

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF PHILOSOPHY		
ACADEMIC UNIT	DEPARTMENT OF PHILOLOGY		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	KPAF142	SEMESTER	Any
COURSE TITLE	European Film Movements II		
INDEPENDENT TEACHING ACTIVITIES <i>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</i>		WEEKLY TEACHING HOURS	CREDITS
Lectures		3	5
COURSE TYPE <i>general background, special background, specialization, general education, skills development</i>	special background, general education		
PREREQUISITE COURSES	None		
LANGUAGE OF INSTRUCTION AND OF ASSESSMENT	Modern Greek		
MODE OF TEACHING <i>in-person (%) synchronous distance learning (%) asynchronous distance learning (%) (In the case of synchronous distance learning, the total weekly duration of teaching is recorded)</i>	In-person		
AVAILABILITY TO ERASMUS STUDENTS	Yes (bibliography and exams in English)		
COURSE WEBSITE (URL)	https://eduportal.cict.uoc.gr/		

(2) LEARNING OUTCOMES

Learning Outcomes <i>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.</i> <i>Consult Appendix A</i> • 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 course is to familiarize the students with the major film movements from the end of World War II to the 1970s. Specifically, after completing the course the students will be able to: - To describe the major film movements from the end of World War II to the 1970s, their characteristics, and the representative filmmakers. - To relate the film movements with historical developments. - To relate the film movements with developments in other arts. - To examine in depth and interpret specific films.
General Competences <i>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?</i> Search, analysis and synthesis of data and information, with the use of the necessary technology Project planning and management Respect for difference and multiculturalism

<i>Adaptability to new situations</i> <i>Decision-making</i> <i>Working independently</i> <i>Team work</i> <i>Working in an international environment</i> <i>Working in an interdisciplinary environment</i> <i>Production of new research ideas</i>	<i>Respect for the natural environment</i> <i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i> <i>Criticism and self-criticism</i> <i>Production of free, creative and inductive thinking</i> <i>Other...</i>
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 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	

(3) COURSE SYLLABUS

The course will cover the following A. Italian Neorealism and its successors B. French Nouvelle Vague C. New German Cinema D. Analyses of representative audio-visual material.
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(4) TEACHING AND LEARNING METHODS - ASSESSMENT

MODE OF TEACHING <i>Face-to-face, distance learning, etc.</i>	Face-to-face
MODE AND FREQUENCY OF COMMUNICATION WITH THE STUDENTS	In-person and remote on a weekly basis
ENSURING THE MODE OF COMMUNICATION AMONG STUDENTS <i>Team assignments and discussions, collaborative learning platforms with the use of AI, video conference, QA sessions, κ.α.</i>	Team discussions
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, in laboratory training, in the communication with students</i>	• 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, Projector, University e-learn platform
PLAGIARISM POLICY/ PLAGIARISM DETECTION TOOLS	The course does not include any written homework
ARTIFICIAL INTELLIGENCE POLICY (1) <i>The use of Artificial Intelligence is prohibited in all circumstances</i> (2) <i>The use of Artificial Intelligence is allowed only with the permission of the instructor</i> (3) <i>The use of Artificial Intelligence is allowed only with an explicit reference to the literature</i> (4) <i>Students are free to use Artificial Intelligence</i>	The use of Artificial Intelligence is prohibited in all circumstances

ORGANISATION OF TEACHING <i>The mode and methods of teaching are described in detail.</i> <i>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.</i> <i>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.</i>	Activity	Semester workload
	Lectures	39
	Independent study, short assignments, preparation for final exam	83
	Final written exam	3
	Course total	125
STUDENT ASSESSMENT <i>Description of the assessment method</i> <i>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</i> <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	Final exam consisting of 1) short questions and 2) essay questions. <u>Evaluation criteria</u> Knowledge Comprehensiveness Accuracy Ability to synthesize information Analytical Skills (as listed in the course outline on the e-learn platform)	

(5) RECOMMENDED BIBLIOGRAPHY

- Bazin, Andre. *What is Cinema?* 2 τόμοι, ed. and trans. Hugh Gray, Berkeley, University of California Press, (1967-1971). Ελληνικά: *Τι είναι ο κινηματογράφος*, 2 τόμ, Αθήνα, Αιγόκερως.
- Bondanella, Peter. *The Films of Roberto Rossellini*, Cambridge University Press, 1993.
- Bondanella, Peter. *Italian Cinema: From Neorealism to the Present*, New York, F. Ungar Pub., 2001.
- Cook, D. *A History of Narrative Film*, New York: W.W. Norton & Company, 1996.
- Shiel, Mark, *Italian Neorealism. Rebuilding the Cinematic City*, London, Wallflower, 2006.
- Thompson, Kristin. "Realism in the Cinema: *Bicycle Thieves*", *Breaking the Glass Armor: Neoformalist Film Analysis*, Princeton University Press, 1988, 197-217.
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- Tonetti, Claretta Micheletti, *Luchino Visconti*, New York, Twayne Publishers, 1997.
- Jean Cabourg, *Λουκίνο Βισκόντι*, μτφ. Στέλλα Αλμπάνη, Αθήνα, Αιγόκερως, 1984.
- Luchino Visconti*, επιμ. Μ. Δημόπουλος, Φεστιβάλ Κινηματογράφου Θεσσαλονίκης, 2001.
- Vittorio De Sica, επιμ. Αχιλλέας Κυριακίδης, Φεστιβάλ Κινηματογράφου Θεσσαλονίκης
- Γκοντάρ, Ζαν-Λυκ, *Κείμενα και συνεντεύξεις*, 2 τόμοι, Αιγόκερως.
- Claude Chabrol (συλλογικό), Φεστιβάλ Κινηματογράφου Θεσσαλονίκης-Καστανιώτης, 1997.
- Hillier, Jim. *Cahiers du Cinema*, Harvard Film Studies, 1985.
- Lanzoni, Remi Fournier, *French Cinema: From its Beginnings to the Present*, New York-London, Continuum, 2004.
- Neupert, Richard. *A History of the French New Wave Cinema*, The University of Wisconsin Press, 2002.
- Temple, Michel & Michael Witt (επιμ.), *The French Cinema Book*, BFI, London, 2004.
- Truffaut Francois, *The Films in My Life*, Leonard Mayhew, Da Capo Press, 1994.
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- Elsaesser, Thomas. *Fassbinder's Germany: History, Identity, Subject*. Amsterdam University Press, 1996.
- Elsaesser, Thomas, *New German Cinema*, Rutgers University Press, 1989.
- Fassbinder, Rainer Werner, *The Anarchy of the Imagination: Interviews, Essays, Notes*, ed. M. Töteberg & L. A. Lensing, trans. K. Winston, Baltimore and London: Johns Hopkins University Press, 1992.
- Wenders Wim, *Η λογική των εικόνων*, 1991