

## COURSE OUTLINE

### 1. GENERAL

<b>INSTRUCTOR</b>			
<b>SCHOOL</b>	SCHOOL OF PHILOSOPHY		
<b>SEMESTER</b>			
<b>DEPARTMENT</b>	PHILOLOGY		
<b>LEVEL</b>	Undergraduate		
<b>COURSE CODE</b>	KPAF118	<b>CYCLE OF STUDY</b>	ALL
<b>COURSE TITLE</b>	The Holocaust in World Cinema		
<b>AUTONOMOUS EDUCATIONAL ACTIVITIES</b>		<b>TEACHING HOURS PER WEEK</b>	<b>CREDITS/ECTS</b>
Lectures		3	5
<b>COURSE TYPE</b>	Field of specialization General Knowledge		
<i>Background, General knowledge, Scientific discipline, Development of Proficiencies</i>			
<b>PREREQUISITIES</b>	None		
<b>TEACHING AND EXAM LANGUAGE</b>	Modern Greek (Bibliography and Exams in English for Erasmus students).		
<b>AVAILABLE TO ERASMUS STUDENTS</b>	Yes		
<b>WEBSITE (URL)</b>	<a href="https://classweb.cc.uoc.gr/classes.asp">https://classweb.cc.uoc.gr/classes.asp</a>		

### 2. LEARNING OUTCOMES

LEARNING OUTCOMES
<p>The general objective of the course is to familiarize the students with the representations of Holocaust in world cinema.</p> <p>Specifically, after completing the seminar, the students should be able to:</p> <ul style="list-style-type: none"> <li>- To state the major representations of the Holocaust in world cinema.</li> <li>- To state the filmmakers who have reconstructed the Holocaust.</li> <li>- To identify and explain the differences between fiction films and documentary films of the Holocaust.</li> <li>- To describe and explain the representations of the Holocaust in different countries and periods.</li> <li>- To explain the representations of the Holocaust in their historical and social contexts</li> <li>- To appreciate and explain the role of cinema in the Holocaust memory</li> <li>- To compare and contrast historical reality of the Holocaust with its filmic reconstructions.</li> <li>- To relate film representation of the Holocaust with developments in world literature and historical research</li> <li>- To distinguish between representations of WWII in different countries and periods.</li> <li>- examine, interpret and analyze in depth specific films</li> <li>- to assess and explain in depth, with critical thinking, the film reconstructions.</li> </ul>

## 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...

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

- The Holocaust-related events.
- The representation of the Holocaust in world cinema.
- Representations of the Holocaust in different countries and periods
- Differences between fiction films and documentaries of the Holocaust.
- Historical Memory through cinema
- Analyses of representative films and film excerpts.

### 4. TEACHING AND LEARNING METHODS-EVALUATION

MODE OF DELIVERY	Face to face	
OTHER SOURCES/ TECHNOLOGICAL AND COMMUNICATION SUPPORT	<ul style="list-style-type: none"> <li>• PowerPoint presentations</li> <li>• Showings of Films and Film Excerpts</li> <li>• Uploading teaching material and course announcements to the classweb platform</li> <li>• E-mail communication with students</li> </ul>	
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
<b>STUDENT ASSESSMENT</b>	<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

<ul style="list-style-type: none"> <li>• Bayer, G., &amp; Kobrynsky, O. (eds.) <i>Holocaust Cinema in the Twenty-First Century. Images, Memory, and the Ethics of Representation</i>, New York, Wallflower-Columbia University Press, 2015.</li> <li>• Kerner, Aaron. <i>Film and the Holocaust: New Perspectives on Dramas, Documentaries, and Experimental Films</i>. New York, Continuum, 2011.</li> <li>• Baron, Lawrence. <i>Projecting the Holocaust into the Present: The Changing Focus of Contemporary Holocaust Cinema</i>. Lanham, MD: Rowman &amp; Littlefield, 2005.</li> <li>• Insdorf, Annette. <i>Indelible Shadows: Film and the Holocaust</i>. Cambridge, UK: Cambridge University Press, 2003.</li> <li>• Avisar, Ilan. <i>Screening the Holocaust: Cinema's Images of the Unimaginable</i>. Bloomington: Indiana University Press, 1988.</li> </ul>
---