

## COURSE OUTLINE

### 1. GENERAL

<b>INSTRUCTOR</b>	PANAYIOTA MINI		
<b>SCHOOL</b>	SCHOOL OF PHILOSOPHY		
<b>DEPARTMENT</b>	PHILOLOGY & INSTITUTE OF MEDITERRANEAN STUDIES, FOUNDATION FOR RESEARCH AND TECHNOLOGY		
<b>LEVEL</b>	GRADUATE		
<b>COURSE CODE</b>	MKNΦ006	<b>CYCLE OF STUDY</b>	
<b>COURSE TITLE</b>	<b>Film history and historiography</b>		
<b>AUTONOMOUS EDUCATIONAL ACTIVITIES</b>		<b>TEACHING HOURS PER WEEK</b>	<b>CREDITS/ECTS</b>
Seminar meetings		3	15
<b>COURSE TYPE</b>		Field of specialization (scientific discipline)	
<i>Background, General knowledge, Scientific discipline, Development of Proficiencies</i>		Development of proficiencies	
<b>PREREQUISITIES</b>			
<b>TEACHING AND EXAM LANGUAGE</b>		Modern Greek	
<b>AVAILABLE TO ERASMUS STUDENTS</b>		Yes [bibliography in English]	
<b>WEBSITE (URL)</b>		<a href="https://classweb.cc.uoc.gr/classes.asp">https://classweb.cc.uoc.gr/classes.asp</a>	

### 2. LEARNING OUTCOMES

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The general objective of the seminar is to familiarize the students with the different ways of doing film history research and of using sources, as well as to help them to form, examine and compose original research questions.

Specifically, after completing the seminar the students should be able:

- To identify different ways of narrating the history of cinema
- To differentiate among different kinds of sources
- To compare different narratives of film history.
- To explain the writing of film history in the context of its creation.
- To assess/evaluate one's sources and argumentation
- To form their own research questions
- To use suitable sources

- To develop critical thinking
- To compose information and ideas into a coherent narrative.

#### **BROAD KNOWLEDGE/COMPETENCIES**

##### *General Competences*

*Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?*

*Search for, analysis and synthesis of data and information, with the use of the necessary technology*

*Adapting to new situations*

*Decision-making*

*Working independently*

*Team work*

*Working in an international environment*

*Working in an interdisciplinary environment*

*Production of new research ideas*

*Project planning and management*

*Respect for difference and multiculturalism*

*Respect for the natural environment*

*Showing social, professional and ethical responsibility and sensitivity to gender issues*

*Criticism and self-criticism*

*Production of free, creative and inductive thinking*

*.....*

*Others...*

Retrieve, analyze and synthesize data and information with the use of necessary technologies

Advance free, creative and causative thinking

Decision making

Work autonomously

Be critical and Self-critical

Work in an interdisciplinary context

Produce new research ideas

Work in an international context

Appreciate Diversity and Multiculturality

Showing social, professional and ethical responsibility and sensitivity to gender issues

### **3. COURSE DESCRIPTION**

The seminar will cover the following broad areas:

- Different ways of narrating film history
- Sources of film historiography
- Critical examination and analysis of representative texts
- Practice in composing original historiographical essays

### **4. TEACHING AND LEARNING METHODS-EVALUATION**

<b>MODE OF DELIVERY</b>	Face to face (& distance education according to the provisions of the law)
<b>OTHER SOURCES/ TECHNOLOGICAL AND COMMUNICATION SUPPORT</b>	<ul style="list-style-type: none"> <li>• PowerPoint presentations</li> <li>• Showings of Films and of Film Excerpts</li> <li>• Uploading teaching material and course announcements to the classweb platform</li> </ul> E-mail communication with students

COURSE STRUCTURE	<i>ACTIVITY</i>	<i>WORKLOAD</i>
	Seminar meetings	39
	Preparation for oral presentation	150
	Autonomous study	150
	Writing final essay	36
	<b>Total</b> <i>(25 working hours per credit)</i>	375
STUDENT ASSESSMENT	Class preparation Oral presentation Short papers/exercises Final Research paper Class participation	

#### 5. SUGGESTED BIBLIOGRAPHY

Allen, Robert C. and Douglas Gomery. *Film History: Theory and Practice*. New York: Knopf, 1985.

Paul Grainge, Mark Jancovich and Sharon Monteith (ed.), *Film Histories: An Introduction and Reader*, Toronto: University of Toronto Press, 2007.

Tino T. Balio (ed.), *The American Film Industry*, rev. ed (Madison: University of Wisconsin Press, 1985).

David Bordwell and Kristin Thompson, *Film History: An Introduction* (New York: McGraw-Hill, 2002).

David A. Cook, *A History of Narrative Film*, 4<sup>th</sup> ed. (New York: W.W. Norton, 2004).

Musser, Charles. *The Emergence of Cinema: The American Screen to 1907*. New York: Scribner's, 1990.