

COURSE OUTLINE

1. GENERAL

INSTRUCTOR			
SCHOOL	SCHOOL OF PHILOSOPHY		
SEMESTER			
DEPARTMENT	PHILOLOGY		
LEVEL	Undergraduate		
COURSE CODE	KPAF117	CYCLE OF STUDY	ALL
COURSE TITLE	The Second World War in World Cinema. An Overview.		
AUTONOMOUS EDUCATIONAL ACTIVITIES		TEACHING HOURS PER WEEK	CREDITS/ECTS
Lectures		3	5
COURSE TYPE	Field of specialization General Knowledge		
<i>Background, General knowledge, Scientific discipline, Development of Proficiencies</i>			
PREREQUISITES	None		
TEACHING AND EXAM LANGUAGE	Modern Greek (Bibliography and Exams in English for Erasmus students).		
AVAILABLE TO ERASMUS STUDENTS	Yes		
WEBSITE (URL)	https://classweb.cc.uoc.gr/classes.asp		

2. LEARNING OUTCOMES

LEARNING OUTCOMES
The general objective of the course is to help students identify and interpret the representations of World War II (WWII) in world cinema. Specifically, after completing the seminar, the students will be able to: <ul style="list-style-type: none"> - To state the major representations of WWII in world cinema. - To state the filmmakers who have systematically reconstructed WWII. - To differentiate between representations of WWII in mainstream cinema and art cinema. - To compare and contrast historical reality with its filmic reconstructions. - To interpret and analyze filmic reconstructions of WWII in their social context. - To distinguish between representations of WWII in different countries and periods. - examine, interpret and analyze in depth specific films - develop critical thinking while watching film images.
BROAD KNOWLEDGE/COMPETENCIES
General Competences <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>

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

3. COURSE DESCRIPTION

The course will cover the following

- Representation of history in cinema.
- The representation of WWII in world cinema.
- Film directors of representations of WWII in cinema
- Representations of WWII in mainstream and art cinema.
- Film reconstructions of specific events (e.g. Nazi Occupation, the Holocaust, historical battles, family issues, atomic bomb)
- Film representations of WWII in different countries

4. TEACHING AND LEARNING METHODS-EVALUATION

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

- Tanine Allison, *Destructive Sublime: World War II in American Film and Media*, Rutgers University Press, 2018
- Whiteclay Chambers II, J. and D. Culbert (επιμ.), *World War II, Film, and History*, New York & Oxford: Oxford University Press, 1996.
- Maud Anne Bracke, “From Politics to Nostalgia: The Transformation of War Memories in France during the 1960s-1970s”, *European History Quarterly* 41:5 (2011), σ.5-24 .