

FINAL HONOURS SCHOOL

DESCRIPTION OF LITERATURE AND LINGUISTICS PAPERS IN FINALS

LINGUISTICS PAPERS (PAPERS IV AND V)

Paper IV: History of the Greek Language

Topics covered include the major developments in phonology, morphology and syntax in the medieval period and later, dialectal variation and the language debate.

Five texts are set for detailed study:

Ptochoprodromika III (ed. H. Eideneier),
Digenis Akritis, E 1501-1599 (ed. E. Jeffreys)
Livistros, vv. 1-229 (ed. T. Lendari)
Machairas, § 261-267 (ed. R.M. Dawkins)
Erotokritos, I, 1-146 and III, 49-180 (ed. St. Alexiou)

Useful for introductory reading is:

G. Horrocks, *Greek: A History of the Language and its Speakers* (London 1997).

Paper V: Contemporary Greek

Topics covered include an examination of the structure of the Greek language as it is spoken and written today and an analysis of spoken and written Greek in terms of its sound system, inflectional system, verbal aspect, syntax and vocabulary.

Useful for introductory reading are:

P. Mackridge, *The Modern Greek Language* (Oxford 1985)
R. Hesse, *Syntax of the Modern Greek Verbal System* (²Copenhagen 2003).

PERIOD PAPERS (PAPERS VI, VII AND VIII)

Paper VI: Byzantine Greek, AD 324 to 1453

The texts studied in this paper are chosen from those written in the learned form of the language, which corresponds very closely to Ancient Greek. Particular attention will be paid to the middle Byzantine period. Prose authors who will be studied include the historians Theophanes, Psellos, Anna Komnene and Niketas Choniates. Verse by writers such Romanos, George of Pisidia, John Geometres, Christopher Mitylenaios, John Mauropous and Theodore Prodromos will also be read, together with epigrams by a variety of authors from a range of periods.

Suggested background reading:

W. Treadgold, *A History of the Byzantine State and Society* (Stanford 1997)
P. Magdalino, *The Empire of Manuel I Komnenos, 1143-1180* (Cambridge 1993)
A.P. Kazhdan and A.W. Epstein, *Change in Byzantine Culture in the Eleventh and Twelfth Centuries* (Berkeley 1985)
A.P. Kazhdan, *A History of Byzantine Literature (650-850)* (Athens 1999)
M.D. Lauxtermann, *Byzantine Poetry from Pisides to Geometres: Texts and Contexts*

(Vienna 2003)

J.O. Rosenqvist, *Die byzantinische Literatur. Vom 6. Jahrhundert bis zum Fall Konstantinopels 1453* (Berlin 2007)

Paper VII: Medieval Greek Literature to 1669

The literature covered in this paper is written in forms of Greek that correspond more or less to the vernacular. The period falls into two sections, from the eleventh century to 1453 (the Fall of Constantinople) and from 1453 to 1669 (the Fall of Crete). The first period includes texts such as the epic-romance *Digenis Akritis*, verse romances and chronicles from French-dominated areas of the Greek-speaking world, and animal fables. The second focuses on works written in Crete-satires, plays, and romances.

Useful background reading:

Roderick Beaton, *The Medieval Greek Romance* (2nd ed., London, 1996)

David Holton (ed.), *Literature and Society in Renaissance Crete* (Cambridge, 1991)

Paper VIII: Greek literature 1821 to the present

This paper is at the core of literature teaching in Modern Greek. With very few exceptions, it is taken by all undergraduates reading Medieval and Modern Greek. A variety of lecture courses relevant to this paper are regularly given. There is no prescribed syllabus for this paper, and in your tutorials on this period of literature you will have a large amount of freedom to choose, in consultation with your tutor, which authors, texts, and topics you will work on. Although it will give you the opportunity to study the works of poets such as Cavafy and the Nobel laureates Seferis and Elytis, and novelists such as Kazantzakis, this paper (unlike Paper XI) is not based on the study of particular authors, but is intended to cover the development of Greek literature since the outbreak of the War of Independence against the background of the turbulent historical events that have made Greece what it is today: these include the War of Independence, the First World War, the Asia Minor Disaster of 1922, the Axis Occupation during the Second World War, the Civil War, and the Colonels' Dictatorship (1967-1974).

Paper VIII always involves the study of poetry, novels, and short stories, but plays as well as some key films may be studied too. In the lectures and tutorials associated with this paper you will cover topics such as Romanticism; Symbolism and Post-Symbolism; Demoticism; the Generation of 1880; Ethnographia; the Generation of 1930; Modernism; Surrealism; the Occupation and the Civil War in literature; post-1945 poetry; trends in literature since 1974; representations of childhood; Greek literature in film; and gender and writing.

Among authors covered in tutorials are Andreas Kalvos, Dionysios Solomos, Yeorgios Vizyenos, Alexandros Papadiamantis, Kostis Palamas, C.P. Cavafy, Nikos Kazantzakis, Angelos Sikelianos, Kosmas Politis, Stratis Myrivilis, Kostas Karyotakis, Yorgos Seferis, Andreas Embirikos, Pantelis Prevelakis, Yannis Ritsos, Nikos Engonopoulos, Odysseas Elytis, Nikos Gatsos, Dido Sotiriou, Margarita Lymberaki, Maro Douka, and Evgenia Fakinou. But you may choose to deal with some authors outside this list.

The three-hour examination, in which you have to answer three questions, contains questions referring to periods, movements, topics, and genres, although there may also

be questions referring to named authors too. There are always questions that can be answered in relation to women writers. At least one question (but no more than two) will be on Modern Greek Cinema, with special reference to the relationship between cinema and literature, history and society. Some questions may also refer to the relationship of literature to its larger cultural context.

The following books are recommended for preliminary reading:

Roderick Beaton, *Introduction to Modern Greek Literature* (2nd ed., Oxford 1999); it is also useful to refer to the relevant pages of this book when working on a specific author or topic.

Richard Clogg, *A Concise History of Greece* (Cambridge 1994).

PRESCRIBED TEXTS (PAPERS IX, X AND XI)

Paper IX: Medieval Texts

You can choose to study **EITHER** of the following topics:

A. Byzantine texts

The prescribed texts, written between the sixth and eleventh centuries, offer a series of contrasts. Paul the Silentiary's description of Hagia Sophia is composed in elaborate archaizing hexameters, while the prescribed hymns are in simpler language and meters. Of the two prose texts, the *Life of St Andreas Salos* (Andrew the Fool) uses relatively straightforward language to describe the saint's at times bizarre existence, while Psellos's account of life at the imperial court is altogether more artful. You will be asked to consider each text's purposes, the means by which they are accomplished and possible reasons for the form used.

In the three-hour examination, you will be expected to translate one passage into English, to write a commentary on another, and to answer two essay questions.

B. Medieval vernacular texts

The prescribed texts are written in a language based on spoken forms of early Modern Greek. *Digenis Akritis* is an intriguing mixture of epic and romance: its background lies in the heroic struggles on the Byzantine frontier on the Euphrates in the ninth and tenth centuries, though the form in which it survives owes much to literary fashions of the twelfth century. You will be asked to study the two oldest versions of the poem. The romance of *Libistros and Rhodamne* was probably composed in the thirteenth century; it tells of the hazards encountered by a pair of lovers. The Ptochoprodromic poems exploit the language registers of the twelfth century in a series of lively satires on Constantinopolitan life (nagging wives, drunken husbands, greedy abbots). If you choose this topic you may **not** offer options 1 and 2 in Paper X. (See the entry below on Paper X, options 1 and 2, for further descriptions of these texts.)

In the three-hour examination, you will be expected to translate one passage into English, to write a commentary on another, and to answer two essay questions.

Paper X: Medieval and Renaissance texts

You choose to study **TWO** of the following topics. In the three-hour examination you will have to write a critical commentary on a passage from one of the texts included in one of the topics you have chosen, and you will write an essay on each of the two topics chosen.

(1) ***Digenis Akritis***

The medieval Byzantine narrative poem of *Digenis Akritis* (scholars disagree as to whether it should be classified as an epic or a romance) emerged around AD 1100 out of a tradition of songs extolling the exploits of the Byzantine heroes who fought against Saracens and brigands. *Digenis Akritis* is in two parts: the first part tells the story of a Saracen emir who invades Byzantine territory and abducts a young Christian woman, but is forced by her brothers to convert to Christianity before marrying her; the second part narrates the life-story of their son Digenes, who after a childhood in which he performs prodigious feats of strength and courage, in turn abducts the woman who is to become his wife; after further feats against monsters and brigands, the couple settle down to a peaceful life near the river Euphrates till death carries the hero away. You will study the two oldest versions of the poem (one in more or less vernacular Greek, the other in a more archaic language). (For more details on this text see the entry on Paper IX above.)

(2) **The late Byzantine vernacular verse romances**

During the last centuries of the Byzantine Empire (14th-15th centuries) a number of charming verse romances were written in a language containing many features of the spoken Greek of the time. Some of these are original works in Greek, while others are translations or adaptations of western European poems. Many of these poems, whose titles consist of the names of the hero and the heroine, concern a young couple who fall in love, become separated as a result of various adventures, and are finally reunited after a series of actions that prove their mutual devotion. You will study especially *Callimachus and Chrysorrhoe*, *Velthandros and Chrysantza*, and **at least ONE** out of *Imperios and Margarona*, *Phlorios and Platziaflora*, and *Libistros and Rhodamne*. In the examination, passages for commentary will be set only from the first two of these. (For more details on *Libistros and Rhodamne* see the entry on Paper IX above.)

Recommended for preliminary reading:

Roderick Beaton, *The Medieval Greek Romance* (2nd ed., Routledge, London 1996).

(3) **Cretan drama**, with special study of Chortatsis' *Erophile*, *Katzourbos*, and *Panoria*

Georgios Chortatsis, a contemporary of Shakespeare who wrote in the last quarter of the sixteenth century, was the leading dramatist of the movement that is nowadays known as the Cretan Renaissance. This literary and cultural movement flourished, under the influence of Italian Renaissance and post-Renaissance culture, in Crete during the last century of Venetian rule, which lasted from 1204 to 1669. The language used by Chortatsis and others was a sophisticated literary version of the Cretan dialect, which they moulded into a subtle and versatile medium of literary expression. You will concentrate on three of Chortatsis' dramas, each one belonging to a different genre: the

tragedy *Erophile*, the comedy *Katzourbos*, and the pastoral tragicomedy *Panoria*. These plays, which you can supplement with other dramas by Chortatsis and other authors, exemplify the range of Chortatsis' writing, from the exaltation of love and the bloody denouement of *Erophile* to the realism and earthy humour of *Katzourbos*.

(4) **V. Kornaros, *Erotokritos***

Kornaros' romance *Erotokritos* is the best-known work of the Cretan Renaissance (see section 3 above). Probably written about 1610 in fifteen-syllable rhymed couplets, it tells the moving story of a young couple whose pure and steadfast love brings them finally to wedded bliss after a series of ordeals and tribulations (parental opposition, a tyrannical king, exile, prison, and war). The influence of this poem on later Greek literature has been immense.

Recommended for preliminary reading: David Holton, *Erotokritos* (Bristol Classical Press, 1991).

(5) **Greek oral poetry**

The folk songs (*dimotika tragoudia*) are the finest examples of poetry that were produced in Greece between the fall of Crete to the Turks in 1669 and the outbreak of the War of Independence in 1821. The tradition of Greek folk song, which still survives today, goes back at least to medieval times, and the vast majority of folk songs are composed in the fifteen-syllable line, which was the predominant verse-form in Greek culture for a period of a thousand years. As well as being fine examples of poetry, the Greek folk songs encapsulate traditional Greek attitudes to life, death, love, the family, nature, freedom, heroism and to what it means to be Greek. You will study the texts of the folk songs rather than the music (this is why this topic is called "oral poetry"), using the following collections: N.G. Polites, *Eklogia apo ta tragoudia tou ellinikou laou*, Academy of Athens, *Ellinika dimotika tragoudia*, vol. 1 (Athens 1962), and G. Saunier, *Tis xenitias* (Ermis, Athens). In the examination, passages for commentary will be taken only from these three collections.

Greek oral poetry has had such a pervasive influence on written poetry that, whether or not you take this option as an examination subject, a familiarity with the *dimotiko tragoudi* is indispensable for a full appreciation of Greek written poetry, whether it be *Digenis Akritis*, the Byzantine verse romances, Cretan Renaissance literature, or nineteenth- and twentieth-century Greek poetry.

Recommended for preliminary reading:

Roderick Beaton, *Folk Poetry of Modern Greece* (Cambridge 1980).

Paper XI: Modern authors

This paper complements the broader sweep of the Modern Period Paper (Paper VIII) by providing the opportunity to concentrate on and study in depth the work of TWO of the most important Greek writers since the War of Independence. You will read widely within the work of the two authors, set them in their intellectual and historical contexts, and study closely some central works with a view to detailed textual analysis.

A number of lecture courses (which coincide with courses on Paper VIII) are given regularly on most of the authors concerned, and you will have four tutorials on each author. In the three-hour examination you will have to do a commentary on a passage from one of the authors you have chosen, as well as an essay on each of your two chosen authors.

The following list specifies the authors available, together with the texts on which you will concentrate. In the examination, commentary passages will be taken only from the texts specified below; the essay questions will not, however, be confined to the named texts, and you will be given credit for referring meaningfully to a prescribed author's works beyond those specified.

- (1) **Solomos**, with special study of the poems composed between 1825 and 1849 (*Apanta*, ed. L. Politis, vol. 1, pp. 139-255), the *Dialogos*, and the *Gynaika tis Zakythos*.

Dionysios Solomos (1798-1857), born in Zakynthos, educated in Italy, and later resident in Corfu, is considered to be Greece's "national poet", since during the War of Independence he wrote the *Hymn to Liberty* which became the National Anthem of Greece. Solomos is in fact the leading Romantic poet of Greece. His exploration of freedom continued to develop throughout his career in poems that became increasingly complex and fragmented, as he struggled to achieve perfect expression for his philosophical and metaphysical intuitions concerning man's place in the physical and spiritual universe. These poems are perhaps the most challenging to have been written in the Greek language since the end of the Classical period. Apart from the texts specified, candidates should make themselves familiar with other writings by Solomos, in particular poems such as the "Ymnos eis tin Eleftheria".

Recommended for preliminary reading:

Peter Mackridge, *Dionysios Solomos* (Bristol Classical Press, 1989).

- (2) **Palamas**, with special study of *O dodekalogos tou Gyftou* [1907], *Oi chairetismois tis Iliogennitis* [1900], and the following sections of *Asalefti zoi* [1904]: "Patrides", "Foinikia", "Askraios", "Alysides"

Kostis Palamas (1859-1943) was the leading poet in Greece from the late nineteenth century to the First World War. He was the leading member of the "Generation of 1880" and the "New Athenian School" of poetry, and the chief proponent of the demotic language in literature. His poetry was fed not only by his own personal obsessions (in particular, a traumatic childhood) and his passionate attachment to Greece (in terms of its language, culture, history, and landscape), but also by literary currents in Europe such as Parnassianism, Symbolism, and the philosophy of Nietzsche. The prescribed texts date from his most fruitful period, namely the late 1890s to the first decade of the twentieth century. Apart from the poems prescribed, you are advised to make yourself familiar with other writings by Palamas, particularly the rest of his volume *Asalefti zoi*.

- (3) **Kavafis, *Poimata***

K.P. Kavafis, or C.P. Cavafy as he is known in the English-speaking world, was born in Alexandria, where he spent practically all his life (1863-1933). His short, epigrammatic

poems, though influenced by currents such as Parnassianism, Symbolism, and Aestheticism, contain a totally unique blend of history, irony, art, and homoeroticism. Cavafy is the only modern Greek poet to be among the authors every educated person in Europe and America is expected to be familiar with, and poems such as "Waiting for the Barbarians" and "Ithaca" have passed into the common international currency of literature. You are advised to make yourself familiar with other writings by Kavafis outside his "canonical" poems, especially the so-called "unpublished" poems (*Krymmena poiimata*, Athens 1993) and "renounced" poems (*Apokirygmena poiimata kai metafraseis*, Athens 1983).

Recommended for preliminary reading:

Christopher Robinson, *Cavafy* (Bristol Classical Press, 1988).

(4) Seferis, *Poiimata*

Yorgos Seferis (1900-1971) was the first Greek poet to win the Nobel Prize. His concise poetry records the reactions and philosophical meditations of an exile - a traveller through the turbulent and violent history of the twentieth century. The speaker of his poems often sees himself as an Odysseus figure struggling to find somewhere or something that he can call "home". Seferis frequently employs references to ancient Greek mythology both to underline the differences between ancient and modern Greece, and also to show that the violent situations embodied in many of the myths (particularly the story of Agamemnon and his family) are eternally recurrent. You are advised to make yourself familiar with other writings by Seferis outside his "canonical" poems, e.g. his "unpublished" poems (published posthumously as *Tetradio gymnasmaton, II*) and some at least of his essays (published in two volumes as *Dokimes*).

Recommended for preliminary reading:

Roderick Beaton, *George Seferis* (Bristol Classical Press, 1991).

(5) Tsirkas, with special study of *Akyvernites politeies* [1961-1966]

Stratis Tsirkas (1911-1980) was born in Egypt, where he lived till 1963, when he settled in Athens. *Akyvernites politeies* is a trilogy of novels, each set in a different Middle Eastern city during the Second World War: *I Leschi* in Jerusalem, *Ariagni* in Cairo, and *I Nychterida* in Alexandria. The trilogy tells the intertwined stories of a large cast of characters, both Greek and non-Greek (the latter are predominantly British), who are all involved, either as manipulators or as victims, in the political and sexual intrigues that abound in the wartime Middle East. Deeply political as well as psychological novels, these books employ a variety of Modernist narrative techniques, notably an alternation between different narrators, each of whom has only a restricted knowledge of his or her own circumstances, leaving the reader with the fascinating task of building up the whole picture.

(6) The novels of Kazantzakis, with special study of *Vios kai politeia tou Alexi Zorba* [1946] and *O Christos xanastavronetai* [1954]

Nikos Kazantzakis (1883-1957) is the only modern Greek novelist with a worldwide reputation. Three of his novels have been made into successful and often controversial

films, while many a Greek man likes to compare himself to Kazantzakis' larger-than-life hero, Zorbas. In *Vios kai politeia tou Alexi Zorba* Kazantzakis presents the meeting of two contrasting characters, the Boss (an intellectual who usually spends his time reading and writing, and who is the novel's narrator) and Zorbas (a man of action who nevertheless has a thirst for knowledge). These two characters become close friends and go off to an isolated part of Crete, where they mine lignite and discuss the great problems of the world: the existence of God, the place of mankind in the universe, and human relationships. *O Christos xanastavronetai* presents a fictional Greek village whose inhabitants struggle so hard to get into the roles they are to perform in an Easter Passion play that they begin to imitate Christ, the disciples, and the other characters from the Passion Story, in their everyday lives - with disastrous consequences for the established order of the village. You are advised to read other novels by Kazantzakis, as well as his philosophical manifesto, *Askitiki* (1927).

Recommended for preliminary reading:

Peter Bien, *Nikos Kazantzakis, Novelist* (Bristol Classical Press, 1989).

(7) The song lyrics of Nikos Gatsos and Dionysis Savvopoulos

This option focuses on the popular song lyrics written by two of the best known intellectual figures of the Greek twentieth century, Nikos Gatsos and Dionysis Savvopoulos. Even though primary focus will be on the lyrics as poetic texts, issues of performance, cultural taxonomy and cultural politics, as well as the general cultural context, will be part of our study.

We will read Nikos Gatsos's main published collection, *Amorgos* (partially turned into song by Manos Hadjidakis) and his lyrics written for popular songs (as published in his *Collected Verses* by Ikaros).

In the second part of this option Dionysis Savvopoulos's songs will be studied, with special reference to the albums published under the dictatorship. Of particular interest will be: Savvopoulos's status as a 'literary' singer-songwriter, his role in the emergence of an intellectual youth culture during the dictatorship, his own critical writings in the 70s, his intertextual 'dialogue' with the poetic generation of the 30s, the influence he exerted on the literary generation of the 70s.

Recommended for preliminary reading

Dimitris Papanikolaou, *Singing Poets: Literature and Popular Music in France and Greece* (Legenda, 2006)

Tasos Lignadis, *Dipli episkepsi se mia ilikia kai s' enan poiiti (Nikos Gatsos)* (Gnosi, 1983)

Dionysis Savvopoulos, *I Souma* (Collection of essays and lyrics) (Ianos, 2004)

SPECIAL SUBJECTS (PAPER XII) - GREEK

You may choose one of a long list of Paper XII options available across the whole Faculty; the full list is published in the *University Gazette* each year and is available from your tutor or the Faculty Secretarial Office (41 Wellington Square). The list below gives the specifically Medieval and Modern Greek options. You should note that not all these options may be available every year: your tutor should be able to tell you at the end of your second year which of them will be available in the year you take Finals. Each of

these options is taught by lectures (many of which coincide with lectures for Paper VIII) and a series of tutorials.

Examination and Methods of Assessment:

- A Three-hour unseen written paper.
- B An essay or portfolio of essays (the number in parentheses shows the number of essays required), aggregating to about 6,000 words and not exceeding 8,000 words, to be delivered by noon on the Friday of the ninth week of Hilary Term next before the examination.
- C An essay or portfolio of essays (the number in parentheses shows the number of essays required), aggregating to about 6,000 words and not exceeding 8,000 words, on a title or titles from a list circulated by the examiners on the Friday of the fifth week of Hilary Term next before the examination, to be delivered by noon on the Friday of the ninth week of Hilary Term next before the examination.

(1) The School of the Ionian Islands 1797-1912

You would study the literary works (chiefly poetry) of a number of writers from the Ionian Islands (Heptanese) from the date at which the islands were captured from the Venetians by the French, through the period of British rule (1815-1864) and up to the outbreak of the Balkan Wars. Special emphasis will be given to Dionysios Solomos, Andreas Kalvos, Antonios Matesis, Andreas Laskaratos, Aristotelis Valaoritis, and Lorentzos Mavilis. The Ionian Islands constitute a special area of the Greek world, since they were never (apart from an insignificant period) under Turkish rule, and their cultural orientation has been towards Western Europe (primarily Italy). It is no coincidence that the chief poets of the War of Independence, Solomos and Kalvos, were from the Ionian Islands and therefore not subject to Turkish cultural influences. Apart from the poetry and prose of Solomos (see Paper XI above for more details) and Kalvos, you will read the drama *O vasilikos* (1830) by Matesis, the social satires of Laskaratos, the patriotic epic - lyrical poems of Valaoritis, and the sonnets of Mavilis - all written in demotic at a time when most Athenian authors were writing *katharevousa*. In the examination, a non - compulsory commentary passage will be set, not necessarily taken from the works of the authors specified above.

Method of Assessment B (3)

(2) The New Athenian School of Poetry, 1880-1912

Around 1880 there emerged a new kind of literature in Athens, based on the demotic language and on rural Greek traditions; this movement is known as the "New Athenian School" to distinguish it from the "Old Athenian School" of writers in the mid-nineteenth century, whose prime literary medium was *katharevousa*. The writers of the "Generation of 1880", led by the poet Kostis Palamas, strove to bring about a regeneration of Greek culture based on a fusion of modern Greece's popular demotic roots with a creative synthesis of features from Greece's past, chiefly the Classical world, but also Byzantium. Apart from Palamas, you will concentrate on the poetry of Georgios Drosinis, Ioannis Gryparis, Kostas Krystallis, Miltiadis Malakasis, and Konstantinos Chatzopoulos.

Method of Assessment B (3)

(3) The Greek novel 1918-1940

The interwar period saw the birth of a new kind of Greek novel; indeed, many critics during this period saw Greek literature at the time as being dominated by the novel. As well as writing primarily about contemporary life (as opposed to the traditional life presented in most earlier Greek fiction), the novelists of the interwar period, dominated by the so-called "Generation of 1930", introduced a range of Modernist techniques into their writing (shifting and restricted point of view, non-chronological narration, and various poetic features such as lyricism and symbolism). You will read social novels with an urban setting (by Konstantinos Theotokis, Yorgos Theotokas, M. Karagatsis, and Kosmas Politis), as well as novels dealing with the effects of war (by Stratis Myrivilis and Ilias Venezis), a strange novel set in a leper colony by G.N. Abbott, and perhaps more experimental works by writers such as Melpo Axioti, N.G. Pentzikis, and Yannis Skarimbos.

Method of Assessment B (3)

(4) Greek women writers

This is a new option that has not yet been taken. There is no list of prescribed texts, but, in view of the very small number of Greek women writers active before 1880, you can assume that you will be covering the period since then. (Nevertheless, the study of earlier writers is not ruled out.) Anyone who wishes to take this option will be able to discuss the detailed content of the teaching and examination in advance with his/her tutor.

Method of Assessment B (3)

(5) Modern Greek Cinema

This option runs along the main Special Subject Paper in European Cinema offered by the Faculty (see below, Special Subject 7); the method of assessment is different though, as candidates who decide to take this option will be assessed on the basis of a portfolio of essays on Greek films. The aim is to study Greek films within the theoretical framework of film aesthetics, but also in the context of developments in Greece in the 20th century (social, historical, cultural context). This option is taught by a series of tutorials, but students are also encouraged to follow the European Film lectures and seminars organized by the Faculty.

Among the directors we will study are:

Theo Angelopoulos (esp. *The Travelling Players*), Pantelis Voulgaris (esp. *Anna's Engagement*), Michael Cacoyannis (esp. *Stella* and *Girl in Black*) and Constantine Giannaris (esp. *From the Edge of the City*).

Method of Assessment B (3)

(6) Popular Culture in 20th Century Greece

In this paper we will study a series of topics related to the development of a distinct Greek popular culture (music, theatre and performance, cinema, entertainment

industry) in the 20th century. Of special interest will be the relationship between literature and popular culture.

Among the topics to be covered:

- i. The emergence of Rebetiko and its lasting influence on 20th century Greek culture
- ii. Popular culture and the 'Asia Minor disaster'
- iii. Popular culture and the image of Greece in the 60s
- iv. 'The Greek Bollywood': Popular cinema in the 50s and 60s
- v. The musical trends of 'Melopoiemene Poiese' (Poetry set to music) and of 'Entechno Tragoudi' (Art-Popular song)
- vi. Popular culture and the resistance to the Dictatorship
- vii. Youth cultures and dissent
- viii. Greek television

Method of Assessment B (3)

(7) European Cinema

NB: This Special Subject is organized centrally by the Faculty. The course convener is Dr Reidar Due, who should be contacted for further details (reidar.due@mod-langs.ox.ac.uk)

Course Content

The course consists of two parts, the first is normally taught by Dr Due and the second is taught by a group of lecturers which may vary a little from year to year. The first part of the course is an introduction to the language of film. How do we study the film image? How does one tell a story in images? The first four weeks are devoted to some of the basic elements of film form: the frame, the camera, the cut and, most importantly, the so-called *mise en scene*: this term designates all that takes place in front of the camera, the relationship between light, location, objects, characters as they populate the frame. We look at these notions through examples from Russian and German avant-garde cinema and from French cinema in the period 1930-1960. During the next four weeks we look at how European post-war cinema used these basic elements of film form to go further than just telling a story. We examine different ways in which the film image or the film as a whole can convey meaning beyond the presentation of a story line. The examples are taken from Italian neo-realism and from a range of directors working in the 1960s and 1970s, such as the Spanish Carlos Saura or the Swedish Ingmar Bergman. In order to prepare for this part of the course you should acquire and read in David Bordwell and Christin Thompson, *Film Art an Introduction*, particularly chapters 6-8 on *mise en scene*, the photographic image and editing.

In Hilary term, the course continues the historical trajectory of the first term by studying some of the filmmakers of the 1970s and 1980s. The focus is now not just on the film in itself, on how it forms a coherent pattern, but on how it addresses its viewers and how it conveys political ideas. These themes will be presented in connection with an introduction to some of the key concepts from contemporary film theory. In this part of the course you will yourself be a more active participant as each lecture and screening are followed by a seminar. For these seminars the group is divided into two. For each seminar session you will in addition to seeing the film read an article that will be handed out for copying the week before. Each student gives an oral presentation in one of these seminars either on his or her own or with someone else. The topic can be taken either from the film that has been shown or from the article. The class in Hilary term runs over 5 weeks as the exam questions at the end of week 5, see below.



Reading and Viewing

It is a good idea to watch some European films before the course begins. There is also a list of particularly relevant directors below. The course consists in the first term of screenings and lectures. The lectures are compulsory. You should also go to the screenings, but if miss a screening, or want to see the film again, you can take the film out yourself from the MLF library. The screenings take place in the Taylorian, normally in lecture room 2. The historical focus of the course is European art cinema roughly from the period 1950 to 1980 although a number of films prior to and later than this period are also discussed. But for the purpose of preparation, for instance during the year abroad, the best starting point would be to watch films by directors such as Angelopoulos, Rossellini, Visconti, Fellini, Antonioni, Renoir, Truffaut, Godard, Costa-Gavras, Lang, Murnau, Fassbinder, Herzog, Buñuel, Saura, Dreyer, Bergman, Eisenstein, Tarkovsky. This list is by no means exclusive, you can watch other films as well, but it gives an idea of the kind of cinema we will be studying in the course. As for reading, the best starting point is the book by David Bordwell and Kristin Thompson mentioned above: *Film Art, An Introduction* as well as Geoffrey Nowell Smith: *The Oxford History of World Cinema*. General histories of national cinemas such as Giannis Soldatos, *Historia tou hellenikou kinematografou* (vs. 1-5), Rene Prédal: *50 ans de cinéma français*, Peter Bondannella: *Italian Cinema from Neo-realism to the present*, Roman Gubern ed.: *Historia del cine español* or Tim Bergfelder: *The German Cinema Book* are also useful. If you like a particular director, individual works on that director will also be relevant to the course. But the main preparation for the course is to watch a number of films and think about them with the book by Bordwell and Thompson at hand.

Examination

During the second half of Hilary term you will write a 6000 word essay. The essay question is drawn from a list of seven or eight questions which are available from the Faculty Office on Friday of fifth week. The essays are handed in at the Examination Schools on Friday of week nine.

The University has three offices, the two Proctors and the Assessor, held by members of the colleges in rotation for one year at a time, who have a University-wide role of ombudsman. The Proctors have particular responsibility for University student discipline and formal complaints, while the Assessor is concerned with student welfare and support. You should refer to the *Proctors' and Assessor's Memorandum*, available from the University Offices or your college, for information about such matters (<http://www.admin.ox.ac.uk/epsc/guidance/index.shtml>).

The University's Complaints and Appeals template may be downloaded in Word  or PDF  versions for inclusion in student handbooks.

Λ WHEN DRAWING UP THIS HANDBOOK WE HAVE TRIED TO BE AS ACCURATE AND CLEAR AS POSSIBLE, BUT REMEMBER THAT IT IS ONLY AN INFORMAL GUIDE. THE REVISED EDITION OF THE UNIVERSITY'S *EXAMINATION DECREES AND REGULATIONS* WILL BE THE OFFICIAL AUTHORITATIVE SOURCE OF INFORMATION AND YOU SHOULD CHECK ALL DETAILS IN YOUR COPY OF THAT PUBLICATION. COURSES AND REGULATIONS ARE CONSTANTLY UNDER REVIEW, SO ALWAYS CHECK ALSO WITH YOUR COLLEGE TUTOR TO CONFIRM WHAT IS WRITTEN HERE. IN ADDITION, DO NOT HESITATE TO ASK FOR CLARIFICATION ABOUT THE COURSE FROM ANY MEMBER OF THE SUB-FACULTY WHO IS LECTURING TO YOU OR TUTORING YOU; WE WILL ALWAYS DO OUR BEST TO HELP.

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