

# **APPLYING CASE STUDY METHODOLOGY FOR TEACHING PHILOLOGY STUDENTS READING ANCIENT GREEK TEXTS: THEORETICAL PRINCIPLES**

**APLICANDO A METODOLOGIA DE CASE STUDY NO ENSINO  
DA LEITURA DE TEXTOS ANTIGOS GREGOS A ESTUDANTES  
DE FILOLOGIA CLÁSSICA: PRINCÍPIOS TEÓRICOS**

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**Abstract:** In the system of teaching Greek to students majoring in classical languages, the content of communicative competence is limited to reading competence. The interpretation of a literary work (its content and meaning) is carried out through the interpretation of factual, conceptual, sub-textual, and emotive-evaluative information embedded in the text. Since interpreting literary works is a common challenge faced by future philologist-classicists in their professional activities, the article argues for the effectiveness of applying *case study* methodology in teaching reading authentic texts. The peculiarities of its application are explained using the example of a case on the topic of “Reading and interpretation of *Lamentation of Danae* by Simonides of Ceos.” The preparatory and primary stages of work with the case are outlined, each illustrated by specific tasks aimed at analysing and interpreting the factual, conceptual, emotive, and sub-textual aspects of an authentic Ancient Greek text.

**Keywords:** competence in reading, Ancient Greek language, authentic text, *case study* methodology, layers of information.

**Resumo:** No atual sistema de ensino, os estudantes de filologia clássica que enveredam pelo ramo de formação educacional desenvolvem uma competência linguística centrada na competência de leitura. A análise global de uma obra literária é realizada por meio da decodificação de informações factuais, conceituais, subtextuais e emocionais presentes no texto. Como a interpretação de

uma obra pode ser complexa na atividade profissional do futuro filólogo clássico, este artigo defende a aplicação da metodologia de *case study* no processo de ensino da leitura de textos autênticos. As peculiaridades da sua aplicação são explicadas por meio de um estudo de caso sobre o tema a partir da obra *Lamentação de Danae* de Simónides de Keos. São delineadas as principais etapas preparatórias do trabalho, cada uma delas ilustrada por tarefas específicas, cujo objetivo é desenvolver competências de análise e interpretação das informações contextuais e intratextuais presentes no texto autêntico em grego antigo.

**Palavras-chave:** competência de leitura, grego antigo, texto autêntico, metodologia de *case study* níveis de informação.

## 1. INTRODUCTION: STATEMENT OF PROBLEM AND METHODOLOGY

The priority task in the system of teaching Ancient Greek to philology students in higher education institutions is the formation of communicative competence in reading, which is “the key to communicating with the ancient world”,<sup>1</sup> as Ancient Greek language now only exists in written form. Competence in reading, according to Chepeleva (1992), is understood as a system of personal qualities, intellectual and operational spheres of the reader, which allow them to interact with any literary work, and, depending on the goals of reading and the genre of a literary work, change the strategies of perception and comprehension of the text, manipulate its elements, and engage in a dialogue with it. Thus, communicative competence in reading is a set of skills for processing linguistic and extralinguistic information that leads to the understanding of the essence of the text.<sup>2</sup>

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1 Standards 1997: 7.

2 Shovkovyi 2010: 34.

A common problem in teaching Ancient Greek language, as emphasized by Markoglou, is “a teacher-centred approach”, according to which teachers “use the Ancient Greek text as a tool for translation and grammatical and syntactic analysis, giving less emphasis to elements of content, conceptual and cultural understanding”.<sup>3</sup> Reading a literary text should be accompanied by interpreting its content and meaning, which is carried out through the interpretation of various layers of information. Interpreting literary works is a common challenge faced by future philologists, experts in the Ancient Greek language, that requires the use of complex cognitive and metacognitive processes, as well as linguistic and extralinguistic knowledge, communicative skills, and analytical strategies. It is a direct signal regarding the expediency of applying the *case study* methodology. This teaching methodology involves solving a specific professional problem situation, oriented towards independent mastery of knowledge and skills, and solving tasks of linguistic and extralinguistic nature. The case study includes methodically organized educational materials (printed texts, multimedia materials that reflect situations of professional activity of future specialists, tasks for them, e.g. those presented below in the developed case), which create the groundwork for cognitive processing of various layers of information, interpretation of the content, and meaning of the work. Thus, applying case study methodology in teaching reading and interpreting literary works is promising. The research aims to theoretically substantiate and develop a methodology for teaching reading and interpreting Ancient Greek texts using case study methodology.

The research is based on the concept of adogmatic hermeneutics –the theory and practice of open interpretation, which means the existence of variability in the interpretation of texts. It also incorporates the idea of a hermeneutical approach to teaching reading and

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3 Markoglou 2022.

interpretation of authentic texts,<sup>4</sup> a rationalistic theory of comprehension, which suggests that the degree and depth of understanding information depend on the subject's previous experience and knowledge. The research utilized critical analysis and generalization of scientific sources on the problem and systematization of the authors' own experience in teaching reading and interpreting ancient texts. Methodology for teaching reading authentic Ancient Greek texts was developed using a combination of analysis and synthesis methods. This methodology is aimed at teaching reading to third-year students majoring in Classical Philology and English Language, considering the students' preparation level at this learning stage.

## 2. THEORETICAL FRAMEWORK

Reading is an active analytic-synthetic process of perception and processing of graphically fixed linguistic messages, the result of which is comprehending its content and integrating the meaning that corresponds to the content.<sup>5</sup> In the process of reading, the integration of lexical and grammatical units into structures of a meaningful and semantic nature is carried out. The process of reading involves the perception, comprehension, and interpretation of various layers of information in the text – factual, conceptual, sub-textual, and emotive-evaluative.<sup>6</sup>

Factual information (content-based factual information) is a type of textual information that presents facts, events, processes, and phenomena in an author-created, text-based world. A presupposition is a crucial prerequisite for comprehending the content and meaning

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4 Shovkovyi 2010: 394.

5 Zueva 2008: 43.

6 Shovkovyi 2010: 36.

of a literary work, as it determines the way the message is interpreted and reacted to.<sup>7</sup> The presupposition refers to the information known to the reader, including general and encyclopaedic knowledge about the world based on their personal experience, as well as their understanding of the subject area illuminated in the text, the specific knowledge of the narrow-specialized field, and the particular subject situation.<sup>8</sup> When it comes to reading texts in one's native language, factual information is not necessarily the key element. This type of information is the easiest to perceive, does not require additional information, and is based on the recipients' experiential knowledge and their understanding of reality. Factual information is transmitted explicitly through signs with direct meanings and maintains the true, consistent structure of the statement.<sup>9</sup> However, when studying an ancient text, which may include references to cultural objects, subjects, facts, and phenomena that are familiar to an average bearer of ancient culture and do not require additional explanation, the factual information in the text can pose significant challenges for readers from other cultures, those who are geographically and temporally distant from ancient Greeks and Romans. Therefore, an ancient text in an educational context serves not only as a tool for developing reading skills and satisfying aesthetic interests but also as a source of presuppositional information that can facilitate the acquisition of relevant knowledge.<sup>10</sup> As claimed by Gruber-Miller, "Whether we realize it or not, we Greek (and Latin) teachers are in the culture business – preserving it, transmitting it, and understanding it".<sup>11</sup> That is why lexical units that explicitly name phenomena and concepts of the ancient world should be subject to analysis and

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7 Lebherts 2008: 9.

8 Anohina 2009: 92.

9 Selivanova 2006: 167; Galperin 1981: 27.

10 Semian 2019.

11 Gruber-Miller 2008: 1.

interpretation. Comments on cultural concepts, phenomena, objects, and subjects will help form extralinguistic knowledge and ideas about the holistic image of the ancient culture, i.e., cultural presupposition. In order to understand the content and meaning of a literary work in Ancient Greek, we consider it necessary at the preparatory stage to form knowledge about the author's personality, the period of their creative activity, and civic position (if it is vital for understanding the work), genre, style, and central themes of the work; prerequisites for writing the work, chronotope of the work; extralinguistic knowledge (historical events and figures, material and spiritual values, standards, stereotypes, precedent phenomena; types of clothing, housing, and other aspects of material culture etc.).

Conceptual information (content-conceptual) is a type of textual information generated and interpreted through complex synthesis condensation and cognitive processing of the integral content based on the author's intention or the reader's interpretive filter.<sup>12</sup> There are as many interpretations of a text and meanings as there are recipients, so each person perceives and interprets the text in their way, uniquely, "the content of reality changes with each personal view".<sup>13</sup> However, as Semian points out, "the author of a literary work laid down a certain concept, a clear idea, and the chronotope of the work is a segment of culture within which the work was created, so there is a semantic and meaning block that is not subject to the variability of interpretation."<sup>14</sup>

Conceptual information is global, interrupted, and explicit-implicit because it is spread throughout the text intermittently and represented by peak moments of verbalization<sup>15</sup>. Conceptual information conveys to the reader the author's unique understanding of the relationships

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<sup>12</sup> Selivanova 2006.

<sup>13</sup> Vardell 2003: 23.

<sup>14</sup> Semian 2009: 35-36.

<sup>15</sup> Selivanova 2006: 166-167.

between phenomena described through factual information, the causal relationships between them, and their significance in the life of the people. Such information is extracted from the entire work. It is a creative reinterpretation of the indicated relationships, facts, events, and processes that are taking place, presented by the author in the world they have created.<sup>16</sup> Conceptual information is the result of a complex process of text interpretation. Comprehending conceptual information involves a specific variability determined by the reader's individual experience, level of cognitive and metacognitive strategies development, and processes of analysis and synthesis.

Sub-textual (content-sub-textual) information is based on the verbal organization of the text and is formed by its content processing and enrichment without increasing the sign volume. Subtext emerges from the content of the verbal fragment and is superimposed on it as a second level; it has a psycholinguistic nature of interpretation, which applies the processing of various structures of knowledge of the author and the reader.<sup>17</sup> Subtext becomes available for perception due to a particular analytical procedure that involves processing explicit information and deriving additional information based on it.<sup>18</sup>

The level and depth of comprehending of sub-textual information depend, according to Malova<sup>19</sup> (2012), on extralinguistic knowledge (the extent of a person's knowledge, their cultural, intellectual, moral levels, national-mental consciousness, profession, upbringing, age) and linguistic knowledge (marked means, polysemous words, antitheses, allusions, hyperboles, author's remarks, violations of standard functioning of linguistic means, use of parcelling, ellipsis, omission, violation of syntactic or logical nature). Comprehending sub-textual information largely depends on the

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16 Galperin 1981: 28.

17 Selivanova 2006: 465.

18 Tlehatuk 2010.

19 Malova 2012



understanding of implicatures – linguistic units with “hidden” information that usually do not find reflection in the linguistic worldview of a modern person: allegories, allusions, aposiopesis, euphemisms, irony, symbols, names of culturally specific concepts, and so on.

Evaluative information refers to information that conveys the attitudes of the speaker, the characters, and even the hypothetical reader as imagined by the author towards the events, phenomena, people, and their behaviour. It can be measured on both an absolute and relative scale of evaluation.<sup>20</sup> One important stage in the linguistic analysis of a text is to clarify the overall artistic idea and the emotional meaning that underlies the work. This requires understanding the author’s evaluative perspective towards the depiction of the events and characters in the text.<sup>21</sup> Evaluative information in the text is perceived through the prism of cultural consciousness. There are certain phenomena in national cultures that are universally evaluated by all people (e.g. such concepts as friendship, loyalty, and betrayal). In contrast, a considerable number of things and phenomena have different evaluations in different nations (e.g. war, social equality etc.). Adequate perception of evaluative information in a text is possible only if one understands the system of values and evaluations of the language and culture-bearing nation.

Emotive information in a text conveys the emotional attitudes of the addressee, actors, and hypothetical readers towards events, characters, and behaviour, and is conveyed through emotionally charged textual components, or ‘emotional markers’.<sup>22</sup> According to Hamziuk<sup>23</sup>, emotions are a universal human phenomenon. The encoding and decoding of a range of emotional expressions are the same for people worldwide, regardless of their culture, language, or educational level. However,

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<sup>20</sup> Selivanova 2006: 439.

<sup>21</sup> Krupa 2005: 24-25.

<sup>22</sup> Selivanova 2006: 142.

<sup>23</sup> Hamziuk 2001.

sociocultural factors play an important role in determining the expressive component of emotion. It is possible to talk about the influence of the national, social, and cultural environment on the character of emotional expression and the emergence of particular nuances specific to that environment. In a particular environment, stereotypes of emotional expression are observed; they are characteristic of specific cultural and social groups and easily understood by their members.

Evaluative (good, bad, neutral) and emotive (joy, excitement, approval, encouragement, praise, surprise, sorrow, grief, horror, fear, despair, pain, sympathy, panic, hesitation, indecisiveness, hopelessness, condemnation, indignation, contempt, anger, irony, dissatisfaction, reproach, warning, anxiety, threat etc.) information is activated using verbal means and situational cues. Verbal means of expressing emotive and evaluative information include words with explicitly expressed evaluative and / or emotional meanings, particles and interjections, phraseological units in which the categories are expressed through the prism of word associations, symbolic images, and the like. Evaluative and emotive information is also activated situationally, from a broad context, and results from the reader's analytical and synthesis activities.

Thus, reading authentic Ancient Greek texts involves comprehending and interpreting various layers of information – factual, conceptual, sub-textual, emotive, and evaluative – that make up the necessary semantic and meaningful code of the work. These layers of information are manifested in lexical and phraseological units, and presented situationally in a broad context with the support of presuppositional knowledge of the author and the reader. The ancient text contains many culturally marked linguistic units and situations, the semantic range of which may significantly differ from L1. That is why comprehension is a critical cognitive process, which forms the basis for reading an ancient literary work.

Comprehension is a complex analytical-synthesis activity of the brain aimed at revealing the internal essence of objects, processes,

and phenomena and realizing their connections, relationships, and dependencies. In modern psychology, a rationalistic concept of comprehension has been developed, according to which the comprehension process depends on the level of knowledge and previous experience of the subject of cognition. The meaning assigned to the stimulus depends on how this stimulus is classified and interpreted from the point of view of the existing information knowledge of the consumer<sup>24</sup>. Achieving mutual understanding between representatives of different ethnic cultures can be complicated by the fact that they have somewhat different perceptions of reality, and their life experiences are tied to a particular cultural or historical-cultural area (if we are talking about understanding texts that are about two or two and a half thousand years old). When it comes to understanding the information conveyed in a foreign language, the determinants are linguistic knowledge, speaking skills combined with knowledge about the surrounding world, and the peculiarities of their representation in the linguistic picture of the world.

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Based on the above, the prerequisite for understanding factual, conceptual, sub-textual, emotive, and evaluative information is the possession of extralinguistic and linguistic knowledge, as well as the ability to search for information and accumulate knowledge. Extralinguistic information includes information about the time and place of writing a literary work, historical events that were the prerequisite for creating the work, episodes from the author's biography, their worldview positions that influenced the writing of the work, and were reflected in the work, events described in the work, and the assessment of this information in terms of reality / fiction. Mastery of linguistic information involves understanding the anaphoric, deictic, causal, locative, temporal, conditional, concessive, and other connections in the text, knowledge of culturally marked vocabulary, and under-

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24 Ruzavin 1985: 168.

standing the material and spiritual culture phenomena denoted by this vocabulary in the ancient world. It also includes knowledge of culturally marked connotative meanings of lexical units, particularly those that reflect emotional and evaluative semantics, the value system in the ancient world, the means of representing modality in ancient Greek, and the symbolism in ancient Greek. It is crucial to have the ability to independently search for necessary information, analyse, compare, synthesize, generalize, and substantiate one's hypotheses, conclusions, and judgments.

When teaching reading authentic Ancient Greek texts, selecting texts that meet the teaching goals is essential. The main criteria for selecting authentic Ancient Greek texts for reading instruction are determined by the linguistic and compositional quality of the text (correspondence of the text to the level of students' proficiency in Ancient Greek: too high complexity level can be a negative factor in forming motivation, and too low can result in reduced cognitive motivation<sup>25</sup>), authenticity, thematic relevance, richness in linguistic, socio-cultural, implicit and explicit information, informativeness, aesthetic appeal, and conformity to the interests and desires of the students, as well as lexical, grammatical, and stylistic complexity, and the volume of the text material<sup>26</sup>. With such an approach, teaching students to read authentic Ancient Greek texts can be effectively done based on a poetic work, as it is

a cultural phenomenon that reflects the figurative thinking of the author and speakers of the language, dominated by conceptual, sub-textual, and emotionally evaluative information, which makes it possible to form interpretive strategies in students; comprehending and interpreting the content and meaning of a poetic work

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25 Lazer-Pankiv 2020: 128.

26 Osadcha 2018: 120; Natsiuk 2013.

“takes” students beyond the limits of the work itself, motivating them to expand their cognitive field with new linguistic and extralinguistic knowledge.<sup>27</sup>

Based on the criteria mentioned above, we believe that in teaching students to read authentic Ancient Greek texts, the following works can be used: *Ah, It Was All Helen's Fault* by Alcaeus (fr. 42: ὦς λόγος, κάκων ἄχος ἔννεκ' ἔργων), *The Wounded Cupid* by Anacreon (Ἔρωος ποτ' ἐν ῥόδοισιν), *The Nine Muses* by Antipater of Thessalonica (Anth. Gr. 9.26: Τάσδε θεογλώσσους Ἑλικῶν ἔθρεψε γυναῖκας), *Contest between Cithaeron and Helicon* by Korinna (Fr. 654: τες ἔκρουσαν δάθιον θιάς) and *That man seems to me...* by Sappho (Fr. 31: φαίνεται μοι κῆνος ἵσος θεοῖσιν). The mentioned texts, in terms of linguistic and compositional quality (volume, authenticity etc.), as well as their didactic potential (correspondence to age, cultural value, informativeness, interest, functionality), correspond to the goals of teaching.

Interpreting an ancient work is a typical professional problem for a classical philologist and has various ways of resolution; as such a text contains different layers of information. The result of interpretation cannot be unambiguous; its polysemy depends on the experience, linguistic and extralinguistic knowledge, and the level of development of cognitive processes of the readers. Therefore, we consider it appropriate to use case study methodology for teaching philology students to read and interpret Ancient Greek authentic texts.

Considering the didactic tasks we set (namely, the development of reading skills and interpretation of Ancient Greek authentic texts), we propose using open, analytical research cases. The essence of these cases is that students conduct a deep analysis and research of extralinguistic factors (time and place of creation of the literary work, features of the era, personality of the author, their world-

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27 Semian 2019: 22-23.

view, preconditions of writing, events, facts, artefacts described in the work) and linguistic means that transmit explicit and implicit information, convey symbolism, express modality, the picture of the world of ancient Greeks, and the system of their values in particular. Such an analysis is a prerequisite for students' deep understanding of the content and meaning of the work and all layers of information it contains. The open nature of the case allows for an independent search for additional sources of information and working with dictionary articles.

The cases, as mentioned earlier, prepare students for future research with the original works of Ancient Greek authors. They facilitate the creative acquisition of professional knowledge and skills as well as the development of students' mental abilities. These cases help students to develop reading and interpretation skills for original works, improve their lexical and grammatical reading skills, expand their knowledge about the ancient world, and form a comprehensive understanding of the linguistic and mental picture of the world of ancient Greeks.

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### 3. RESULTS AND DISCUSSION

In the present discourse, we shall delve into the intricacies of applying the case study methodology with specific reference to a case study that pertains to the topic "Reading and interpretation of *Lamentation of Danae* by Simonides of Ceos." Drawing on the research of Bihych<sup>28</sup> and Yaroshenko,<sup>29</sup> we assert that the effective implementation of case studies necessitates a two-stage approach: a preparatory stage and a primary stage. The envisioned scenario presumes that students

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28 Bihych 2017: 19-20.

29 Yaroshenko 2013: 22.

shall undertake the preparatory stage tasks independently. In the classroom, they shall read, translate, and comment on the different layers of information embedded in the work.

**Topic:** Reading and interpretation of a literary work *Lamentation of Danae* by Simonides of Ceos.

**The case study aims** to develop the skills of conducting historical and cultural analysis of a poetic text in ancient Greek, the ability to identify the emotional and evaluative orientation of the text, to uncover deep sub-textual meanings from the author's perspective, the ability to interpret factual and conceptual information, to identify explicit and implicit means of conveying this information, to provide commentary on lexical, grammatical and stylistic phenomena, and, taking into account all of the above, to translate a poetic work.

**Case description:** Read and translate the poem *Lamentation of Danae* by Simonides of Ceos. Analyse the factual, conceptual, sub-textual, emotive, and evaluative information; lexical references of this information; and grammatical constructions.

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ὅτε λάρνακι | ἐν δαιδαλέῃ | ἄνεμός τέ μιν πνέων | κινήθεϊσά τε  
λίμνα δείματι | ἔρειπεν, οὐκ ἀδιάντοισι παρειαῖς | ἀμφί τε Περσεί  
βάλλε φίλαν χέρα | εἰπέν τ' ὦ τέκος, οἶον ἔχω πόνον· | σὺ δ' ἄωτεις,  
γαλαθηνῶ | δ' ἦτορι κνωώσεις | ἐν ἁτερπέϊ δούρατι χαλκεογόμφῳ  
| νυκτί <τ' ἄ>λαμπεί | κυανέῳ τε δνόφῳ σταλείς· | ἄχναν δ' ὕπερθε  
τεᾶν κομᾶν | βαθεῖαν παριόντος | κύματος οὐκ ἀλέγεις, οὐδ' ἀνέμου  
| φθόγγον, πορφυρέᾳ | κείμενος ἐν χλανίδι, πρόσωπον καλόν. | εἰ δέ  
τοι δεινὸν τό γε δεινὸν ἦν, | καί κεν ἐμῶν ῥημάτων | λεπτὸν ὑπεῖχες  
οὔας. | κέλομαι <δ'>, εὖδε βρέφος, | εὐδέτω δὲ πόντος, εὐδέτω <δ'>  
ἄμετρον κακόν· | μεταβουλία δέ τις φανείη, | Ζεῦ πάτερ, ἐκ σέο· |  
ὅττι δὲ θαρσαλέον ἔπος εὔχομαι | ἢ νόσφι δίκας, | σύγγνωθί μοι.

**The first (preparatory) stage.** Krupa<sup>30</sup> emphasizes that a comprehensive analysis of a literary text as an aesthetic entity requires an examination of extratextual factors (the writer's lineage, biography, worldview, most substantial sources of influence, linguistic environment, and the individual psychological structure of the artist's creative work) before conducting a linguistic analysis. The first (preparatory) stage of the analysis involves a meticulous study of these factors through the independent study of case materials. It includes searching and processing additional sources of historical and cultural information (e.g., videos, photos), analysing dictionary articles, and conducting linguistic analysis (e.g., grammatical forms, syntactic constructions, stylistic devices). The first stage also includes understanding the problem, preparing for translation, and commenting on the authentic text. In this case, information and tasks related to the search for extralinguistic information should be provided first to eliminate subject-specific difficulties in reading the authentic text.

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#### I stage (preparatory)

##### I. Historical and cultural analysis:

**Task 1.** Purpose: Formation of presuppositional literary knowledge necessary for understanding and interpreting the content and meaning of a poetic work. *Instruction:* Please check out the materials via the following links: <https://www.britannica.com/art/Greek-literature>, [https://www.newworldencyclopedia.org/entry/Simonides\\_of\\_Ceos](https://www.newworldencyclopedia.org/entry/Simonides_of_Ceos). Answer the questions that follow:

- What biographical factors influenced the formation of the author's style and language in the works of Simonides of Ceos?
- What are the peculiarities of Simonides of Ceos' creative legacy?
- What characteristic of his works became the basis for the expression *Simonides' tears*?

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30 Krupa 2005: 24-25.



- When was the work *Lamentation of Danae* created? What was its subsequent fate?

**Task 2.** Purpose: Formation of presuppositional knowledge about the mythological basis of the analysed work. *Instruction:* Please check out the materials via the following links: <http://bitly.ws/AI5s>. Answer the questions that follow:

- What mythological story is the work based on?
- Who are Danae, Perseus, and Zeus?
- Who are the other mythological characters related to the plot described in the work (Acrisius, Dictys, Polydectes, Medusa, Andromeda)?
- What is the subsequent fate of the characters?
- Which ancient authors referred to the myth of Danae?

The next step should thoroughly analyse the linguistic devices across all levels. “An in-depth interpretation of a poetic composition necessitates its all-encompassing linguistic dissection, intending to arrive at the closest possible approximation of the author’s original intent”<sup>31</sup>. In teaching to read Ancient Greek texts, this stage is critical as it ensures the removal of linguistic and logical difficulties in reading a text, which occurs immediately after completing the normative course of the Ancient Greek language. However, students are just beginning their acquaintance with original texts that contain dialectal peculiarities, so clarifying these peculiarities requires special attention. An original work fulfils the dual function of cultivating grammatical proficiency and skills. To achieve these objectives at the preparatory stage, students may consult an online dictionary of Ancient Greek (<https://logeion.uchicago.edu>) and explanations of grammatical material provided in the textbook.

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31 Krupa 2005: 355.

## II. Linguistic analysis

**Task 3.** Purpose: Overcoming linguistic and communicative difficulties through grammatical analysis of noun and verb forms.

*Instruction:* Please conduct a grammatical analysis of the provided forms. Translate them into L1: ἔρειπεν, ἀδιάντοισι, εἶπεν, ὦ τέκος, σταλείς, βαθεῖαν, ῥημάτων, εὔδε, φανείη, Ζεῦ πάτερ, σύγγνωθί μοι.

**Task 4.** Purpose: The development of skills to identify the syntactic functions of individual grammatical forms and constructions, along with their corresponding translation peculiarities. *Instruction:* Find the specified excerpts in the text, and determine their syntactic characteristics. Translate them: ἄνεμός τέ μιν πνέων; ἀνέμου φθόγγον; ἄχναν δ' ὕπερθε τεᾶν κομᾶν βαθεῖαν παριόντος κύματος οὐκ ἀλέγεις; κείμενος ἐν χλανίδι; κινήθεισά τε λίμνα; μεταβουλία δέ τις φανείη; οὐκ ἀδιάντοισι παρειαῖς, οὐκ ἀλέγεις; σὺ δ' ἄωτεῖς.

**Task 5.** Purpose: Overcoming linguistic and communicative difficulties caused by inversion. *Instruction:* Find the specified excerpts in the literary work. Identify cases of inversion usage. Provide these excerpts with the “correct” word order.

ὅτε λάρνακι ἐν δαιδαλέᾳ ἄνεμός τέ μιν πνέων κινήθεισά τε λίμνα δείματι ἔρειπεν

ἀμφί τε Περσεί βάλλε φίλαν χέρα

ἄχναν δ' ὕπερθε τεᾶν κομᾶν βαθεῖαν παριόντος κύματος οὐκ ἀλέγεις  
πορφυρέα κείμενος ἐν χλανίδι

καί κεν ἐμῶν ῥημάτων λεπτόν ὑπεῖχες οὔας

ἐκ σέο· ὅττι δὲ θαρσαλέον ἔπος εὔχομαι ἢ νόσφι δίκας

**Task 6.** Purpose: Developing the skill of identifying dialectical features in authentic text and explaining them. *Instruction:* Please familiarize yourself with the main features of the Ionic dialect at the following link: <http://bitly.ws/AI5w>. Comment on the given word pairs: λίμνα – λίμνη, ἀδιάντοισι – ἀδιάντοις, φίλαν – φίλην, χέρα – χεῖρα, κνωώσσεις – κνώσσεις, δούρατι – δόρατι, κυανέω – κυανῶ, μεταβουλία – μεταβολία, θαρσαλέον θαρραλέον, σέο – σοῦ.

**The second (main) stage.** During the second stage, the main stage, the authentic text is read, translated, and interpreted directly. A linguistic analysis of the authentic text is carried out at all language levels in the previous stage to ensure the accuracy of artistic information perception. At this stage, a series of tasks are performed to identify and comment on factual, conceptual, sub-textual, emotive, and evaluative information, as well as determine the author's intentions. Discussions and debates concerning the content and meaning of the work take place at this stage, providing an opportunity for deeper analysis and interpretation.

## II stage (primary)

**Task 7. Purpose:** Development of skills and strategies for understanding and interpreting emotive and evaluative information. *Instruction:* Translate the given excerpts from the text and identify what stylistic devices used the author. What is the purpose of the stylistic devices used (what mood do they create)?

λάρνακι ἐν δαίδαλέῃ  
γαλαθηνῶ δ' ἦτορι  
ἐν ἀτερπέι δούρατι χαλκεογόμφῳ  
θαρσαλέον ἔπος  
κέλομαι <δ'>, εὕδε βρέφος, εὐδέτω δὲ πόντος, εὐδέτω <δ'> ἄμετρον κακόν  
νυκτί <τ' ἀ>λαμπεί κυανέῳ τε δνόφῳ  
ἄωτεις, γαλαθηνῶ δ' ἦτορι κνώσσεις  
εὕδε βρέφος, εὐδέτω δὲ πόντος, εὐδέτω <δ'> ἄμετρον κακόν  
ἄμετρον κακόν

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As we have chosen a poetic text for pedagogical purposes, it is of paramount importance to scrutinize its vocabulary, in order to unearth the profound sub-textual meanings of the author's standpoint, which are encapsulated in the “condensed poetic word”<sup>32</sup>.

32 Krupa 2005: 164.

**Task 8.** *Purpose:* Formation of knowledge of the Ancient Greek language thesaurus. *Instruction:* Find the corresponding matches:

ἄωτεις	(open) sea
βρέφος	babe in the womb, foetus
δεινὸν	child
δοῦρατι	coffer, trunk, box
κνώσσεις	have a care, mind, heed
λάρνακι	ship
λίμνα	sleep
οὐκ ἀλέγεις	sleep
πόντος	stagnant water, pond, marsh
τέκος	venerable, fearful; terrible, unheard of

**Task 9.** *Purpose:* Development of skills to correlate culturally significant lexical units with the context and ability to comprehend the sub-textual and evaluative information embedded in the authentic text. *Instruction:* Answer the following questions:

- What does the author intend to convey by using the phrase πορφυρέα κείμενος ἐν χλανίδι?
- Which of the following phrases does the author employ to emphasize the mother's tender care for her son, the perilous nature of the situation, and the imminent threat of death?

ἐν ἀτερπεί δοῦρατι

νυκτί <τ' ἀ>λαμπί κυανέω τε δνόφω

ἄωτεις, γαλαθηνῶ δ' ἥτορι κνώσσεις

εὔδε βρέφος, εὐδέτω δὲ πόντος, εὐδέτω <δ'> ἄμετρον κακόν

ἄμετρον κακόν

εἰ δέ τοι δεινὸν τό γε δεινὸν ἦν

ὦ τέκος

γαλαθηνῶ δ' ἥτορι

πρόσωπον καλόν

λεπτὸν οὖας  
βρέφος  
φίλαν χέρα

**Task 10.** Purpose: The development of skills and strategies to comprehend and interpret sub-textual information and the ability to conduct an ideological analysis of a work and articulate and support one's viewpoint convincingly. *Instruction:* Based on your analysis of the reference material and your translation of the work, answer the questions and justify your response:

- What is the main idea of the work? Explain the author's attitude towards the depicted situation.
- Why does Danae ask for forgiveness from Zeus?
- What similar plots from Greek mythology can you recall? What fate awaits the characters?
- Watch the video: <http://bitly.ws/AI6c>. Is the mood reproduced?
- Look at the illustrations of the plot depicted in the works of fine art (Giorgio Ghis's 1543 engraving *Danae and the infant Perseus cast out to sea by Acrisius*; Arthur Rackham's 1903 canvas *Danae And Her Son Perseus*; John William Waterhouse's 1892 painting *Danae*). Which of them, in your opinion, most accurately reproduces the mood of the Ancient Greek literary work?

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To consolidate their knowledge gained from text analysis and the skills and abilities developed, students are provided with tasks for independent study.

Tasks for independent study

**Task 11.** Purpose: The development of skills in identifying intercultural differences in the way information is presented. *Instructions:*

- 1) Read the artistic English translations of poetry (<http://bitly.ws/AI5D>; <http://bitly.ws/AI5F>; <http://bitly.ws/AI5I>; <http://bitly.ws/>

AI5L, etc.). How well do you think the translation captures the mood of the original? What techniques did the translator employ to achieve this? Consider how the translated text represents culturally specific vocabulary and stylistic elements of the original text. Additionally, create your artistic translation of the piece while maintaining the emotional tone of the original text.

2) Find examples of depictions of this plot or related mythological plots in art (<http://bitly.ws/AI5S>). In your opinion, to what extent has this work, and the described mythological plot in particular, influenced the development of world culture?

The use of the case mentioned above in the process of teaching reading authentic Ancient Greek texts should develop skills necessary to perceive, understand, and interpret various layers of information within the text, such as factual, conceptual, sub-textual, and emotive-evaluative information. These skills involve integrating lexical and grammatical units into structures of content and meaning. Specifically, interpreting factual information in the text requires the ability to correctly understand and translate the content of the work, as well as provide a comprehensive commentary on all cultural concepts and realities. The ability to interpret emotive and evaluative information in the text involves understanding and correctly interpreting such information expressed both explicitly (through verbal means) and situationally (from context), providing a detailed commentary and justification of how this information reflects the value system of ancient Greeks, determining the modality of all fragments and the work as a whole, explaining and justifying such interpretation of information in terms of its emotional or evaluative aspect. The ability to interpret sub-textual information in the text involves the student fully revealing the content of all implicatures, disclosing, commenting, and justifying the sub-textual information. Similarly, the ability to interpret conceptual information in the text requires the student to correctly identify the

concept or idea of the work, understand the author's intentions and the issues raised in the literary work, as well as the author's perception of the relationships between phenomena. In doing so, the student should be able to justify their conclusions, provide an appropriate number of arguments, demonstrate a creative understanding of the concept of the work, and display knowledge about additional sources of information.

#### 4. CONCLUSIONS

In our research, we have argued that the analysis and interpretation of authentic Ancient Greek texts involve multiple layers of information, including factual, conceptual, emotive, evaluative, and sub-textual aspects. The most effective approach for organizing learning is through case studies, which provide analytical and research-based materials that are methodically organized, such as printed texts, audio / video materials, photo materials, dictionary articles, sets of questions, and tasks. These materials are designed to facilitate the independent acquisition of both linguistic and extralinguistic knowledge, as well as to develop skills in the analysis and interpretation of authentic Ancient Greek texts. In addition, developing cases for reading authentic texts across different genres is a promising avenue for further research.

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