

## COURSE OUTLINE

### (1) GENERAL

<b>SCHOOL</b>	SOCIAL SCIENCES		
<b>ACADEMIC UNIT</b>	CULTURAL TECHNOLOGY AND COMMUNICATION		
<b>LEVEL OF STUDIES</b>	UNDERGRADUATE		
<b>COURSE CODE</b>	<b>EPI 318</b>	<b>SEMESTER</b>	<b>8</b>
<b>COURSE TITLE</b>	EXPERIMENTAL AUDIOVISUAL ARTS		
<b>INDEPENDENT TEACHING ACTIVITIES</b> <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>	<b>WEEKLY TEACHING HOURS</b>	<b>CREDITS</b>	
Seminars	1	1	
Laboratory Practice	2	4	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>	3	5	
<b>COURSE TYPE</b> <i>general background, special background, specialised general knowledge, skills development</i>	Special background		
<b>PREREQUISITE COURSES:</b>	N/A		
<b>LANGUAGE OF INSTRUCTION and EXAMINATIONS:</b>	Greek / English		
<b>IS THE COURSE OFFERED TO ERASMUS STUDENTS</b>	YES		
<b>COURSE WEBSITE (URL)</b>	<a href="https://eclass.aegean.gr/courses/131151/">https://eclass.aegean.gr/courses/131151/</a>		

### (2) LEARNING OUTCOMES

#### Learning outcomes

The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.

Consult Appendix A

- Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area
- Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B
- Guidelines for writing Learning Outcomes

After completing this course students should be able to individuate, read and understand experimental films and media and recognize the role of experimental art and media forms in the framework of media and audiovisual production. Especially after completing the course students will be able to:

- To survey the varieties of experimental moving images produced by a variety of technologies, including film, video, and digital media.
- To learn to analyze these works in terms of form, content, and context.
- To explore the relationships between past and present experimental media forms and practices.
- To investigate the relationships between experimental and commercial cinema
- To create an experimental media work and promote it through web technologies
- To manage experimental material in art galleries.

### General Competences

*Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?*

*Search for, analysis and synthesis of data and information, with the use of the necessary technology*

*Adapting to new situations*

*Decision-making*

*Working independently*

*Team work*

*Working in an international environment*

*Working in an interdisciplinary environment*

*Production of new research ideas*

*Project planning and management*

*Respect for difference and multiculturalism*

*Respect for the natural environment*

*Showing social, professional and ethical responsibility and sensitivity to gender issues*

*Criticism and self-criticism*

*Production of free, creative and inductive thinking*

*.....*

*Others...*

*.....*

- Search for, analysis and synthesis of data and information, with the use of the necessary technology
- Production of new research ideas
- Production of free, creative and inductive thinking
- Criticism and self-criticism
- Working in an interdisciplinary environment
- Decision-making
- Team work
- Project planning and management

### (3) SYLLABUS

This course focuses on the evolution of moving image technologies and the shifts within avant-garde artistic practices that have responded to these changes. Students will learn about film and video as well as their developmental, conceptual and historical differences and relationships within the fine arts. A strong emphasis will be on experimental short film and video forms. Examples of art works by those specializing in the field of moving images will be viewed including profound works by artists who simultaneously engage more traditional fine art mediums (painting, sculpture, collage, etc.). Seminal texts on the subjects of media history and artistic practice will be read and discussed as well as theoretical texts from philosophy and the sciences. Students will be asked to respond in class discussions and in written essay form.

#### (4) TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;"><b>DELIVERY</b></p> <p style="text-align: center;"><i>Face-to-face, Distance learning, etc.</i></p>	Face to face seminars																						
<p style="text-align: center;"><b>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</b></p> <p style="text-align: center;"><i>Use of ICT in teaching, laboratory education, communication with students</i></p>	Use of ICT technology for teaching, laboratory practice, screenings and communication with students.																						
<p style="text-align: center;"><b>TEACHING METHODS</b></p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i></p> <p><i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i></p>	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;"><i>Activity</i></th> <th style="text-align: center;"><i>Semester workload</i></th> </tr> </thead> <tbody> <tr> <td>Seminars</td> <td style="text-align: center;">13 *2 h =26 h</td> </tr> <tr> <td>Study of A/V material</td> <td style="text-align: center;">13*4 h = 52 h</td> </tr> <tr> <td>Laboratory practice</td> <td style="text-align: center;">13*1 h = 13 h</td> </tr> <tr> <td>Preparation of the project</td> <td style="text-align: center;">20 h</td> </tr> <tr> <td>Final project</td> <td style="text-align: center;">35 h</td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td><b>Course total</b></td> <td style="text-align: center;"><b>146 H</b></td> </tr> </tbody> </table>	<i>Activity</i>	<i>Semester workload</i>	Seminars	13 *2 h =26 h	Study of A/V material	13*4 h = 52 h	Laboratory practice	13*1 h = 13 h	Preparation of the project	20 h	Final project	35 h									<b>Course total</b>	<b>146 H</b>
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<p style="text-align: center;"><b>STUDENT PERFORMANCE EVALUATION</b></p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>The final evaluation consists is the public presentation of an audiovisual work and a written work</p> <p>Students are also expected to complete a half term assessment, which is counted in the student's final score with a weight of 40%.</p> <p>The evaluation criteria are known during the first lesson of th course and are clearly stated in the material offered in the course's e-class.</p>																						

#### (5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

- Theodoraki S., (1990) Kinimatografikes Protopories (Cinematic avantgarde), Athens, Douvitsas
- Bordwell & Thompson, (2006) Eisagogi sti Tehni tou kinimatografou (Film Art: An Introduction), Athens, MIET
- Sitney P. Adams (ed) (1978), *The Avant-Garde Film: A Reader of Theory and criticism*, New York: Anthology Film Archives
- Gunning Tom (2007), "The Cinema of Attraction(s): Early Film, Its Spectator and the Avant-Garde," in Wanda Strauven, ed., *The Cinema of Attractions Reloaded*, Amsterdam: Amsterdam University Press, 381-388.

- Related academic journals:

- Visual Communication
- Journal of Adaptation Studies
- Avant Garde Critical Studies