**Curriculum Vitae**

**May 2018**

**Eirene Visvardi**

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Wesleyan University

Middletown, CT 06457

**Education**

Doctor of Philosophy in the Classics. Stanford University, 2007

Dissertation: *Dancing the Emotions: Pity and Fear in the Tragic Chorus*

Visiting Junior Scholar: Faculty of Classics, University of Cambridge (U.K.), Fall 2001

MPhil in Classics, University of Cambridge (U.K.), 2000

Bachelor of Arts in the Classics. University of Crete, Greece, 1998

Erasmus Student, King’s College London, Department of Byzantine & Modern Greek Studies, Spring 1997

**Appointments**

Associate Professor of Classical Studies, Wesleyan University, 2016-Present

Assistant Professor of Classical Studies, Wesleyan University, 2009-2016

Research Fellow. Center For Hellenic Studies, Harvard University, Washington D.C., Fall 2012

Florence Levy Kay Fellow in Ancient Greek Theater. Departments of Classical Studies and Theater Arts, Brandeis University, 2007-2009

**Publications**

**Book**

*Emotion in Action: Thucydides and the Tragic Chorus.* Brill Mnemosyne Supplements (January 2015).

**Articles and Chapters in Edited Volumes**

“Communities of Production and Consumption” Wilson, E. (ed.) (2019) *A Cultural History of Tragedy in Antiquity*, Bloomsbury.

“Euripides’ *Alcestis*” 61-79 in McClure, L. (ed.) (2017) *A Companion to Euripides*. Wiley Blackwell

“Collective Emotion in Thucydides” CHS Research Bulletin 1.1 (2012): <http://nrs.harvard.edu/urn-3:hlnc.essay:VisvardiE.Collective_Emotion_in_Thucydides.2012>

“Pity and Panhellenic Politics: Choral Emotion in Euripides’ *Hecuba* and *Trojan* *Women*” 269-291 in Carter, D. (ed.) (2011) *Why Athens? A Reappraisal of Tragic Politics*. Oxford University Press.

**Book Reviews**

R.S. Liebert, *Tragic Pleasure from Homer to Plato*, Cambridge in: *American Journal of Philology* (2019) 140.1: 167-171.

Reginald Gibbons and Charles Segal (eds.) (2007) *Sophocles*. Antigone. (Oxford University Press), *NECJ* 35.3 (2008) 201-204

**Academic Blog-Posts**

“On Sublimating the Emotions: Fear in Aeschylus’ *Eumenides*”- January 2013

<http://wp.chs.harvard.edu/chs-fellows/2013/01/02/on-sublimating-the-emotions-fear-in-aeschylus-eumenides-2/>

“Minimizing the Distance: On Pity and Emotional Detachment” - December 2012

<http://wp.chs.harvard.edu/chs-fellows/2012/12/04/minimizing-the-distance-on-pity-and-emotional-detachment-2/>

“Feeling Together: Collective Emotion and Its Discontents” - November 2012

<http://wp.chs.harvard.edu/chs-fellows/2012/11/08/feeling-together-collective-emotion-and-its-discontents/>

**Forthcoming**

“Emotion in Euripides” in Markantonatos, A. (ed.) (2020) *Brill’s Companion to Euripides,* Brill

**Papers and Invited Lectures**

Lecture on “Greek Tragedy and Sophocles’ *Antigone* in Context”,High School Humanities Program, Wesleyan University, April 2019

“Dangerous Acts? Collective Passions and Decision-Making in Athenian Democracy”, Institute for the Study of Religion, Krakow – Poland, January 2018

“Resounding Voices: Collective Emotion and Action in 5th c. Athens”, USC, January 2016

“Utopia”, Wesleyan University. Part of the ‘In Theory Lecture Series’, April 2015

Presentation of forthcoming book at *Epichoreia* - Meeting X, NYU, September 2014

“Teaching Euripides' *Medea*”, Columbia University, October 2013

“Emotional Acts: The case of Pity”, Yale University, September 2013

“Afraid, They Judge. Afraid, They Act: Collective Fear in Greek Tragedy and Democratic Politics”, Texas Tech University, May 2013

“Pity and Fear in the Tragic Chorus: Negotiating the Emotional Politics of Athenian Democracy”, Bryn Mawr College, December 2012

“Affective Turns on the Athenian Stage? Female Choruses and the Politics of Emotion in Greek Tragedy”, Center for the Humanities, Wesleyan University, May 2012

“Re-Embodying Civil Passions? The Case of Euripides' *Hecuba*”, Boston College, April 2011

Seminar on Aristotle's *Poetics*, Sophocles' *Antigone*, and Aristophanes' *Frogs.* Boston College, March 2011

“Fear and the *Polis*: Emotion in Aeschylus’ *Eumenides* and Euripides’ *Bacchae*”: MACTe, Yale University, May 2009

“Euripides’ *Hecuba*: The limits of Sympathy, Past and Present”: Symposium “In Naming You I Name Myself: Words, Wrath, and Retribution in Euripides’ *Hecuba*”, Brandeis University, April 2009

“Περί Χορού και Παθημάτων: Συγκινησιακή Γλώσσα και Ιδεολογία στην Τραγωδία” [“On *pathêmata* and the chorus: Emotive Language and Ideology in Tragedy”]: Τροφεῖα: Academic Symposium in honor of the Alumni of the Classics Department of the University of Crete, University of Crete, Greece, May 2008

“Public Expressions of the Inner Self: Emotion and the Tragic Chorus”: Florence Levy Kay Fellowship Talk, Brandeis University, April 2008

“Athenian Tragedy: Performance Context and the Interplay of Myth: Aeschylus’ *Oresteia* and the two *Electras*”: The Examined Life Program (Greek Studies in the Schools), Brandeis University, February 2007

“Fears Ancient and Modern: Choral Emotion in the *Bacchae*”. Symposium: “Tyrants, Gods, and Wild Women: Aspects of the *Bacchae* in Performance”, Stanford University, November 2007

“Pity and Panhellenic Politics in Athenian Tragedy”. Conference: “Why Athens? Reappraising Tragic Politics”, University of Reading, U.K, September 2007

“τίς γὰρ δεδοικὼς μηδὲν ἔνδικος βροτῶν; (*Eum*. 699) Fearing justly in the *Eumenides*”, Stanford University, October 2005

“Transforming delirious terror: from Aeschylus’ Erinyesto Sartre’s Flies”. Stanford Humanities Center Research Workshop: “Translations and Transformations of Classical Texts”, November 2005

“Ancient Greek Theatre: the Performance of the Plays; the Life and Art of Sophocles”. Philosophical Stages: Summer Program in Theater and Philosophy, Stanford University, August 2005

“Euripides’ *Helen*: Dramatic Irrelevance or Dramatization of the Poet’s Views on his Poetry and Its Function?”, University of Cambridge, U.K, March 2001

**Other Professional Activity**

Co-Organizer of Power of Language II Conference, Wesleyan University, April 2019

Language Collective Member, Fries Center for Global Studies, Wesleyan University, 2018-Present

Co-chair (with Pauline LeVen, Yale University) of the Panel *Ancient Music and the Emotions* at the 2016 Society for Classical Studies Annual Meeting, January 2016

Executive Director for Lexington Books: *Greek Studies: Interdisciplinary Approaches*, 2009-Present

Graduate Summer Seminar Co-organizer (with Emily Allen-Hornblower, Rutgers University): Center for Hellenic Studies, Harvard University, Washington, DC, 2009-2011

Co-organizer and co-host (with Lauren Caldwell) at Wesleyan of MACTe 4 (Massachusetts and Connecticut Workshop for junior faculty in Classical Studies, Ancient History and Archaeology, and Ancient Philosophy), Fall 2010

Member of the Interdisciplinary Arts and Humanities Committee, Brandeis University, 2008-2009

**Teaching and Advising**

**Wesleyan University**

**Courses & Tutorials**

Advanced Greek Tutorial: Aristophanes’ *Assembly Women* – Spring 2019

Beginning Greek (101) -- Fall 2009, Fall 2010, Spring 2015

Beginning Greek (102) -- Fall 2013, Spring 2010, Fall 2016, Fall 2018, Fall 2019

Intermediate Greek (201) Plato, *Crito* -- Spring 2015, Spring 2016, Spring 2019

Intermediate Greek (201) Greek Prose: Lysias and Theophrastus -- Fall 2011

Intermediate Latin (201): Reading Latin Prose: Cicero -- Fall 2009

Advanced Greek (250): Body, Soul, and Afterlife Journeys in Ancient Greece [team-taught with K. Birney] (CLAC) -- Fall 2019

Advanced Greek (275): Homeric Greek: *The* *Odyssey* -- Spring 2011, Fall 2014, Spring 2018 [different selections for each course]

Advanced Greek (365): Euripides, *Bacchae* -- Fall 2017

Advanced Greek (311): Plato, *Symposium* -- Spring 2014

Advanced Seminar: *Dangerous Acts: Transgression and Collective Feeling in Greek Drama*; Collaboration with actor Drew Cortese on students’ final project, a production of Euripides’ *Bacchae* -- Fall 2014

Advanced Seminar: *Tales of Hope or States of Delusion? Utopias Past and Present* -- Fall 2016, Spring 2019

Advanced Seminar: *Gender and Sexuality in Ancient Greek Culture* -- Fall 2010, Fall 2013, Fall 2016, Fall 2017

Advanced Seminar: *Training Citizens? Aesthetics and Ideology in Greek Drama* -- Fall 2011

Greek Drama: Theater and Social Justice, Ancient and Modern -- Spring 2018 [also for CPE]

Greek Drama: Passions and Politics on the Athenian and Modern Stage -- Spring 2014

Greek Drama Survey -- Spring 2011

Tragedy and Affect: Team-teaching through CHUM with Sonali Chakravarti -- Spring 2012

FYS: *Crafting (Un)Ideal States: Utopias and Games of the Mind, Past and Present* -- Fall 2019

FYI: *Eros the Bittersweet: Love and Desire in Antiquity* -- Spring 2010

Advanced Greek Tutorial: Aristophanes’ *Assembly Women* -- Spring 2019

Advanced Greek Tutorial: Aristophanes’ *Frogs* -- Spring 2014

Advanced Greek Tutorial: *Odyssey* 11: Greek Magic and Necromancy -- Spring 2011

Sponsor for Student Forum *Defining Heroism: From Antiquity to Whedon's "Astonishing X-Men".* Student Leader: Peter Belmonte -- Spring 2011

**Theses & Senior Essays**

Jackson Barnett*, From Democracy in Name to Democracy in Practice? Contextualizing the Transition to Oligarchy of 411 BCE in Athens*, 2017-2018

Hannah Bernard, *Connecting the Threads of Emotion, Action, and Responsibility in Aeschylus’* Libation Bearers, Spring 2015

Alex Pack, *Writing a Revolution: From Oral to Literate Cultural Transmission in Ancient Athens.* (Second Advisor) -- 2013-1014

Christina Burkot, *The Role of Ritual in Aristophanic Comedy --* 2010-2011

Elizabeth Damaskos, *Eros, Virtue, and the Male Homoerotic: An Approach to the Speeches of Phaedrus, Pausanias, and Aristophanes in Plato’s* Symposium, Fall 2011

**Center For Hellenic Studies** (Harvard University, Washington, D.C.)

Graduate Seminar: *Tragic Pathos: Body and Mind in Greek Tragedy.* Team-teaching with Emily Allen-Hornblower of Rutgers University, Summer 2009

**Brandeis University**

**Courses, Theses, and Other Projects**

Euripides’ *Hecuba* in Performance. Team-teaching with Eric Hill, 2008-2009

Directed Reading on Aeschylus’ *Supplices*, Spring 2009

Lovers, Tyrants, and Other Enemies: Greek Tragedy from Aeschylus to Brecht, Spring 2009

Advanced Greek: Euripides’ *Hecuba*. Team-teaching with Leonard Muellner, Fall 2008

The Greeks and their Dances, Spring 2008

The Performance and Politics of Greek Tragedy: Gender and the Emotions, Fall 2007

Thesis: Emrys Bell-Schlatter, *The Imagery of Vision in Aeschylus'* Oresteia, 2008-2009

Production of Euripides’ *Hecuba* in collaboration with the MFA program.

**Service - Wesleyan University**

Chair, Classical Studies, 2018-Present

CPE FAC: 2019-

RAB, 2018-Present

FCRR, 2016-2019

Tri-Chair on Title IX Committee, 2016-2019

University Major Committee, 2015-Present

Academic Review Committee, 2015-2017

Division I (Humanities) Representative to the Academic Council, 2011-2012

Member of the Search Committee for the tenure-track position in Greek Art and Archaeology at the Department of Classical Studies, 2010-2011

Member of the Search Committee for the 2011-2012 Postdoctoral Fellows at the Center for the Humanities, 2010-2011

Happy Hour Committee, 2010-2014