

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ETEΠ633	SEMESTER	6th, 8th
COURSE TITLE	Mythology in Contemporary Art 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	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 myth in its totality • Display profound knowledge of the conditions of creation and development of myth as a total social phenomenon • Compare representations of myth in cinema and film with the representations of myth in 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 myth, art and spectacle in the fields of cinema • Demonstrate knowledge of the conditions of creation of the archetypal myths in narrative cinema (genres)

- Acknowledge the role of cinema as a mythological and ritual 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

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Others...

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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

Classical mythology has influenced Western culture, so many myths are re-signified and remain alive in art, culture, and contemporary politics. Myths are stories that hold psychological, symbolic, and cultural significance for a community. The aim of the course is to approach classical myths through the visual and representational arts (painting, sculpture, cinema, literature) not as fossilized entities but as living factors that will help us understand ourselves, our freedoms, and our illusions. Moreover, the ways in which myths permeate different artistic media of expression will be analyzed, signified with specific interpretations and values that are contextualized within the historical background of each situation.

Week 1 Myth and Mythological Image: Conceptual Approach Comparative Analysis

Week 2 The diffusion of myth - Forms of visual narrative (Part 1) Myth & Archetype Jung, Freud

Week 3 The diffusion of myth - Forms of visual storytelling (Part 2) Eros & Psyche

Week 4 Joseph Campbell: 1. "The Hero's Journey" 2. "The Hero with a Thousand Faces"

Week 5 Myth and Comic Studies, Pop Americana Umberto Eco: The Myth of Superman

Week 6 Rewriting Myth in Literature Heinrich Von Kleist: Penthesilea

Week 7 Doppelganger and representations of myth

Week 8 Representations of myths on television

Week 9 Cinema and Rewriting Myth (Part 1) Pier Paolo Pasolini: Oedipus Rex

Week 10 Cinema and Rewriting Myth (Part 2) Jean Cocteau: Orpheus

Week 11 Theatre and Rewriting Myth. Part 1 Jean Anouilh: Antigone

Week 12 Theatre and Rewriting Myth. Part 2 In-yer-face theatre, Sarah Kane: Phaedra's Love

Week 13 Myth in Contemporary Society - Recap

(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:

Buxton Richard, Οι ελληνικοί μύθοι. νας ολοκληρωμένος οδηγός, Πατάκη, Αθήνα, 2005.

Graf Fritz, Εισαγωγή στη Μελέτη της Ελληνικής Μυθολογίας, (Μτφρ. Α. Λέλου, Επιστ. Επιμέλεια Α. Χανιώτης), δρυμα Τεχνολογίας και ρευνας Πανεπιστημιακές Εκδόσεις Κρήτης, 2011.

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Abel, Jessica, and Matt Madden. *Drawing Words and Writing Pictures: Making Comics, Manga, Graphic Novels, and Beyond*. New York: First Second, 2008.

Agosti, G. (2013) *Classicism, paideia, religion*, in Lizzi Testa (2013), 123–40.

Amedick, R. (2010) *Immortal ambitions: Sarcophagi and social distinction in Roman culture*, in *Cultural Messages in the Graeco-Roman World: Acta of the BABESCH 80th Anniversary Workshop*, Radboud University Nijmegen, September 8th, 2006.

Avezz, G., and G. Guidorizzi. 2008. *Sofocle. Edipo a Colono*. Milan: Arnoldo Mondadori Editore.

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Bettini, Maurizio. 2006. *Mythos/fabula: Authoritative and discredited speech*. *History of Religions* 45:195–212.

Blanshard, Alastair. 2005. *Hercules: A heroic life*. London: Granta.

Bullen, J. B., ed. *The Sun is God: Painting, Literature and Mythology in the Nineteenth Century*. Oxford: Clarendon, 1989.

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Hardwick, Lorna. *Reception Studies*. Oxford: Oxford University Press, 2003.

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Levi-Strauss, Claude. 2014. *Myth and meaning*. Routledge Classics. London: Routledge.

Louis, Margot. *Gods and Mysteries: The Revival of Paganism and the Remaking of Mythography through the Nineteenth Century*. *Victorian Studies* 47.3 (2005): 329–361.

Malinowski, Bronisav. 2014. *Malinowski and the work of myth*. Edited by Ivan Strenski. Princeton Legacy Library. Princeton, NJ: Princeton Univ. Press.

Roland Barthes, *Mythologies*, trans. Annette Lavers, New York: Farrar & Strauss & Giroux, 1972

Segal, R. A. 2015. *Myth: A very short introduction*. Oxford: Oxford Univ. Press.

Smith, Matthew J., and Randy Duncan, eds. *Critical Approaches to Comics: Theories and Methods*. New York: Routledge, 2011.

Sorel, Reynal. 1995. *Orphe et l'orphisme*. Paris: Presses Universitaires de France.

Stafford, Emma. 2012. *Herakles. Gods and Heroes of the Ancient World*. New York: Routledge.