

## Classical Culture II

Code: 100016  
ECTS Credits: 6

**2025/2026**

Degree	Type	Year
Humanities	OB	2

### Contact

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### Teaching groups languages

You can view this information at the [end](#) of this document.

### Prerequisites

This course has no prerequisites.

### Objectives and Contextualisation

At the end of the course the student should be able to:

- Interpret the classical culture.
- Apply the historical, institutional, cultural and literary knowledge of the Graeco-Roman civilisation to the analysis of texts.
- Comment passages of the main genres of classical literature, and explain their main features.
- Identify the presence of the classical tradition in European culture.

### Competences

- Developing critical thinking and reasoning and communicating them effectively both in your own and other languages.
- Identifying the historical processes of contemporary culture.
- Students must be capable of collecting and interpreting relevant data (usually within their area of study) in order to make statements that reflect social, scientific or ethical relevant issues.
- Students must be capable of communicating information, ideas, problems and solutions to both specialised and non-specialised audiences.

### Learning Outcomes

1. Analysing the recycling of classical motifs in new contexts.
2. Applying the historical, institutional, cultural and literary knowledge to the commentary of texts.
3. Assessing the reception in the West of the thought and history of the classical world.
4. Communicating in a properly, organised, and suitable manner in an oral conversation or presentation.
5. Criticising the film adaptations of the classical mythological legends.
6. Enumerating concepts of classic culture that have survived to the present society.

7. Identifying the Greco-Roman sources that have inspired artists and literary people through history.
8. Identifying the results of the projection of the classical world to the Western culture on various levels and in several eras and territories.
9. Interpreting the material and cultural context of transmission of ancient texts.
10. Relating the contemporary myths with the classical antiquity.
11. Summarising characteristics of a written text according to its communicative purposes.

## Content

### TEMARY

#### I. The Latin epic or the legitimization of power.

<i>Iliad</i> and the <i>Odyssey</i> .	I.1. Origins of the genre. Mythic origins of the Homeric matter and the arc I. 2. Homer. The
<i>Aeneid</i> . Reception of the work.	I. 3. Ennius and the Roman epic. I. 4. Virgil and the literature of the Augustan period. I. 5. Commentary on the
<i>Aeneid</i> (books I-IV, VI, VIII and XII).	MANDATORY READING: reading of the

#### II. Latin lyric poetry.

<i>Odes</i> and <i>Epodes</i> .	II. 1. History of the genre. The Greek lyric poets. II. 2. Lyrical Catullus. Horace. II. 3. Horatian motifs and their influence on universal literature. II. 4. Commentary on a selection of
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MANDATORY READING: reading a selection of Greek lyric poems, Catullus and Horace. BLOCK III. The rhetori

#### III. Rhetoric and Oratory. The art of speaking well. From Homer's 'winged words' to Cicero. Contemporary oratory

III. 1. Oratory in classical Greece and in the Hellenistic period. Oratory in Rome (until Cicero).

III. 2. Cicero. Commentary on the  
*Defense of Archias*.

III. 3. Oratory workshop (according to the Romans). Primary sources, objectives of oratory, parts of rhetoric, rhet

III. 4. Modern oratory workshop. Speech analysis: Brutus and Mark Antony in J. L. Mankiewicz's adaptation of *Julius Caesar*, selection of speakers from the 20th and 21st centuries.

MANDATORY READING: reading of the speech in *Defense of Archias*, by Cicero.

IV. The tale and the Latin novel.

IV. 1. History of the genre. From the Greek novel (*Daphnis and Chloe*) to the parody of the genre in Latin (*Satyricon* by Petronius).

IV. 2. A captivating tale in Apuleius' *Metamorphoses*: the *Tale of Psyche and Cupid*.

MANDATORY READING: Selection of episodes from Petronius's *Satyricon*. Fellini's *Satyricon*. Reading to choose between *Daphnis and Chloe* by Longus and the tale of *Psyche and Cupid* by Apuleius.

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Lectures	33	1.32	1, 2, 5, 6, 4, 8, 7, 9, 10, 11, 3
Type: Supervised			
Comentaris de llibres, poemes, pel·lícules, vídeos...	6	0.24	1, 2, 5, 6, 4, 8, 7, 9, 10, 11, 3
Type: Autonomous			
Group work and study	40	1.6	1, 2, 5, 6, 4, 8, 7, 9, 10, 11, 3
Mandatory Readings	62	2.48	

When following continuous assessment, attending to the lectures is key to successfully complete this subject. Students are expected to work throughout its duration, and commentary of the readings and cinema talks are scheduled throughout the course. Students will have to carry out a course work on some aspect of the subject's program, in group, that is demonstrative of the contents taught and studied. This work will be defended orally.

Since numerous research studies attest that reading on paper improves the comprehension and retention of contents, while allowing for a better critical reflection, we highly recommend to print the materials on the CV, and to complete activities and exercises on paper.

On the other hand, the use of digital devices (tablets or laptops) and mobiles in the classroom are restricted to teaching activities, and always under the professor's consent.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

## Assessment

### Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Oratory session. Short argumentative exposition of 3 min.	10%	1.5	0.06	4, 8, 3
Oral presentation in group on a subject determined by the professor	20%	4.5	0.18	1, 2, 5, 6, 4, 8, 7, 9, 10, 11, 3
Written test consisting of short answer and essay questions	35%	1.5	0.06	1, 2, 5, 6, 4, 8, 7, 9, 10, 11, 3
Written test consisting of short answer and essay questions	35%	1.5	0.06	1, 2, 5, 6, 4, 8, 7, 9, 10, 11, 3

#### I. CONTINUOUS ASSESSMENT

##### WEIGHT OF ASSESSABLE ACTIVITIES:

35%: Written test consisting of short answer and essay questions (UNITS 1 & 2).

30%: Written test consisting of short answer and essay questions (UNITS 3 & 4).

5%: Oratory session (short argumentation of 3 minutes on a topic using oratory strategies). (Attendance is mandatory).

25%: Oral presentation in group about some aspect of the course program. 30 May, 11 and 13 June (Attendance is mandatory).

5%: Participation in debates, comments on readings, etc...

##### IMPORTANT REMARKS

- Taking part in any assessable activity precludes the possibility of being classified as "not assessable".

- For a positive evaluation of the course, the final mark must be 5 or higher, with a rating of at least 4 in the written tests.
- In the re-evaluation process, students may retake ONE of the two written tests (if the mark is lower than 4 or if the global average is lower than 5), but they cannot retake both.
- On carrying out each evaluation activity, lecturers will inform students (on Moodle) of the procedures to be followed for reviewing all grades awarded, and the date on which such a review will take place.
- Any exception to these remarks must count with the explicit approval of the professor.
- Untaken tests (due to medical emergencies justifiable with a doctor's note) will be taken during the re-evaluation period.
- In special circumstances, the possibility of improving the final mark during the re-evaluation process may be considered. It will be necessary to talk previously with the professor, since the re-evaluation tests are intended for students who need to retake one of the assessable activities (for a maximum weight of 35%).

## II. SINGLE ASSESSMENT

### WEIGHT OF ASSESSABLE ACTIVITIES:

60%: Written test consisting of short answer and essay questions (UNITS 1, 2, 3 % 4). 28 May.

15%: Written work, with personal reflection, on the mandatory readings of the course (see contents). Due date: May 28.

25%: Oral presentation in group about some aspect of the course program. 30 May (Attendance is mandatory).

### IMPORTANT REMARKS

- On carrying out each evaluation activity, lecturers will inform students (on Moodle) of the procedures to be followed for reviewing all grades awarded, and the date on which such a review will take place.
- To take part in the re-assessment, The student must previously have been evaluated for all assessable activities.
- In the re-assessment, students may retake ONE written test consisting of blocks 1-2 OR 3-4.

## III. PLAGIARISM

- In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.
- The use of AI systems for the completion of written texts and assignments is not allowed. Suspicion that a text has been partially or completely created by AI can lead to an additional oral assessment and/or the failure of the assignment. If a student should want to make use of AI in any way, they must discuss it beforehand with the professor, arguing very well the need for it.

## Bibliography

### GENERAL BIBLIOGRAPHY

BEARD, Mary (2016). *SPQR: Una historia de la Antigua Roma*, Barcelona: Crítica.

BEARD, Mary (2013). *La herencia viva de los clásicos*, Barcelona: Crítica.

CODOÑER, Carmen (ed.) (1997). *Géneros literarios latinos*, Salamanca: Universidad de Salamanca. Servicio de Publicaciones.

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FERRERO HERNÁNDEZ, Cándida (2006). *Textos de literatura europea y tradición clásica*, Bellaterra: Servei de Publicacions UAB.

GRAFTON, Anthony; MOST, Glenn W.; SETTIS, Salvatore (eds.) (2010), *The Classical tradition*, Cambridge/London: Belknap.

GRIMAL, Pierre (2005). *Historia de Roma*, Barcelona: Paidós.

HARDWICK, Lorna; STRAY, Christopher (2011). *A Companion to Classical Receptions*, Malden (Massachusetts): John Wiley & Sons. Disponible online.

HOWATSON, M. C. (1991). *Diccionario de la literatura clásica*, Madrid.

JENKINS, Richard (ed.) (1995). *El legado de Roma. Una nueva valoración*, Barcelona: Crítica.

JENKINS, Richard. (2015). *Un paseo por la literatura de Grecia y Roma*, Barcelona: Crítica.

JERPHAGNON, L. (2007). *Historia de la Roma antigua*, Barcelona: Edhasa. Ensayo histórico.

JONES, Peter (2013). *Veni, uidi, uici. Hechos, personajes y curiosidades de la antigua Roma*, Barcelona: Crítica.

KALLENDORF, Craig W. (ed.) (2007). *A Companion to the Classical Tradition*, Malden (Massachusetts): Blackwell.

WALDE, Christine (ed.) (2012). *The Reception of Classical Literature* (Brill's New Pauly Supplements, 5), Leiden-Boston: Brill.

#### WEB RESOURCES

<http://pagines.uab.cat/classichum/>

<http://www.culturaclasica.com>

<http://interclassica.um.es>

<http://www.xtec.cat/~sgiralt/>

#### Software

None.

#### Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

Name	Group	Language	Semester	Turn
(PAUL) Classroom practices	1	Catalan	second semester	morning-mixed
(TE) Theory	1	Catalan	second semester	morning-mixed