

COURSE OUTLINE

1. GENERAL

INSTRUCTOR			
SCHOOL	SCHOOL OF PHILOSOPHY		
SEMESTER			
DEPARTMENT	PHILOLOGY		
LEVEL	Undergraduate		
COURSE CODE	KPAF130	CYCLE OF STUDY	ALL
COURSE TITLE	The Film <i>Auteur</i>		
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 major approaches to the notion of the film <i>auteur</i>.</p> <p>Specifically, after completing the seminar, the students should be able to:</p> <ul style="list-style-type: none"> -describe the most important stages in the approaches to the film <i>auteur</i>. -relate the developments in the notion of the film <i>auteur</i> with developments in the history of cinema. -explain the development of the “politique des auteurs” in post-WWII France. -describe the characteristics of the <i>auteur</i> theory in the US. -explain structuralist and psychoanalytic approaches to the notion of film <i>auteur</i>. -distinguish between the application of the <i>auteur</i> approach to filmmakers of mainstream and art cinema. -explain the use of the <i>auteur</i> approach to specific film directors.
BROAD KNOWLEDGE/COMPETENCIES
<p><i>General Competences</i></p> <p>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?</p>

<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Adapting to new situations</p> <p>Decision-making</p> <p>Working independently</p> <p>Team work</p> <p>Working in an international environment</p> <p>Working in an interdisciplinary environment</p> <p>Production of new research ideas</p>	<p>Project planning and management</p> <p>Respect for difference and multiculturalism</p> <p>Respect for the natural environment</p> <p>Showing social, professional and ethical responsibility and sensitivity to gender issues</p> <p>Criticism and self-criticism</p> <p>Production of free, creative and inductive thinking</p> <p>.....</p> <p>Others...</p>
<p>Retrieve, analyze and synthesize data and information with the use of necessary technologies</p> <p>Adapting to new situations</p> <p>Advance free, creative and causative thinking</p> <p>Work independently</p> <p>Decision-making</p> <p>Be critical and Self-critical</p> <p>Work in an interdisciplinary context</p> <p>Work in an international context</p> <p>Appreciate diversity and multiculturality</p> <p>Showing social, professional and ethical responsibility and sensitivity to gender issues</p> <p>Production of free, creative and inductive thinking</p>	

3. COURSE DESCRIPTION

<p>The course will cover the following</p> <ul style="list-style-type: none"> - The 'politique des auteurs' in France - The notion of the film <i>auteur</i> in the US. - Stylistic and Narrational interpretations of the works of <i>auteurs</i>. - The <i>auteur</i> in <i>genre</i> cinema - The <i>auteur</i> in art cinema - Examination of representative texts on film <i>auteurs</i>. -

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

- Cook, Pam, "Authorship and Cinema", *The Cinema Book*, BFI, London, 1985, σ. 114-206.
- Hillier, Jim (ed.), *Cahiers du cinema. The 1950s: Neo-Realism, Hollywood, New Wave*, Harvard University Press, 1985.
- Caughie, John (ed.), *Theories of Authorship: A Reader*, Routledge & Kegan Paul, London, 1981.
- Peter Wollen, *Signs and Meaning in the Cinema*.
- Truffaut, Francois, "A Certain Tendency of the French Cinema", in Bill Nichols (ed.) *Movies and Methods*, vol. 1, University of California Press, 224-237.
- Truffaut, *Hitchcock*, Simon & Schuster, New York, 1967.
- Sarris, Andrew, *The American Cinema: Directors and Directions 1929-1968*, The University of Chicago Press, 1985.
- Bogdanovich, Peter, *John Ford*, University of California Press, 1978.
- McBride, Joseph and Michael Wilmington, *John Ford*, New York: Da Capo Press, 1988.
- Sharrett, Christopher, "Through a Door Darkly: A Reappraisal of John Ford's *The Searchers*", *Cineaste*, Fall 2006, p. 4-8.
- Yanal, RobertJ. *Hitchcock as philosopher*. Jefferson, N.C.: McFarland & Co., 2005.
- Wood, Robin, *Hitchcock's Films Revisited*, New York: Columbia University Press, 2002.
- Stubbs, John C. *Federico Fellini as Auteur: Seven Aspects of his Films*, Carbondale: Southern Illinois University Press, 2006.