

COURSE SYLLABUS

1. General

School	School of Humanities and Social Sciences		
Department	Department of Culture, Creative Media and Industries		
Study Level	Undergraduate		
Course code	YΠ391	Semester	3 ^o
Course Title	Media Theory and Aesthetics		
Autonomous Teaching Activities		Weekly Teaching Hours	Credits
LECTURES - LABORATORY EXERCISES		3	5
STUDENT COUNSELLING		2	
Course Type	Scientific area		
Prerequisites	No		
Course teaching and evaluation language	Greek (good knowledge of English to access literature)		
The course is offered to Erasmus incoming students			
Course Page (URL)	https://eclass.uth.gr/courses/CULT_U_342/		

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.

OBJECTIVES

The aim of the course is to introduce students to the basics of the field of Media Studies and Media Philosophy. The main tools are introductory lectures and readings, screenings, critical analysis and discussion of various forms and issues related to the field of Media Studies and everyday life. The main purpose is to encourage the production of critical thinking, the ability to analyse texts, media and practices on the one hand, and to empower and raise awareness of the role and function of media and artistic creation in contemporary society on the other. A secure framework for developing writing, research, presentation and collaboration skills will be created.

LEARNING OUTCOMES

- Understanding of concepts and terms of aesthetics and media theory
- Familiarisation with basic theories of the field for deeper analysis
- To compare the main approaches to media theory

- Critical reading and analysis of theoretical texts, traditional and new media
- Familiarity with the policies governing media production and dissemination
- critical assimilation of aesthetic theories relating to media
- Critical analysis of media products according to theory and personal experience
- An understanding of the importance of technology for artistic production, information, information dissemination, entertainment, networking and marketing

General Skill

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

Decisionmaking

Independentwork

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 to develop the following skills:

- Research, analysis and synthesis of data and information, using the necessary technologies
- Analysis, research, synthesis of data and information, using the tools and techniques available, including the use of information and technology.
- Decision-making
- Using appropriate tools and techniques, including the use of knowledge, using the right tools and techniques, and making use of the latest technologies.
- Making use of new knowledge and skills
- Working in an interdisciplinary environment
- Generating new research ideas
- Respect for diversity and multiculturalism
- Respect for the natural environment
- Demonstrate social, professional and ethical responsibility and gender sensitivity
- Exercising critical and self-critical judgement
- Promotion of free, creative and deductive thinking

3. Course Content

Media Theory and Aesthetics explores the importance of media and technologies in mediated expression and is an interdisciplinary field of research on media technologies, aesthetics (perception through the senses) and mediation. The field is based on an understanding of sensory perception as a culturally and historically situated condition, through the distinctions between: traditional and new media, mediated or unmediated, digital or analogue. Media aesthetics is linked to what has been called digital humanities and seeks to understand the high levels of technological mediation and mass culture of the contemporary world.

The course is an overview of the main aesthetic theories that fall within the field of critical media theory, with an emphasis on the analysis of media as cultural tools and products, as technologies with political and social implications, and as everyday practices. The main theoretical approaches examined include references to major media theorists (Benjamin, Adorno, McLuhan, Kittler, Baudrillard) and other thinkers (Foucault, Deleuze, Guattari, Virilio). It concerns debates on mass culture and the political economy of media, with references to Marxist and neo-Marxist approaches, concepts of ideology and hegemony, but also to semiotics, cybernetics - systems theory, and sociology. Finally, emphasis is placed on the constitution of modernity as the absolute age of the media in the fields of politics, history, art and, above all, the constitution of collective and co-dependent forms of life in combination with technology.

Students will develop their knowledge of theoretical approaches, with an emphasis on the critical review of literature and the formulation of research questions.

Content of lectures

Lesson ¹: Introduction to the course, organisation, teaching material, communication.

The birth of the concept of medium. Basic theories, overview of the discipline. The media industries. Aesthetics: what is the field.

Lesson ²: Technology and reality, virtual, real, imaginary.

Anthropological implications and philosophical implications. Distinction between physical-artificial-technical-technological. Familiarization with concepts and issues in the field. Technology in modernity and its use in communication.

Lesson ³: Frankfurt School.

Convergences, divergences and contradictions. Mass culture, mass civilization. Haute and popular culture, analyses and criticism.

Lesson ⁴: The everyday and the political.

Points of contact with art, information and everyday life. Ideology and Hegemony, strategies, tactics, propaganda.

Lesson ⁵: Media and Theory.

Semiotics, the signifier, the signified, the message, phenomenology, Structuralism, Post-structuralism.

Lesson ⁶: Politics.

The war machine. Common line of flight of the weapon and the tool.

A Deleuzian explanation of its object, production, use and function. Deleuze, Guattari, Foucault. Surveillance, deviation and subversion.

Nomadism and its practical applications. Propaganda, machines of apparatus of capture.

Lesson ⁷: The public.

Its formation and construction. The spectator, the gaze, and the politics of information diffusion. The work of art.

Lesson ⁸: Identity and Media.

Representations in the media - Representations of gender, race, appearance and class. Stereotypes, construction of the authentic and ghettification.

Lesson ⁹: The Image.

The digital image, the virtual, the digital self, psychoanalysis and media. Followers, Fandom. Video Games.

Lesson ¹⁰: Public space, site-specific media.

Geo-location; theory and practice. Software for creating geo-location and topo-special projects. Opensource open source software and application programming. Discussion on the logic of open source and copy left. Sharing communities. Local networks.

Lesson ¹¹: Consumer Culture, Advertising.

The construction of desire. User Generated Content. Crowdsourcing.

Lesson ¹²: Modernism and Postmodernism.

Globalization. The political construction of the present and postmodern virtualities.

Lesson ¹³: Questions, review, discussion.

Discussion on the content of the course. From above, from below, stakeholders, politics, ethics and institutions. Criticism of institutions, reassertion and appropriation. Institutions, funding, legal entities, the self-managed subject.

The annotations of all presentations will be available in eclass after each lesson, and an indicative bibliography will be suggested. Emphasis will be placed on open source software and open source sharing where appropriate, so that all students will be able to install and use it freely. Extracts from the literature will be shared in the available language for educational purposes in consultation with the institution's library.

In close collaboration with PROVASIS, each student, depending on his or her learning characteristics or disability, can come into consultation with the university and obtain translation or interpretation of the course, as well as full accessibility to the university.

Instructive and Learning Methods - Evaluation Delivery Method	Teaching, Lectures	
Use of IT's in teaching and communication with students	Teaching support: - Use of computer and video projector - Use of audiovisual material (internet connection, online notebooks, image projection, video and film projection, audio lectures, PowerPoint presentations). - Electronic mail and use of e-class	
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	27
	Interactive teaching	12
	Literature study and analysis	53
	Writing a paper	33
	Artistic creation	0
	Educational visits	0
	Stage	0
	Course Total (25 Hrs. Work Load per Credit Unit)	125
Student Evaluation <i>Description of the evaluation procedure.</i>	- - Oral examinations on critical reading of works of art - - Optional written individual work that secures 40% of the grade depending on its quality Assessment criteria are explicitly stated during the first introductory lecture. They are also available on the	

	university's eclass online asynchronous e-learning platform in the course description.
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Recommended Readings

-Advised bibliography (in Greek):

1. EUDOXUS

1. Βιβλίο [6799]: Γραμμόφωνο, κινηματογράφος, γραφομηχανή, Friedrich Kittler [Λεπτομέρειες](#)
2. Βιβλίο [9791]: Άρτος και θεάματα, Brantlinger Patrick [Λεπτομέρειες](#)
3. Βιβλίο [33155367]: Κήνσορες και θεράποντες, Ουμπέρτο Έκο [Λεπτομέρειες](#)
4. Βιβλίο [32997920]: Για το έργο τέχνης, Walter Benjamin [Λεπτομέρειες](#)
5. Βιβλίο [68371908]: Η κοινωνία του θεάματος, Guy Debord [Λεπτομέρειες](#)
6. Βιβλίο [86053782]: Η ΙΣΤΟΡΙΑ ΤΩΝ ΜΕΣΩΝ ΜΑΖΙΚΗΣ ΕΝΗΜΕΡΩΣΗΣ, JEANNENEY NOEL-JEAN [Λεπτομέρειες](#)
7. Βιβλίο [21779]: Μέσα μαζικής επικοινωνίας και κοινωνία, Curran James, Gurevitch Michael, Κίικιζας Δημήτρης Γ., Μαδιανού Μίρκα [Λεπτομέρειες](#)
8. Βιβλίο [30248]: Νεωτερικότητα και μέσα επικοινωνίας, Thompson John B. [Λεπτομέρειες](#)
9. Βιβλίο [122092133]: Ανάμεσα σε 4 οθόνες, Παπαθανασόπουλος Στέλιος [Λεπτομέρειες](#)
10. Βιβλίο [112707094]: Προς το σύμπαν των τεχνικών εικόνων, Vilem Flusser [Λεπτομέρειες](#)
11. Βιβλίο [68388528]: Το έργο της αναπαράστασης, Stuart Hall [Λεπτομέρειες](#)

2. SUGGESTED READINGS

1. Baudrillard, Jean, 2008. *Fatal Strategies*. intr. de Dominic Pettman, trad. de Philippe Beitchman et W. G. J. Niesluchowski. Paris : Semiotexte.
2. Cave, M. Nakamura, K. eds. 2006. *Digital Broadcasting, Policy and Practice in the Americas, Europe and Japan*. Cheltenham, Northampton : Edward Elgar.
3. Cook, Sarah and Dietz, Steve (curators). 2005. *The Art Formerly Known As New Media (Banff New Media Institute 10th Anniversary exhibition)*. Walter Phillips Gallery, Banff. September 18 - October 23.
4. Crevits, Bram. 2015. *Media [Art], On art, science and technology*.
5. Culp, Andrew. 2019. *Σκοτεινός Ντελέξ*. Μτφρ. Χλόη Κολύρη, Παναγιώτης Τριτσιμπίδας. Αθήνα : Επέκεινα.
6. Gell, Alfred. 1994. *The Technology of Enchantment and the Enchantment of Technology*. dans Jeremy Coote et Anthony Shelton eds., *Anthropology, Art, and Aesthetics*. Oxford : Clarendon Press.
7. Haraway, Donna. 1991. *A Cyborg Manifesto: Science, Technology, and Socialist-Feminism dans Late Twentieth Century*. Simians, Cyborgs, and Women: The Reinvention of Nature. New York : Routledge : 149-181.
8. Haritos, D. 2007. Τα μέσα επικοινωνίας δι' εντοπισμού και οι επιδράσεις τους ως προς την κοινωνική αλληλόδραση στο περιβάλλον της σημερινής πόλης. στο *Ζητήματα Επικοινωνίας* (5). Αθήνα : Εκδόσεις Καστανιώτη.
9. Hillis, Ken. 1999. *Digital Sensations, Space, Identity, and Embodiment in Virtual Reality*. Minneapolis, London : University of Minnesota Press.
10. Kleinrock, Leonard. 1961. *Information flow in large communication networks*.

11. Latour, Bruno. 2005. *Reassembling the social, An introduction to Actor-Network Theory*. Oxford : Oxford University Press.
12. Levy, Pierre. 2001. *Cyberculture*. trad. de Robert Bononno. Minneapolis, London : University of Minnesota Press.
13. Liverpool Declaration, *Media Art needs global networked organisation & suport – International Declaration*.
14. Puech, Michael. 2008. *Homo Sapiens Technologicus : Philosophie de la Technologie Contemporaine, Philosophie de la Sagesse Contemporaine*. Paris : Pommier.
15. Hall, Stuart. "Encoding/decoding." *Media Studies: A Reader*, edited by Paul Marris and Sue Thornham, Edinburgh University Press, 2000, pp. 128-138.
16. Hall, Stuart. "The Spectacle of the Other" *Representation: Cultural Representations and Signifying Practices*, edited by Stuart Hall, Sage, 1997, pp. 223-234, 257-259.
17. Grossberg, Lawrence, et al. "Narratives of Media History." *MediaMaking: Mass Media in a Popular Culture*. 2nd ed., Sage, 2006, pp. 35-51.
18. de Souza e Silva, Adriana. "Location-Aware Mobile Technologies: Historical, Social and Spatial Approaches." *Mobile Media and Communication*, vol. 1, no. 1, 2013, pp. 116-120.
19. Ito, Mizuko, et al. "Portable Objects in Three Global Cities: The Personalization of Urban Places." *The Reconstruction of Space and Time: Mobile Communication Practices*, edited by Richard Ling and Scott W. Campbell, Transaction Publishers, 2010, pp. 67-87.
20. Bruns, Axel. "The Art of Produsage: Distributed Creativity." *Blogs, Wikipedia, Second Life, and Beyond: From Production and Produsage*. Peter Lang, 2008, pp. 227-257.
21. Lobato, Ramon. "The Cultural Logic of Digital Intermediaries: YouTube Multichannel Networks." *Convergence: The International Journal of Research into New Media Technologies*, vol. 22, no. 4, 2016, pp. 348-360.
22. Andrejevic, Mark and Mark Burdon. "Defining the Sensor Society." *Television and New Media*, vol. 16, no. 1, 2014, pp. 19- 36.

-JOURNALS

1. Media Theory Journal
2. Media, Culture & Society
3. Television and New Media
4. AM Journal of Art and Media Studies
5. The Journal of Media Arts and Cultural Criticism