

COURSE OUTLINE

Academic Year 2019-20

1. GENERAL

INSTRUCTOR	Panagiotis Dendramis		
SCHOOL	School of Philology		
SEMESTER	Winter		
DEPARTMENT	Philology and Institute for Mediterranean Studies		
LEVEL	Postgraduate		
COURSE CODE	MKMΦ011	CYCLE OF STUDY	
COURSE TITLE	European Post - War Cinema		
AUTONOMOUS EDUCATIONAL ACTIVITIES		TEACHING HOURS PER WEEK	CREDITS/ECTS
Seminar meetings		3	15
COURSE TYPE <i>Background, General knowledge, Scientific discipline, Development of Proficiencies</i>	Field of Specialization Skills development		
PREREQUISITIES			
TEACHING AND EXAM LANGUAGE	Modern Greek		
AVAILABLE TO ERASMUS STUDENTS	Yes (bibliography in English)		
WEBSITE (URL)	https://classweb.cc.uoc.gr/classes.asp		

2. LEARNING OUTCOMES

LEARNING OUTCOMES
<p>The purpose of the seminar is to familiarize students with some of the most important film currents that appeared in Europe from the end of World War II until the 1990s.</p> <p>After completing the seminar, they are expected to be able to:</p> <ul style="list-style-type: none">- To distinguish the most important cinematic trends from the post-war European cinema, regarding their main characteristics and representatives.- To connect these cinematic trends with historical developments that effected them.- To relate film currents with developments in other arts.

- To examine in depth and interpret specific films in relation to their historical, political, social and cultural context.
- To share their thoughts and conclusions effectively with their classmates during in-class discussions and oral presentations.
- To organize their thoughts and arguments in a well-written essay.

BROAD KNOWLEDGE/COMPETENCIES

General Competences

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?

Search for, analysis and synthesis of data and information, with the use of the necessary technology

Adapting 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

.....

Others...

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

Showing social, professional and ethical responsibility and sensitivity to gender issues

Respect for difference and multiculturalism

Production of new research ideas

3. COURSE DESCRIPTION

The seminar will cover the following broad areas:

- Italian Neorealism
- European Auteurs (Bergman, Fellini, Antonioni, Bresson, Tati, etc.)
- Nouvelle Vague

<ul style="list-style-type: none"> - New Wave of Eastern European Cinema (Poland, Czechoslovakia, Hungary, Yugoslavia) - New German Cinema <p>In addition, the seminar will include</p> <ul style="list-style-type: none"> - Case studies - Class discussions on the students' research topics - Oral presentations by the students

4. TEACHING AND LEARNING METHODS-EVALUATION

MODE OF DELIVERY	Face to face	
OTHER SOURCES/ TECHNOLOGICAL AND COMMUNICATION SUPPORT	<ul style="list-style-type: none"> • Use of internet platform for video and audio conferencing • 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
	Meetings	39
	Weekly reading assignments, autonomous study, short papers, preparation for oral presentation.	200
	Researching and writing the final essay	136
	Total	375

	(25 working hours per credit)	
STUDENT ASSESSMENT	Reading assignments Class participation Oral presentation Final paper	

5. SUGGESTED BIBLIOGRAPHY

- Kristin Thompson, David Bordwell, *Film History: An Introduction*, New York, Mc Graw – Hill, 1994.
- Mark Shiel, *Italian Neorealism. Rebuilding the Cinematic City*, London, Wallflower, 2006.
- Richard Neupert, *A History of the French New Wave Cinema*, The University of Wisconsin Press, 2002.
- Mira Liehm, Antonin J. Liehm, *The Most Important Art: Soviet and Eastern Film After 1945*, University of California Press, Berkeley, 1977.
- Caryl Flinn, *The New German Cinema: Music, History, and the Matter of Style*, University of California Press, Berkeley, 2004.
- Αντρέ Μπαζέν, *Τι είναι ο κινηματογράφος*, 2 τόμοι, Αθήνα, Αιγόκερως (1988-1989).
- Ζαν-Λυκ Γκοντάρ, *Κείμενα και συνεντεύξεις*, 2 τόμοι, Αιγόκερως, 2008.