

### COURSE OUTLINE GENERAL

<b>SCHOOL</b>	SCHOOL OF PHILOSOPHY		
<b>ACADEMIC UNIT</b>	DEPARTMENT OF PHILOLOGY		
<b>LEVEL OF STUDIES</b>	UNDERGRADUATE		
<b>COURSE CODE</b>	KPAF240	<b>SEMESTER</b>	Any
<b>COURSE TITLE</b>	Film Aesthetics		
<b>INDEPENDENT TEACHING ACTIVITIES</b> <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>	<b>WEEKLY TEACHING HOURS</b>	<b>CREDITS</b>	
Lectures	3	5	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
<b>COURSE TYPE</b> <i>general background, special background, specialised general knowledge, skills development</i>	General Background, Special background General knowledge		
<b>PREREQUISITE COURSES:</b>	None		
<b>LANGUAGE OF INSTRUCTION and EXAMINATIONS:</b>	Greek		
<b>IS THE COURSE OFFERED TO ERASMUS STUDENTS</b>	Yes (bibliography and exams in English)		
<b>COURSE WEBSITE (URL)</b>			

**(1) 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*

After successfully completing the course, students are expected to:

- Become familiar with the fundamental issues of film aesthetics
- Understand the basic expressive devices of cinema and the ways in which they are used in storytelling
- Analyze the manipulations that form the meaning and cinematic style of a film
- Apply film aesthetics to the focused analysis of exemplary scenes from major works that have marked the language of cinema

## **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*

*Project planning and management*

*Respect for difference and multiculturalism*

*Respect for the natural environment*

<i>Adapting to new situations</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Decision-making</i>	<i>issues</i>
<i>Working independently</i>	<i>Criticism and self-criticism</i>
<i>Team work</i>	<i>Production of free, creative and inductive thinking</i>
<i>Working in an international environment</i>	<i>.....</i>
<i>Working in an interdisciplinary environment</i>	<i>Others...</i>
<i>Production of new research ideas</i>	<i>.....</i>

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

Production of new research ideas

**(2) SYLLABUS**

- The composition of the frame and the elements of visual design
- The articulation of the cinematic space
- The arrangement of mise en scène I: Lighting
- The arrangement of mise en scène II: Production Design
- Types of camera movements
- The arrangement of movement inside the film frame
- The use of sound as an expressive device

### (3) TEACHING and LEARNING METHODS - EVALUATION

<p><b>DELIVERY</b></p> <p><i>Face-to-face, Distance learning, etc.</i></p>	<p>Face-to-face</p>	
<p><b>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</b></p> <p><i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<ul style="list-style-type: none"> <li>• PowerPoint presentations</li> <li>• Showings of Films and of Film Excerpts</li> <li>• Uploading teaching material and course announcements to the e-learn platform</li> <li>• E-mail communication with students</li> </ul>	
<p><b>TEACHING METHODS</b></p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><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><b>Activity</b></p>	<p><b>Semester workload</b></p>
	<p>Lectures</p>	<p>39</p>
	<p>Study and preparation for the exams</p>	<p>83</p>
	<p>Final written exam</p>	<p>3</p>
	<p></p>	<p></p>
	<p></p>	<p></p>
	<p>Course total</p>	<p><b>125</b></p>

<b>STUDENT PERFORMANCE EVALUATION</b>	
<i>Description of the evaluation procedure</i>	A three-hour written exam, which will include essay questions on:
<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>	- The subject of film aesthetics - Its application to the analysis of specific film movements and films
<i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	

#### **(4) SUGGESTED BIBLIOGRAPHY**

Balázs, B. (1992). *Το σενάριο, ο ήχος, το μοντάζ*. Αιγόκερως: Αθήνα

Bazin, A. (1988). *Τι είναι ο κινηματογράφος. Τόμος 1 και 2*. Αθήνα: Αιγόκερως.

Bordwell, D. & Thompson, K. (2009). *Εισαγωγή στην τέχνη του κινηματογράφου*. Αθήνα: Μορφωτικό Ίδρυμα Εθνικής Τραπέζης.

Chion, M. (2007). *Ο ήχος στον κινηματογράφο*. Αθήνα: Πατάκη.

Dick, B.F. (2010). *Ανατομία του κινηματογράφου*. Αθήνα: Πατάκης.

Kracauer, S. (1983). *Η θεωρία του κινηματογράφου*. Αθήνα: Κάλβος

Mamet, D. (2000). *Σκηνοθετώντας μία ταινία*. Αθήνα: Πατάκης

Proferes, N. (2005). *Film Directing Fundamentals: See Your Film Before Shooting*. Oxford: Focal Press.

Smith, S. (2007). *The edge of perception: sound in Tarkovsky's Stalker*. The Soundtrack, vol. 1, no 1, 41-52.

Stam, R. (2006). *Εισαγωγή στην Θεωρία του Κινηματογράφου*. Αθήνα: Πατάκης.

Tarkovsky, A. (1987). *Σμιλεύοντας το χρόνο*. Αθήνα: Νεφέλη.

Wollen, P. (1973). *Η σημειολογία του κινηματογράφου*. Αθήνα: Κάλβος.