

**ERASMUS+ BLENDED INTENSIVE PROGRAMME “AENEAS ROUTE”  
SYLLABUS**

	<b>UNIVERSITY OF SIENA</b>	<b>ARISTOTLE UNIVERSITY THESSALONIKI</b>	<b>KOÇ UNIVERSITY ISTANBUL</b>	<b>UNIVERSITY OF CARTHAGE</b>	<b>UNIVERSITY OF TIRANA</b>	<b>TRINITY COLLEGE DUBLIN</b>
<b>DEPARTMENT</b>	Department of Philology and Criticism of Ancient and Modern Literature	Department of Philology, Division of Classics	Department of Archaeology and History of Art	Institut Supérieur de Langues de Tunis, Department of Arabic Translation	Department of Archaeology and Culture Heritage, Faculty of History and Philology	Department of Classics, School of Histories and Humanities
<b>COURSE TITLE</b>	Lettere Classiche	Roman Epic	Exploring Aeneas' Route	International Master “Communication and Valorisation of Mediterranean Heritage” CUDIMHA	Independent course	Classics, Ancient History & Archaeology, Classical Civilisation,
<b>TYPE OF COURSE</b>	Second cycle degree	Postgraduate course	Undergraduate 300-level course	Professional Master Degree in Heritage	Undergraduate Year 2/3 and second cycle degree	Undergraduate Year 2/3 (CLU33900)
<b>ACADEMIC YEARS</b>	2021-2022 and 2022-2023					
<b>NUMBER OF HOURS (MEETINGS)</b>	18 + 18 (virtual component + summer school during the physical mobility)					
<b>NUMBER OF HOURS (INDIVIDUAL STUDY + GROUP RESEARCH ACTIVITY)</b>	57 + 57 (maybe reducible by 20% according to the “Regolamento di Ateneo di Siena” → 42 + 42)	57+57	57 + 57	30 + 30	40 + 40 (evaluated as a four credits course)	89
<b>CREDITS</b>	3 + 3 (virtual component + physical mobility)	6 + 9 (Virtual Component, Physical Mobility+Essay for the course)	3 + 3 (virtual component + physical mobility)	3 + 3 (virtual component + physical mobility)	4+4 (virtual component + physical mobility)	5 (virtual component + physical mobility)
<b>TEACHERS/ INSTRUCTORS</b>	Filomena Giannotti Stefano Ferrucci Alessandro Fo	Theodoros Antoniadis	Matthew Harpster Haris Rigas Lucienne Thys-Şenocak Inge Uytterhoeven	Tarek Bouattour Mustapha Zaied Silvia Bullo (Italian) Tarek Hermassi Mona Belkhodja Bilel Salem	Esmeralda Agolli	Martine Cuypers Anna Chahoud Charlie Kerrigan
<b>TEACHING LANGUAGE</b>	English					

<p><b>CONTENT</b></p>	<p>The journey of the mythical hero Aeneas from Troy to the coasts of Latium. Study of the Latin texts, especially Virgil's <i>Aeneid</i>, to be introduced, translated into English and commented. Other authors from all the ages of Greek and Latin Literature will be included for a comparison with the <i>Aeneid</i>. Occasionally the <i>Aeneid</i>'s reception will be explored in contemporary literature.</p>	<p>The journey of the mythical hero Aeneas from Troy to the coasts of Latium. Study of the Latin texts, especially Virgil's <i>Aeneid</i>, to be introduced, translated into English and commented. Intertextual relations with greek epic, tragedy, Dionysius Alicarnasseus, Roman Archaeology, emphasis on the greek sites of Aeneas' Route.</p>	<p>Study of the Aeneas Route as a cultural route. Investigation of practical seafaring aspects, including the available archaeological evidence for the boats Aeneas may have travelled with and the environmental conditions of Aeneas' journey. Examination of the Afterlife of the <i>Aeneid</i> as reflected in Late Antique private art. Exploration of the Byzantine and Ottoman reception and appropriation of the Trojan Cycle.</p>	<p>To treat the Aeneas Route as a digital project focusing on heritage, tourism, intercultural aspect especially in Carthage the southern bank of the Mediterranean. Students will work on augmented reality to create digital application on Laptop smartphones to show journey of the mythical hero Aeneas from Troy to the coasts of Latium. These projects will be parallel of story telling on the base of the collective memory Mediterranean Bassin. Projects will be enhanced by the National Agency of Heritage in Tunis in collaboration with the National Institute of Patrimoine and supervised by Prof. Mustapha Zaied professor of multimedia.</p>	<p>Focus on a key site of the Aeneas Route, the archaeological site of Buthrotum (Albania) – the first UNESCO site established in Albania. Students will be acquainted with the life history of Buthrotum following a wide chronological hiatus from the later prehistory to the late medieval times. Particular attention will be given to the history of exploration of Butrint. To what extent political agendas have used the past to rule the present? How is the site managed and promoted nowadays? What are the main challenges in terms of preservation and further explorations?</p>	<p>Students examine the journey of the mythical hero Aeneas from Troy to Italy as narrated in Virgil's <i>Aeneid</i> in connection with the 'Aeneas Route,' certified as a Council of Europe Cultural Route in 2021 (<a href="http://www.aeneasroute.org">www.aeneasroute.org</a>). Students explore relationships between the poem's locations and themes, the characters' values, experiences, ambitions and fears and how this text and Aeneas' journey remain relevant today as part of the cultural heritage of the places on Aeneas' route and the Mediterranean world, and a starting-point for reflection about topical issues such as (forced) migration, environmental threats and sustainability, international conflict and reconciliation, values such as hospitality, respect for cultural differences, cultural memory and uses and abuses of history and myth to negotiate local and collective identity.</p>
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<p><b>REFERENCE TEXTBOOKS</b></p>	<p>- A. Mandelbaum, <i>The Aeneid of Virgil</i>. A verse translation by A. Mandelbaum, New York, Bantam Classic, 2004</p> <p>- Virgilio, <i>Eneide</i>, Traduzione e cura di A. Fo, note di F. Giannotti, Torino, Einaudi, 2012</p> <p>- Commentaries on the single books of the <i>Aeneid</i>: for example on book 3, which is the heart of the story of migration: S.J. Heyworth and J.H.W. Morwood, <i>A Commentary on Vergil, Aeneid 3</i>, Oxford, Oxford University Press, 2017.</p> <p>- J. Farrell and M. C. J. Putnam, <i>A Companion to Vergil's Aeneid and its Tradition</i>, Chichester-Malden, Wiley-Blackwell, 2010 (especially ch. 3, S. Casali, <i>The Development of the Aeneas Legend</i>, and ch. 32, K. Kirchwey, <i>Virgil's Aeneid and Contemporary Poetry</i>)</p> <p>- Further reading might be suggested during the project.</p>	<p><b>Commentaries</b></p> <p>N. Horsfall, <i>Virgil, Aeneid 3: A Commentary</i>, Leiden and Boston, Brill, 2006;</p> <p>S.J. Heyworth and J.H.W. Morwood, <i>A Commentary on Vergil, Aeneid 3</i>, Oxford, Oxford University Press, 2017.</p> <p><b>Articles</b></p> <p>- Armstrong, R. (2002). Crete in the "Aeneid": Recurring Trauma and Alternative Fate. <i>The Classical Quarterly</i>, 52(1), 321–340.</p> <p>- Barchiesi, A. (1994). Immovable Delos: Aeneid 3.73-98 and the Hymns of Callimachus. <i>The Classical Quarterly</i>, 44(2), 438–443.</p> <p>- Casali, S. (2007). Correcting Aeneas's Voyage: Ovid's Commentary on "Aeneid" 3. <i>Transactions of the American Philological Association</i> (1974-), 137(1), 181–210.</p> <p>- Gibson, C. A. (1999). Punitive Blinding in "Aeneid" 3. <i>The Classical World</i>, 92(4), 359–366.</p> <p>- Grimm, R. E. (1967). Aeneas and</p>	<p>Preliminary selected readings:</p> <p>*Cultural Routes:</p> <p>- Council of Europe, <i>Cultural Routes Management: From Theory to Practice. Step-by-step Guide to the Council of Europe Cultural Routes</i>, 2015</p> <p>- Cultural Routes of the Council of Europe, <i>Booklet for Cultural Routes</i>, 2021</p> <p>- Cultural Routes of the Council of Europe, <i>Booklet for Member States</i>, 2021</p> <p>- Cultural Routes of the Council of Europe, <i>Declaration of the 10th Cultural Routes Advisory Forum. Resilient and Sustainable Cultural Routes</i>, 2021</p> <p>ICOMOS, Charter on Cultural Routes, 2008</p> <p>*Ancient Seafaring:</p> <p>- Casson, I. <i>Ships and Seamanship in the Ancient World</i>, Princeton, PUP, 1971</p> <p>- Mark, S., <i>Homeric Seafaring</i>. Texas, A&amp;M University Press, 2005</p> <p>- M. Polzer, Early Shipbuilding in the Eastern Mediterranean, in A. Catsambis, B. Ford and D.L. Hamilton, eds., <i>The Oxford Handbook of</i></p>	<p>- A. Ennabli, Abdelmajid. "North Africa's Roman art. Its future" in North Africa's Roman art. Its future, September 2000, pp 18-29.</p> <p>- M. J. Albarrán Martínez, 'Authority to Teach in Female Monasteries in Late Antique Egypt', in: <i>Cultures in Contact: Transfer of Knowledge in the Mediterranean Context: Selected Papers</i>, edited by S. Torallas Tovar and J. P. Monferrer Sala, Córdoba, Spain: CNERU; CEDRAC; Oriens Academic 2013, pp. 51-60.</p> <p>- M. E. Aubet, <i>The Phoenicians and the West: Politics, Colonies and Trade</i>. New York: Cambridge University Press, 2001.</p> <p>-T. Bath, Hannibal's Campaigns: the Story of One of the Greatest Military Commanders of All Time. Cambridge (Cambridgeshire): P. Stephens, 1981.</p>	<p>- W. Bowden, R. Hodges, K. Lako, 1998, The Anglo-Albanian project at Butrint, <i>Iliria XXVIII</i>, 1-2, 275-305</p> <p>-H. I. Lyse and R. Hodges (eds) 2007, <i>Roman Butrint: assessment</i>, Oxbow Books the Butrint Foundation.</p> <p>- D. Hernandez, R. and D. Condi 2015, The agora and forum at Butrint: a new topography of the ancient urban center, Actes du VI<sup>e</sup> colloque international de Tirana (20-30 mai 2015), J.-L. Lamboley, L. Përzhita and A. Skenderaj (eds.), Vol. II, 627 – 645.</p> <p>-R. Hodges, 2019, <i>The Roman Suburb on the Vrina Plain Outside Butrint</i>, Albania documenting archaeology, Vol. 4-2019, pp. 1-16.</p> <p>-2017, <i>Butrint before the Butrint Foundation</i>, The American University of Rome, 1-9.</p> <p>-2006, <i>Eternal Butrint: A Unesco World Heritage Site Albania, Butrint Foundation</i>.</p> <p>- O. Gilkes, Oliver and L. Miraj, The Myth of Aeneas The Italian Archaeological Mission in Albania 1924-1943, in <i>Public Archaeology</i>, 1, 109-124.</p> <p>-O. Gilkes, A. Crowson, K. Francis, Y. Cerova &amp; K. Lako 2007, <i>Nicopolis and Butrint:</i></p>	<p>- Aeneas Route website, <a href="http://www.aeneasroute.org">www.aeneasroute.org</a>.</p> <p>- Council of Europe documentation on cultural routes (available online), esp. <i>Cultural Routes Management: From Theory to Practice. Step-by-step Guide to the Council of Europe Cultural Routes</i>, 2015; <i>Booklet for Cultural Routes</i>, 2021; <i>Booklet for Member States</i>, 2021; <i>Declaration of the 10th Cultural Routes Advisory Forum: Resilient and Sustainable Cultural Routes</i>, 2021.</p> <p>- A recent English Version of Virgil's <i>Aeneid</i>.</p> <p>- J. Farrell and M.C.J. Putnam, <i>A Companion to Vergil's Aeneid and its Tradition</i>, Wiley-Blackwell, 2010.</p> <p>- Hardie, P., <i>The Last Trojan Hero: A Cultural History of Virgil's Aeneid</i>, London 2014.</p> <p>- Kerrigan, C., <i>Virgil's Map: Geography, Empire, and the Georgics</i>, London 2020.</p>
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		<p>Andromache in Aeneid III. <i>The American Journal of Philology</i>, 88(2), 151–162.</p> <ul style="list-style-type: none"> <li>- Hershkowitz, D. (1991). THE “AENEID” IN “AENEID” 3. <i>Vergilius</i> (1959-), 37, 69–76.</li> <li>- Kinsey, T. E. (1979). The Achaemenides Episode in Virgil’s Aeneid III. <i>Latomus</i>, 38(1), 110–124.</li> <li>- Quint, D. (1982). Painful Memories: “Aeneid” 3 and the Problem of the Past. <i>The Classical Journal</i>, 78(1), 30–38.</li> <li>- Rabel, R. J. (1985). The Harpies in the “Aeneid.” <i>The Classical Journal</i>, 80(4), 317–325</li> <li>- West, Stephanie. “Crete in the ‘Aeneid’: Two Intertextual Footnotes.” <i>The Classical Quarterly</i> 53, no. 1 (2003): 302–8.</li> <li>- Ziolkowski, T. (2006). Crete in History and Myth. <i>World Literature Today</i>, 80(6), 8–12.</li> </ul>	<p><i>Maritime Archaeology</i>, Oxford, OUP, 2011</p> <p>*The Aeneid in Late Antiquity:</p> <ul style="list-style-type: none"> <li>- Dunbabin, K.M.D., Homer, Euripides, Menander and Vergil on Mosaics: The Reach of Mythology in the Mid-to Late Empire, <i>JRA</i> 20 (2007) 572-577</li> <li>- Leader-Newby, R., Inscribed Mosaics in the Late Roman Empire: Perspectives from East and West, in Newby, Z. – Leader-Newby, R. eds., <i>Art and Inscriptions in the Ancient World</i>, Cambridge, CUP, 2004, 179-199.</li> <li>- Leader-Newby, R., Personifications and Paideia in Late Antique Mosaics from the Greek East, in Stafford, E. – Herrin, J. eds., <i>Personification in the Greek World. From Antiquity to Byzantium</i>, London, 2004, 231-246</li> </ul> <p>*Byzantine and Ottoman Reception of the Trojan Cycle:</p> <ul style="list-style-type: none"> <li>- Berk Albachten, O. The Myth of Troy as a lieu de mémoire: Turkish Cultural Memory and Translations of the Iliad in the 1950s, <i>Classical</i></li> </ul>	<ul style="list-style-type: none"> <li>- S. S. Brown, Late Carthaginian Child Sacrifice and Sacrificial Monuments in their Mediterranean Context. Sheffield Academic Press, 1992.</li> <li>-R. A. Decker, "Economy of the Punic Phoenician Empire." <i>Virtual Center for Phoenician Studies</i>, 1999.</li> <li>-R. A. Decker, "Carthaginians in the New World a radical theory." <i>Virtual Center for Phoenician Studies</i>, 1999. Retrieved August 31, 2012.</li> <li>-A. Goldsworthy, <i>The Fall of Carthage</i>. London &amp; NY: Cassel, 2007.</li> <li>-E. Lipiński, <i>Itineraria Phoenicia</i>. Peeters Publishers, 2003.</li> <li>-S. Moscati, (ed.). <i>The Phoenicians</i>. I B Tauris &amp; Co Ltd, 2001.</li> <li>-Serfaty, William. "The Pillars of the Phoenicians." <i>Virtual Center for Phoenician Studies</i>,</li> </ul>	<p>The triconch palace and a possible model for late-antique housing in Epirot cities, in <i>Proceedings of the Second International Nicopolis Symposium (11-15 September 2002)</i>, 219-230.</p> <ul style="list-style-type: none"> <li>-S. Magnani, 2007, <i>In Albania sulle orme di Roma: L’archeologia politica di Luigi Maria Ugolini</i>, in Portolano Adriatico, Rivista di Storia Cultura Balcanica, Volo publisher, 31-44.</li> <li>-A. Pessina Andrea and N. C. Vella, 2014, <i>Archeologia e Fascismo negli archivi di Luigi Maria Ugolini, XLVI Riunione Scientifica – 150 anni di preistoria e protostoria in Italia</i>, 395 – 404.</li> </ul>	<ul style="list-style-type: none"> <li>- Berk Albachten, O. The Myth of Troy as a lieu de mémoire: Turkish Cultural Memory and Translations of the Iliad in the 1950s, <i>Classical Receptions Journal</i> 9.2, 2017, 287-306</li> <li>- Öyken, E. – Dürüşken, Ç., Reviving Virgil in Turkish, in S. Braund – Z. Martirosova Torlone eds., <i>Virgil and His Translations</i>, Oxford, OUP: Oxford, 2018, 183-194.</li> </ul>
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<b>(GENERAL) OBJECTIVES</b>	<ul style="list-style-type: none"> <li>- Learning to work in international and interdisciplinary teams.</li> <li>- Communicating in intercultural academic contexts.</li> <li>- Developing leadership skills.</li> <li>- Developing digital skills.</li> <li>- Problem solving.</li> </ul>					
<b>(SPECIFIC) LEARNING OUTCOMES</b>	<p>By the end of the project students should be able to follow the development of the legend of Aeneas' journey, starting from the <i>Aeneid</i> and adding in-depth examinations on single topics and texts of relevant importance, also in relation to the massive <i>Aeneid's</i> afterlife in contemporary literature.</p>	<p>By the end of the project students will have acquired a better knowledge of Vergil's intertextuality in Book, his use of his historical, literary and archaeological sources with particular emphasis given of the Greek stations of Aeneas' Route and their literary depiction.</p>	<p>At the end of the course, students will have an understanding of the concept of Cultural Route and will be able to appreciate the Aeneas Route within the context of the planned and proposed routes in Turkey and Europe. Students will have a knowledge of ancient seafaring practices and boat types against the background of the environmental conditions of Aeneas' journey. Students will have an insight in the way the Trojan Cycle and <i>Aeneid</i></p>	<p>The objective of the module is to enhance the ability of students to implement their project in the valorization of the heritage. They acquire the skills to let them in the heart of the culture of project and establishing small institutions related to tourism and patrimoine.</p>	<p>Students will be acquainted with the issues in the following:</p> <ul style="list-style-type: none"> <li>-How to merge written sources with archaeological data</li> <li>-Understand politics and external factors in archaeological research: fascism and nationalism in Butrint</li> <li>-Discuss the life of Butrint as a settlement and urban center</li> <li>-How to deal with the preservation and promotion of an archaeological site</li> </ul>	<p>On successful completion of this module, students should be able to:</p> <ol style="list-style-type: none"> <li>1. appreciate the relevance of ancient texts and myths for the world of today</li> <li>2. discuss the cultural legacy of Virgil's <i>Aeneid</i></li> <li>3. explain the concept and rationale of a European Cultural Route</li> <li>4. articulate evidence-based views both orally and in writing</li> </ol>

			were received and appropriated in the Late Antique, Byzantine and Ottoman periods.			5. conduct independent research on an agreed topic 6. work effectively in an international and interdisciplinary team 7. communicate effectively in an intercultural academic context 8. use digital skills for virtual communication, project management and problem solving
<b>PREREQUISITES</b>	Students should have a high knowledge of English. A basic knowledge of the historical profile of Greek and Latin literature, and of Latin morphology and syntax is also required.	Students should have a high knowledge of English, ancient Greek and Latin languages as they will study various texts in the original language as well as secondary literature and scholarship.	Students should have an interest in cultural heritage management, (maritime) archaeology, art history and reception studies.	Students should have informatics skills, knowledge in heritage marketing.	Students with an interest in Mediterranean archaeology, classic civilisations, culture heritage and management of archaeological sites. Proficiency in English language is a requirement	Students should have a basic familiarity with Virgil's <i>Aeneid</i> and be interested in cultural heritage and connecting ancient texts and myths to the world of today.
<b>WHAT IS REQUIRED OF STUDENTS</b>	<ul style="list-style-type: none"> <li>- Attendance of at least 6 out of 7 of the online sessions of the virtual component.</li> <li>- Active participation in the meetings (both online sessions and summer school: discussion, translation and interpretation of texts, suggestions and requests for course implementation etc.).</li> <li>- Final presentation of the research projects both during the online session</li> </ul>	<ul style="list-style-type: none"> <li>- Attendance of at least 6 out of 7 of the online sessions of the virtual component.</li> <li>- Active participation in the meetings (both online sessions and summer school: discussion, translation and interpretation of texts, suggestions and requests for course implementation etc.).</li> <li>- Final presentation of the research projects both during the online session and the physical mobility.</li> </ul>	<ul style="list-style-type: none"> <li>- Attendance of at least 6 out of 7 of the online sessions of the virtual component.</li> <li>- Active participation in the meetings (both online sessions and summer school)</li> <li>- Final presentation of the research projects both during the online session and the physical mobility.</li> <li>- Submission of the individual e-portfolio for intercultural learning.</li> </ul>	To attend 6 lessons about new technologies, elaboration and management of projects, story telling. To submit their final projects.	<ul style="list-style-type: none"> <li>- Attendance of at least 6 out of 7 of the online sessions of the virtual component.</li> <li>- Active participation in the meetings (both online sessions and summer school)</li> <li>- Final presentation of the research projects both during the online session and the physical mobility.</li> <li>- Submission of the individual e-portfolio for intercultural learning.</li> </ul>	<ul style="list-style-type: none"> <li>- Attendance of at least 6 out of 7 sessions of the virtual component.</li> <li>- Attendance of all elements of the in-person component (physical mobility)</li> <li>- Active participation in both components.</li> <li>- Oral presentation of a research project in both components.</li> <li>- Submission of the individual e-portfolio for intercultural learning.</li> </ul>

	<p>and the physical mobility.</p> <ul style="list-style-type: none"> <li>- Submission of the individual e-portfolio for intercultural learning.</li> </ul>	<ul style="list-style-type: none"> <li>- Submission of an individual thesis of 6000-1000 words for the needs of the relative postgraduate course at AUTH</li> </ul>				
<b>STUDENTS' ASSESSMENT</b>	<p>It will take place through two different processes:</p> <ul style="list-style-type: none"> <li>- students will have to deliver online a short paper, within their own research group, during the last two synchronous sessions of the virtual component. The subject and the type (digital maps, PPT, poster, video, etc.) of this paper will be agreed upon by the other students and the teachers;</li> <li>- students will have to deliver a second paper, together with the rest of their research group, in form of a final (mini-) TED talk in front of an audience. The preparation of this talk will be an ongoing project during the summer school (laboratory meetings) and will include a variety of activities. Both the online presentation and the performance in the final talk will be evaluated based on the ability to work in an international</li> </ul>	<p>It will take place through different processes:</p> <ul style="list-style-type: none"> <li>- students will have to deliver online a short paper, within their own research group, during the last two synchronous sessions of the virtual component. The subject and the type (digital maps, PPT, poster, video, etc.) of this paper will be agreed upon by the other students and the teachers;</li> <li>- students will have to deliver a second paper, together with the rest of the research group, in form of a final (mini-) TED talk in front of an audience. The preparation of this talk will be an ongoing project during the summer school (laboratory meetings) and will include a variety of activities. Both the online presentation and the performance in the final talk will be evaluated based on the ability to work in an international and interdisciplinary team, innovation and originality of the contents, ability to</li> </ul>	<p>It will take place through two different processes:</p> <ul style="list-style-type: none"> <li>- students must deliver a short paper online, within their own research group, during the last two synchronous sessions of the virtual component. The topic will be defined at the beginning of the virtual component in accordance with the instructors.</li> <li>- students must deliver a second paper, together with the rest of their research group, in form of a final (mini-) TED talk in front of an audience. The preparation of this talk will be an ongoing project during the summer school (laboratory meetings) and will include a variety of activities. Both the online presentation and the performance in the final talk will be evaluated based on the ability to work in an international and interdisciplinary team, content and</li> </ul>	<p>Evaluation of projects which could be papers practical and digital projects.</p>	<ul style="list-style-type: none"> <li>-The first part of the course organised online. The students will be involved in class discussions and submit an essay online.</li> <li>-In the second part of the course the students will prepare a short presentation, summary of the group work and submit short second essay paper.</li> </ul>	<ol style="list-style-type: none"> <li>1. Online group presentation in one of the last two synchronous sessions of the virtual component</li> <li>2. In-person presentation in form of a final mini-TED talk together with other group members. The preparation of this preparation will be an ongoing project during the in-person component (laboratory meetings) and will include a variety of activities. Both presentations will be evaluated based on the ability to work in an international and interdisciplinary team, content and structure, critical approach, and clarity of expression and presentation.</li> </ol>

	and interdisciplinary team, innovation and originality of the contents, ability to use technological devices, clarity of exposition, confidence in delivery, correct use of English.	use technological devices, clarity of exposition, confidence in delivery, correct use of English.	structure, critical approach, format and correct use of academic English.			
<b>FURTHER INFORMATION</b>	What follows is a tentative calendar of the project, that might be modified according to students' or teachers'/instructors' necessities.					

## VIRTUAL COMPONENT

WEEK	DATE [Dublin GMT, Rome, Tirana and Tunis GMT+1, Athens GMT+2, Istanbul GMT+3]	ACTIVITY
1	Friday 11 (h. 15-17 GMT) or Saturday 12 March (h. 9-11 GMT) [day to be chosen by each student]	online facilitated session only for students
2	Friday 25 March (h. 14-17 GMT)	online content session both for students and teachers/instructors, with teachers' short lectures: <ul style="list-style-type: none"> <li>• Prof. Giannotti, <i>Aeneas' Journey in Contemporary Literature</i> [25/3]</li> <li>• Prof. Bouattour: <i>The impact of the International Master degree CUDIMHA on the valorization of Mediterranean Heritage</i> [25/3]</li> <li>• Prof. Cuypers: <i>Thinking Home</i> [25/3]</li> </ul>
3	Friday 8 April (h. 14-17 GMT)	online content session both for students and teachers/instructors, with teachers' short lectures: <ul style="list-style-type: none"> <li>• Prof. Antoniadis: <i>Aeneas and Teucer. The parallel stories of two refugees and city-founders in the Graeco-Roman myth and literature</i> [8/4]</li> <li>• Prof. Agolli: <i>I saw Troy in miniature: a journey to Aeneas Buthrotum – archaeology, nationalism, culture heritage and tourism</i> [8/4]</li> <li>• Prof. Thys-Şenocak: <i>Cultural routes</i> [8/4]</li> </ul> <p>Prof. Harpster: <i>Practical seafaring aspects, including the archaeological evidence we have for what their boats may have been like, and what the environmental conditions may have been for this journey</i></p> <p>Prof. Inge Uytterhoeven: <i>The Aeneid as represented in Late Antique house contexts</i></p> <p>Dr. Haris Rigas: <i>Byzantine and Ottoman attitudes/reception/appropriation of the Trojan Cycle</i></p>
4	Friday 22 (h. 15-17 GMT) or Saturday 23 April (h. 9-11 GMT) [day to be chosen by each student]	online facilitated session only for students

5	Friday 6 May (h. 14-17 GMT)	<p>online content session both for students and teachers/instructors, with presentations of the first three research group projects:</p> <ul style="list-style-type: none"> <li>• Troy: ...</li> <li>• Greek stages of Aeneas' journey: ...</li> <li>• Buthrotum: ...</li> </ul>
6	Friday 20 May (h. 9-12 GMT)	<p>online content session both for students and teachers/instructors, with presentation of the last two research group projects:</p> <ul style="list-style-type: none"> <li>• Carthago: ...</li> <li>• Italian stages of Aeneas' journey: ...</li> </ul>
7	Friday 3 (h. 15-17 GMT) or Saturday 4 June (h. 9-11 GMT) [day to be chosen by each student]	<p>online facilitated session only for students</p>

**SHORT PHYSICAL MOBILITY  
SUMMER SCHOOL IN SIENA**

	MORNING ACTIVITY	AFTERNOON ACTIVITY	EVENING ACTIVITY
Monday 5 September	<ul style="list-style-type: none"> <li>• Welcome</li> <li>• lecture n. 1 (prof. Maurizio Bettini from University of Siena; title TBC)</li> </ul>	<ul style="list-style-type: none"> <li>• research group activity</li> <li>• guided walking tour of Siena (“Terzo di Città”)</li> </ul>	free time
Tuesday 6 September	<ul style="list-style-type: none"> <li>• lecture n. 2 (prof. Alessandro Barchiesi from University of Siena / University of New York; title TBC)</li> <li>• research group activity</li> </ul>	<ul style="list-style-type: none"> <li>• research group activity</li> <li>• guided walking tour of Siena (“Terzo di San Martino”)</li> </ul>	<i>That’s Vergilius!</i> (musical inspired to the <i>Aeneid</i> by high school students)
Wednesday 7 September	guided visit to Aeneas’ <i>heroon</i> , the sanctuary of 13 altars, the Municipal Archaeological Museum in the area of the ancient <i>Lavinium</i> near Rome (bus transfer)		
Thursday 8 September	<ul style="list-style-type: none"> <li>• lecture n. 3 (TBC)</li> <li>• research group activity</li> </ul>	<ul style="list-style-type: none"> <li>• research group activity</li> <li>• guided walking tour of Siena (“Terzo di Camollia”)</li> </ul>	Free time
Friday 9 September	<ul style="list-style-type: none"> <li>• lecture n. 4 in Siena Cathedral (prof. Marilena Caciorgna from University of Siena: <i>The Pavement of Siena Cathedral</i>)</li> <li>• research group activity</li> </ul>	<ul style="list-style-type: none"> <li>• research group activity</li> <li>• final presentation of the research group activities (mini-TED talks) and final prize for the best project</li> </ul>	Closing party