

LIBERAL ARTS FINAL EXAM TOPICS, RECOMMENDED READINGS

ART HISTORY

Students are randomly assigned a picture of a work of art. They have to identify this work of art (architecture, painting, sculpture, installation etc.) - artist, title, date - and describe it - technique, composition, stylistic period, iconographic features, specific issues raised by the work. Students will find the images, which they select at random, in the designated folder in the liberal arts online library.

CLASSICS

1. Ancient Greek Epic Poetry (*Iliad*, *Odyssey*, Hesiod: *Theogony*, *Works and Days*)

- I. de Jong – R. Nünlist – A. Bowie, *Narrators, Narratees, and Narratives in Ancient Greek Literature. Studies in Ancient Greek Narrative, Vol. 1*. Brill 2004, ch. 1–2.: *Homer* (I. J. F. de Jong), *Hesiod* (R. Nünlist), pp. 13–34.

- S. Goldhill, *The Poet Hero: Language and Representation in the Odyssey*, in id.: *The Poet's Voice. Essays on Poetics and Greek Literature*. Cambridge University Press 1991, pp. 1–68.

- O. Taplin: *The Spring of the Muses: Homer and Related Poetry*, in id.: *Literature in the Greek and Roman Worlds. A New Perspective*. Oxford University Press 2000, pp. 22–57.

2. Ancient Greek Historiography (War Monographs, Herodotus and Thucydides)

- I. de Jong – R. Nünlist – A. Bowie, *Narrators, Narratees, and Narratives in Ancient Greek Literature. Studies in Ancient Greek Narrative, Vol. 1*. Brill 2004, ch. 7–8.: *Herodotus* (I. J. F. de Jong), *Thucydides* (T. Rood), pp. 101–128.

- Th. F. Scanlon, *Greek Historiography*, Wiley-Blackwell 2018, ch. 1–3.: *Origins and Early Forms of Greek Historiography; Herodotus and the Limits of Happiness; Thucydides on the Ends of Power*, pp. 1–125.

3. Image and Text in the Ancient World

- H. A. Shapiro, *Myth into Art: Poet and Painter in Classical Greece*. Cambridge University Press, 1994.
- L. Giuliani, *Image and Myth*. Transl. J. O'Donnell. Chicago-London 2013.

4. Iconography in Greek and Roman Art

- T. H. Carpenter, *Art and Myth in Ancient Greece*. London 1991.

5. Ancient Greek Drama (Aeschylus, Sophocles, Euripides, Aristophanes)

- T. C. Storey – A. Allan, *A Guide to Ancient Greek Drama*. Malden MA-Oxford-Carlton 2005.

6. Greek Lyric Poetry (Archilochus, Alcman, Alcaeus, Sappho, Anacreon, Pindar, Bacchylides. Timotheus)

- F. Budelmann (ed.) *The Cambridge Companion to Greek Lyric*. Cambridge 2010.

7. Greek Polytheism: Beliefs, Practices, Modern Interpretations

- H. S. Versnel, *Coping with the Gods. Wayward Readings in Greek Theology*. Leiden-Boston 2011.
- E. Eidinow – J. Kindt (eds.), *The Oxford Handbook of Ancient Greek Religion*. Oxford 2015, ch. 1.: *Unity vs. Diversity* (R. Osborne), ch. 4.: *Many vs. One* (V. Pirenne Delforge, G. Pironti), ch. 16.: *Temples and Sanctuaries* (M. Scott), ch. 22.: *Impiety* (H. Bowden), ch. 26.: *Heroes – Living or Dead?* (G. Ekroth), ch. 29.: *Deification – Gods or Men?* (I. Petrovic), ch. 31.: *Sacrifice* (F. Naiden), ch. 32.: *Oracles and Divination* (S. I. Johnston)

8. Distinctive Features of Roman *religio*

- M. Beard – J. North – S. Price, *Religions of Rome*. I-II. Cambridge 1998.
- J. Scheid, *An Introduction to Roman Religion*. Transl. J. Lloyd. Edinburgh 2003.

9. Roman Literacy: The Poetics of Urban Space (The Fragile Volumen; Epistles: Ovid's Sorrows and Black Sea Letters)

- W. A. Johnson – H. N. Parker, *Ancient Literacies. The Culture of Reading in Greece and Rome*, Oxford University Press 2009, *Introduction*, pp. 3-12.;

F. Dupont: *The Corrupted Boy and the Crowned Poet, or, The Material Reality and the Symbolic Status of the Literary Book at Rome*, pp. 143–163;
J. Farrell: *The Impermanent Text in Catullus and Other Roman Poets*, pp. 164–185.

10. Museum Practice in Classical Antiquities (Elgin Marbles; Exhibiting Mummified Bodies)

- *The Museum Definition Handbook. Words Inspiring Action*. ICOM 2025.

FILM AND VISUAL STUDIES

1. Film History 1. (1896-1930)

- Kristin Thompson – David Bordwell: *Film History. An Introduction*. New York: McGraw-Hill Education (4th edition), 2019. 1-169
- Tom Gunning: *Cinema of Attractions*. In: *The Cinema of Attractions Reloaded*, Edited by Wanda Strauven, Amsterdam University Press, 2006. 381-388.

2. Film History 2. (1930-1955)

- Kristin Thompson, David Bordwell, *Film History: An Introduction*. 2. ed., McGraw-Hill Education, 2002. 193-368
- Bordwell, David: *Classical Narration*. In: David Bordwell–Janet Staiger–Kristin Thompson (ed.): *The Classical Hollywood Cinema. Film Style and Mode of Production to 1960*. London: Routledge, 1985. pp. 23-42.

3. Film History 3. (1955-1975)

- Kristin Thompson – David Bordwell: *Film History. An Introduction*. New York: McGraw-Hill Education (4th edition), 2019. 372-417
- András Bálint Kovács: *Screening Modernism: European Art Cinema, 1950–1980*. Chicago and London: The University of Chicago Press, 2007. 33-40.

4. Film History 4. (1975-2000)

- Kristin Thompson , David Bordwell: Film History: An Introduction McGraw-Hill; 2019. p467-478
- Thomas Elsaesser, Alexander Horwath, Noel King (ed.): The Last Great American Picture Show New Hollywood Cinema in the 1970s. Amsterdam Un. Press, 2004. p.9-19.

5. History of Hungarian Cinema

- András Bálint Kovács: The cinema of Béla Tarr: the circle closes. Columbia University Press, 2015.
- John Cunningham: The Cinema of István Szabó. Visions of Europe. The Early Films; The 'Budapest' Films. Wallflower Press, London-New York, 2014. 25-40.; 41-53.

6. Classical and Modern Film Theories

- Robert Stam: Film Theory: An Introduction. Malden - Oxford: Blackwell Publishers, 2000. 1-92.
- Toby Miller - Robert Stam (eds.): A Companion to Film Theory. Wiley - Blackwell, 2004. 84-164.

7. Filmnarratology

- David Bordwell: Narration in the Fiction Film. Madison: University of Wisconsin Press. 48-62, 156-166, 205-233.
- Branigan, Edward: Levels of Narration. In Narrative Comprehension and Film. London-New York, Routledge, 1992. 86-124.

8. Genre and Adaptation Theory

- Sarah Berry-Flint: Genre. In: Toby Miller - Robert Stam (eds.): A Companion to Film Theory. Wiley - Blackwell, 2004. 25-44.
- Brian McFarlane: Novel to Film: An Introduction to the Theory of Adaptation, Oxford: Calderon Press, 1996. 1-30.

9. Film and Society

- Theodor W. Adorno - Max Horkheimer: The Culture Industry: Enlightenment as Mass Deception. In: Theodor W. Adorno - Max Horkheimer: Dialectic of Enlightenment. Stanford University Press, 2002. 94-136.
- Jean-Luc Comolli - Jean Narboni: Cinema/Ideology/Criticism. Screen, Volume 12, Issue 1, Spring 1971, 27-38.

10. Film Analysis (of a freely chosen film)

- Gocsik, Karen, Richard Barsam, and Dave Monahan. "Formal Analysis." In Writing about Movies, 4th ed., New York: W. W. Norton & Company, 2016. 35-54.
- Susan Hayward: Cinema Studies - The Key Concepts (3. ed.). London/New York, Routledge, 2006.

PHILOSOPHY

1. Ancient Philosophy.

Choose one subject: 1) The philosophy of Plato or 2) The philosophy of Aristotle

2. Early Modern Rationalism.

Choose one subject: 1) Descartes or 2) Spinoza or 3) Leibniz.

3. Early Modern Empiricism.

Choose one subject: 1) Locke or 2) Hume.

4. Philosophy of the German Idealism.

Choose one subject: 1) Kant or 2) Fichte or 3) Hegel or 4) Schelling

5. The Fundamental Problems of ...

Choose one field: 1) Epistemology or 2) Philosophy of Language or 3) Theories of Truth

6. Applied Philosophy.

Choose one: 1) Main Views and Currents in Ethics 2) Problems and Views in Social and Political Philosophy

7. 20th Century Philosophy.

Choose one: 1) 20th Century Analytic Philosophy, Russel or Wittgenstein
2) 20th Century Continental Philosophy, Husserl or Heidegger

Readings for all the topics:

One significant work of the chosen philosophers and field of philosophy.