

## ΠΕΡΙΓΡΑΜΜΑ ΜΑΘΗΜΑΤΟΣ (Course Syllabus)

### 1. General

<b>School</b>	<a href="#">School of Humanities and Social Sciences</a>		
<b>Department</b>	<a href="#">Department of Culture, Creative Media and Industries</a>		
<b>Study Level</b>	Undergraduate		
<b>Course code</b>	ΕΠ 689	<b>Semester</b>	6 <sup>th</sup> , 8 <sup>th</sup>
<b>Course Title</b>	Expanded Uses of Audiovisual Media		
<b>Autonomous Teaching Activities</b>		<b>Weekly Teaching Hours</b>	<b>Credits</b>
13 weeks		3	6
<b>Course Type</b> <i>Υποβάθρου, Γενικών Γνώσεων, Επιστημονικής Περιοχής, Ανάπτυξης Δεξιοτήτων</i>	Scientific field - Elective		
<b>Prerequisites:</b>			
<b>Course teaching and evaluation language:</b>	Greek (good knowledge of English for bibliographic use)		
<b>The course is offered to Erasmus incoming students</b>			
<b>Course Page (URL)</b>			

### 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

Organized and divided into thematic sections, this elective course explores the relationship between politics and aesthetics in the audiovisual arts. Particularly, it studies uses of audiovisual media, which go beyond the limits of their traditional definition, whether it is photography, video, film, sound and/or animation. The course focuses on the ways in which an image is involved in the production of social meaning, blurring the boundaries between documentation and fiction. Within this context, the course examines practices and paradigms of artistic activism and self-biographical image that deconstruct categories of identity, such as gender, race, class, religious, national identity and physical condition. With emphasis on the intermediate expression and the interdisciplinary collaborations, the course aims to enhance critical and imaginative thinking. Students are invited to create and design intermedia projects, in the form of a video, photographic series, sound work and/or spatial audiovisual installation.

#### LEARNING OUTCOMES

Upon successful completion of the course students will have:

- Explored and experimented with visualizations that fall into the realm of politics and aesthetics.
- Got familiar with intermediate practices and gained experience in interdisciplinary collaborations.
- Developed a critical creative gaze in the production of audiovisual works with socio-political connotations.
- Got acquainted with hybridity through expanded uses of static and moving image.
- Practiced in both independent and teamwork.
- Enhanced further the field of knowledge through the exploration of various aspects of documentation and contemporary activist fiction.
- Developed an in-depth understanding of visualization practices and possibilities in a conceptual framework and acquainted with the notions of empathy and the contextual art.

### **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
- 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

### **3. Course Content**

The topics covered in the course include:

#### **WEEK 1**

- Introduction. Concepts: Visualization - Empathy - Conceptualization – Contextual

#### **WEEK 2**

- Visualization practices: social and cultural memory – Redefining the image documentation: *pseudo-realities*

#### **WEEK 3**

- Photographic performances of the gendered body [creating personas, masquerade portraits]

#### **WEEK 4**

- Reproductions/Depictions/Representations of the gendered body [video-performances, cinema, spatial installations, sound, animation]

#### **WEEK 5**

- Practical exercise 1 – Assignment Presentation

#### **WEEK 6**

- Aspects of Otherness I: Negotiation and visualization practices of national and religious identities [cinema, video art, documentaries, animation]

#### **WEEK 7**

- Aspects of Otherness II: Racial identities [cinema, contemporary TV series, animation]

<p><b>WEEK 8</b></p> <ul style="list-style-type: none"> <li>• Self-biographical image [self-portraits και selfies]</li> </ul> <p><b>WEEK 9</b></p> <ul style="list-style-type: none"> <li>• Visualizations of mobility: migratory aesthetics, nomadic art</li> </ul> <p><b>WEEK 10</b></p> <ul style="list-style-type: none"> <li>• Practical exercise 2 – Assignment Presentation</li> </ul> <p><b>WEEK 11</b></p> <ul style="list-style-type: none"> <li>• Mourning and trauma [cinema, video art, sound, spatial installations]</li> </ul> <p><b>WEEK 12</b></p> <ul style="list-style-type: none"> <li>• Image and activism [Environmental photography, documentary film and video, non-human photography]</li> </ul> <p><b>WEEK 13</b></p> <ul style="list-style-type: none"> <li>• The aesthetics of cyberculture</li> </ul>
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#### 4. Instructive and Learning Methods - Evaluation

<b>Delivery Method.</b>	Delivered by physical presence In addition: <ul style="list-style-type: none"> <li>• Topics divided into instructional units</li> <li>• Readings / Scientific articles and other related text</li> <li>• Case studies / paradigms</li> <li>• Visiting lectures</li> </ul>	
<b>Use of IT's in teaching and communication with students</b>	Teaching support: <ul style="list-style-type: none"> <li>• Use of computer and video projector</li> <li>• Use of audiovisual material (internet connection, internet notebooks, image projections, videos and other moving image examples, films, technical lectures, audio listening, PowerPoint presentations)</li> <li>• Support Learning Process via the e-class platform</li> </ul>	
<b>Teaching Structure</b> <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>	<b>Methods</b>	<b>Semester Work Load</b>
	Lectures	20
	Study and analysis of bibliography	10
	Writing in the form of an artist statement	10
	Laboratory exercise	20
	Artistic creation	70
	Non-instructional study	20
	<b>Course Total</b> <b>(25 Hrs. Work Load per Credit Unit)</b>	<b>150</b>
<b>Student Evaluation</b> <i>Description of the evaluation procedure</i>	<u>Formative assessment:</u> <ul style="list-style-type: none"> <li>- Oral presentations of the practical exercises using audiovisual material.</li> </ul> <u>Summative assessment:</u> <ul style="list-style-type: none"> <li>- Final work: The conception, design and production of an intermediate 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</li> </ul>	

	<p>final work emphasizes on interdisciplinary practices and collaboration.</p> <ul style="list-style-type: none"> <li>- 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.</li> <li>- 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.</li> </ul> <p><b>Final work: 70%</b> <b>Assignments: 30%</b></p> <p><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></p>
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## 5. Recommended Readings

### *Advised Bibliography:*

#### 1. BIBLIOGRAPHY IN GREEK

- Αρχάκης, Α., Καραχάλιου, Ρ., Τσάκωνα, Β. (2023) *Ιχνηλατώντας τη διεξόδυση του ρατσισμού στον αντιρατσιστικό λόγο*. Αθήνα: Πεδίο. Κωδικός: [112696572].
- Αυγητίδου, Α. (2021) *Δημόσια Τέχνη, Δημόσια σφαίρα*. Αθήνα: University Studio Press. Κωδικός: [102075401].
- Braidotti, R. (2014) *Νομαδικά υποκείμενα*. Αθήνα: Νήσος. Κωδικός: [50662560].
- Butler, J., Αθανασίου, Α. [επιμ.]. (2008) *Σώματα με σημασία*. Αθήνα: Εκκρεμές. Κωδικός: [77111846].
- Καλαντίδης, Α., Στρατηγάκη, Μ., et al (2022) *Έμφυλες προσεγγίσεις στη μελέτη της πόλης*. Αθήνα: Νήσος. Κωδικός: [112703548].
- Κουζέλης, Γ. (2006) *Φιλική κοινωνία ή κοινωνία χρηστών; Γνώση, υποκειμενικότητα και πολιτισμός στον κόσμο των νέων τεχνολογιών*. Αθήνα: Κριτική. Κωδικός: [11831].
- Ράππα, Β. (2022) *Επικοινωνία και Ενσυναίσθηση*. Αθήνα: Οκτώ. Κωδικός: [112698710].
- Σιδέρης, Ν. και Σιδέρης, Α. (2020) *Απώλεια – Πένθος – Κατάθλιψη. Πάθος και Λύτρωση. Δοκίμιο για την τέχνη του αποχαιρετισμού*. Αθήνα: Μεταίχιμο, Κωδικός: [94645147].
- Σταυρακάκης, Γ., Σταφυλάκης, Κ. [επιμ.]. (2008) *Το πολιτικό στη σύγχρονη τέχνη*. Αθήνα: Εκκρεμές. Κωδικός: [77111869].
- Taylor, K.Y., (2017) *Από το #BlackLivesMatter στη Μαύρη Απελευθέρωση*. Αθήνα: RedMarks. Κωδικός: [112694144].

#### 2. BIBLIOGRAPHY IN ENGLISH

- Blom, I., Lundemo, T., and Røssaak, E. (2017) *Memory in Motion. Archives, Technology, and the Social*. Amsterdam: Amsterdam University Press.
- Braidotti, R. and Pisters, P. (2012) *Revisiting Normativity with Deleuze*. London and New York: Bloomsbury Academic Publishing.
- Carter, W. (2018) *Art after Empire: From Colonialism to Globalisation*. Manchester: Manchester University Press.
- Flood, C. and Grindon, G. (2014) *Disobedient Objects*. London: Victoria & Albert Museum Publishing.
- Gavin, F. et al. (2021). *The Art of Protest: Political Art and Activism*. 1st edition. Berlin: Gestalten.
- Grebowicz, M. and Merrick, H. (2013) *Beyond the Cyborg. Adventures with Donna Haraway*. New York: Columbia University Press.
- Hamburger, A. (2018) *Trauma, trust, and memory. Social Trauma and Reconciliation in Psychoanalysis, Psychotherapy, and Cultural Memory*. London and New York: Routledge.

- Lebron, C.J. (2017) *The making of Black Lives Matter. A Brief History of an Idea*. New York: Oxford University Press.
- Mirzoeff, N. (2016) *How to see the world. An Introduction to Images, from Self-Portraits to Selfies, Maps to Movies, and More*. New York: Basic Books, A Member of the Perseus Books Group.
- Möller, F. (2016) *Politics and Art*. New York: Oxford Handbooks Online.
- Noy, I. (2017). *Emergency Noises: Sound Art and Gender*. 2nd edition. Berlin: Peter Lang Ltd, International Academic Publishers.
- Steinbock, E., Ieven, B., and Valck, de M. (2021) *Art and Activism in the Age of Systemic Crisis. Aesthetic Resilience*. London and New York: Routledge.
- Stiles, K. (2016). *Concerning Consequences: Studies in Art, Destruction, and Trauma*. 1st edition. Chicago: University of Chicago Press.

*Journals:*

- The Journal for Artistic Research (JAR)
- The Oxford Art Journal