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| <b>DEREE COLLEGE REVISED SYLLABUS FOR:</b>                                   |   |
| <b>HSS 2220 LE STROLLING INCOGNITO IN ATHENS: THE ART OF CITY WALKABOUTS</b> |   |
| Honors Seminar<br>(Revised Spring 2016)                                      | US credits: 3/0/3   |
| <b>PREREQUISITES:</b>  | WP 1010 Introduction to Academic Writing<br>WP 1111 Academic Writing and Ethics   |
| <b>CATALOG DESCRIPTION:</b>  | In this Honors seminar students will engage in structured walkabouts which will enable them to become active readers as well as writers of the text of the city of Athens. Emphasis upon the cityscape as a palimpsest exposes students to various discourses and urban morphologies (sociological, political, historical, aesthetic, etc.), and invites them to consider the semiotics of everyday social interactions in the city of Athens. Much of the course is taught on site.  |
| <b>RATIONALE:</b>  | Social theory, urban studies, urban geography, philosophy, history, art history, literature, and architecture emphasize that interpretation of particular urban phenomena contributes to our understanding of key dimensions of the social world. In drawing our attention to the study of urban elements, many scholars of the big city have explored the ways in which individual experiences and alternative approaches to the metropolis may unmask what lies hidden behind metropolitan "phantasmagoria." By using contemporary Athens as strolling ground, and by employing an interdisciplinary approach, this course will invite students to engage in <i>flânerie</i> in order to examine the several layers of the urban palimpsest.  |
| <b>LEARNING OUTCOMES:</b>  | Upon completion of the course, the students will be able to: <ol style="list-style-type: none"> <li>1. Demonstrate awareness of the interrelated stages of the art of city walkabouts;</li> <li>2. Analyze the ways in which historical experiences and values inform the Athenian cityscape;</li> <li>3. Examine urban aspects such as architectural facades, monuments, and elements of city planning as expressions of Greek cultural, sociological and political experience;</li> <li>4. Demonstrate awareness of the ways in which identities do not only construct the Athenian cityscape but are also constructed by it;</li> <li>5. Engage in critical examination of Athenian urban morphologies through sociological, political, historical, and aesthetic perspectives.</li> </ol> |
| <b>METHOD OF TEACHING AND</b>  | In congruence with the teaching and learning strategy of the college,   |

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| <p><b>LEARNING:</b></p>     | <p>the seminar will employ the following tools:</p> <ul style="list-style-type: none"> <li>• Textual analysis, class discussion, and group work during class meetings;</li> <li>• On-site instruction;</li> <li>• Active student-centered teaching approach;</li> <li>• Individual urban walks;</li> <li>• Individual student presentations;</li> <li>• Extensive instructor feedback on presentations and essays;</li> <li>• Individualized assistance during office hours for additional reading, presentations and essays;</li> <li>• Additional print material, including reproductions of paintings depicting the city of Athens;</li> <li>• Other relevant educational material placed on reserve in the library.</li> </ul>  |
| <p><b>ASSESSMENT:</b></p>   | <p><b>Critical Essay</b> <span style="float: right;"><b>40%</b></span><br/> A 1,500-2,000-word critical essay dealing with one or more aspects of the course subject. The essay needs to display a firm grasp of the topic at hand, of the issues discussed in the course as a whole, as well as of the relevant bibliography (<b>use of at least 3-5 scholarly sources</b>).</p> <p><b>Creative Project</b> <span style="float: right;"><b>40%</b></span><br/> Students will deploy a creative medium of their choice to apply their insights on concepts and ideas explored in the course. The creative project includes a <b>500-word self-reflective essay</b> (which articulates the concepts that inform the creative project and relates them clearly to the content of the course), as well as an <b>oral presentation</b> of the creative project.</p> <p><b>Participation</b> <span style="float: right;"><b>20%</b></span><br/> Each student will be evaluated according to his/her contribution in the class, the preparation of the material and his/her critical ability. Furthermore, each student will be assessed in regards to his/her participation in group activities and discussions that will arise throughout the course.</p> <p><b>The Critical Essay</b> tests Learning Outcomes 1, 2, and 5.<br/> <b>The Creative Project</b> tests Learning Outcomes 3 and 4.</p> |
| <p><b>READING LIST:</b></p> | <p><b>Selections of Reading from:</b><br/> Municipality of Athens, Cultural Organization.</p> <p style="text-align: center;"><b>Books</b></p> <p>Gleber, A. (1999). <i>The Art of Taking a Walk</i>. Berkeley, University of California Press.</p> <p>Baudelaire, C. (1986). <i>The Painter of Modern Life</i>. New York, NLB.</p> <p>Benjamin, W. (1999). <i>The Arcades Project</i>. Rolf Tiedeman ed. London, The Belknap Press of Harvard University Press.</p> <p>Frisby, D. and Featherstone, M. (1997). <i>Simmel on Culture</i>. London, Sage.</p> <p>Frisby, D. (1992). <i>Sociological Impressionism</i>. London, Routledge.</p> <p>Goffman, E. (1982). <i>The Presentation of Self in Everyday Life</i>. Middlesex, Pelican Books.</p>   |

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|   | <p>Kracauer, S. (1995). <i>The Mass Ornament</i>. Thomas Y. Levin ed. and tr. Cambridge, Harvard University Press.</p> <p>Leach, N. ed. (2003). <i>Rethinking Architecture</i>. London, Routledge.</p> <p>— (2002) <i>Hieroglyphics of Space</i>. London, Spon.</p> <p>Levine, D.N. ed. (1971). <i>Georg Simmel on Individuality and Social Forms</i>. Chicago, The University of Chicago Press.</p> <p>Papageorgiou-Venetas, A. (1994). <i>Athens – The Ancient Heritage and the Historic Cityscape in a Modern Metropolis</i>. Αθήνα, Αρχαιολογική Εταιρεία.</p> <p>Roth, J. (2004). <i>The White Cities – Reports from Paris 1925-1939</i>. London, Granta.</p> <p>— (2003). <i>What I Saw – Reports from Berlin 1920-1930</i>. London, Granta.</p> <p>Tester, K. ed. (1994). <i>The Flâneur</i>. London, Routledge.</p> <p>London, Routledge.</p> <p>Vougiouka, M. and Megaridis V. (1997). <i>Odonymika</i>. 3. Volumes, Athens, Municipality of Athens, Cultural Organization.</p> <p style="text-align: center;"><b>Essays</b></p> <p>Massey, D. (1995). <i>Places and Their Pasts</i>. <u>History Workshop Journal</u>, 39: 182-192.</p> <p>Papageorgiou-Venetas, A. “A Future for Athens” (web.)</p> <p>— “The Athenian Walk” (web.)</p> <p>— “Athens: Modern Planning in a Historic Context” (web.)</p> <p>Weber, M. “Science as a Vocation” in Gerth, H., H. and Mills, C., Wright, eds. (1997) <i>From Max Weber: Essays in Sociology</i></p>   |
| <p><b>INDICATIVE MATERIAL:</b><br/>(e.g. audiovisual, digital material, etc.)</p> | <p style="text-align: center;"><b>Photography</b></p> <p>Markasioti, N., Vogiatzi, I, and Horianopoulou B., (Eds.), (2012) <i>Athens</i>. Athens Historical and Ethnological Society, National Historical Museum.</p> <p style="text-align: center;"><b>Documentary</b></p> <p><i>Strolling Through Athens</i>. Athens, Municipality of Athens, 2004.</p> <p style="text-align: center;"><b>www.Resources</b></p> <p><a href="http://textandcity.blogspot.gr/">http://textandcity.blogspot.gr/</a></p> <p><a href="https://www.capa.org/sites/default/files/CAPA%20City%20as%20Text%20Publication.pdf">https://www.capa.org/sites/default/files/CAPA%20City%20as%20Text%20Publication.pdf</a></p> <p><a href="https://www.cityofathens.gr/texnes-politismos/xoroipolitismoy/bibliothikes/dimotiki-bibliothiki">https://www.cityofathens.gr/texnes-politismos/xoroipolitismoy/bibliothikes/dimotiki-bibliothiki</a></p> <p><a href="http://79.129.28.232/">http://79.129.28.232/</a></p> <p><a href="http://79.129.28.232/opac2/zConnectENU.html">http://79.129.28.232/opac2/zConnectENU.html</a></p> <p><a href="http://flaneur-magazine.com/">http://flaneur-magazine.com/</a></p> <p><a href="http://www.ysma.gr/en/">http://www.ysma.gr/en/</a></p> <p><a href="http://acropolis-virtualtour.gr/en.html">http://acropolis-virtualtour.gr/en.html</a></p> <p><a href="https://monumentakatagrafi.wordpress.com/author/monumentakatagrafi/">https://monumentakatagrafi.wordpress.com/author/monumentakatagrafi/</a></p> <p><a href="https://monumentakatagrafi.wordpress.com/about-the-program/">https://monumentakatagrafi.wordpress.com/about-the-program/</a></p> <p><a href="http://www.papageorgiou-venetas.com/site/contents.html">http://www.papageorgiou-venetas.com/site/contents.html</a></p> <p><a href="http://www.eie.gr/archaeologia/gr/arxeio.aspx">http://www.eie.gr/archaeologia/gr/arxeio.aspx</a></p> <p><a href="http://www.eie.gr/archaeologia/En/Index.aspx">http://www.eie.gr/archaeologia/En/Index.aspx</a></p> <p><a href="http://www.eie.gr/byzantineattica/view.asp?lg=en">http://www.eie.gr/byzantineattica/view.asp?lg=en</a></p> <p><a href="http://odysseus.culture.gr/index_en.html">http://odysseus.culture.gr/index_en.html</a></p> <p><a href="http://www.benaki.gr/index.asp?lang=en">http://www.benaki.gr/index.asp?lang=en</a></p> |

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| <b>SOFTWARE REQUIREMENTS:</b> | Microsoft Office   |
| <b>INDICATIVE CONTENT:</b>    | <p><b>1. Introduction to the Art of City Walkabouts in Modern Athens</b></p> <ul style="list-style-type: none"> <li>— Strolling and Walking Incognito</li> <li>— Transition from Subjective Experience to Objective Detachment</li> </ul> <p><b>2. Modern Athens: Values, Experience, and Historical Backdrops</b></p> <ul style="list-style-type: none"> <li>— Reading in and about the City</li> <li>— Contested Urban Identities and the Social Construction of the Cityscape</li> </ul> <p><b>3. Modern Athens: Urban Aesthetics</b></p> <ul style="list-style-type: none"> <li>— Collecting Urban Fragments</li> <li>— Reading Urban Fragments</li> </ul> <p><b>4. Modern Athens: Unlayering the City as Palimpsest</b></p> <ul style="list-style-type: none"> <li>— Critical Experimentation</li> <li>— Production of Urban Representations</li> </ul> |