programme/

There are still a few places available for those who would like to speak over the second or third terms of this coming academic year. We would like to invite postgraduate students (both MA and PhD) from any department to speak on any topic related to the ancient world. If you have any questions or would like to give a presentation, please feel free to get in touch with this year’s organiser, Manuela Irarrazabal via email (manuela.elliott.12@ucl.ac.uk). This year the seminar will run on Wednesdays at 4pm in Gordon House G09, and all students are welcome to join.

We hope to see you soon at the Lyceum Classics Community Seminar,

Oliver Schwazer
Organiser of the Lyceum Classics Community Seminar 2016/17.

Undergraduate Awards 2017

We are delighted to congratulate our own Syvanne Aloni for having been Highly Commended in the Classical Studies & Archaeology category of The Undergraduate Awards Programme 2017 for her essay “Who is the satirist in Horace’s Satires 2.7?”

The Undergraduate Awards assembled a panel of experts from around the world to assess the entries submitted to Classical Studies & Archaeology, and they have been diligently working to narrow them down to the very best of those submitted. Syvanne’s submission was ranked in the top 10% of all submissions to Classical Studies & Archaeology.

This year, there have been 6,432 submissions from students in 299 Institutions across 47 countries. As a Highly Commended Entrant of The Undergraduate Awards, her work has now been identified as among the best undergraduate coursework globally.

For a list of the 2017 highly commended students of the Undergraduate Awards please visit: http://www.undergraduateawards.com/2017-highly-commended/
Last year, the Bloomsbury Theatre, the traditional home of the UCL Classical Play, was again out of use due to renovation works. However, thanks to an energetic campaign by students and staff, we were able to secure funds from the college to use the nearby Shaw Theatre. After the challenges of putting on a play in a lecture hall in 2016, the benefits of a professional theatre were clear to all. Under director Hayden Munt and producer Marike Littlefair, the department’s production of Sophocles’ *Antigone* was a sell-out run, received highly positive reviews, and even enjoyed a rave report by Matthew Parris in his column in *The Times* (February 8th 2017), who wrote that he had “seldom been so gripped by theatre”. The success was a testament to the talents and efforts of the students involved. The translation – by M. Littlefair and N. Nicheperovich, both undergraduates in the Department of Greek and Latin – was accurate and fluent, whilst the acting was widely acclaimed (Parris mentioned that it was of an “extraordinarily high standard”).

Productions of ancient drama tend to face the dilemma of whether to replicate historical performance contexts, or to emphasize the text’s relevance to the modern world. Munt and Littlefair chose to stress the timelessness of *Antigone*’s themes: Creon (Nick Brown), in a suit and at a desk, could easily have been a modern politician or company executive, whilst the plain, dark dresses of Antigone (Ema Cavalli) and Ismene (Hannah Parker) could have represented almost any era. This staging brought out the universality of the play’s themes: its events centre around conflicts – between the state and the household, the male and the female, the young and the old, even the living and the dead – that still resonate with modern audiences. Such conflicts were effectively illustrated by the bold decision to split Sophocles’ chorus into two groups, one voicing patriotic attitudes in support of Creon, the other favouring Antigone’s reverence for the gods of the underworld. This contrast served to present the morality of the play in an ambiguous light, leaving the audience to make up their own minds over whether to prefer Antigone’s love for her family or Creon’s duty towards his country.

This tragedy in particular has been a source of endless reinterpretation: in the early nineteenth century, the German philosopher G.W.F. Hegel famously read the play as a dialectical opposition between two abstract forces; a century later, another German philosopher, Martin Heidegger, would praise the peculiar authenticity of the play’s heroine. In 1944, the French playwright Jean Anouilh put on his own adaptation of the play in Paris, in which Antigone’s resistance to authority became a symbol for the French resistance to the Nazi occupation. 1973 saw the production of *The Island* by the South African playwrights Athol Fugard, John Kani, and Winston Ntshona, in which parallels are drawn between Antigones situation and that of black political prisoners during the Apartheid regime. This extraordinarily rich reception history was presented with admirable clarity in the public lectures that preceded the evening performances. In addition to talks by UCL’s own Tom Mackenzie and Phiroze Vasunia, Professor Fiona Macintosh from Oxford University spoke on the history of performances and adaptations of Sophocles’ play. These were well-attended, mostly by groups from a wide variety of schools across the country. Further outreach activities consisted of workshops, led by theatre director David Stuttard, and by practitioners from London’s Globe theatre, that brought the ancient texts to life for young audiences.

Thanks to the success of the 2017 production, we have been able to secure funds to use the Shaw Theatre again next year. Producer George Jibson and director Richard Sansom will put on Aristophanes’ ever-relevant comedy, *Lysistrata*, from 7-9 February 2018. It promises to be an event not to be missed. For more information please visit:

http://www.ucl.ac.uk/classics/classical-play

Tom Mackenzie
Leventis Research Fellow