FVC305 - CONTEMPORARY CINEMA

Course Title	**CONTEMPORARY CINEMA**
Course Code	**FVC 305**
Course Type	Compulsory
Level	Bachelor
Year / Semester	3rd Year / 5th Semester
Teacher's Name	Yianna Americanou

ECTS	6	Lectures / week	3	Laboratories / week	

Course Purpose and Objectives	This course aims to review and examine the main developments and movements of the modern and contemporary international cinema. It engages students with the various theoretical frameworks and cultural movements that have shaped the production of moving images throughout the 20th Century and discusses contemporary (21st Century) trends, traditions and styles from a number of diverse cultures.
Learning Outcomes	Upon completion of the course, students should be able: • to become acquainted with the history of cinema and compare and contrast different film genres, their historical context and social impact; • to demonstrate an understanding of how the social and political times in which a film is produced affects its style and content; • to analyze and discuss critically the codes employed in Films from a number of diverse cultures; • to analyze films in relation to mise en scène, cinematography, editing, sound, and narrative. • to demonstrate an understanding to the basic sociological repercussions and significance of the emergence of the cinema, television, video and the internet;

Prerequisites	None	Required	

Course Content	• Codes of representation and the context of publicity. Images, painting and photography. Ways of seeing. The visual representation of women. • The transition from the silent to the talking movies. Technical, social and aesthetic aspects. Avant-garde movements. Expressionism, formalism, surrealism. Soviet cinema. • New Wave Cinema in Europe and in the International Scene Italian Neo-realism and its impact to the French New Wave, Dogma (Scandinavian Cinema) and the Greek Weird Wave. Ideological and stylistic characteristics. French New Wave and Latin American New Wave emerging through great political instabilities of the time. • The evolution of Hollywood and film genres. • Aesthetics and ideologies of post-colonial cinema emerging from political instabilities of the time. Focusing on the emergence of a new

	cinematic language in post-colonial countries: Palestine, Lebanon, Algerie, Cyprus. • The digital turn and its impact on film theory
Teaching Methodology	Lectures and screenings involve students in the practice of film analysis. Lectures address the links between the history of cultural production with historical development in general. Screenings are used to critically analyse the basic history of the cinema and the different genres. This process is supported by individual student research through directed and independent learning. The work is then critically analysed in a group discussion and screening. Students become acquainted with the basic sociological repercussions and significance of the emergence of the cinema, television, video and the internet and able to develop comparative arguments on the choice of different forms of moving images and their implications taking into account both content and context. Lecture notes and presentations are also available through the web for students to use in combination with the textbooks.
Bibliography	- Thomson, K. and Bordwell, D. (2009). *"Film history: an introduction"*, New York: McGraw-Hill. - Furstenau, M. (2010). "*The Film Theory Reader",* New York: Routeledge - Bazin, A. (2009). *"The Myth of Total Cinema," and "The Evolution of the Language of Cinema," in What is Cinema?* Vol I, Trans. Hugh Grey. Berkeley: University of California, 1971, pp. 17-40 Consult new Translation: André Bazin. What is Cinema? Trans. Timothy Bernard. Montréal: Caboose P. - Elsaesser, T. (2009). *"The Mind Game Film." In Puzzle Films: Complex Storytelling in Contemporary Cinema*, ed. Warren Buckland, 33-41. London: Wiley-Blackwell, 2009. - Youngblood, G. (1970). *"Synaesthetic Cinema: The End of Drama."* Expanded Cinema, 75-91. New York: E. P. Dutton. Ebook - Buckland*,* W. *"Making Sense of Lost Highway," Puzzle Films,* pp. 42-61. - - Σάντας, K. (2006). "*Πώς βλέπω μια ταινία Σπουδή στην τέχνη του κινηματογράφου",* Αθήνα: Γρηγόρη - Orr, J. (1998). "Contemporary Cinema." Edinburg University Press - Cameron, A. (2008). *"Modular Narratives in Contemporary Cinema."* Palgrave MacMillan - Jean Pierre Boule, E. McCaffrey, E. (2011). *"Existantialism and Contemporary Cinema: A Sartean Perspective."* Berghahn Books - Kazakopoulou, T. (2017). *"Contemporary Greek Film Cultures from 1990 to the Present."* Peter Lang AG, Internationaler Verlag
Assessment	The overall course is evaluated as follows: • **Final Assessment 34%** • Design Intelligence 40%, • Research and Methodology 20%, • Experimentation and Analysis 20%

	- Time management and Presentation 20% **Course work 66%*** - Interim Critique 33% - Final Critique 33% - Mid-Term / Quiz -30% - Assignment - 30% - Individual Project - 30% - Class participation - 10% The assessment will be based on student's ability to comprehend the main themes in contemporary cinema and the links between cultural production and the broader historical context and analyse the codes and conventions in various moving images productions. The active participation in class discussion is also taken into consideration. Specific requirements for the project and the assessment criteria are written down on the project brief that is handed out to students. For mid-term, students are examined in the topics covered up to the date of the test. **Assessment Criteria for the project are:** Conceptual understanding and analytical skills - 40% Structure, methodology and research work - 25% Presentation and Communication - 35%
Language	English