

## COURSE OUTLINE

### GENERAL

<b>INSTRUCTOR</b>	Panayiota Mini		
<b>SEMESTER</b>	Spring		
<b>SCHOOL</b>	Philosophy		
<b>DEPARTMENT</b>	Philology		
<b>LEVEL</b>	Postgraduate		
<b>COURSE CODE</b>	MKMΦ009	<b>CYCLE OF STUDY</b>	
<b>COURSE TITLE</b>	Approaches to Studying Film		
<b>AUTONOMOUS EDUCATIONAL ACTIVITIES</b>	<b>TEACHING HOURS PER WEEK</b>	<b>CREDIT S/ECTS</b>	
Seminar	3	15	
<i>Προσθέστε σειρές αν χρειαστεί. Η οργάνωση διδασκαλίας και οι διδακτικές μέθοδοι που χρησιμοποιούνται περιγράφονται αναλυτικά στο 4.</i>			
<b>COURSE TYPE</b>	<i>Scientific discipline, Development of Proficiencies</i>		
<i>Background, General knowledge, Scientific discipline, Development of Proficiencies</i>			
<b>PREREQUISITES:</b>			
<b>TEACHING AND EXAM LANGUAGE:</b>	Modern Greek		
<b>AVAILABLE TO ERASMUS STUDENTS</b>	Yes [bibliography and assignments in English]		
<b>WEBSITE (URL)</b>	<a href="https://www.philology.uoc.gr/spoudes/metaptixiakes-spoudes/prosferomena-maohmata">https://www.philology.uoc.gr/spoudes/metaptixiakes-spoudes/prosferomena-maohmata</a>		

### LEARNING OUTCOMES

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The general objective of the seminar is to familiarize students with the major approaches to film, with an emphasis on: the *auteur*, the film *genres* and the film stars.

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

- To identify, explain and analyze the major theories of and approaches to the film *auteur*.
- To identify , explain and analyze the major theories of and approaches to film *genres*.
- To identify , explain and analyze the major approaches to film stars.
- To identify and use the relevant film terms
- To apply the necessary concepts and methods to a specific film or a cluster of films.
- To apply effective methods to an original research paper.
- To organize their thoughts and arguments in a well-written essay.
- To cite their sources consistently and systematically.
- To share their thoughts and conclusions effectively with their classmates during in-class discussions and oral presentations.

#### BROAD KNOWLEDGE/COMPETENCIES

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

Decision-making

Production of free, creative and inductive thinking

Working independently

Criticism and self-criticism

Working in an interdisciplinary environment

Adapting to new situations

Working in an international environment

Working in an international environment

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

Respect for difference and multiculturalism

Production of new research ideas

### COURSE DESCRIPTION

The graduate seminar will cover the following broad subjects:

- Historical, social, structuralist, psychoanalytical, formalist approaches.
- Approaches related to identity and gender theories.
- Approaches related to reception.
- Guidelines for oral presentations, short papers and research papers.
- Students' oral presentations.

### TEACHING AND LEARNING METHODS-EVALUATION

<b>MODE OF DELIVERY</b>	Face to face	
<b>OTHER SOURCES/ TECHNOLOGICAL AND COMMUNICATION SUPPORT</b>	<ul style="list-style-type: none"> <li>• PowerPoint presentations</li> <li>• Showings of Films and Film Excerpts</li> <li>• Uploading teaching material and course announcements to the classweb platform</li> <li>• E-mail communication with students</li> </ul>	
<b>COURSE STRUCTURE</b>	<b>ACTIVITY</b>	<b>WORKLOAD</b>
	Meetings	39
	Weekly reading assignments, autonomous study, short papers, preparation for oral presentation.	200
	Researching and writing the final essay	136

	<b>Total</b> <b>(25 working hours per credit)</b>	<b>375</b>
<b>STUDENTS' ASSESSMENT</b>	Oral presentation Short papers Final paper Class participation regarding weekly assignments.	

### Suggested bibliography

*Movies and Methods*, ed. Bill Nichols, 2 τόμοι, University of California Press.

*Film Theory and Criticism*, ed. Gerald Mast and Marshall Cohen, Oxford University Press.

*Cahiers du cinema. The 1950s: Neo-Realism, Hollywood, New Wave*, ed. Jim Hillier, Harvard University Press, 1985.

*Theories of Authorship: A Reader*, ed. J. Caughie, Routledge & Kegan Paul, London, 1981.

Barry Keith Grant, *Auteurs and Authorship: A Film Reader*, Wiley-Blackwell, 2008.

*Authorship and Film*. Ed. David A. Gerstner and Janet Staiger, Routledge, 2002

Rick Altman, *Film/Genre*, British Film Institute, 1999.

Barry Langford, *Film Genre: Hollywood and Beyond*, Edinburg University Press, 2005.

Barry Keith Grant, *Film Genre: From Iconography to Ideology*, Wallflower, 2007.

Barry Keith Grant, *Film Genre Reader IV*, University of Texas Press, 2012.

T. Schatz, *Hollywood Genres: Formulas, Filmmaking, and the Studio System*, McGraw-Hill, 1981.

Richard Dyer, *Stars*, 1979.

Christine Gledhill (ed.), *Stardom, Industry of Desire*, Routledge, 1991

Richard Dyer, *Heavenly Bodies: Film Stars and Society*, Routledge, 2004.