

COURSE OUTLINE

(1) GENERAL

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|---|---|-----------------|---|
| SCHOOL | SCHOOL OF SOCIAL SCIENCES | | |
| ACADEMIC UNIT | DEPARTMENT OF SOCIAL ANTHROPOLOGY AND HISTORY | | |
| LEVEL OF STUDIES | UNDERGRADUATE | | |
| COURSE CODE | H-285 | SEMESTER | H |
| COURSE TITLE | History and Cinema | | |
| 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 | |
| | 3 | 6 | |
| | | | |
| | | | |
| <i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i> | | | |
| COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i> | SPECIALISED GENERAL KNOWLEDGE | | |
| PREREQUISITE COURSES: | NONE | | |
| LANGUAGE OF INSTRUCTION and EXAMINATIONS: | GREEK | | |
| IS THE COURSE OFFERED TO ERASMUS STUDENTS | YES | | |
| COURSE WEBSITE (URL) | | | |

(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 course aims at familiarising students with the diverse narrative film and documentary genres which thematised aspects of recent and remote historical experience, as well as with the principal stylistic trends underpinning the visual representation of history, while drawing on global cinematic production and adopting a diachronic approach.

By the end of the semester the students:

- Will have studied the diverse aesthetic currents and stylistic trends of 20th century historical films and documentaries.
- Will have acquired comprehensive knowledge of the mutations marking historical memory, by focusing on the diverse narrative practices and formal traits in filmic texts with a strong memorial accent.
- Will be capable of employing core research tools and methodological

approaches in analysing fiction films and documentaries through the prisms of history, memory and ideology.

- Will be able to reflect on the moral, political and ideological implications of the visual representation of recent and remote historical occurrences by drawing on cinema theory, critical theory and psychoanalysis.

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

Criticism and self-criticism

Production of free, creative and inductive thinking

Working independently

Team work

(3) SYLLABUS

The course investigates how cinema (narrative films and documentaries) contributes to the reconstruction of the past and the formation of historical memory. To begin with, it offers an overview of the generic evolution of historical film and documentary throughout the 20th century. It further examines the diverse aesthetic and moral approaches by means of which filmmakers made sense of the medium's nature and engaged with the representation of historical events (Shoah, anti-colonial struggles, etc.). Special emphasis will be placed on the moral issues underpinning the visual representation of divisive, ambiguous and traumatic historical occurrences and on the related aesthetic choices made by filmmakers.

Grimshaw, A. & Ravetz, A. (2011) *Observational Cinema* (Bloomington: Indiana University Press).

Kimourtzis, P. (ed.) (2013) *CineScience. O kinimatografos ston fako tis epistimis* (Athens: Gutenberg).

Lowenstein, A. (2005) *Shocking Representation: Historical Trauma, National Cinema, and the Modern Horror Film* (New York: Columbia University Press).

Nichols, B. (2001) *Introduction to Documentary* (Bloomington & Indianapolis: Indiana University Press).

Landy, M. (επμ.) (2001) *The Historical Film: History and Memory in Media* (London: The Athlone Press).

Piault, M.H. (2008) *Anthropologia kai kinimatografos*, ed. by Ch. Dermentzopoulos, transl. P. Marketou (Athens: Metaichmio).

Ono, K. A. (2009) *Contemporary Media Culture and the Remnants of a Historical Past* (New York: Peter Lang)

Rosenstone, R. A. (1995) *Visions of the Past: The Challenge of Film to Our Idea of History* (Boston: Harvard University Press).

Sinha, A. & McSweeney, T. (επμ.) *Millennial Cinema. Memory in Global Film* (London & New York: Wallflower Press).

Sorlin, P. (2006) *Koinoniologia tou kinimatografou: Prooimio gia ti mellontiki istoria*, ed by. Ch. Dermentzopoulos, transl. P. Marketou (Athens: Metaichmio).

Stubbs, J. (2013) *Historical Film. A Critical introduction* (New York: Bloomsbury)

Tomai, F. (ed.) *Anaparastaseis tou poleμου* (Athens: Papazisis).

Turim, M. (2013) *Flashbacks in Film: Memory and History* (New York: Routledge).

Weinstein, P.B. (2001) 'Movies as the Getaway to History: The History and Film Project', *The History Teacher*, 35/ 1: 27-48.

- Related academic journals:

Film & History

Historical Journal of Film, Radio, and Television

Film Quarterly