

ΠΕΡΙΓΡΑΜΜΑ ΜΑΘΗΜΑΤΟΣ (Course Syllabus)

1. General

School	School of Humanities and Social Sciences		
Department	Department of Culture, Creative Media and Industries		
Study Level	Undergraduate		
Course code	ΕΠ647	Semester	6-8
Course Title	Fundamentals of Cinematography		
Autonomous Teaching Activities		Weekly Teaching Hours	Credits
Lectures and Tutorials		3	6
Course Type <i>Υποβάθρου , Γενικών Γνώσεων, Επιστημονικής Περιοχής, Ανάπτυξης Δεξιοτήτων</i>		Scientific area, Skills Development	
Prerequisites:			
Course teaching and evaluation language:	Greek, (good knowledge of English for bibliographic use)		
The course is offered to Erasmus incoming students	YES (English)		
Course Page (URL)	LINK to e-class: https://eclass.uth.gr/		

2. Learning Outcomes

Learning Outcomes

Describe the learning outcomes of the course, the specific knowledge, skills and abilities students will acquire upon successful completion of the course of the appropriate level.

Upon successful completion of the course students will be able to:

- realize audiovisual language as a means of decoding and composing messages,
- recognize and analyze the characteristics (aesthetic, narrative, technical) of a film work,
- understand how to tell stories with images and sounds,
- realize the possibilities provided by the audiovisual language in the representation and expression of reality and the influence it exerts simultaneously on the ways in which reality is approached,
- know the practical skills of film technology (screenplay, decoupage, shooting, editing, etc.),
- be familiar with the basic mechanisms of audiovisual storytelling so that they can implement and process an audiovisual material in a way that leads to the composition of complete small film projects.

General Skills

Taking into account the general competencies that the graduate must have acquired (as listed in the Diploma Supplement and listed below), which one (s) does the course aim for?

Research, analyze and synthesize data and information, using the necessary technologies

Adaptation to new situations

Decision making

Independent work

Teamwork

Working in an international environment

Working in an interdisciplinary environment

Production of new research ideas Project design and management

Respect for diversity and multiculturalism

Respect for the natural environment

Demonstrate social, professional and ethical responsibility and gender sensitivity.

Exercising criticism and self-criticism

Promoting free, creative, and inductive thinking

The course aims at cultivating the following skills:

- Research, analyze and synthesize data and information, using the necessary technologies
- «Read», «write» and create visual images (visual literacy)
- Independent work
- Teamwork
- Utilization of collective ideas and visions
- Decision making
- Collaboration
- Exercising criticism and self-criticism
- Demonstrate social, professional, and ethical responsibility and gender sensitivity

3. Course Content

The course seeks to develop design processes and techniques in the design and development of audiovisual - non-interactive projects. Emphasis is placed on the use of audiovisual language, which, like any other language, requires both the knowledge of decoding and message production.

Based on the above finding, knowledge of both audio-visual "reading" and audiovisual "writing" becomes necessary, both as a way of communication and as a way of expression.

During the Semester, the basic principles and techniques of Cinematography, the distinction of the various categories of directing according to style, technique and the type of audiovisual narration are reported and analyzed. Screenings of films, in their entirety or excerpts, followed by critical analysis, discussion and small practical exercises (turning a story into a script, decoupage exercise, storyboard exercise, editing, etc.) are carried out. Finally, the students prepare the "Final Project" in groups of 3-5 people by "shooting" a simple film which they plan and carry out in all its production stages (script, decoupage, editing, etc.).

The course lasts 13 weeks as follows:

Curriculum 13 Weeks.

1st Week

Teaching (1 hour): Detailed presentation of the course Semester, Exercises, final project, and evaluation criteria. Introductory Concepts, Fundamentals of Cinematography (Cinematic Narrative, Cinematic Grammar and Syntax, Cinematic Language, The Cinematic Frame, Cinematic Space, Cinematic Time, Editing, etc.).

Lab Training: Presenting excerpts from two films, introduction to analysis and writing a film review. (character analysis, narrative analysis, stylistic analysis, comparative analysis, historical or cultural analysis, etc.).

2nd Week

Teaching (1 hour): The cinematic narrative. Fundamentals Narrative Choices The screenplay, screenplay format, characters, and structure.

Lab Training (2 hours): Writing a short story with a specific theme and turning it into a screenplay.

3rd Week

Teaching (1 hour): The cinematographic frame, frame composition, the space outside the field.

Lab Training (2 hours): Story telling with pictures.

4th Week

Teaching (1 hour): Visual elements and techniques: shooting angle, depth of field, perspective, lighting, color.

Lab Training (2 hours): Short film screening, critical analysis. Once the director's characteristics and stylistic conventions are understood to some extent, you "appropriate" and "dress" that style and create a scene (sequence) of the film from scratch. Keeping the sound and text intact, give your own new reading (not copying), producing (with reference to the film) a new scene of your own.

5th Week

Teaching (1 hour): Scenography and costuming: the stage area, costumes, make-up, hairstyling.

Lab Training (2 hours): From the above short film, after choosing a sequence, visualize with a series of sketches (storyboards), the text of the sequence you have chosen to create your own film. Sketch and stage as fully as possible the photographs you will take next. Create the necessary shots.

6th Week

Teaching (1 hour): Building the cinematic time: story and plot, shot and scene, découpage, building time, movement –time composition, single shot, subjective shot.

Lab Training (2 hours): After you've completed all your shots, select the appropriate you want to include in your final movie. Try to get the shot you choose to be as accurate as possible in terms of color, framing, angle, etc., as well as the visual style you want to convey in your film. At this stage place the selected shots in a correct time sequence, to avoid any unwanted time jumps.

7th Week

Teaching (1 hour): From paper to film: storyboarding, scene coverage, Lined script.

Lab Training (2 hours): Creation of a short film, with free choice of topic. Writing a story and turning it into a screenplay. Deterioration of the screenplay into découpage. The final form of the script replete with the required technical information. The practical breakdown of the film's construction into separate shots/sequences prior to filming.

8th Week

Teaching (1 hour): Working with actors: cinema and theater, the camera, and the square. The written text, the performance and filming, the montage

Lab Training (2 hours): Search for the locations where a film will be shot (réperage). Create the "visualization" of the script (storyboard), a detailed table of sketches and text, built based on découpage and combining, at the design level, the image, the description of the action, information about the sound and important details of each shot.

9th Week

Teaching (1 hour): Sound and sound design: the direction of attention, the connection with the "out-of-field", intra-narrative and extra-narrative sound, the rendering of auditory space, music.

Lab Training (2 hours): Filming of the necessary shots.

10th Week

Teaching (1 hour): Montage: Continuity and Discontinuity, space continuity, time continuity, the Kuleshov experiment, dialectical montage, montage, and rhythm.

Lab Training (2 hours): Continued filming, first attempts at montage.

11th Week

Teaching (1 hour): Special effects: the pioneer Georges Méliès, the evolution from analog to digital special effects, digital special effects, the image compositing process.

Lab Training (2 hours): Sound, Sound design, corrections, final montage.

12th Week

Lab Training (3 hours): Final corrections of films to be delivered (final montage, effects, etc.)

13th Week

Presentation (3 hours): Presentation of the final Projects.

4. Instructive and Learning Methods - Evaluation

Delivery Method.	Delivered by physical presence	
Use of IT's in teaching and communication with students	<ul style="list-style-type: none">• Power Point presentations (Teaching, Lab Training).• Support Learning Process via the a.) e-class platform, b.) Ms Teams and c.) Microsoft Stream, for posting 1.) notes, 2.) assignments, 3.) announcements, 4.) communication with students.	
Teaching Structure <i>The methods of teaching are described in detail</i> <i>The student study hours for each learning activity are recorded as well as the non-instructional study hours so that the overall workload at semester level corresponds to ECTS standards.</i>	Methods	Semester Work Load
	Lectures and seminars	15
	Teamwork	15
	Essay writing (Team)	30
	Final Project	50
	Artistic creation	40
	Course Total (25 Hrs. Work Load per Credit Unit)	150
Student Evaluation <i>Description of the evaluation procedure</i>	Public Presentation in the classroom using audiovisual material. Final project: Production of a short film (fiction, documentary, etc.) in groups of 3-5 people. Written report: (1500 words) Story text, script, decoupage, film analysis, etc. Final Project: 70% Intermediate stages of research: 30% <i>The evaluation criteria are explicitly mentioned during the first introductory lecture. They are also available, in the course description on the university's Eclass asynchronous e-learning platform.</i>	

5. Recommended Readings

Advised Bibliography:

1. Arijon D., *Η γραμματική της φιλικής γλώσσας I&II*, μτφρ. Βασίλης Βουτσινάς, εκδ. Plano 1986.
2. Bazin, A. *Τι είναι ο κινηματογράφος. Τόμος Ι*. Μτφ. Κώστας Σφήκας. Αθήνα, Εκδ. Αιγόκερως, Αθήνα 1989.
3. Bergman I., *Η μαγική κάμερα*, μτφρ. Θόδωρος Καλιφατίδης, εκδ. Κάκτος 1989.
4. Bordwell D., Thompson K., *Εισαγωγή στην Τέχνη του Κινηματογράφου*, Εκδ. Πολιτεία, Αθήνα 2011.
5. Brown B., *Cinematography theory and practice for cinematographers and directors*, 4rd Edition, Εκδ. Routledge, New York 2021.
6. Γκοντάρ Ζ. Λ., *Τόμος Α. Ζαν Λυκ, Κείμενα και συνεντεύξεις*, Μτφρ. Μάριος Μωυσιδης, Σώτη Τριανταφύλλου, επιμ μτφρ Μπάμπης Ακτσόγλου, Χρυσάνθη Παπαλά, εκδ Αιγόκερως 1988.
7. Chion M., *Ο ήχος στον κινηματογράφο*, Πατάκης, Αθήνα, 2010
8. Guerin M. A., *Η αφήγηση στον κινηματογράφο*, υπεύθυνη σειράς Εύα Στεφανή, μτφρ. Δώρα Θυμιοπούλου, εκδ. Πατάκη 2003.
9. Καρακάσης, Α., Γούσιος, Χ., Κεφάλας, Κ. (2015). Εφόδιο για νέους ντοκιμαντερίστες. [ηλεκτρ. βιβλ.] Αθήνα: Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. Διαθέσιμο στο: <http://hdl.handle.net/11419/3870>
10. Κυριακουλάκος, Π., Καλαμπάκας, Ε., (2015). Η οπτικοακουστική κατασκευή. [ηλεκτρ. βιβλ.] Αθήνα: Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. Διαθέσιμο στο: <http://hdl.handle.net/11419/5709>.
11. Κυριακουλάκος, Π. (2016). Πληροφορική Κινηματογραφία. [ηλεκτρ. βιβλ.] Αθήνα:Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. Διαθέσιμο στο: <http://hdl.handle.net/11419/6370>.
12. Κουροσάβα Α., *Κάτι σαν αυτοβιογραφία*, Μτφρ. Μωραΐτης Μάκης, εκδ. Αιγόκερως 1990.
13. Lewis J., *Τα εκφραστικά μέσα του κινηματογράφου*, μτφρ. Στεφανία Ρουμπή, εκδ. Καθρέφτης 2006
14. Landau C., White T., *161 Μυστικά για ένα νέο κινηματογραφιστή*, μτφρ. Κατερίνα Κακλαμάνη, εκδ. Πατάκη 2008.
15. Lynch D., *Κυνηγώντας το μεγάλο ψάρι*, μτφρ. Πάντσιος Γιώργ, υπευθ. εκδ. Εύα Στεφανή, εκδ. Πατάκη.
16. Μαρτέν Μ., *Η Γλώσσα του Κινηματογράφου*, Κάλβος, Αθήνα 1984.
17. Μπουνιουέλ Λ., *Η τελευταία πνοή*, μτφρ. Μ. Μπαλάσκα, εκδ. Οδυσσέας, 1984.
18. McKee R., *Το σενάριο, ουσία, δομή, ύφος και βασικές αρχές*, μτφρ. Αντ. Καλοκύρης, υπεύθ. σειράς Εύα Στεφανή, εκδ. Πατάκη.
19. Proferes, N., *Film Directing Fundamentals*, Εκδ. Focal Press 3rd ed. (2008)
20. Perree R., «*Εισαγωγή στην Βιντεοτέχνη*» Εκδ. Αιγόκερως, Αθήνα 1994.
21. Rees A. L., *A History of Experimental Film and Video*, Εκδ. British Film Inst. (1999).
22. Σαντοριναίος, Μ., Ζώη, Σ., Δημητριάδη, Ν., Διαμαντόπουλος, Τ., Μπαρδάκος, Γ., 2015. *Από τις σύνθετες τέχνες στα υπερμέσα και τους νέους εικονικούς-δυναμικούς χώρους. Ένα εγχειρίδιο για τον καλλιτέχνη που ασχολείται με την ψηφιακή τέχνη..* [ηλεκτρ. βιβλ.] Αθήνα: Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. Διαθέσιμο στο: <http://hdl.handle.net/11419/6076>

23. Σκοπετέας, Ι. (2015). *Η δημιουργία της μυθοπλαστικής αφήγησης και τα είδη των κινηματογραφικών ταινιών*. [ηλεκτρ. βιβλ.] Αθήνα: Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. Διαθέσιμο στο: <http://hdl.handle.net/11419/5729>
24. Στανισλάφσκι Κ., *Η δουλειά του ηθοποιού με τον εαυτό του. 1. Το βίωμα*, μτφ. Βίκυ Λιακοπούλου, εκδ. Πλέθρον 2016, Κωδικός βιβλίου στον Εύδοξο: 33156208
25. Στανισλάφσκι Κ., *Η δουλειά του ηθοποιού με τον εαυτό του. 2. Η ενσάρκωση*, μτφ. Χριστιάνα Μυγδάλη, Βασίλης Ντζούνης, εκδ. Πλέθρον 2016, Κωδικός βιβλίου στον Εύδοξο: 33156212
26. Στεφανή Ε., *Ντοκιμαντέρ: Το παιχνίδι της παρατήρησης*, εκδ. Πατάκη, Αθήνα 2017.
27. Συλλογικό έργο. *Η πολιτική των δημιουργών*, μτφρ. Μαρία Μπαλάσκα, εκδ. Αλεξάνδρεια 1989.
28. Συλλογικό έργο, *Με το βλέμμα του σκηνοθέτη*, σύνταξη – μτφρ. Μάκης Μωραϊτης, εκδ. Καθρέφτης 2007.
29. Siety E., *Το πλάνο*, μτφρ. Σωτήρης Καρκανιάς, εκδ. Πατάκη 2003.
30. Strauss F., Hueta A., *Η κατασκευή μιας ταινίας*, υπεύθυνη σειράς Εύα Στεφανή, μτφρ. Μαρία Γαβαλά, εκδ. Πατάκη 2007
31. Ταρκόφσκι Α., *Σμιλεύοντας το Χρόνο*, μτφρ. Σ. Βελέντζας, Νεφέλη, Αθήνα, 1987.
32. Tigrard L., *Master Class. Μαθήματα Σκηνοθεσίας από τους σημαντικότερους σύγχρονους κινηματογραφιστές*, Επιμέλεια Εύα Στεφανή, Μτφρ. Αλκυόνη Τσέγκου, εκδ. Πατάκη 2006.
33. Φελίνι Φ., *Ο Φελίνι για τον Φελίνι*, μτφρ. Καραϊσκάκη Τασούλα, εκδ. Οδυσσέας 1982.

-Συναφή επιστημονικά περιοδικά:

The American Society of Cinematographers: <https://theasc.com/>

Cineuropa <https://cineuropa.org/>

Empire: <https://www.empireonline.com/>

SciFiNow: <https://www.scifinow.co.uk/>