

COURSE OUTLINE

(1) GENERAL

SCCHOOL	SCHOOL OF PHILOSOPHY		
ACADEMIC UNIT	DEPARTMENT OF PHILOLOGY		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	KPAF364	SEMESTER	3rd and upper
COURSE TITLE	Representing the family in Film		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	WEEKLY TEACHING HOURS	CREDITS	
Lectures	3	10	
Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).			
COURSE TYPE general background, special background, specialised general knowledge, skills development	General Background Special background General knowledge Skills development		
PREREQUISITE COURSES:	KPAF100		
LANGUAGE OF INSTRUCTION and EXAMINATIONS	Modern Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	eduportal.cict.uoc.gr		

(2) LEARNING OUTCOMES

Learning outcomes

The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described. Consult Appendix A

- *Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area*
- *Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B*
- *Guidelines for writing Learning Outcomes*

The seminar focuses on famous American, Italian and Greek films in which family affairs are represented. The aim is to familiarize students with the terminology of the family institution and the film genre theory.

Specifically, the students after completing the course are expected to be able to:

- Identify the family patterns represented, as well as the film genre to which each film belongs.
- Comment on the family issues presented and observe how they are negotiated within the films.
- Correlate the mode of family representation with the film genre in which the plot unfolds.
- Observe variations in the representation of the family across different film genres, as well as across different national cinemas.

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...

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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) SYLLABUS

The seminar will cover the following broad areas:

- The family as an institution: its significance over time – family types – core concepts.
- Film genres – key characteristics: Drama, comedy, musical.
- The relationship between cinematic representation of the family and historical/social reality.
- The evolution of the family institution as depicted in cinema.
- The family in Hollywood: American dramas, comedies, and musicals.
- Representations of the family in Italian Neorealism and *commedia all'italiana*.
- The Greek family in the dramas of Michael Cacoyannis and in Greek film comedy (1950-1970).

(4) TEACHING and LEARNING METHODS – EVALUATION

<p>DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	<p>Face-to-face</p>	
<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<ul style="list-style-type: none"> • PowerPoint presentations • Films Excerpts • Uploading teaching material and course announcements to the platform • Communication via email 	
<p>TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	<p>Activity</p>	<p>Semester workload</p>
	<p>Lectures</p>	<p>39</p>
	<p>Independent study, preparation for the oral presentation</p>	<p>156</p>
	<p>Research and writing of final paper</p>	<p>55</p>
<p>STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p>	<p>Course total</p> <p>250</p>	
	<p>Oral presentation</p>	
	<p>Term paper</p>	
	<p>Class participation</p>	

Specifically-defined evaluation criteria are given, and if and where they are accessible to students.	
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(5) ATTACHED BIBLIOGRAPHY

BOOKS

ENGLISH

- Campbell J. K., *Honour, Family and Patronage: A Study of Institutions and Moral Values in a Greek Mountain Community* (New York and Oxford: Oxford University Press, 1974).
- Chopra-Gant Mike, *Hollywood Genres and Post-war America: Masculinity, Family and Nation in Popular Movies and Film Noir (Cinema and Society)* (London. New York: Tauris Publishers, 2006).
- Harwood Sarah, *Family Fictions: Representations of the Family in the 1980s Hollywood Cinema*, επιμ. Jo Campling (New York: Palgrave Macmillan, 1997).
- Yales Candita, *Masculine Jealousy and Contemporary Cinema* (New York: Palgrave Macmillan, 2007).

GREEK

- Μισέλ Αντρέ, *Κοινωνιολογία της οικογένειας και του γάμου. Βασικά στοιχεία για την ελληνική οικογένεια* (Αθήνα: Βιβλιοθήκη Κοινωνικής Επιστήμης & Κοινωνικής Πολιτικής. Gutenberg, 2000).
- Μουσούρου Λ. Μ., *Κοινωνιολογία της σύγχρονης οικογένειας* (Αθήνα: Gutenberg, 2006).
- Schatz G. Thomas, *Τα είδη ταινιών του Χόλιγουντ*, μτφ. Μάρα Τσούμαρη, επιμ. Μιχάλης Κοκκώνης, (Θεσσαλονίκη: University StudioPressA.E., 2013).
- Τσαντηρόπουλος Άρης, *Η βεντέτα στη σύγχρονη ορεινή κεντρική Κρήτη* (Αθήνα: Πλέθρον, 2010).

ARTICLES IN JOURNALS, COLLECTIVE VOLUMES, CONFERENCE PROCEEDINGS, ENCYCLOPEDIAS OR ON THE INTERNET, AND UNPUBLISHED STUDIES

ENGLISH

- Boulay Juliet. Du, “The Meaning of Dowry: Changing Values in Rural Greece”, *Journal of Modern Greek Studies*, Vol. 1, No 1, 1983, 243-270.
- Comand Mariapia, *Commedia all’ italiana* (Milano: il castoro, 2010).
- Elsaesser Thomas, “Tales of Sound and Fury: Observations on the Family Melodrama”, *Imitations on Life: a Reader on Film and Television Melodrama*, ed. Marcia Landy (Michigan: Wayne State University Press, 1991), 68-91.
- Elsaesser Thomas, “From Dysfunctional Families to Productive Pathologies: Melodrama Trauma Mind-Games”, *Journal of the Moving Image*, 2014, 25-45.
- Just Roger, “The Limits of Kinship”, στο *Contested Identities: Gender and Kinship in Rural Greece*, Edited by Peter Loizos & Euthymios Papataxiarchis (New Jersey. Chichester West Sussex: Princeton University Press, 1991), 114-132.

GREEK

- Γεωργιάδη Κωνσταντίνα, «Η ετερότητα της αγαμίας: η ταυτότητα της ανύπαντρης γυναίκας στο νεοελληνικό θέατρο», στο *Θέατρο και Ετερότητα: θεωρία, δραματολογία και θεατρική πρακτική. Πρακτικά ΣΤ' Πανελλήνιου Θεατρολογικού Συνεδρίου. Ναύπλιο, 17-20 Μαΐου 2017*, τ. Β', επιμ.: Βαρβάρα Γεωργοπούλου (Ναύπλιο: Πανεπιστήμιο Πελοποννήσου, 2021), 54-63.
- Dadousi Natasa, «Μια Τρελλή Τρελλή Οικογένεια: Μια διαφορετική ανάγνωση (“A crazy family: A Different Reading”)», *Modern Greek Studies* (Australia and New Zealand), τ. 19, Δεκέμβριος 2018, 189-205.
- Δαδούση Αναστασία, «Η ελληνική οικογένεια μέσα από την ελληνική κινηματογραφική κωμωδία: Το παράδειγμα της ταινίας *Γάμος αλά ελληνικά* (Βασίλης Γεωργιάδης, 1964)», *Προσεγγίσεις στην ιστορία του κινηματογράφου. Approaches to Film History*, Επιμ.: Παναγιώτα Μήνη και Κωνσταντίνα Γεωργιάδη (Ρέθυμνο: Πανεπιστήμιο Κρήτης & Ινστιτούτο Μεσογειακών Σπουδών – I.T.E., 2020), 111-135.