

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ETEΠ517	SEMESTER	5th, 7th
COURSE TITLE	History of the 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	3
Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	General background, general knowledge		
PREREQUISITE COURSES:	NO		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (In English and French language)		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

Learning outcomes <i>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.</i> 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
After successful completion of the course, students will be able to: • Understand the phenomenon of cinema in its totality • Display profound knowledge of the conditions of creation and development of cinema as a total social phenomenon • Compare cinema with other forms of art and performing arts • Distinguish the differences and the similarities of Narrative Cinema and other forms of cinematographic expression • Evaluate the close relation between art and spectacle in the fields of cinema • Demonstrate knowledge of the conditions of creation of the narrative cinema archetypal genres • Demonstrate familiarization with viewing film from a critical and scientific standpoint by avoiding any subjective assumptions based on public taste • Evaluate the use of cinema as historical evidence by social sciences

- Acknowledge the role of cinema as an operational mechanism in modern urban society

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...
.....

Working independently

Team work

Respect for difference and multiculturalism

Criticism and self-criticism

Production of free, creative and inductive thinking

Knowledge of the reflective practice

(3) SYLLABUS

In the present lesson, the history of cinema is briefly studied from its early years of creation (1880-1904) to the twentieth century. More specifically, the conditions of the creation of the first films, the development of cinema worldwide, silent cinema, and the shaping of narrative cinema are examined, along with French Impressionism, German Expressionism, Soviet Montage, Italian Neorealism, Socialist Realism, Poetic Realism, French Nouvelle Vague, British Free Cinema & New Wave, as well as contemporary European cinema. Alongside the study of cinematic movements, emphasis is placed on the socioeconomic and political context and its effects on film production. Thus, the ways of constructing cinematic models during the evolution of narrative cinema are highlighted and presented, as well as the various functions of the film as a historical testimony and document for a specific historical reality. Weekly film screenings are scheduled, which will be followed by discussions.

1st week

Creation of Cinema (1880-1904) First studies by Muybridge Inventions

2nd week

Cinema in the World (1905-1912) European Film Industry American Film Industry

3rd week

Cinema in France 1920 French Impressionism Film Analysis: La Souriante Madame Beudet (1923)

4th week

Cinema in Germany 1920 German Expressionism Film Analysis: Das Cabinet des Dr. Caligari (1920)

5th week

Soviet Cinema The Soviet Montage Movement Film Analysis: Stachka (1925), Battleship Potemkin (1925)

6th week

Hollywood 1930-1945 Film Genres New Directors Film Analysis: Citizen Kane (1941)

7th week

Socialist Realism Film Analysis: Chapaev (1934)

8th week

French Film Production 1930-1945 Poetic Realism Jean Renoir Film Analysis: Le Quai des brumes (1938)

9th week

Documentary - Great Britain Robert Flaherty Film analysis: Man of Aran (1934)

10th week

American Film Industry 1945-1960

Hitchcock Italian Spring, Italian Neorealism (1945-1951) Film Analysis: The Man who Knew too Much (1956), Bicycle Thieves (1948)

11th week

France 1958-1967 Nouvelle Vague Auteur Cinema Film Analysis: The 400 Blows (1959), Breathless (1960)

12th week

Great Britain 1945-1960 Free Cinema New Wave Film Analysis: Room at the Top (1959), Billy Liar (1963)

13th week

Panorama of Greek Cinema The Cinema of Theodoros Angelopoulos Film Analysis: The Travelling Players (1975)

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(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	In class																						
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	E-class ICT in teaching ICT in communication with students																						
TEACHING METHODS <i>The manner and methods of teaching are described in detail. 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> <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>	<table border="1"> <thead> <tr> <th>Activity</th><th>Semester workload</th></tr> </thead> <tbody> <tr> <td>Lectures</td><td>44</td></tr> <tr> <td>Literature review through websites on the electronic platform (e-course)</td><td>6</td></tr> <tr><td> </td><td> </td></tr> <tr><td> </td><td> </td></tr> <tr><td> </td><td> </td></tr> <tr><td> </td><td> </td></tr> <tr><td> </td><td> </td></tr> <tr><td> </td><td> </td></tr> <tr><td> </td><td> </td></tr> <tr> <td>Course total</td><td>50</td></tr> </tbody> </table>	Activity	Semester workload	Lectures	44	Literature review through websites on the electronic platform (e-course)	6															Course total	50
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STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <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> <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	Conclusive evaluation. Written examination based on essays which assess the learning outcomes. Specifically-defined evaluation criteria are given and they are accessible to students via the e-course platform																						

(5) ATTACHED BIBLIOGRAPHY

In Eudoxus:

- Sorlin, P., 2006, Κοινωνιολογία του κινηματογράφου, (Εισαγωγή, επιστημονική επιμέλεια: Χ. Δερμεντζόπουλος), Μεταίχμιο, Αθήνα
- Ferro, M., 2002, Κινηματογράφος και ιστορία, Μεταίχμιο, Αθήνα

Suggested reading:

Armes, Roy. A Critical History of the British Cinema. Cinema Two. New York: Oxford University Press, 1978.

Berry, David. *Wales and Cinema: The First Hundred Years*. Cardiff, UK: University of Wales Press, 1994.

Beumers, Birgit, ed. *A Companion to Russian Cinema*. Boston and Oxford: Wiley-Blackwell, 2016.

Brockman, Stephen. *A Critical History of German Film*. Rochester, NY: Camden House, 2010.

Celli, Carlo, and Marga Cottino-Jones. *A New Guide to Italian Cinema*. New York: Palgrave Macmillan, 2006.

Eisenstein, Sergei M. 2010. *Selected works*. Vol. 2, *Towards a theory of montage*. Edited by Michael Glenny and Richard Taylor. Translated by Michael Glenny. London: Tauris.

Feltey, Kathryn, and Jean-Anne Sutherland, eds. *Cinematic Sociology*. Thousand Oaks, CA: SAGE, 2013.

Gaines, Jane, Radha Vatsal, and Monica Dall'Asta, eds. *Women Film Pioneers Project*. New York: Center for Digital Research and Scholarship, Columbia University Libraries, 2013.

Galt, Rosalind, and Karl Schoonover. "Introduction: The Impurity of Art Cinema." In *Global Art Cinema: New Theories and Histories*. Edited by Rosalind Galt and Karl Schoonover, 3–27. Oxford: Oxford University Press, 2010.

Gillespie, David. *Russian Cinema*. New York: Longman, 2003.

Grieverson, Lee, and Haidee Wasson, eds. *Inventing Film Studies*. Durham, NC: Duke University Press, 2008.

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Hutchings, Stephen, ed. *Russia and Its Other(s) in Film: Screening Intercultural Dialogue*. Basingstoke, UK, and New York: Palgrave Macmillan, 2008.

Jacobsen, Wolfgang, Anton Kaes, and Hans Helmut Prinzler, eds. *Geschichte des deutschen Films*. 2d ed. Stuttgart: Metzler, 2004.

Jeancolas, Jean-Pierre. *Histoire du cinéma français*. 2d ed. Paris: Armand Colin, 2005.

Jewitt, Carey. 2008. *Visual representation*. In *International encyclopedia of communication*. Vol. 11. Edited by Wolfgang Donsbach, 5319–5325. Oxford: Blackwell.

Kobel, Peter. *Silent Movies: The Birth of Film and the Triumph of Movie Culture*. New York: Little, Brown, 2007.

Lanzoni, Rémi Fournier. *French Cinema from Its Beginnings to the Present*. 2d ed. New York: Bloomsbury Academic, 2015.

Leach, Jim. *British Film. National Film Traditions*. Cambridge, UK: Cambridge University Press, 2004.

Lowe, Denise. *An Encyclopedic Dictionary of Women in Early American Films, 1895–1930*. New York: Haworth, 2005.

Norris, Stephen M., and Zara M. Torlone, eds. *Insiders and Outsiders in Russian Cinema*. Bloomington: Indiana University Press, 2008.

Ndalianis, Angela. "Art Cinema." In *The Cinema Book*, Third Edition. Edited by Pam Cook, 83–87. London: British Film Institute, 2007.

Ramírez Berg, Charles. *Latino Images in Film: Stereotypes, Subversion, and Resistance*. Austin: University of Texas Press, 2002.

Robb, Brian J. *Silent Cinema*. Harpenden, UK: Oldcastle, 2010.

Sargeant, Amy. *British Cinema: A Critical History*. London: British Film Institute, 2005.

Stamp, Shelley. "Women and the Silent Screen in America." In *The Wiley-Blackwell History of American Film*. Vol. 1. Edited by Cynthia Lucia, Roy Grundmann, and Art Simon, 181–206. Malden, MA: Wiley-Blackwell, 2012.

Usai, Paolo Cherchi. *Silent Cinema: An Introduction*. 2d ed. London: British Film Institute, 2000.