

General Information

Course Bulletin Listing/Subject Area	Modern Greek
Fiscal Unit/Academic Org	Greek & Latin - D0509
College/Academic Group	Humanities
Level/Career	Undergraduate
Course Number/Catalog	2100
Course Title	Greece and Beyond: The Crossing of Borders Through Film
Transcript Abbreviation	Greece Film
Course Description	Examines cross-cultural encounters between the Greeks and other peoples as depicted in film
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	16.0601
Subsidy Level	Baccalaureate Course
Intended Rank	Freshman, Sophomore, Junior, Senior

Quarters to Semesters

Quarters to Semesters	New course
Give a rationale statement explaining the purpose of the new course	This course fills a gap in our program's course offerings by introducing a course on Greek films. Students have often requested such a course in the past. Now they will have an opportunity to learn about this important aspect of Greek culture.
Sought concurrence from the following Fiscal Units or College	

Requirement/Elective Designation

General Education course:

Culture and Ideas; Global Studies (International Issues successors)

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

Content Topic List

- Cross-cultural encounters
- crossing borders
- immigration
- emigration
- Greek immigrants encountering American modernity (early 20th century)
- Greek immigrants, Greek Americans, and Americans in American multiculturalism
- immigrants in Greece, conflicts and adaptations (post-1980s Greece)
- Greek and Turkish people meet (post-1960s)
- American travelers in Greece (1950s)
- British travelers in Greece (1950s and 1960s)
- tourists in Greece (post-2000)
- Greeks encounter other Balkan people—national identity and cross-cultural exchange (post-1980s)
- intermarriage between Greeks and Balkan people
- intermarriage between Greek Americans and Americans

Attachments

- MG 2100_Greece and Beyond.doc
(Syllabus. Owner: Kallis, Erica Joy)
- MG 2100 RATIONALE.docx: Rationale
(Other Supporting Documentation. Owner: Kallis, Erica Joy)

Comments

COURSE REQUEST
2100 - Status: PENDING

Last Updated: Williams, Valarie Lucille
12/16/2011

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Kallis, Erica Joy	01/04/2011 01:58 PM	Submitted for Approval
Approved	Graf, Fritz	01/12/2011 04:54 PM	Unit Approval
Revision Requested	Williams, Valarie Lucille	03/03/2011 11:19 AM	College Approval
Submitted	Kallis, Erica Joy	05/31/2011 11:49 AM	Submitted for Approval
Revision Requested	Kallis, Erica Joy	05/31/2011 04:12 PM	Unit Approval
Submitted	Kallis, Erica Joy	06/27/2011 03:08 PM	Submitted for Approval
Approved	Graf, Fritz	06/27/2011 03:10 PM	Unit Approval
Approved	Williams, Valarie Lucille	12/16/2011 11:15 AM	College Approval
Pending Approval	Nolen, Dawn Jenkins, Mary Ellen Bigler Meyers, Catherine Anne Vankeerbergen, Bernadette Chantal Hanlin, Deborah Kay	12/16/2011 11:15 AM	ASCCAO Approval

Syllabus

MODERN GREEK 2100

Greece and Beyond: The Crossing of Borders through Film

Description: The course will examine the crossing of political and cultural borders and the ensuing cross-cultural encounters through film. It will examine these crossing in relation to a variety of geopolitical regions such as the Balkans and North America or social movements such as immigration, political refugees, and tourism.

Objective: The course will reflect on how film represents and comes to terms with the movement of people, ideas, and goods from the beginnings of Greek film at the turn of the nineteenth century to today. It will explore the ways in which film dramatizes cross-cultural encounters and addresses challenges that border-crossings bring to the fore: cross-cultural communication and understanding, co-existence, acculturation, equality, difference. In tracing historically specific crossings, the course will identify the conditions framing cross-cultural encounters, and address issues of national identity, difference and the co-existence of peoples attached to various cultures. The course will be divided into three thematic units.

Expectation: Students in this class will learn to appreciate an important aspect of Greek culture - the production, distribution, and consumption of Greek films. Meeting twice a week, we will see a film in the first period and discuss it in the second. Students will become acquainted with the film output of an important European country with a long tradition. Class discussions will address the following questions: How have Greeks used film as a medium of cultural expression? Was Greece dependent on European and American models for its own films? Did it develop its own industry? What affect did dictatorship have on Greek films? What was the relationship between the film and the music industry? How has Greek film fared in the era of television and the Internet?

Rationale: As soon as Greece emerged as an independent nation-state in the early nineteenth century, it began creating the political as well as cultural hallmarks of independence. National culture was one of them. This course will examine how film became a national institution in the twentieth century. Although Greece was an impoverished country at the turn of the twentieth century, it was very receptive to the new medium of film. The course will examine Greek film from the early experiments to the present day.

General Education Curriculum (GEC) Report And General Assessment Plan

This course meets the general principles of the model curriculum for the

1) Category 6. Diversity Experience, Section B. International Issues, Western Non-US Course (**Global Studies under the Semester Curriculum**) and

2) Arts and Humanities, "Cultures and Ideas" course (**Culture & Ideas under the Semester Curriculum**).

Objectives:**1) Category 6. Diversity Experience, Section B. International Issues, Western Non-US Course.**

Students will explore and gain substantive knowledge of the ways a particular genre, film, dramatizes cross-cultural encounters. Students will become aware and able to appreciate the numerous challenges that border-crossings bring to the fore: cross-cultural communication and understanding, co-existence, acculturation, equality, difference. In tracing historically specific crossings, students will be exposed to a variety of conditions framing cross-cultural encounters, and will be asked to reflect on issues of national identity, difference and the co-existence of peoples attached to various cultures.

2) Arts and Humanities, goals/rationale in “Cultures and Ideas” category.

The University mandates that students taking courses in this category will understand the foundations of human beliefs and learn to appreciate and interpret significant writings.

General Assessment Plan

Objective: The object of this course is to investigate cross-cultural encounters. An interdisciplinary course, it will reflect on the transnational flows between both nations as they are represented in film.

Students will explore and gain substantive knowledge about the conditions that bring about cross-cultural conflict. They will become aware and able to appreciate the ways individuals challenge ideologies of exclusion (such as nationalism) and the political and social conditions that enable or limit the coexistence of culturally different people. In examining contact zones in specific socio-historical settings, students will be exposed to a variety of ways nation-states shape the meaning of multicultural co-existence and how individuals in turn engage with these meanings.

Assessment: This course will assess student learning of the material and GEC objectives in the following manner:

- 1) It will assess students' comprehension of the different of film as a dominant mode of cultural expression. Students will be expected to understand how a marginal European country imported a new technology and fostered its own film industry. While class discussion will assess the students' understanding of the material, in-class quizzes will be given to assess the students' level of preparation.
- 2) It will assess students' research abilities to analyze film as well as secondary source in the term paper they will write. Students are asked to examine film and textual material closely and to use textual material to back up their arguments.

3) In the midterm and final examination it will assess the students' ability to think critically about influential Greek films as well as their understanding about the place of these films in society. The exams will also assess students' understanding of how a society uses film to demonstrate its modernity and how issues of identity, political struggle, immigration, and history are represented in film.

The course will be assessed annually. The results of the evaluation of the examinations and papers will be evaluated and shared with the other faculty member in the Modern Greek Program and with the Undergraduate Studies Committee of the Department of Greek and Latin. Discussion will follow to determine how well the GEC goals are met in the class.

Academic Misconduct: University rules regarding **academic misconduct** will be strictly enforced. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. For additional information see the Code of Student Conduct (http://studentaffairs.osu.edu/info_for_students/csc.asp).

Disability Services: Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Service is located in 150 Pomerene Hall, 1760 Neil Avenue. Tel.# 292-3307; <http://ods.ohio-state.edu>

Budget: The Modern Greek program will provide the budget for the purchasing of selective films. The library holdings are adequate for the research needs of students taking this course. The Program currently has the films required for the course.

Requirements: One midterm, one term paper (10 pages), and one final exam. Each exam will consist of fifteen short answer questions covering the material taught in class. While class discussion will assess the students' understanding of the material, in-class quizzes will be given to assess the students' level of preparation.

Grades: Class participation and in-class presentation, including quizzes (15%), midterm (30%), term paper (25%), and final exam (30%).

Course Schedule:

Section One: The history of Greek Film

Week One: Early Greek Film

Week Two: The nascent Greek film industry

Section Two: The Balkans and the Turkey

Themes the cosmopolitanism of the Ottoman Empire, the Asia Minor Catastrophe, repatriation from the former Eastern Bloc

Week Three: “Valkanizatuer”

What is the Balkans? Under what conditions Balkan peoples interact meaningfully with each other?

Week Four: “Touch of Spice”

Identities beyond the nation-state: attachment to place

Week Five: “Hostage”

Immigration, violence and despair

Week Six: “Liubi” (2005, Greece) <<http://www.audiovisual.gr>>

Interethnic marriage; the trafficking of women

Section Three: North America and Australia

Themes: immigration, assimilation, social conflict; marginalization

Week Seven: Mid Term

Week Eight: “Brides”

Immigration, women, and “new beginnings”

Week Nine: “Dark Odyssey”

The Old World in the New

Week Ten: “A Dream of Kings”

Immigrant Life in America

Week Eleven: “My Big Fat Greek Wedding”

Ethnic revival, Intermarriage and generational conflict

Section Four: Perceptions of Greece

Themes: Hellenism, the Greek peasant, Greece as ideal, the Aegean

Week Twelve: “Zorba the Greek”

Tourism, Identity, and the Exotic

Week Thirteen: “Never on Sunday”

Cross Cultural Encounters: The Hellenic and the Romeic

Week Fourteen: Review

Final Examination

Additional Films:

“Mediterraneo”

“Corelli’s Mandolin”

Readings (selective list):

Brian Neve, *Elia Kazan, The Cinema of an American Outsider* (excerpts)

Thomas Pauly, "Heritage of an Outsider" in *An American Odyssey: Elia Kazan and American Culture*, pp. 13-35.

Dan Georgakas, "Greek Cinema for Beginners: A Thumbnail History," *Film Criticism*, 27:2, Winter 2002/2003

Ronald Takaki, "A Different Mirror: The Making of Multicultural America," in *A Different Mirror : a history of multicultural America*

Dan Georgakas, "The Greeks in America," *Journal of the Hellenic Diaspora*, 16:1 & 2: 5-78, spring-summer, 1987 (also his respondents)

Papailias Penelope, "Money of *Kurbet* is Money of Blood': The Making of a 'Hero' of Migration at the Greek-Albanian Border," *Journal of Ethnic and Migrations Studies*, 29:6c: 1059-1078, Nov. 2003

Yosefa Loshitzky, "Journeys of Hope to Fortress Europe," *Third Text*, 20: 6: 745-754, November, 2006.

Ira Emke-Poulopoulos, "Trafficking in Women and Girls for the Sex Trade: The Case of Greece," *The Greek Review of Social Research*, 110: 271-307, 2003

MODERN GREEK 2100

Greece and Beyond: The Crossing of Borders through Film

Rationale for GE Status

Rationale: As soon as Greece emerged as an independent nation-state in the early nineteenth century, it began creating the political as well as cultural hallmarks of independence. National culture was one of them. Since its development, film has become an important popular-culture medium addressing issues of national identity, political ideology, history, immigration and migration, cultural change, as well as political events in the Balkans and other neighboring countries including Turkey. Mid-century Greek cinema, for example, has been instrumental in introducing Hollywood themes and styles in Greece, contributing to the network of exchanges between Greece and the United States. More recently, a number of internationally acclaimed Greek directors such as Theo Angelopoulos, Tassos Boulmetis, and Constantinos Yiannaris have explored issues of cross-cultural contact and internal differences within the nation-state, setting their films in war-ravaged Yugoslavia, Greek minority in 1950s and 1960s Istanbul, and immigrant enclaves in Athens [*Ulysses' Gaze* (1995), *Touch of Spice* (2003), *Hostage* (2005) respectively]. The films have earned distinctions in international film festivals and have enjoyed a successful career in festivals in North America. The close analysis of these works of art is essential to understand how Greek film addresses questions of identity and difference and the effects of these representations in the way nations imagine their external and internal others.

Expectation: Students in this class will learn to appreciate an important aspect of Greek culture - the production, distribution, and consumption of Greek films. Meeting twice a week, we will see a film in the first period and discuss it in the second. Students will become acquainted with the film output of an important European country with a long tradition. Class discussions will address the following questions: How have Greeks used film as a medium of cultural expression? Was Greece dependent on European and American models for its own films? How did Greek film address issues of interethnic conflict, immigration, and cross-cultural encounters? In what way does it shape the way Greeks view external (neighboring Balkan countries, Turkey) and internal (immigrants, minorities, repatriated diaspora Greeks) Others?

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Objectives:

1) Category 6. Diversity Experience, Section B. International Issues, Western Non-US Course. (Global Studies under the Semester Curriculum)

Students will explore and gain substantive knowledge of the ways a particular genre, film, dramatizes cross-cultural encounters. Students will become aware and able to appreciate the numerous challenges that border-crossings bring to the fore: cross-cultural communication and understanding, co-existence, acculturation, equality, difference. In tracing historically specific crossings, students will be exposed to a variety of conditions framing cross-cultural encounters, and will be asked to reflect on issues of national identity, difference and the co-existence of peoples attached to various cultures.

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Students will explore and gain substantive knowledge about the conditions that bring about cross-cultural conflict. They will become aware and able to appreciate the ways individuals challenge ideologies of exclusion (such as nationalism) and the political and social conditions that enable or limit the coexistence of culturally different people. In examining contact zones in specific socio-historical settings, students will be exposed to a variety of ways nation-states shape the meaning of multicultural co-existence and how individuals in turn engage with these meanings.

Assessment: This course will assess student learning of the material and GEC objectives in the following manner:

- 1) It will assess students' comprehension of the different of film as a dominant mode of cultural expression. Students will be expected to understand how a marginal European country imported a new technology and fostered its own film industry. While class discussion will assess the students' understanding of the material, in-class quizzes will be given to assess the students' level of preparation.
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