

COURSE OUTLINE

1. GENERAL

SCHOOL	SCHOOL OF PHILOSOPHY		
SEMESTER	Fall		
DEPARTMENT	PHILOLOGY & INSTITUTE FOR MEDITERRANEAN STUDIES-FORTH		
LEVEL	Postgraduate		
COURSE CODE	MKNΦ016	CYCLE OF STUDY	All
COURSE TITLE	Approaches to Andrei Tarkovsky's cinema		
AUTONOMOUS EDUCATIONAL ACTIVITIES	TEACHING HOURS PER WEEK	CREDITS/EC TS	
Seminar	3	15	
COURSE TYPE	<p><i>Background, General knowledge, Scientific discipline, Development of Proficiencies</i></p> <p>Field of Specialization Skills Development</p>		
PREREQUISITIES			
TEACHING AND EXAM LANGUAGE	Greek		
AVAILABLE TO ERASMUS STUDENTS			
WEBSITE (URL)			

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2. LEARNING OUTCOMES

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<p>After successfully completing the course, students are expected to:</p> <ul style="list-style-type: none"> • Become familiar with the complex work of Andrei Tarkovsky and recognize his influence on contemporary cinema • Become familiar with the style and narrative of art cinema • Be familiar with different cinematic theories/methodological approaches and apply their assumptions to film analysis • Apply the use of cinematic techniques in the stylistic analysis of a film • Prepare oral presentations on issues related to the topic and methodology of their final project and discuss their progress and findings in class. 																			
BROAD KNOWLEDGE/COMPETENCIES																			
<p><i>General Competences</i></p> <p><i>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?</i></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 70%;"><i>Search for, analysis and synthesis of data and information, planning and management</i></td> <td style="width: 30%;"><i>Project</i></td> </tr> <tr> <td><i>with the use of the necessary technology</i></td> <td><i>Respect for</i></td> </tr> <tr> <td><i>difference and multiculturalism</i></td> <td></td> </tr> <tr> <td><i>Adapting to new situations</i></td> <td><i>Respect for</i></td> </tr> <tr> <td><i>the natural environment</i></td> <td></td> </tr> <tr> <td><i>Decision-making</i></td> <td><i>Showing</i></td> </tr> <tr> <td><i>social, professional and ethical responsibility and</i></td> <td></td> </tr> <tr> <td><i>Working independently</i></td> <td><i>sensitivity to</i></td> </tr> <tr> <td><i>gender issues</i></td> <td></td> </tr> </table>		<i>Search for, analysis and synthesis of data and information, planning and management</i>	<i>Project</i>	<i>with the use of the necessary technology</i>	<i>Respect for</i>	<i>difference and multiculturalism</i>		<i>Adapting to new situations</i>	<i>Respect for</i>	<i>the natural environment</i>		<i>Decision-making</i>	<i>Showing</i>	<i>social, professional and ethical responsibility and</i>		<i>Working independently</i>	<i>sensitivity to</i>	<i>gender issues</i>	
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<i>Team work</i>	<i>Criticism and</i>
<i>self-criticism</i>	
<i>Working in an international environment</i>	<i>Production of</i>
<i>free, creative and inductive thinking</i>	
<i>Working in an interdisciplinary environment</i>
<i>Production of new research ideas</i>	<i>Others...</i>
Search for, analysis and synthesis of data and information with the use of the necessary technology	
Working independently	
Working in an interdisciplinary environment	
Criticism and self-criticism	
Production of free, creative and inductive thinking	
Production of new research ideas	
Respect for difference and multiculturalism	
Working in an international environment	

3. COURSE DESCRIPTION

- Classical cinema and continuity editing
- Stylistic characteristics and narrative techniques in art cinema
- The issue of film time in Sergei Eisenstein and Andrei Tarkovsky
- Russian formalism and the neo-formalist method in film analysis
- Cinematic adaptations of science fiction novels: the concept of the uncanny in *Solaris* (1972) and *Stalker* (1979)
- The concepts of memory and nostalgia in the cinema of Andrei Tarkovsky
- The dream mechanisms in Andrei Tarkovsky's cinematic poetics
- Discussion / Preparing students for the topic of the final written assignment
- Presentation of the outline of the students' final paper

4. 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 of Film Excerpts • Uploading teaching material and course announcements to the e-learn platform • E-mail communication with students 	
COURSE STRUCTURE	ACTIVITY	WORKLOAD
	Lectures	39
	Autonomous study, preparation for oral presentation.	200
	Research and writing the final essay	136
	Total	375
STUDENT ASSESSMENT	<p>Oral presentation (30%) and final written assignment (70%).</p> <p>In the evaluation of the oral presentation and the written assignment, the following will be taken into account:</p> <ul style="list-style-type: none"> • The content of the paper in relation to the 	

	<p>development of the topic chosen by each student</p> <ul style="list-style-type: none"> • The development and accurate documentation of the arguments • The bibliographic research and the correct use of sources • The quality of writing • Overall class participation
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5. SUGGESTED BIBLIOGRAPHY

- Beasley Murray, J., «What Happened to Neorealism? Bazin, Deleuze, and Tarkovsky's Long Take», *Iris*, τχ. 23, σ. 37-52, 1997.
- Bird, Robert, *Andrei Tarkovsky, Elements of Cinema*, Reaktion Books, 2008
- Bordwell, David, *Narration in the Fiction Film*, Routledge, 1985.
- Bould, Mark, *Solaris*, BFI, 2014.
- Deleuze, Gilles, *Cinema 2. The Time-Image*, transl. Hugh Tomlinson and Robert Caleta, University of Minnesota Press, 1986.
- Freud, Sigmund, *The Uncanny*, transl. David McLintock, Penguin Classics, 2003.
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- Lem, Stanislaw, *Solaris*, transl. Joanna Kilmartin and Steve Cox, Mariner, 2002.
- Shklovsky, Victor, "Art as Technique." In *Russian Formalist Criticism. Four Essays*, transl. Lee T. Lemon, and Marion Reis, 3-57, University of Nebraska Press, 1965.
- Skakov, Nariman, *The cinema of Tarkovsky. Labyrinths of Space and Time*, I. B. Tauris, 2012.
- Strugatsky, Arkady and Boris, *Roadside Picnic*, transl. Olena Bormashenko, Chicago Review Press, 2012.
- Tarkovsky, *Sculpting in Time*, transl. Kitty Hunter-Blair, University of Texas, 1989.