

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	ΕΠ 545	Semester	5 th , 7 th
Course Title	Staged Image in Audiovisual Arts		
Autonomous Teaching Activities	Weekly Teaching Hours	Credits	
13 weeks	3	5	
Course Type <i>Υποβάθρου, Γενικών Γνώσεων, Επιστημονικής Περιοχής, Ανάπτυξης Δεξιοτήτων</i>	Scientific field - Elective		
Prerequisites:			
Course teaching and evaluation language:	Greek (good knowledge of English for bibliographic use)		
The course is offered to Erasmus incoming students			
Course Page (URL)			

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.

COURSE DESCRIPTION – OBJECTIVES

This elective course explores the politics of imagination and invention by mapping various versions of symbolic language in the field of audiovisual arts, both in the physical and virtual spaces. It specializes in staged image as a strategy for planning and organizing imaginative thought and narrative, and analyses politics of fictional imagery and imaginings of the future through the post-apocalyptic art, dystopian images, and the aesthetics of the spectre. Ethical issues involved in imaginary aesthetics and its political representation are also examined.

LEARNING OUTCOMES

Upon successful completion of the course students will have:

- Got familiar and developed an in-depth understanding of fictional language through visualization and experimentation in its various fields.
- Got acquainted with the philosophy of fiction and its importance for the cultural production.
- Experimented with intermediate forms of image and sound, in designing fictitious visual narratives.
- Further enhanced their creativity by studying various cases of audiovisual productions at the web virtual space.
- Gained experience in formulating visualizations by incorporating other visual practices, such as performance and spatial installations.
- Empowered their imagination

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
- Decision making
- Independent work
- Teamwork
- 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

3. Course Content

The topics covered in the course include:

WEEK 1

- Introduction: Truth, False, Uncanny. Dynamics of the false. Myth and meaning

WEEK 2

- Fiction, Imagination and Knowledge

WEEK 3

- Fictional narrative and lens-based media: Paradox - fragments - symbols - unthinkable narration - / performing and visual arts, art research projects

WEEK 4

- Imaginations of the future

WEEK 5

- Monsters, Witches, Medusas and Vampires

WEEK 6

- Practical exercise 1 – Assignment Presentation

WEEK 7

- Aesthetics of the spectrum [*spectre*]. The image of the ghost

WEEK 8

- Post-apocalyptic art

WEEK 9

- Utopia and Dystopia: Visual cinema

WEEK 10

- Digital art fictions and post-surrealism

WEEK 11

- Practical exercise 2 – Assignment Presentation

WEEK 12

- Imaginary Web imagery [social media]
- WEEK 13**
- Fabrications, inventions and myths of virtual reality

4. Instructive and Learning Methods - Evaluation

<p>Delivery Method.</p>	<p>Delivered by physical presence In addition:</p> <ul style="list-style-type: none"> • Topics divided into instructional units • Readings / Scientific articles and other related text • Case studies / paradigms • Visiting lectures 																	
<p>Use of IT's in teaching and communication with students</p>	<p>Teaching support:</p> <ul style="list-style-type: none"> • Use of computer and video projector • Use of audiovisual material (internet connection, internet notebooks, image projections, videos and other moving image examples, films, technical lectures, audio listening, PowerPoint presentations) • Support Learning Process via the e-class platform 																	
<p>Teaching Structure <i>The methods of teaching are described in detail</i></p> <p><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></p>	<table border="1"> <thead> <tr> <th data-bbox="694 775 1031 813">Methods</th> <th data-bbox="1035 775 1377 813">Semester Work Load</th> </tr> </thead> <tbody> <tr> <td data-bbox="694 813 1031 846">Lectures</td> <td data-bbox="1035 813 1377 846">15</td> </tr> <tr> <td data-bbox="694 846 1031 909">Study and analysis of bibliography</td> <td data-bbox="1035 846 1377 909">5</td> </tr> <tr> <td data-bbox="694 909 1031 972">Writing in the form of an artist statement</td> <td data-bbox="1035 909 1377 972">5</td> </tr> <tr> <td data-bbox="694 972 1031 1005">Laboratory exercise</td> <td data-bbox="1035 972 1377 1005">20</td> </tr> <tr> <td data-bbox="694 1005 1031 1039">Artistic creation</td> <td data-bbox="1035 1005 1377 1039">60</td> </tr> <tr> <td data-bbox="694 1039 1031 1077">Non-instructional study</td> <td data-bbox="1035 1039 1377 1077">20</td> </tr> <tr> <td data-bbox="694 1077 1031 1205"> Course Total (25 Hrs. Work Load per Credit Unit) </td> <td data-bbox="1035 1077 1377 1205"> 125 </td> </tr> </tbody> </table>		Methods	Semester Work Load	Lectures	15	Study and analysis of bibliography	5	Writing in the form of an artist statement	5	Laboratory exercise	20	Artistic creation	60	Non-instructional study	20	Course Total (25 Hrs. Work Load per Credit Unit)	125
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<p>Student Evaluation <i>Description of the evaluation procedure</i></p> <p><u>Formative assessment:</u></p> <ul style="list-style-type: none"> - Oral presentations of the practical exercises using audiovisual material. <p><u>Summative assessment:</u></p> <ul style="list-style-type: none"> - Final work: The conception, design and production of a practical project, in the form of a video, photographic series, sound work and/ or spatial audiovisual installation, using practices taught in the specific thematic units. The final work emphasizes on fictional approaches for its production. - Written text (300-400 words delivered with the final work) which describes the conception process, the design and the compositional practices of the work submitted as a final. - The evaluation of the course is completed by submitting the final work to eclass on a certain date and with the presentations that take place during the scheduled examination period, publicly at the course venue. <p>Final work: 70% Assignments: 30%</p> <p><i>The evaluation criteria are explicitly mentioned during the first introductory lecture. They are also available, in the course</i></p>																		

5. Recommended Readings

Advised Bibliography:

1. BIBLIOGRAPHY IN GREEK

- Αναγνωστόπουλος, Β., Πλατανίτης Δ. et al (2010) *Η τέχνη της μυθοπλασίας και της δημιουργικής γραφής*. Αθήνα: Επίκεντρο. Κωδικός: [15038].
- Aumont, J. (2009) *Κινηματογράφος και σκηνοθεσία*. Αθήνα: Πατάκης. Κωδικός: [24043].
- Δοΐκος, Π. (2013) *Φαντασία και γνώση στη φιλοσοφία του Spinoza*. Θεσσαλονίκη: Κινταπόγλου, Ιωάννη-Θωμάς. Κωδικός: [33133132].
- Καλλίνης, Γ. (2005) *Εγχειρίδιο αφηγηματολογίας*. Αθήνα: Μεταίχμιο. Κωδικός: [21709].
- Κωνσταντοπούλου, Χ. (2020) *Σύμβολα, αρχέτυπα και φοβίες. Εισαγωγή στην κοινωνιολογία του φαντασιακού*. Αθήνα: Παπαζήσης. Κωδικός: [94700283].
- Mansell, R. (2018) *Το διαδίκτυο στη φαντασία*. Θεσσαλονίκη: Χαρίτος, Χ. Παναγιώτης. Κωδικός: [94692377].

2. BIBLIOGRAPHY IN ENGLISH

- Alter, N.M. (2017) *The essay film after fact and fiction*. New York: Columbia University Press.
- Alworth, D.J. (2016) *Site Reading. Fiction, Art, Social Form*. Princeton and Oxford: Princeton University Press.
- Armstrong, N. (1999) *Fiction in the age of photography: the legacy of British realism*. Cambridge, Massachusetts London, England: Harvard University Press.
- Bell, A., Ensslin, A. and Rustad, H.C. (2014) *Analyzing Digital Fiction*. London and New York: Routledge.
- Bottici, C. (2007) *A Philosophy of Political Myth*. Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore, São Paulo: Cambridge University Press.
- Broderick, D. (1995) *Reading by starlight postmodern science fiction*. London and New York: Routledge.
- Bryant, A. and Pollock, G. (2010) *Digital and other virtualities. Renegotiating the Image*. London and New York: I.B. Tauris.
- Cornea, C. (2007) *Science fiction cinema. Between fantasy and reality*. Edinburgh: Edinburgh University Press.
- Creed, B. (2007) *The Monstrous-Feminine: Film, feminism, psychoanalysis*. 5th edition. London and New York: Routledge.
- Gómez-Muñoz, P. (2023) *Science fiction cinema in the twenty-first century*. Transnational futures, cosmopolitan concerns. London and New York: Routledge.
- Kieran, M. and Lopes, D.M (2003) *Imagination, Philosophy, and the Arts*. London and New York: Routledge.
- Kochhar-Lindgren, G. (2011) *Philosophy, Art, and the specters of Jacques Derrida*. Amherst, NY: Cambria Press.
- Slugan, M. (2020) *Fiction and Imagination in Early Cinema. A Philosophical Approach to Film History*. London: Bloomsbury Academic
- Wiese, D. (2014) *The Powers of the False. Reading, Writing, Thinking Beyond Truth and Fiction*. Evanston, Illinois: Northwestern University Press
- Wolf, J.P. M., (2012) *Building Imaginary Worlds: The Theory and History of Subcreation*. London: Routledge.

Journals:

- Science Fiction Film & Television
- The International Journal of European Film, Performing Arts and Audiovisual Communication
- Literary imagination