

 **COLUMBIA UNIVERSITY**
Program in Hellenic Studies
Spring 2024 Courses



Elementary Modern Greek II, Nikolas P. Kakkoufa
GRKM UN1102 - 4 Points
M/W 12:10-2:00 PM

**Language
Courses**

A continuation of UN1101, the students are expected to be able to read texts containing high frequency vocabulary and basic structures; understand basic conversations or understand the gist of more complex conversations on familiar topics; produce simple speech on familiar topics; communicate in simple tasks requiring a simple and direct exchange of information on familiar and routine matters; write short texts or letters on familiar subjects.

Intermediate Modern Greek II, Chrysanthe Filippardos
GRKM UN2101 - 4 Points
M/W 6:10-8:00 PM

A continuation of UN2101, upon completion of the course, the students are able to read simple Greek newspaper articles, essays and short stories and to express their opinion on a number of familiar topics. In addition to these skills, students will be exposed to a number of authentic multi-modal cultural material that will allow them to acquire knowledge and understanding of the vibrant cultural landscape of Greece today.

How to do things with Queer Bodies, Nikolas P. Kakkoufa
CLGM UN3450 *Cross-listed with ISSG and ICLS* - 3 Points
T, 2:10-4:00 PM

**Literature,
Culture &
History**

Homosexuality, as a term, might be a relatively recent invention in Western culture (1891) but bodies that acted and appeared queer(ly) existed long before that. This course will focus on acts, and not identities, in tracing the evolution of writing the queer body from antiquity until today. In doing so it will explore a number of multimodal materials – texts, vases, sculptures, paintings, photographs, movies etc. – in an effort to understand the evolution of the ways in which language (written, spoken or visual) registers these bodies in literature and culture. When we bring the dimension of the body into the way we view the past, we find that new questions and new ways of approaching old questions emerge. What did the ancient actually write about the male/female/trans* (homo)sexual body? Did they actually create gender non-binary statues?

Can we find biographies of the lives of saints in drag in Byzantium? How did the Victorians change the way in which we read Antiquity? How is the queer body registered in Contemporary Literature and Culture? Can one write the history of homosexuality as a history of bodies? How are queer bodies constructed and erased by scholars? How can we disturb national archives by globalizing the queer canon of bodies through translation? These are some of the questions that we will examine during the semester.

The course surveys texts from Homer, Sappho, Aeschylus, Euripides, Plato, Theocritus, Ovid, Dio Chrysostom, Lucian, Walt Whitman, Oscar Wilde, Arthur Symonds, Dinos Christianopoulos, Audre Lorde, Larry Kramer, Tony Kushner etc., the work of artists such as Yiannis Tsarouchis, Robert Mapplethorpe, Dimitris Papaioannou, Cassils, movies such as *120 battements par minute*, and popular TV shows such as *Pose*. No knowledge of Greek (ancient / modern) or Latin is required.

Dictatorships and their Afterlives, Dimitris Antoniou

CLGM UN3005 - 3 Points

Th, 12:10-2:00 PM

What does the investigation of a dictatorship entail and what are the challenges in such an endeavor? Why (and when) do particular societies turn to an examination of their non-democratic pasts? What does it mean for those who never experienced an authoritarian regime first-hand to remember it through television footage, popular culture, and family stories? This seminar examines dictatorships and the ways in which they are remembered, discussed, examined, and give rise to conflicting narratives in post-dictatorial environments. It takes as its point of departure the Greek military regime of 1967-1974, which is considered in relation to other dictatorships in South America, Asia, Africa, and Europe. We will be drawing on primary materials including Amnesty International reports, film, performance art, and architectural drawings as well as the works of Hannah Arendt and Günter Grass to engage in an interdisciplinary examination of the ways in which military dictatorships live on as ghosts, traumatic memories, urban warfare, litigation, and debates on the politics of comparison and the ethics of contemporary art.

The Hybrid Voice: Comparative Diasporas and Translation, Karen Van Dyck and Brent Edwards

CPLS GR6111/ICLS 10882 - 3 Points

T, 2:10-4:00 PM

This seminar will focus on the theory and practice of translation from the perspective of comparative diaspora studies. We will read some of the key scholarship on translation and diaspora that has emerged over the past two decades focusing on the central issue of language in relation to migration, uprooting, and imagined community. Rather than foregrounding a single case study, the syllabus is organized around the proposition that any consideration of diaspora requires a consideration of comparative and overlapping diasporas, and as a consequence a confrontation with multilingualism, creolization and the problem of translation. After some weeks devoted to theoretical resources, we will look at a range of literary representations of language-crossing and -mixing in diaspora, especially in terms of their lessons for the theory and practice of translation. The final weeks of the course will be devoted to a practicum, in which we will conduct an intensive workshop around the translation projects of the student participants.

Mediterranean Humanities II, Konstantina Zanou

CLIA GU4500 Global Core – 3 Points

M, 10:10 AM–12:00 PM or 12:10–2:00 PM

Related Courses

What is the Mediterranean and how was it constructed and canonized as a space of civilization? A highly multicultural, multilingual area whose people represent a broad array of religious, ethnic, social and political difference, the Mediterranean has been seen as the cradle of western civilization, but also as a dividing border and a unifying confluence zone, as a sea of pleasure and a sea of death. The course aims to enhance students' understanding of the multiple ways this body of water has been imagined by the people who lived or traveled across its shores. By exploring major works of theory, literature and cinema since 1800, it encourages students to engage critically with a number of questions (nationalism vs cosmopolitanism, South/North and East/West divides, tourism, exile and migration, colonialism and orientalism, borders and divided societies) and to 'read' the sea through different viewpoints: through the eyes of a German Romantic thinker, a Sephardic Ottoman family, an Algerian feminist, a French historian, a Syrian refugee, an Italian anti-fascist, a Moroccan writer, an Egyptian exile, a Bosnian-Croat scholar, a Lebanese-French author, a Cypriot filmmaker, an Algerian-Italian journalist, and others. In the final analysis, Med Hum is meant to arouse the question of what it means to stand on watery grounds and to view the world through a constantly shifting lens.

Directed Readings, Independent & Senior Research Seminars

Supervised Independent Research, Karen Van Dyck 3 Points
GRKM GU4460 01

Supervised Independent Research, Nikolas P. Kakkoufa
GRKM GU4460 02

Supervised Independent Research, Dimitris Antoniou
GRKM GU4460 03

Supervised Independent Research, Stathis Gourgouris
GRKM GU4460 04

Directed Readings, Stathis Gourgouris 1-4 Points
GRKM UN3997 01

Directed Readings, Nikolas P. Kakkoufa
GRKM UN3997 02

Directed Readings, Karen Van Dyck
GRKM UN3997 03

Directed Readings, Dimitris Antoniou
GRKM UN3997 04

Senior Research Seminar, Nikolas P. Kakkoufa GRKM UN3998 1-4 Points

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