COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF PHILOSOPHY		
ACADEMIC UNIT	DEPARTMENT OF PHILOLOGY		
LEVEL OF STUDIES	POSTGRADUATE		
COURSE CODE	MKNΦ018	**SEMESTER**	**Any**
COURSE TITLE	Film *genres* and *auteurs*		
INDEPENDENT TEACHING ACTIVITIES *if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, state the weekly teaching hours and the total credits*		WEEKLY TEACHING HOURS	CREDITS
	Lectures	3	15
COURSE TYPE *general background, special background, specialization, general education, skills development*	special background, specialization, skills development		
PREREQUISITE COURSES	None		
LANGUAGE OF INSTRUCTION AND OF ASSESSMENT	Modern Greek		
MODE OF TEACHING *in-person (%) synchronous distance learning (%) asynchronous distance learning (%) (In the case of synchronous distance learning, the total weekly duration of teaching is recorded)*	synchronous distance learning (75 %) In-person (25%)		
AVAILABILITY TO ERASMUS STUDENTS	Yes (bibliography and written assignments in English)		
COURSE WEBSITE (URL)	https://eduportal.cict.uoc.gr/		

(2) LEARNING OUTCOMES

Learning Outcomes

The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.

Consult Appendix A

- *Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area*
- *Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B*
- *Brief Guide for drafting Learning Outcomes*

The general objective of the seminar is to familiarize students with three major approaches in film studies, the film *genres* and the *auteur*

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

- To identify, explain and analyze the major theories of and approaches to film *genres* and the film *auteur*.
- 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.

General Competences

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

Search, analysis and synthesis of data and information, with the use of the necessary technology *Adaptability 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* *……* *Other…*
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	

(3) COURSE SYLLABUS

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.

(4) TEACHING AND LEARNING METHODS - ASSESSMENT

MODE OF TEACHING *Face-to-face, distance learning, etc.*	Distance Learning and Face-to-face
MODE AND FREQUENCY OF COMMUNICATION WITH THE STUDENTS	Remote on a weekly basis
ENSURING THE MODE OF COMMUNICATION AMONG STUDENTS *Team assignments and discussions, collaborative learning platforms with the use of AI, video conference, QA sessions, κ.α.*	Team discussions, Video conferences, Feedback on oral presentations
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY *Use of ICT in teaching, in laboratory training, in the communication with students*	• PowerPoint presentations • Showings of Films and of Film Excerpts • Uploading teaching material and course announcements to the e-learn platform • E-mail communication with students
TECHNOLOGICAL EQUIPMENT REQUIREMENTS	Laptop, Internet connection, University e-learn platform
PLAGIARISM POLICY/ PLAGIARISM DETECTION TOOLS	The seminar's policy on plagiarism follows the relevant regulations of the University of Crete https://www.uoc.gr/files/items/9/996/kod-ithik-kanon.leit.. pdf and the Department of Philology https://www.philology.uoc.gr/uploads/KANONISMOS-DEONTOLOGIAS.pdf

ARTIFICIAL INTELLIGENCE POLICY *(1) The use of Artificial Intelligence is prohibited in all circumstances* *(2) The use of Artificial Intelligence is allowed only with the permission of the instructor* *(3) The use of Artificial Intelligence is allowed only with an explicit reference to the literature* *(4) Students are free to use Artificial Intelligence*	The use of Artificial Intelligence is allowed only with the permission of the instructor (only for purposes of proofreading texts).
ORGANISATION OF TEACHING *The mode and methods of teaching are described in detail.* *Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, work placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artworks, etc.* *The student's study hours for each learning activity are stated, as well as the hours of independent study, according to the principles of the ECTS.*	
STUDENT ASSESSMENT *Description of the assessment method* *Language of assessment, methods of assessment, formative or summative assessment, multiple choice questions test, short answer questions, essay questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory assignment, clinical examination of patient, art interpretation, other* *Specifically-defined evaluation criteria are given, and if and where they are accessible to students.*	Reading assignments Oral presentation Short papers Final paper Class participation Evaluation Criteria: Comprehension of Information Synthesis Skills Analytical Skills Organizational Skills Originality Depth of Research

Activity	*Semester workload*
Seminars	39
Weekly reading assignments, autonomous study, short papers, preparation for oral presentation.	200
Researching and writing the final essay	136
Course total	375

(5) RECOMMENDED BIBLIOGRAPHY

Rick Altman, *Film/Genre*, British Film Institute, 1999.
Caughie, John (ed.), *Theories of Authorship: A Reader*, Routledge & Kegan Paul, London, 1981.
Cook, Pam, *The Cinema Book*, BFI, London, 1985.
Gerstner, D. and Janet Staiger, (eds), *Authorship and Film*, Routledge, 2002
Barry Keith Grant, *Auteurs and Authorship: A Film Reader*.
Barry Keith Grant, *Film Genre: From Iconography to Ideology*, Wallflower, 2007.
Barry Keith Grant, *Film Genre Reader IV*, University of Texas Press, 2012.
Hillier, Jim (ed.), *Cahiers du cinema. The 1950s: Neo-Realism, Hollywood, New Wave*, Harvard University Press, 1985.
Lapsley, Robert and Michael Westlake, "Authorship", *Film Theory. An Introduction*, Manchester University Press, 1988, σ. 105-128.
Mast, Gerald and Marshall Cohen, (ed.), *Film Theory and Criticism*, Oxford University Press.
Ουώλλεν, «Η θεωρία του ωτέρ», *Η σημειολογία του κινηματογράφου*, μετ. Πολ. Πολυκάρπου, Κάλβος, χ.χ. , σ. 50-82.
Bill Nichols (ed.) *Movies and Methods*, (2 τόμ.), U of California Press.
Sarris, A, *The American Cinema: Directors and Directions 1929-1968*, The University of Chicago Press, 1985.
T. Schatz, *Τα είδη ταινιών του Χόλιγουντ*, μετ. Μ. Τσούμαρη, Θεσσαλονίκη, University Studio Press A.E., 2013) (τίτλος πρωτότυπου, *Hollywood Genres: Formulas, Filmmaking, and the Studio System*).