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| **UNIVERSITY OF NIŠ** | | | | | | |
| **Course Unit Descriptor** | | **Faculty** | | | **Faculty of Philosophy** | |
| **GENERAL INFORMATION** | | | | | | |
| Study program Russian language and literature | | | | Russian language and literature | | |
| Study Module (if applicable) | | | |  | | |
| Course title | | | | Russian literature and film | | |
| Level of study | | | | Bachelor  Master’s  Doctoral | | |
| Type of course | | | | Obligatory  Elective | | |
| Semester | | | | Autumn Spring | | |
| Year of study | | | | 1st semester | | |
| Number of ECTS allocated | | | | 6 | | |
| Name of lecturer/lecturers | | | | Dr Velimir Ilic | | |
| Teaching mode | | | | Lectures Group tutorials  Individual tutorials  Laboratory work  Project work  Seminar  Distance learning  Blended learning  Other | | |
| **PURPOSE AND OVERVIEW (max. 5 sentences)** | | | | | | |
| Analysis of connections between literature and film. Introduction of screenplays as a special kind of creative literary work. Interpretation of cinematographic methods from the position of their differences in relation to literature and theater.  Students are capable for analysis of the film as one of the more complex forms of multiplan means of expression. Students are able to point out and explain the differences between the language of literature and language of film, as well as to give their own interpretation of the works of film art. | | | | | | |
| **SYLLABUS (brief outline and summary of topics, max. 10 sentences)** | | | | | | |
| 1. The appearance of cinematography as an aesthetic phenomenon, the line of Lumiere and line of Melies. 2. Fundamentals of film language and its relation to the literature. The beginning of cinematographic development in Russia. 3. “The great silent” and theater. Concept of synesthesia. Specific of cinematographic synthesis. Features of cinema as media of art communication. Creative works of Meyerhold. 4. Fundamentals of the film theory of S. Eisenstein. Installation. Literary roots of film narration. 5. FEKS and creative work of Leonid Trauberg and Grigory Kozintsev. 6. Cinema eye by Dziga Vertov. 7. Films of the 20s. Sound films. 8. Movie adaptations of literary works. 9. Russian drama and melodrama. 10. Russian film for children. 11. Russian historical films. 12. Russian comedies. 13. Russian dystopias and fiction. 14. Russian military film. 15. New wave of Russian cinematography (A. Tarkovsky, A. Sokurov, L. Shepitko). | | | | | | |
| **LANGUAGE OF INSTRUCTION** | | | | | | |
| Serbian (complete course)  English (complete course)  Other \_\_\_\_\_\_\_\_\_\_\_\_\_ (complete course)  Serbian with English mentoring Serbian with other mentoring, Russian language | | | | | | |
| **ASSESSMENT METHODS AND CRITERIA** | | | | | | |
| **Pre exam duties** | **Points** | | **Final exam** | | | **points** |
| **Activity during lectures** | **20** | | **Written examination** | | | **20** |
| **Practical teaching** | **30** | | **Oral examination** | | | **30** |
| **Teaching colloquia** |  | | **OVERALL SUM** | | | **100** |
| **\*Final examination mark is formed in accordance with the Institutional documents** | | | | | | |