

DEREE COLLEGE SYLLABUS FOR:		
EN 1081 LE CAVAFY IN DIGITAL SPACES		3/0/3
(Fall 2021)		
PREREQUISITE:	None	
CATALOG DESCRIPTION:	This course looks into the refashioning of Cavafy's poetry in the age of digital connectivity. By taking a hands-on approach to the poet's work vis-à-vis its current uses on social media platforms (twitter, facebook, Instagram) and online journalism, this class explores how its reception and meaning changes through digital practices.	
RATIONALE:	Through analysis of a sampling of Cavafy's poems and discussions on how they are appropriated and re-interpreted in various digital contexts, this course guides students into an exploration not only of the poetry itself, but also of the ways in which digital platforms make poetry relevant today by linking it to broader questions about human nature, the way we live, personalised stories, but also as a proxy for social interactions and connections online. By investigating this intersection between poetics and digital media, students gain insights into the ways in which new communication practices change poetry as we know it, in its traditional print form; at the same time, they become aware of the power that digital media have not only to facilitate expression, but also to shape our identity and preferences.	
LEARNING OUTCOMES:	Upon successful completion of this course, the student should be able to: 1. Demonstrate understanding of themes and stylistic features of C.P. Cavafy's poetry; 2. Understand the operation of different social media platforms; 3. Explain how the reading of poetry is reconfigured in digital environments that encourage the convergence between text, sound and image, expressive minimalism, and users' interactivity; 4. Show awareness of how the broader shift from print to digital serves to generate different readings and reflect different sets of values that are user-based and contextual; 5. Show ability to identify and use interdisciplinary approaches relevant to the course topic.	
METHOD OF TEACHING AND LEARNING:	In congruence with the teaching and learning strategy of the college, the following tools are used: <ul style="list-style-type: none"> • Textual analysis, class discussions, student-led online research, workshop-style pair work and group work during class meetings; • Active student-centered teaching approach in the presentation of course material to engage learners; • Formative exercises and commentaries designed to help students acquire confidence and benefit from independent study; • Additional print and audiovisual educational material posted on the Blackboard course template; • Timely instructor feedback on assignments; • Other relevant educational material placed on reserve in the library; • Individualized assistance during office hours for further discussion of lecture material, additional reading, assignments and examinations. 	
ASSESSMENT:	Portfolio of digital contributions (from blog posts to any other digital platforms) --tests LOs 1, 3 and 5	50%

	<p>1200-1400 words, focusing on comparison between a poem in its traditional form and an instance of its use on social media or online journalism.</p> <p>Oral Presentation (8'-10' minutes)—tests LOs 2 and 4 Critical presentation of a poem's digital remediation, with a focus on the digital practices and conventions that frame its dissemination to audiences.</p> <p>Creative Project-- tests LOs 3 and 4 Creative project of the student's choice (options offered) based on the digital reuse of 1-2 Cavafy's poems</p> <p>Participation Contribution to class discussion and participation in in-class activities.</p> <p>Note on Assessment: Students will be asked to derive content related to Cavafy from social media platforms, including Instagram and Twitter, as well as online journalism (material to be navigated through relevant hashtags and google searches). These will be brought forward for discussion in class in the formats mentioned above.</p> <p>The final grade for this module will be determined by averaging all summative assessment grades, based on the predetermined weights for each assessment. Students are not required to resit failed assessments in this module. Failure to pass the module results in module repeat.</p>	<p>10%</p> <p>20%</p> <p>20%</p>
INDICATIVE READING:	<p>REQUIRED READING: No textbook.</p> <p>RECOMMENDED READING: See under Indicative Content.</p>	
INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)	<p>REQUIRED MATERIAL: A computer or smartphone is needed for the completion of this course. However, should this not be possible, alternative arrangements will be made in discussion with the instructor.</p> <p>RECOMMENDED MATERIAL: A personal Twitter and Instagram account are recommended. However, in the absence of these, a class handle for all platforms used will be created by the course instructor.</p>	
COMMUNICATION REQUIREMENTS:	With the exception of the in-class examination, all written work must be word-processed on Word and adhere to MLA guidelines for manuscript format and documentation.	
SOFTWARE REQUIREMENTS:	Word, Web Search Engine, Blackboard	
WWW RESOURCES:	See under Required and Recommended Material	
INDICATIVE CONTENT:	Discussions will be structured around five thematically interrelated units, the first two of which will offer a brief introduction to the transformation of media through time, and to the history of Cavafy's reception from traditional media to digital platforms.	

The other three will focus on different practices of appropriation of Cavafy's poetry online, including fragmentation and segmentation, allegorical use to convey current realities, and visual creations.

1. From Traditional to Digital Media

Marshall McLuhan, Chapter 1, *Understanding Media: The Extensions of Man*, 1964.

José Van Dijck, "Introduction", *The Culture of Connectivity: A Critical History of Social Media* (Oxford: Oxford University Press, 2013).

Bernard R. Robin and Sara G. McNeil, "Digital Storytelling" and "Esthetics in Media Literacy" *The International Encyclopedia of Media Literacy*, John Wiley, 2019.

Jay David Bolter, "Remediation", *The International Encyclopedia of Communication Theory and Philosophy*, John Wiley, 2016.

Familiarisation with Twitter and Instagram, navigation through #, creation of classroom handles.

2. Analogue and Digital Cavafy

C.P. Cavafy, *Collected Poems* (revised edition), trans. Edmund Keeley and Philip Sherrard, ed. George Savidis, (Princeton: Princeton University Press, 1992)

Cavafy, "Darius" [poem]

D.N. Maronitis, "Arrogance and Intoxication: The Poet and History in Cavafy", *Eighteen Texts*, ed. W. Barnstone (Cambridge: Harvard University Press), pp. 117-34.

Maurice Bowra, "The Answers of a Prophet", *The New York Times*, 28 May 1961, p. BR4.

Fiona Antonelaki, "Poems on Virtual Balconies: Streaming Literary Readings in Lockdown", *Journal of Greek Media and Culture*, vol. 6:2, 289-94.

3. Microblogging, Fragmentation, and the Power of the Punchline

Cavafy, "In a Large Greek Colony, 200 B.C." [poem]

Dimitris Plantzos, "Perverse Fragments: Citing Cavafy in Crisis-Stricken Athens," *Journal of Greek Media&Culture* 1 (2), 2015, pp. 195–205.

Cavafy, "Che Fece...Il Gran Rifiuto" [poem]

Daniel Mendelsohn, "The Right Poem." *The New Yorker*, 27 July 2015.

4. Crisis and Online Journalism

Cavafy, "Waiting for the Barbarians" [poem]

Daniel Mendelsohn, "Waiting for the Barbarians and the Government Shutdown", *The New Yorker*, 1 October 2013.

Guardian Business Blog, "Eurozone Crisis Live: Greek Bailout Reached, but Euro finance ministers cautious- as it happened", 9 February 2012.

Kevin Higgins, "Poem: Waiting for Boris", *The Platform*, 21 June 2021.

5. Visual Recasting and Our Lives as Poetry

Cavafy, "The City" [poem]

Cavafy, "Ithaka" [poem]

Dimitris Papanikolaou and Eleni Papargyriou, "Cavafy Pop: Popular Reception, Cultural Productivity and the Many Lives of Poems", *Journal of Greek Media & Culture*, 1:2, 2015, pp. 183-190.