

COURSE OUTLINE

1. GENERAL

SCHOOL	SCHOOL OF PHILOSOPHY		
DEPARTMENT	PHILOLOGY		
LEVEL	Undergraduate		
COURSE CODE	KPAF355	CYCLE OF STUDY	5 th and above
COURSE TITLE	The Second World War in Cinema.		
AUTONOMOUS EDUCATIONAL ACTIVITIES		TEACHING HOURS PER WEEK	CREDITS/ECTS
Lectures		3	10
COURSE TYPE	Field of specialization General Knowledge <i>Background, General knowledge, Scientific discipline, Development of Proficiencies</i> Development of Proficiencies		
PREREQUISITIES	KPAF100		
TEACHING AND EXAM LANGUAGE	Modern Greek (Bibliography in English or other foreign languages 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 help students identify and interpret the representations of World War II (WWII) in world cinema.</p> <p>Specifically, after completing the seminar, the students will be able to:</p> <ul style="list-style-type: none"> - To state the major representations of WWII in world cinema. - 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 state the bibliography on this topic - To propose their own interpretations of film representations of WWII - To develop critical thinking while watching film images. - To organize their thoughts and arguments in well-written papers - To share their ideas in class discussion and oral presentations 						
BROAD KNOWLEDGE/COMPETENCIES						
<p><i>General Competences</i></p> <p><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></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none;"><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i></td> <td style="width: 50%; border: none;"><i>Project planning and management</i></td> </tr> <tr> <td style="border: none;"><i>Adapting to new situations</i></td> <td style="border: none;"><i>Respect for difference and multiculturalism</i></td> </tr> <tr> <td style="border: none;"></td> <td style="border: none;"><i>Respect for the natural environment</i></td> </tr> </table>	<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>Respect for the natural environment</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>Respect for the natural environment</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>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>Others...</i>
Retrieve, analyze and synthesize data and information with the use of necessary technologies <i>Adapting to new situations</i> 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

<p>The course will cover the following</p> <ul style="list-style-type: none"> - Representation of history in cinema. - The representation of WWII in world cinema. - Representations of WWII in mainstream and art cinema. - Film reconstructions of specific events (e.g. Nazi Occupation, the Holocaust, historical battles, atomic bomb) - Film representations of WWII in different countries - Familiarization with the bibliography - Guidelines for oral presentations and term papers - Students' oral presentations
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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.	156

	Final written exam	55
	Total (25 working hours per credit)	250
STUDENT ASSESSMENT	Oral presentation Term paper Class participation	

5. SUGGESTED BIBLIOGRAPHY

- Γιώργος Ανδρίτσος, *Η κατοχή και η αντίσταση στον ελληνικό κινηματογράφο (1945-1966)*, Αιγόκερω, 2004.
- Allison, Tanine, *Destructive Sublime: World War II in American Film and Media*, Rutgers University Press, 2018.
- Bracke, Maud Anne, "From Politics to Nostalgia: The Transformation of War Memories in France during the 1960s-1970s," *European History Quarterly* 41:5 (2011), 5-24.
- Chambers, Whiteclay and D. Culbert (eds.), *World War II, Film, and History*, Oxford: Oxford University Press, 1996.
- Kambas, Chryssoula & Marilisa Mitsou (επιμ.), *Die Okkupation Griechenlands im Zweiten Weltkrieg Griechische und deutsche Erinnerungskultur*, Köln, Wien, Weimar: Böhlau.
- Karakatsane Despoina – Tasoula Berbeniote, «Griechenland. Doppelter Diskurs und gespaltene Erinnerungen», in Monika Flacke (επιμ.), *Mythen der Nationen. 1945 – Arena der Erinnerungen*, v. I, Mainz, Philipp von Zabern Verlag, 2004, pp. 257-284.
- Kobrynsky, Oleksandr & Gerd Bayer (eds.), *Holocaust Cinema in the Twenty-First Century: Images, Memory, and the Ethics of Representation*, Wallflower Press, 2015.
- Μήνη Παναγιώτα, *Η κινηματογραφική μορφή του πόνου και της οδυνηρής αναπόλησης: ο μοντερνισμός του Τάκη Κανελλόπουλου*, Αθήνα: MIET, 2018.
- Mini, Panayiota, "Reflections on Pain, Loss and Memory: Kanellopoulos' Fiction Films of the 1960s" in L. Papadimitriou-Y. Tzioumakis (eds), *Greek Cinema: Texts, Histories, Identities*, pp. 239-254, Bristol/Chicago: Intellect Ltd, 2011, 239-254.
- Mini, Panayiota, "Counter-Narratives of World War II in Greek Cinema," *Revista de Filologia Romanica*, vol. 33: No Especial: Reflejos de la Segunda Guerra Mundial en

la literature y las artes II (2016): 175-184.

- Papadimitriou, Lydia, "Greek War Film as Melodrama: Women, Female Stars, and the Nation as Victim", in Yvonne Tasker (ed.), *The Action and Adventure Cinema*, New York: Routledge, 2004, 297-308.

- Ramsden, John, "'The People's War': British War Films of the 1950s", *Journal of Contemporary History*, v. 33, no.1 (January 1998), 35-63.

- Τομαή, Φωτεινή (επιμ.): *Αναπαραστάσεις του πολέμου*, Αθήνα, Παπαζήσης, 2006.