

COURSE OUTLINE

1. GENERAL

INSTRUCTOR			
SCHOOL	SCHOOL OF PHILOSOPHY		
SEMESTER			
DEPARTMENT	PHILOLOGY		
LEVEL	Undergraduate		
COURSE CODE	KPAF146	CYCLE OF STUDY	ALL
COURSE TITLE	Italian Neorealism		
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>			
PREREQUISITIES	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
<p>The general objective of the course is to familiarize the students with the movement of Italian neorealism.</p> <p>Specifically, after completing the course the students should be able to</p> <ul style="list-style-type: none"> -State the characteristics of Italian neorealism -Describe the work of the representative directors of Italian neorealism (Roberto Rossellini, Luchino Visconti, Vittorio de Sica, and others) -Describe the development of Italian neorealism -interpret the appearance of Italian neorealism in its historical context -relate Italian neorealism with developments in other arts (e.g. Italian literature). -state and explain the most important theories about Italian neorealism. -Describe the worldwide influence of Italian neorealism .
BROAD KNOWLEDGE/COMPETENCIES
<i>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>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>.....</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

- Conditions for the emergence of Italian neorealism
- Characteristics of Italian neorealism
- Italian neorealism in relation to Italian cinema and Italian history
- Major representatives of Italian neorealism (Roberto Rossellini, Luchino Visconti, Vittorio de Sica, and others)
- The development of the movement
- Relations of Italian neorealism to other arts
- The worldwide influence of Italian neorealism
- Examination of representative films and film excerpts
- The descendants of Italian neorealism

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

- Andre Basin, *What is Cinema?*, 2 volumes.
- Shiel, Mark, *Italian Neorealism. Rebuilding the Cinematic City*, London, Wallflower, 2006.
- Bondanella, Peter. *The Films of Roberto Rossellini*, Cambridge University Press, 1993.
- Thompson, Kristin. "Realism in the Cinema: *Bicycle Thieves*", *Breaking the Glass Armor: Neoformalist Film Analysis*, Princeton University Press, 1988, 197-217.
- Geoffrey Nowell-Smith, *Luchino Visconti*, British Film Institute, 2003.
- Howard Curle & Stephen Snyder (eds.), *Vittorio De Sica: Contemporary Perspectives* (Toronto Italian Studies), University of Toronto Press, 2000.