

COURSE OUTLINE

GENERAL

INSTRUCTOR			
SEMESTER	Spring		
SCHOOL	Philosophy		
DEPARTMENT	Philology		
LEVEL	Postgraduate		
COURSE CODE	MKNΦ003	CYCLE OF STUDY	
COURSE TITLE	Narrative and Stylistic Analysis of Film		
AUTONOMOUS EDUCATIONAL ACTIVITIES	TEACHING HOURS PER WEEK	CREDITS/ECTS	
Seminar	3	15	
<i>Προσθέστε σειρές αν χρειαστεί. Η οργάνωση διδασκαλίας και οι διδακτικές μέθοδοι που χρησιμοποιούνται περιγράφονται αναλυτικά στο 4.</i>			
COURSE TYPE	Field of Specialization Skills Development		
<i>Background, General knowledge, Scientific discipline, Development of Proficiencies</i>			
PREREQUISITES:			
TEACHING AND EXAM LANGUAGE:	Modern Greek		
AVAILABLE TO ERASMUS STUDENTS	Yes [bibliography in English]		
WEBSITE (URL)	https://classweb.cc.uoc.gr/classes.asp		

LEARNING OUTCOMES

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The general objective of the seminar is to familiarize students with the major narrative and stylistic techniques in cinema.

Specifically, after completing the seminar, the students will be able:

- To identify the narrative and stylistic techniques of classical cinema.
- To identify the narrative and stylistic techniques of art cinema.
- To identify the narrative and stylistic techniques of other film traditions.
- To identify and use the necessary film terms
- To apply concepts of film narration and style to a specific film or a cluster of films.
- To analyze in depth and interpret the narrative and stylistic techniques of certain films
- To state the major film theorists on the subject.
- To propose their own narrative and stylistic analyses of specific films.
- To organize their thoughts and arguments in a well-written essay.
- To cite their sources consistently and systematically.
- To share their thoughts and conclusions effectively with their classmates during in-class discussions and oral presentations.

BROAD KNOWLEDGE/COMPETENCIES

Search for, analysis and synthesis of data and information with the use of the necessary technology

Decision-making

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

Working in an international environment

Showing social, professional and ethical responsibility and sensitivity to gender issues

Respect for difference and multiculturalism

Production of new research ideas

COURSE DESCRIPTION

The graduate seminar will cover the following broad subjects:

- Narrative techniques in Classical Cinema.
- Spatial and Temporal Construction in Classical Cinema.
- Narrative techniques in art cinema.
- Spatial and Temporal Construction in art cinema.
- Other film traditions.
- Guidelines for the oral presentations, the short papers and the written essays
- Students' oral presentations.

TEACHING AND LEARNING METHODS-EVALUATION

MODE OF DELIVERY	Face to face	
OTHER SOURCES/ TECHNOLOGICAL AND COMMUNICATION SUPPORT	<ul style="list-style-type: none"> • PowerPoint presentations • Showings of Films and Film Excerpts • Uploading teaching material and course announcements to the classweb platform • E-mail communication with students 	
COURSE STRUCTURE	ACTIVITY	WORKLOAD
	Meetings	39
	Weekly reading assignments, autonomous study, short papers, preparation for oral	200

	presentation.	
	Researching and writing the final essay	136
	Total (25 working hours per credit)	375
STUDENTS' ASSESSMENT	Reading assignments Oral presentation Short papers Final paper Class participation	

ΣΥΝΙΣΤΩΜΕΝΗ-ΒΙΒΛΙΟΓΡΑΦΙΑ

- Thompson, K., *Storytelling in the New Hollywood: Understanding Classical Narrative Technique*, Cambridge: Harvard University Press, 1999.
- Bordwell, D., J. Staiger και K. Thompson, *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*, Routledge, 1988.
- Schatz, T., *Hollywood Genres: Formulas, Filmmaking, and The Studio System*, McGraw-Hill Higher Education, 1981.
- Burch, N., *Une praxis du cinema*, Παρίσι, Gallimard, 1969. [*Theory of Film Practice*. Trans. Helen R. Lane. Princeton: Princeton University Press, 1981].
- Bordwell, D., *Narration in the Fiction Film*, London: Routledge, 1990.
- Thompson, K., *Breaking the Glass Armor: Neoformalist Film Analysis*, Princeton: Princeton University Press, 1988.