

UK LEVEL (appropriate only for validated courses): L4

UK CREDITS: 15

(Updated: Fall 2025)

PREREQUISITES:	WP 1010 Introduction to Academic Writing WP 1111 Integrated Academic Writing and Ethics
CATALOG DESCRIPTION:	Introduction to Modern Greek cinema through an analysis of the theoretical, historical and aesthetic elements that have shaped its identity.
RATIONALE:	This course will examine Modern Greek cinema from a historical, theoretical, and aesthetic point of view. First, it will place Modern Greek cinema in the wider theoretical context of film study and specifically the study of national cinemas and how these may connect to a national identity. What do we define as Modern Greek cinema? Second, students will be introduced to the history of Modern Greek cinema through the examination of several of the most significant films from seminal filmmakers of this period. Third, by looking at the choice of these films, students will become familiar with Greek identity and culture. In examining these films, they will uncover particular cultural meanings, as these become evident in the films. This examination will rely on aesthetic and ideological analysis.
LEARNING OUTCOMES:	<p><i>As a result of taking this course, the student should be able to:</i></p> <ol style="list-style-type: none"> 1. Evaluate the idea of a national cinema and understand how this connects to a national identity; 2. Demonstrate understanding the history and significance of modern and contemporary Greek cinema; 3. Demonstrate understanding the ways in which films bring to the surface social, political and ideological meanings relevant to Greek history and identity; 4. Analyze films through an aesthetic and ideological perspective.
METHOD OF TEACHING AND LEARNING:	<p>In congruence with the teaching and learning strategy of the college, the following tools are used:</p> <ul style="list-style-type: none"> • Lectures and class discussions. • Homework assignments. • Office hours held by the instructor to provide further assistance to students. • Use of library facilities for further study and preparation for the exams • Use of the Blackboard course management platform to further

	support communication, by posting lecture notes, assignment instruction, timely announcements, formative quizzes and online submission of assignments.								
ASSESSMENT:	<p>Summative:</p> <table border="1"> <tr> <td>1st assessment: Mid-term exam (in class, 75 minutes)</td><td>40 %</td></tr> <tr> <td>Final assessment: Final exam (in class, 120 minutes)</td><td>60 %</td></tr> </table> <p>Formative:</p> <table border="1"> <tr> <td>In-class quizzes</td><td>0</td></tr> <tr> <td></td><td></td></tr> </table> <p>The relevant formative assessment aims to prepare students for the summative assessments. The mid-term exam tests Learning Outcomes 3, 4 The final exam tests Learning Outcomes 1, 2 and 4 <i>Students are required to resit failed assessments in this module.</i></p>	1 st assessment: Mid-term exam (in class, 75 minutes)	40 %	Final assessment: Final exam (in class, 120 minutes)	60 %	In-class quizzes	0		
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INDICATIVE READING:	<p>REQUIRED READING: Karalis, Vrasidas, <i>A History of Greek Cinema</i>, Continuum; 2012</p> <p>RECOMMENDED READING: Falvey, Eddie (ed.). <i>The Cinema of Yorgos Lanthimos: Films, Form, Philosophy</i>, Bloomsbury; 2022. Galt, R., & Schoonover, K., <i>Global Art Cinema</i>, Oxford University Press; 2010 Hjort, M. & Mackenzie, S. (eds), <i>Cinema and Nation</i>, Routledge: London and NY; 2002 Horton, Andrew, <i>The Films of Theo Angelopoulos</i>, Princeton University press: Princeton, NJ; 1997 Iordanova, Dina, "Conceptualizing the Balkans in Films", <i>Slavic Review</i>, vol. 55, n. 4, Winter 1996 Karalis, Vrasidas, <i>The Un-Queering of Queer Cinema: Panos H. Koutras, Xenia</i> (2014), Filmicon: Journal of Greek Film Studies (online edition). Karalis, Vrasidas, <i>Realism in Greek Cinema</i>. I.B. Tauris; 2016. MacKinnon, Kenneth, <i>Greek Tragedy into Film</i>, Fairleigh Dickinson University Press, 1986 Mellen, Joan, "Fascism in the Contemporary Film", <i>Film Quarterly</i>, vol. 24, n. 4, 1971 Michalczyk, John J., <i>Costa Gavras: Political Fiction Film</i>, Art Alliance pr; 1984 Nowell-Smith, G., & Ricci, S., <i>Hollywood & Europe</i>, BFI: London; 1998</p>								

	<p>Papadimitriou, Lydia, <i>Greek Cinema: Texts, Histories, Identities</i>, Intellect; 2011</p> <p>Pennannen, R.P., "The Nationalization of Ottoman Popular Music in Greece", <i>Ethnomusicology</i>, vol. 48, n.1, Winter 2004</p> <p>Shelley, Peter, <i>Jules Dassin: The Life and Films</i>, McFarland; 2011</p> <p>Young, Jeff, <i>Kazan: The Master Director Discusses his Films – Interviews with Elia Kazan</i>, Newmarket Press: New York; 1999</p> <p>Zografou, M. & Pateraki, M., "The 'Invisible' Dimension of Zorba's Dance", <i>Yearbook for Traditional Music</i>, vol. 39; 2007</p>
INDICATIVE MATERIAL: <i>(e.g. audiovisual, digital material, etc.)</i>	REQUIRED MATERIAL: Filmicon: Journal of Greek Film Studies RECOMMENDED MATERIAL: Click or tap here to enter text.
COMMUNICATION REQUIREMENTS:	Communicate and write effectively in English
SOFTWARE REQUIREMENTS:	MS Office and Blackboard CMS
WWW RESOURCES:	www.imdb.com www.gfc.gr www.tainiothiki.gr
INDICATIVE CONTENT:	<ol style="list-style-type: none"> 1.Early Greek Cinema: 1905-1945 2.Constructing a Visual Language: 1945-1960 3.Glory and Demise: 1960-1970 <ol style="list-style-type: none"> 3.1 Nikos Koundouros 4. The Formalist Moment: The Inward Gaze and the New Greek Cinema (1970-1981) <ol style="list-style-type: none"> 4.1.Theo Angelopoulos 4.2.Nico Papatakis 5.The 1980s: Hope and Disenchantment 6.The Polyphony of the Decentered Gaze: The Other as a Cultural Hero (1995-2010) <ol style="list-style-type: none"> 6.1.Yorgos Lanthimos (Greek and foreign films: How weird is the Weird Wave?) 6.2.Other Weird Wave directors: Economides, Papadimitropoulos, Tsangari. 6.3 From Gay and Lesbian Cinema to LGBTQ Cinema

	<p>The films screened (in whole or in part) are chosen from the following list (additions can be made depending on developments in the industry or new information regarding historical texts or DVD and public domain availability):</p> <p><i>Forgotten Faces</i> (1946), <i>Stella</i> (1955), <i>The Ogre of Athens</i> (1956), <i>Never on a Sunday</i> (1960), <i>America, America</i> (1963), <i>The Red Lanterns</i> (1963), <i>Young Aphrodites</i> (1963), <i>Zorba the Greek</i> (1964), <i>Face to Face</i> (1966), <i>The Fear</i> (1966), <i>The Shepherds of Calamity</i> (1967), <i>Z</i> (1969), <i>Evdokia</i> (1971), <i>John the Violent</i> (1973), <i>The Travelling Players</i> (1975), <i>Iphigenia</i> (1977), <i>Alexander the Great</i> (1980), <i>Rembetiko</i> (1983), <i>Sweet Bunch</i> (1983), <i>Loaf and Camouflage</i> (1984), <i>The Beekeeper</i> (1985), <i>Stone Years</i> (1985), <i>The Photograph</i> (1986), <i>From the Snow</i> (1993), <i>End of an Era</i> (1994), <i>Ulysses' Gaze</i> (1995), <i>From the Edge of the City</i> (1998), <i>A Touch of Spice</i> (2003), <i>Brides</i> (2004), <i>Dogtooth</i> (2009), <i>Strella (aka A Woman's Way)</i> (2009), <i>Alps</i> (2011), <i>Xenia</i> (2014), <i>Suntan</i> (2016), <i>Winona</i> (2019), <i>Ballad for a Pierced Heart</i> (2020), <i>Monday</i> (2020), <i>Black Stone</i> (2022).</p>
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