

## COURSE OUTLINE

### 1. GENERAL

<b>INSTRUCTOR</b>			
<b>SCHOOL</b>	SCHOOL OF PHILOSOPHY		
<b>SEMESTER</b>			
<b>DEPARTMENT</b>	PHILOLOGY		
<b>LEVEL</b>	<b>Undergraduate</b>		
<b>COURSE CODE</b>	<b>KELF268</b>	<b>CYCLE OF STUDY</b>	ALL
<b>COURSE TITLE</b>	New Greek Cinema		
<b>AUTONOMOUS EDUCATIONAL ACTIVITIES</b>		<b>TEACHING HOURS PER WEEK</b>	<b>CREDITS/ECTS</b>
Lectures		3	5
<b>COURSE TYPE</b> <i>Background, General knowledge, Scientific discipline, Development of Proficiencies</i>	Field of specialization General Knowledge		
<b>PREREQUISITIES</b>	None		
<b>TEACHING AND EXAM LANGUAGE</b>	Modern Greek (Bibliography and Exams in English for Erasmus students).		
<b>AVAILABLE TO ERASMUS STUDENTS</b>	Yes		
<b>WEBSITE (URL)</b>	<a href="https://classweb.cc.uoc.gr/classes.asp">https://classweb.cc.uoc.gr/classes.asp</a>		

### 2. LEARNING OUTCOMES

<b>LEARNING OUTCOMES</b>
<p>The general objective of the course is to familiarize the students with the New Greek Cinema (NEK).</p> <p>Specifically, after completing the course the students should be able to</p> <ul style="list-style-type: none"> <li>-describe the emergence and development of NEK during the 1970s and 1980s.</li> <li>-state the representatives of NEK and their work .</li> <li>-compare the developments in Greek cinema with those abroad.</li> <li>-compare NEK with mainstream Greek cinema</li> <li>-distinguish between different trends within NEK</li> <li>-explain the thematic and stylistic characteristics of the filmmakers of NEK</li> <li>-describe issues of production and distribution in NEK</li> <li>-relate the developments in NEK with those of other aspects of modern Greek culture</li> <li>-explain NEK in its economic and social context</li> <li>-comment on the career of NEK filmmakers during the last decades of the 20<sup>th</sup> century</li> <li>-explain the state film policy</li> <li>-examine, interpret and assess in depth specific films</li> </ul>

BROAD KNOWLEDGE/COMPETENCIES	
<p><i>General Competences</i>  <i>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?</i></p>	
<p><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i></p> <p><i>Adapting to new situations</i></p> <p><i>Decision-making</i></p> <p><i>Working independently</i></p> <p><i>Team work</i></p> <p><i>Working in an international environment</i></p> <p><i>Working in an interdisciplinary environment</i></p> <p><i>Production of new research ideas</i></p>	<p><i>Project planning and management</i></p> <p><i>Respect for difference and multiculturalism</i></p> <p><i>Respect for the natural environment</i></p> <p><i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i></p> <p><i>Criticism and self-criticism</i></p> <p><i>Production of free, creative and inductive thinking</i></p> <p><i>.....</i></p> <p><i>Others...</i></p>
<p>Retrieve, analyze and synthesize data and information with the use of necessary technologies</p> <p>Adapting to new situations</p> <p>Advance free, creative and causative thinking</p> <p>Work independently</p> <p>Decision-making</p> <p>Be critical and Self-critical</p> <p>Work in an interdisciplinary context</p> <p>Work in an international context</p> <p>Appreciate diversity and multiculturality</p> <p>Showing social, professional and ethical responsibility and sensitivity to gender issues</p> <p>Production of free, creative and inductive thinking</p>	

### 3. COURSE DESCRIPTION

<p>The course will cover the following</p> <ul style="list-style-type: none"> <li>-Greek cinema to the emergence of NEK</li> <li>-Filmmakers and films of NEK</li> <li>-Issues of production and distribution in NEK</li> <li>-Topics and style of NEK filmmakers</li> <li>-Organizations and practices influencing the development of NEK</li> <li>-NEK and world cinema</li> <li>-NEK and Greek culture</li> <li>-Impact of historical and social factors on NEK</li> <li>-Examination of representative film excerpts.</li> </ul>
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### 4. TEACHING AND LEARNING METHODS-EVALUATION

MODE OF DELIVERY	Face to face
OTHER SOURCES/ TECHNOLOGICAL AND COMMUNICATION SUPPORT	<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>

COURSE STRUCTURE	ACTIVITY	WORKLOAD
	Lectures	39
	Autonomous study and preparation for the final exam.	83
	Final written exam	3
	Total (25 working hours per credit)	125
STUDENT ASSESSMENT	<p>A three-hour final written exam consisting of short-answer questions and essay questions</p> <p>The format of the exam will be uploaded to the classweb platform.</p>	

## 5. SUGGESTED BIBLIOGRAPHY

<ul style="list-style-type: none"> <li>• <i>Όψεις του Νέου Ελληνικού Κινηματογράφου</i>, Οπτικοακουστική κουλτούρα, Εταιρεία Ελλήνων Σκηνοθετών, 2002.</li> <li>• Θ. Γραμματάς, Π. Μήνη, <i>Νεοελληνικό θέατρο (1600-1940)—Κινηματογράφος. Νεοελληνικό θέατρο 1880-1930. Σκηνοθέτες του μεταπολεμικού ελληνικού κινηματογράφου</i>, Πάτρα, Ελληνικό Ανοικτό Πανεπιστήμιο, 2008.</li> <li>• Στάθης Βαλούκος, <i>Φιλμογραφία ελληνικού κινηματογράφου (1914-2007)</i>, Αθήνα, Αιγόκερως, 2007.</li> <li>• Σολδάτος, Γιάννης, <i>Ιστορία του Ελληνικού κινηματογράφου</i>, Αθήνα, Αιγόκερως (διάφορες επανεκδόσεις).</li> <li>• Σωτηροπούλου, Χρυσάνθη, <i>Η διασπορά στον Ελληνικό κινηματογράφο</i>, Αθήνα, Θεμέλιο, 1995.</li> <li>• Μήνη Παναγιώτα, <i>Η κινηματογραφική μορφή του πόνου και της οδυνηρής αναπόλησης. Ο μοντερνισμός του Τάκη Κανελλόπουλου</i>, Αθήνα, Μορφωτικό Ίδρυμα Εθνικής Τραπέζης, 2018.</li> <li>• Vrasidas Karalis, <i>A History of Greek Cinema</i>, New York, Continuum, 2012.</li> <li>• <i>Νεοελληνικό θέατρο (1600-1940)—Κινηματογράφος</i>, τομ. Β. Ο Ελληνικός κινηματογράφος, ΕΑΠ, Πάτρα 2002.</li> </ul>
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