

COURSE OUTLINE

Academic Year 2019-20

1. GENERAL

INSTRUCTOR	Panayiota Mini		
SCHOOL	SCHOOL OF PHILOSOPHY		
SEMESTER	spring		
DEPARTMENT	PHILOLOGY and Institute for Mediterranean Studies		
LEVEL	Postgraduate		
COURSE CODE	MKNF015	CYCLE OF STUDY	
COURSE TITLE	Film Adaptation		
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

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After completing the seminar, the students are expected to be able to: - To state the most important theoretical approaches to film adaptation - To state the major film adaptations of other works (primarily literary and theatrical ones) - To interpret a film adaptation in its historical and social context

- To describe effective methods of analyzing a film adaptation
- To apply the methods of analyzing a film adaptation to a research paper
- To organize their thoughts and arguments in a well-written essay.
- To share their thoughts and conclusions effectively with their classmates during in-class discussions and oral presentations.

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

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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

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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:

Introductory lectures by the instructor

Major theories of film adaptation

Methods of analyzing a film adaptation

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	• 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 (25 working hours per credit)	375
STUDENT ASSESSMENT	Reading assignments Oral presentation	

	Short papers Final paper Class participation
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5. SUGGESTED BIBLIOGRAPHY

Cartmell, Deborah Deborah, *A Companion to Literature, Film and Adaptation*, Wiley-Blackwell, 2012.

Φ. Ταμπάκη-Ιωνά και Μ. Ε. Γαλάνη (επιμ), *Από τη λογοτεχνία στον κινηματογράφο*, Αθήνα, Αιγόκερως, 2012.

WELSH J. M. and LEV P., *The Literature/Film Reader: Issues of Adaptation*, Lanham, Maryland, The Scarecrow Press, Inc., 2007

Leitch Thomas, *Film adaptation and its discontents : from Gone with the wind to The passion of the Christ*, Baltimore, Md: Johns Hopkins University Press, 2007.

DESMOND J. M. and HAWKES P., *Adaptation: Studying Film and Literature*, New York, McGraw-Hill, 2006.

STAM R.- RAENGO A.(ed.), *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*, Blackwell Publishing, 2005.

Naremore, James, (ed.), *Film Adaptation*. New Brunswick, N.J.: Rutgers University Press, 2000.

ΜΩΠΑΪΤΗΣ Μ. (επιμ.), 1990, *Το μυθιστόρημα στον κινηματογράφο*, Αθήνα, Αλεξάνδρεια.

REYNOLDS P. (ed.), *Novel Images: Literature in Performance*, London and New York, Routledge, 1993.

Mini, Panayiota, «Representations of the Christian Female Virtue in Roman Film Epics: *The Sign of the Cross* (1932) and *Quo Vadis* (1951)», in: Eran Almagor and Lisa Maurice (eds.), *The Reception of Ancient Virtues and Vices in Modern Popular Culture: Beauty, Bravery, Blood and Glory*, Brill, Leiden and Boston (Series: Metaforms), 2017, p. 231-252.

Mini, Panayiota, «Going back to Gorki's Ideas: Donskoi's Film Adaptation of *Mother*», in Brigitte Le Juez, Nina Shiel and Mark Wallace (eds), *(Re) Writing Without Borders: Contemporary Intermedial Perspectives on Literature and the Visual Arts*, Champaign, Illinois: Common Ground Research Networks (series: New Directions in the Humanities), 2018, p. 27-41.