

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ETEΠ617	SEMESTER	6th, 8th
COURSE TITLE	Film Theory		
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: • Demonstrate good comprehension of the aesthetic approach of cinema • Display knowledge of different aesthetic theories concerning cinema • Compare cinema with other forms of art and performing arts • Demonstrate ability to distinguish the differences and the similarities of the narrative- commercial cinema and of the art cinema • Evaluate the close relation between art and spectacle in the fields of cinema • Demonstrate profound knowledge of the most important genres of narrative cinema • Demonstrate critical and scientific thinking skills when approaching films while displaying knowledge of the particular expressive means of cinema • Demonstrate the ability to distinguish the cinematographic and non-

cinematographic means when analyzing a film

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

The course aims to introduce students to the approach to cinematic products from the perspective of aesthetic analysis. The expressive means of cinema, their historical development, and the influence of the socio-political context on cinema are examined. The goal is to familiarize students with the basic narrative and formal characteristics of cinema. Movements, theories, and approaches (e.g., realism, auteur cinema, genre theory, psychoanalytic theories, literature in cinema, etc.) are presented and analyzed, alongside the simultaneous screening of characteristic excerpts from films.

Week 1 Introduction to Film Theory General Characteristics

Week 2 Cinema & Photography (Formalism) Rudolph Arnheim, On the Nature of Photography Film Analysis: Sunrise: A Story of Two Humans (1927)

Week 3 Cinema & Realism André Bazin, An Aesthetic of Reality: Neorealism Film Analysis: Umberto D

4th week Editing: Types of Editing Soviet Montage Viktor Shklovsky, Art as Technique Sergei Eisenstein, The Montage of Film Attractions Film analysis: Stachka (1924), The Birds (1963)

5th week Film Language Roland Barthes The Photographic Message The Rhetoric of the Image Film analysis: La Jetée (1964)

6th week Artistic Cinema Luis Buñuel Ingmar Bergman Federico Fellini Akira Kurosawa Film analysis: Bicycle Thieves (1948)

7th week Cinema and Psychoanalytic Theorie Cinema & Trauma Jacques Lacan Christian Metz, Jean-Louis Baudry, Joan Copjec Slavoj Žižek. Film analysis: Hiroshima mon Amour (1959)

8th week Cinema & Literature Film Adaptations Film analysis: Fahrenheit 451 (1966)

9th week Siegfried Kracauer - Film Theory The Liberation of Physical Reality Film analysis: Zéro de conduite (1932), The Man Who Knew Too Much (1956)

10th week Cinema and Semiotics
Film Codes The City in Cinema Analysis of films: Metropolis (1927), Paris Nous Appartient (1961)

11th week Cinema and the Function of the Performance
Cinema: Anthropological Approach

Week 12 Accessible Cinema Research Field Technical Characteristics Best Practices Film Analysis: Joining the Dots (2012)

Week 13 Inclusive Cinema The Reflection of Disability in Cinema Film Analysis: Rain Man (1988), Le Huitième Jour (1996), My Left Foot (1989)

(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.</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> <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> </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:

Σωτήρης Δημητρίου, *Ο κινηματογράφος σήμερα: ανθρωπολογικές, πολιτικές και σημειωτικές διαστάσεις*, Σαββάλας, Αθήνα 2011.

• Robert Stam / Robert Burgoyne / Sandy Flitterman-Lewis, *Νέες προσεγγίσεις στη σημειωτική του κινηματογράφου*, Μεταίχμιο, Αθήνα, 2009.

2. Ενδεικτικ Βιβλία α:

Aitken, Ian, *Realist Film Theory and Cinema: The Nineteenth-century Lukacsian and Intuitionist Realist Traditions* (Manchester, 2006; online edn, Manchester Scholarship Online, 19 July 2012),

<https://doi.org/10.7228/manchester/9780719070006.001.0001>.

Altman, Rick. *A Semantic/Syntactic Approach to Film Genre*. in Eds. Braudy and Cohen. *Film Theory and Criticism*. 5th ed. Oxford: Oxford University Press, pp. 630-41.

Barthes, Roland. *S/ : An Essay*. Ed.: Richard Miller. New York: Hill and Wang, 1974; pp. 16-33.

Baudry, Jean Louis. *Ideological Effects of the Basic Cinematographie Apparatus*. in Eds.: Braudy and Cohen. *Film Theory and Criticism*, pp. 345-355.

Bergfelder, Tim, Alison Butler, Dimitris Eleftheriotis, et al., eds. *Special Issue*. *Screen* 55.3 (Autumn 2014).

Braudy, Leo, and Marshall Cohen, eds. *Film Theory and Criticism*. 7th ed. New York: Oxford University Press, 2009.

Bordwell, David, Kristin Thompson. *Film Art: An Introduction*. 6th ed. New York: McGraw Hill, 2001.

Elsaesser, Thomas, and Malte Hagener. *Film Theory: An Introduction through the Senses*. New York: Routledge, 2010.

Gledhill, Christine, and Linda Williams, eds. *Reinventing Film Studies*. New York: Oxford University Press, 2000.

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Hollinger, Karen. *Feminist Film Studies*. London: Routledge, 2012.

Koutsourakis, A. (2018). *Bibliography*. In *Rethinking Brechtian Film Theory and Cinema* (pp. 235-251). Edinburgh University Press.

Livingston, Paisley, and Carl Plantinga, eds. *The Routledge Companion to Philosophy and Film*. London and New York: Routledge, 2009.

McDonald, Kevin. *Film Theory: The Basics*. Abingdon, UK, and New York: Routledge, 2016.

Miller, Toby, and Robert Stam, eds. *A Companion to Film Theory*. Malden, MA: Blackwell, 1999.

Mulvey, Laura, and Anna Backman Rogers, eds. *Feminisms: Diversity, Difference and Multiplicity in Contemporary Film Cultures*. Amsterdam: Amsterdam University Press, 2015.

Rosenstone, Robert. *Visions of the Past: The Challenge of Film to our idea of History*. Cambridge, MA: Harvard University Press, 2001, 101-130.

Singer, Ben. *Making Sense of the Modernity Thesis*, in *Melodrama and Modernity* (New York: Columbia University Press, 2001), 101-130

Stam, Robert, and Toby Miller, eds. *Film and Theory: An Anthology*. Malden, MA: Blackwell, 2000.

Turvey, Malcolm, ed. *Special Issue: A Return to Classical Film Theory?* *October* 148 (Spring 2014).

WHAT IS CINEMA? (2009). In F. Colman (Ed.), *Film, Theory and Philosophy: The Key Thinkers* (pp. 17