

HILC REAL OLD

DEPARTMENT OF AUDIO & VISUAL ARTS IONIAN UNIVERSITY

# **COURSE DESCRIPTION**

# 1. GENERAL

SCHOOLMUSIC AND AUDIOVISUAL ARTSDEPARTMENTAUDIO AND VISUAL ARTSLEVELUndergraduateCOURSE CODETHE503SEMESTERCOURSE TITLEElements of Film Directing & LawS <sup>th</sup> INDEPENDENT TEACHINGElements of Film Directing & LawSIndergraduate3SCOURSE CATEGORYSecific BackgroundSPREREQUISITES-SIndergraduateSIndergraduateSCOURSE TYPESecific BackgroundSPREREQUISITES-SIndergraduate Of Film SubsectionSIndergraduate Of Film SubsectionSStellerSStellerSIndergraduate Of Film SubsectionSIndergraduate Of Film SubsectionSStellerSIndergraduate Of Film SubsectionSStellerSStellerSIndergraduate Of Film SubsectionSIndergraduate Of Film SubsectionSStellerSIndergraduate Of Film SubsectionSIndergraduate Of Film Subsectio				
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# 2. TEACHING RESULTS

### Teaching Results

The students will be trained in depth on the elements of film directing and seeking their personal gaze in cinema. Also, they will be prepared for the film industry as soon as they complete their studies.

#### **General Skills**

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

# 3. CONTENT

This module focuses on the basic elements of film directing and seeking the personal gaze in cinema. It analyses the notion of film form, personal style, the use of color, the creation of production file for funding, pitching techniques, crowdfunding options, how to organize a casting, how to work with actors, communication between film departments and film strategy.

1<sup>st</sup> Week

Introduction to a profession film set

2d Week

Introduction to the notion of film form and style

3d Week





Creating the psychological profile of the character 4<sup>th</sup> Week Creating the psychological profile of the character II 5<sup>th</sup> Week Stanislavski's method and working with actors 6<sup>th</sup> Week Workshop with local actors. The students will have to work close with the actors with examples 7<sup>th</sup> Week Casting workshop with local casting director. The students will learn with examples how to organize a casting 8<sup>th</sup> Week Directors note and funding. How to apply in traditional funding paths 9<sup>th</sup> Week Crowdfunding: Pross and Cons 10<sup>th</sup> Week The art of pitching 11<sup>th</sup> Week The use of color in cinema: Color theory and examples 12<sup>th</sup> Week Final check for the assignments 13<sup>th</sup> Week

Presentation and evaluation of the final assignments



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## 4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e- learning platform e-class.	
TEACHING STRUCTURE	ActivitySemester WorkloadLectures39Literature Study and56Analysis9Practice and Preparation30Course Total (ECTS: 5)125	
EVALUATION OF STUDENTS	The course evaluation is performed by the delivery of the assignment which consists of the creation of a pilot scene of their final script, the directors note and the shotlist. The students will also have to pitch their final idea in class.	

#### 5. BIBLIOGRAPHY

Βιβλίο [21709]: Κινηματογράφος και σκηνοθεσία, Aumont Jacques

Bιβλίο [22042]: Master Class, Tirard Laurent, Boorman John, Pollack Sydney, Sautet Claude, Allen Woody, Bertolucci Bernardo, Scorsese Martin, Wenders Wim, Almodovar Pedro, Burton Tim

Βιβλίο [21938]: Σκηνοθετώντας μια ταινία, Mamet David

Βιβλίο [10298]: Σμιλεύοντας το χρόνο, Αντρέι Ταρκόφσκι

#### Further suggestions:

Knudsen, E. (2018) Finding the personal voice in filmmaking. Cham, Switzerland: Palgrave Macmillan.

Proferes, N. T. (2018) *Film directing fundamentals : see your film before shooting*. Fourth edition. New York, New York ;: Routledge.

Katz, S. (2011) Film directing : shot by shot - visualizing from concept to screen. Milton: Taylor & Francis Group.

Rea, P. and Irving, D. K. (2015) *Producing and Directing the Short Film and Video*. 5th ed. Abingdon: Taylor & Francis Group.

De Jong, W., Knudsen, E. and Rothwell, J. (2012) *Creative documentary : theory and practice* . Harlow: Pearson Education.

O' Brien, N. (2018) Stanislavski in Practice: Exercises for Students 2nd Edition. New York: Routledge

Stanislavsky, K. (1980) An actor prepares.

Barr, T. and Kline, E. S. (1997) Acting for the camera . [Rev. ed.]. New York: HarperPerennial.

Ραφαηλίδης, Β. (1996) Το βλέμμα του ποιητή. Αθήνα: Αιγόκερος

Στάθη, Ε. (2011) Σημεία και σύμβολα στη φιλμική γλώσσα. Αθήνα: Αιγόκερος