

FVC209 – VISUAL REPRESENTATION IN FILM

Course Title	VISUAL REPRESENTATION IN FILM				
Course Code	FVC209				
Course Type	Required				
Level	Bachelor				
Year / Semester	2 nd Year / 3 rd Semester				
Teacher's Name	Vicky Pericleous				
ECTS	5	Lectures / Studio / week	3	Laboratories / week	
Course Purpose	<p>The course aims to:</p> <ul style="list-style-type: none"> • Discuss pivotal subjects / themes that surpass Filmography and the Arts. • Demonstrate skills in forming well-articulated disputes about a work. • Develop and implement skills of analysis, research from a variety of sources and skills of synthesis in respect to concepts and ideas. • Develop and implement cross-disciplinary thinking and interdisciplinary approaches in respect to a given subject / theme under study. • Examine how visual representations, relate and reflect on cultural and social-political contexts. • Explore how specific materials, colours, spaces and sites as visual represented relate and reflect on the image's / work's narrative(s). • Develop an audio-visual work where meaning, narrative and concept are primarily shaped by an engaging visual language. • Develop visual intelligence and an individual visual lexicon in respect to an audio-visual production. • Demonstrate critical reflection in relation to semiotics in films and the arts. • Appraise how visual representations reflect on the human condition and shape cultural and individual identities. 				

<p>Learning Outcomes</p>	<p>By the completion of the course students should be able to:</p> <ul style="list-style-type: none"> • Discuss fundamental notions and concepts within big thematic Units. • Perform a series of imaginative practical / creative speculations and present them in critical presentations. • Engage in understanding, interpreting and conceptualizing the Image through analytical and reflective manners. • Apply research from diverse sources and develop methodological skills. • Develop critical thinking and contextual awareness. • Formulate relationships and associations of works from film and other art forms from different and diverse geopolitical, cultural backgrounds within the unit's context and discuss about them in critical manners. • Create imaginative audio-visual works, with exiting visual contexts and appropriate terminology. • Demonstrate aesthetic values in respect to the visual contexts of a project. • Demonstrate visual intelligence • Evaluate the work's outcome in a critical and constructive approach. • Argue on how cultural and visual representations in films and the arts, shape social conventions. 		
<p>Prerequisites</p>	<p>None</p>	<p>Corequisites</p>	<p>None</p>
<p>Course Content</p>	<p>The course is structured across a selection from the fundamental thematic sub-unit(s) below (please see paradigms), which encompass important cultural works in the areas of Film and of the Arts. Throughout the course, a selection of relative works and of their creative visual processes would be analysed, studied and become points of reference for further contextual and practical investigation. Emphasis is given on the visual approaches /choices, with which, a selection of these major topics become visually present and narrated.</p> <p>The sub-units expand on an array of topics such as:</p>		

‘Cultural and Socio-political Geographies: Landscape through its visual manifestations’ – this thematic unit touches upon notions and relations of Landscape’s visual representation, as means to reflect and engage with its socio-political parameters (touching issues around power, religion, nature, colonialism.)

‘Gender Representation; in multiple viewings’ - this unit will depart from a reflection on stereotypical gender representations and their visual staging, both in film and other forms of art. It will further move, to more challenging and critical approaches by filmmakers, experimental cultural producers and artists that raise gender issues and confront conventional social representations.

‘Sexuality; its Politics’ – this unit engages with notions and visual representations of sexuality. It reflects on how sexuality is visual constructed or/and questioned, through films and other forms of art. It further expands on how these constructs and speculations reflect on and engage with the social and the cultural.

‘Life Vs Death’ – this unit responds to the universal theme of life and death and expands on how it is visually explored, through different viewpoints – existential, religious, social and personal- in film and other works of art.

‘Future as seen from the Present’. Speculation about the future always reflect upon the expectations, fears, system of beliefs, inspiration and aspiration of the era that the work was conceived into; as well as the socio-political parameters of its time. This unit will be examining the ways filmography and the visual arts have reflected on the future; and on how these works, in return, have affected the way we culturally perceive their period.

For every proposed thematic unit, students are asked to work in groups, in order to contextually analyse and review a specific work. Within this context, they are asked to study, develop and prepare an audio-

	<p>visual presentation of a short critical analysis /review regarding the visual processes/choices that have been involved in the selected work/film.</p> <p>At the same time, they should extend on how they interpret the particular visual choices /aesthetics and how these affect or shape the work's narratives. Students should also elaborate on how its visual parameters /representations, generate / or /and reflect on concepts and atmospheres.</p> <p>Parallel to the above and central to the content of the course, students are asked to work in groups and prepare a short audio-visual work that responds to every given thematic unit, in a creative and ingenious approach. Student should take primal consideration on how their visual representations /choices /aesthetics - could – imaginatively shape the work's narrative(s).</p>
<p>Teaching Methodology</p>	<ul style="list-style-type: none"> - The course is delivered through a series of lectures, audio- visual presentations, group and individual critiques, invited guests' presentation/studio visits, group and individual tutorials, visits to exhibitions/screenings and workshops. - Students analyse and critically question how the Image is being constructed and informed by its cultural and socio-political context. They examine how different methods of visual representation(s) in relation to given thematic units, is/are being analysed and reviewed in a systematic, cross-disciplinary thinking across Film and the Arts - in a series of lectures, audio- visual presentations, class discussions and group assignments/reviews. <p>Students will, therefore work in small study groups to develop presentations / reviews. At the same time, they will develop their own visual works in an imaginative respond to the general theme – in a series of workshops, creative practices and applications and through class and group tutorials.</p> <p>At the completion of the course, students will present in a final assessment, the creative portfolio they have built over the semester.</p>
<p>Bibliography</p>	<p>Book References</p> <ul style="list-style-type: none"> - Bruno G., 'Atlas of Emotion: Journeys in Art, Architecture, and Film', Verso, 2018

- Adelina Vlas A., (Ed.), 'Hito Steyerl: This is the Future', Prestel, 2019
- Prince S. 'A Year in The Country: Straying from the Pathways: Hidden Histories, Echoes of the Future's Past and the Unsettled Landscape', A Year in The Country, 2019
- Harris A., Hollinghurst A., Smith A., Dean T., 'Tacita Dean: Landscape, Portrait, Still Life
- Gertz N., George Khleifi G., 'Palestinian Cinema: Landscape, Trauma, and Memory', Indiana University Press, 2008
- Bruno G., 'Surface: Matters of Aesthetics, Materiality, and Media', University of Chicago Press, 2017
- Sandweiss E., 'The Day in Its Color: Charles Cushman's Photographic Journey Through a Vanishing America', Oxford University Press, 2013
- Ravenal J. B, Neshat S., Wilson J, Virginia Museum of Fine Arts, Louise Wilson L., 'Outer & inner space: Pipilotti Rist, Shirin Neshat, Jane & Louise Wilson, and the history of video art', J. B., Pipilotti Rist P. (Eds.), Virginia Museum of Fine Arts, 2002
- Clayton M., Perov K., Viola B. (Artist), 'Bill Viola / Michelangelo: Life, Death, Rebirth', Royal Academy of Arts, 2019
- Lindner K., 'Film Bodies: Queer Feminist Encounters with Gender and Sexuality in Cinema (Library of Gender and Popular Culture), I.B.Tauris, 2017
- Catanese R., (Ed.), 'Futurist Cinema, Studies on Italian Avant-garde Film, (Film Culture in Transition)', Amsterdam University Press, 2017
- Maynard A., 'Films from the Future: The Technology and Morality of Sci-Fi Movies', Mango, 2018
- Keiller P., 'The View From The Train: Cities And Other Landscapes', Verso (November 5, 2013)
- Tarkovsky A., Schlegel H. J., 'Tarkovsky: Films, Stills, Polaroids & Writings', Schirmer/Mosel, 2019
- Tarkovsky A., Kitty'Time within Time: The Diaries, 1970–1986', Hunter-Blair K. (Trans), Seagull Books, 2019
- John Akomfrah J., Baudrillard J., Butler J., Camp T. (Author), Hardy E., Hickey D., Moten F., Obrist H. U, Peel Y., Arthur Jafa (Artist), Arthur Jafa: A

	<p>Series of Utterly Improbable, Yet Extraordinary Renditions', Gad A., Constable J. (Eds), Walther König, Köln, 2018</p> <ul style="list-style-type: none"> - Lefebvre M., 'Landscape and Film (AFI Film Readers)', Routledge, 2006 - Bertellini G., 'Italy in Early American Cinema: Race, Landscape, and the Picturesque', Indiana University Press, 2009 - Schoonover K., Rosalind Galt R., 'Queer Cinema in the World', Duke University Press Books, 2016 - Pallasmaa J., 'The Architecture of Image: Existential Space in Cinema', Rakennustieto Publishing, 1999 - Piotrowska A., 'The Nasty Woman and The Neo Femme Fatale in Contemporary Cinema (Routledge Focus on Feminism and Film)', Routledge, 2018 - Chare N., Jeanette Hoorn J., Audrey Yue A., (Eds), 'Re-reading the Monstrous-Feminine: Art, Film, Feminism and Psychoanalysis', Taylor & Francis, 2019 - Bolton I., 'Film and Female Consciousness: Irigaray, Cinema and Thinking Women', Palgrave Macmillan, 2011 - Ince K., 'The Body and the Screen: Female Subjectivities in Contemporary Women's Cinema (Thinking Cinema)', Bloomsbury Academic USA, 2017
<p>Assessment</p>	<p>Overall, the course is evaluated as follows:</p> <ul style="list-style-type: none"> • Final Assessment 34% • Course work 66% <ul style="list-style-type: none"> Interim Critique 33% Final Critique 33% <p>Project 1 – Critical Reviews / Presentations</p> <p>Assessment Criteria for this project as followed:</p> <p>Knowledge and Understanding - 40%</p> <p>Demonstrating understanding of major ideas of subject area under study and</p>

debating around critical arguments, generating ideas and showing capacity to develop new relations and critical thinking in group discussions and critiques, with the use of appropriate theoretical feedback.

Research and Analytical Skills - 40%

Development and demonstration of research and analytical skills, use of multiple and diverse sources, identification and analysis of appropriate and related ideas and notions, ability of interpreting sources and relating interesting ideas and critical theories to project's context.

Presentation and Communication - 20%

Oral, written and visual presentation considering an interesting structure of presentation, appropriate terminology and well-articulated critical approach that reflect on major ideas and critical contexts.

Project 2 - Creative / Audio-visual Practice / Projects

Assessment Criteria for this project as followed:

Research and Analytical Skills - 20%

Development and demonstration of research and analytical skills, use of multiple and diverse sources, identification and analysis of appropriate and related ideas and notions, ability of interpreting sources and relating interesting ideas and critical theories to project's context.

Visual Intelligence and imaginative creative approaches: 80%

Development and demonstration of a visually engaging work, able to demonstrate interesting relations between image and narrative.

Final Assessment – Presentation

30%

Assessment Criteria for final assessment:

	<p>Knowledge and Understanding - 35%</p> <p>Demonstrating understanding of major ideas of subject area under study and debating around critical disputes; while generating ideas and showing capacity to expand on interesting relations and critical thinking in group discussions and critiques, with the use of appropriate theoretical feedback.</p> <p>Research and Analytical Skills - 35%</p> <p>Development and demonstration of research and analytical skills, use of multiple and diverse sources, identification and analysis of appropriate and related ideas and notions, ability of interpreting sources and relating interesting ideas and critical theories to project's context.</p> <p>Presentation and Communication - 30%</p> <p>Oral, written and visual presentation considering an interesting structure of presentation, appropriate terminology and well-articulated critical approach that reflect on major ideas and critical contexts.</p>
Language	English