

## 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>SEMESTER</b>	7th
<b>COURSE TITLE</b>	CONTEMPORARY TRENDS IN AUDIOVISUAL MEDIA		
<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>
Lectures		3	6
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>		3	6
<b>COURSE TYPE</b> <i>general background, special background, specialised general knowledge, skills development</i>	Optional/General background		
<b>PREREQUISITE COURSES:</b>	None		
<b>LANGUAGE OF INSTRUCTION and EXAMINATIONS:</b>	Greek		
<b>IS THE COURSE OFFERED TO ERASMUS STUDENTS</b>	Yes		
<b>COURSE WEBSITE (URL)</b>			

### (2) LEARNING OUTCOMES

<p><b>Learning outcomes</b></p> <p><i>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.</i></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> <li>• <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i></li> <li>• <i>Descriptors for Levels 6, 7 &amp; 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i></li> <li>• <i>Guidelines for writing Learning Outcomes</i></li> </ul>
<p>Upon completion of the course the student will be able:</p> <ul style="list-style-type: none"> <li>• To critically analyze the relationship between moving images and the non-human environment.</li> <li>• To comprehend the theoretical, cultural and social developments that contributed to the emergence of post-anthropocentric perspectives in the study of audiovisual media.</li> <li>• To understand and apply key concepts from new materialism, ecocriticism, and critical posthumanism in the analysis of audiovisual texts.</li> <li>• to identify different techniques employed to highlight the non-human world across a wide range of cinematic and televisual examples.</li> <li>• To examine how audiovisual media represent the relationship between humans, the natural environment, and other forms of life.</li> </ul>

<ul style="list-style-type: none"> <li>• To understand how these representations are influenced by the current environmental discourses and, in turn, how they shape our understanding of the ecological crisis.</li> <li>• To understand how issues concerning the non-human world intersect with issues of gender and race.</li> <li>• To evaluate the impact of technological developments on representations of the non-human, as well as on the practices of audiovisual production.</li> <li>• To understand the environmental impact of the audiovisual industry.</li> <li>• To develop interdisciplinary approaches to the study of media, technology, and environmental thought.</li> <li>• To synthesize theoretical knowledge through critical viewing, discussion, and written analysis.</li> </ul>	
<b>General Competences</b> <i>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?</i>	
<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i> <i>Adapting to new situations</i> <i>Decision-making</i> <i>Working independently</i> <i>Team work</i> <i>Working in an international environment</i> <i>Working in an interdisciplinary environment</i> <i>Production of new research ideas</i>	<i>Project planning and management</i> <i>Respect for difference and multiculturalism</i> <i>Respect for the natural environment</i> <i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i> <i>Criticism and self-criticism</i> <i>Production of free, creative and inductive thinking</i> ..... <i>Others...</i> .....
<ul style="list-style-type: none"> <li>• Search for, analysis and synthesis of data and information, with the use of the necessary technology</li> <li>• Decision-making</li> <li>• Working independently</li> <li>• Team work</li> <li>• Working in an interdisciplinary environment</li> <li>• Production of new research ideas</li> <li>• Project planning and management</li> <li>• Respect for difference and multiculturalism</li> <li>• Respect for the natural environment</li> <li>• Showing social, professional and ethical responsibility and sensitivity to gender issues</li> <li>• Production of free, creative and inductive thinking</li> </ul>	

### (3) SYLLABUS

The course critically analyzes contemporary theories and practices that explore the relationship between moving images and the non-human environment. It begins with a brief overview of key film theories from the 1970s onwards that have informed these approaches, placing particular emphasis on the work of Gilles Deleuze and the influence of cultural studies. Subsequently, the course explores the intersection of audiovisual media with contemporary theoretical frameworks, such as new materialism, ecocriticism, and critical posthumanism, through the analysis of a diverse range of cinematic and television examples— from popular films and series to ecological documentaries and art house cinema. Through the lens of these theories, which are situated within the context of rapid technological changes and the ongoing ecological crisis, the course explores the relationship between moving images and the non-human world, both in terms of representation and in the context of audiovisual production itself.

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

<b>DELIVERY</b>	Face-to-face
<i>Face-to-face, Distance learning, etc.</i>	

<b>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</b> <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching (technologies for screenings and presentations) and in communication with students	
<b>TEACHING METHODS</b> <i>The manner and methods of teaching are described in detail.</i> <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>  <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>	<b>Activity</b>	<b>Semester workload</b>
	Lectures	13 *3 = 39 hours
	Research for Essays	30 hours
	Writing Essays	40 hours
	Study and Analysis of Bibliography	30 hours
	Total	139 hours
<b>STUDENT PERFORMANCE EVALUATION</b> <i>Description of the evaluation procedure</i>  <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>  <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	Students are evaluated based on the essays assigned during the semester and the written exams or/and practical exercise at the end of the semester. The evaluation criteria are made known during the initial course lecture and are clearly stated in the material offered in the course's e-class.	

## (5) ATTACHED BIBLIOGRAPHY

### -Suggested bibliography:

- Åsberg, Cecilia, and Rosi Braidotti (eds). *A Feminist Companion to the Posthumanities*. Springer, 2018. [Eudoxus Book Code: 91676526]
- Deleuze, Gilles. *Κινηματογράφος I. Η Εικόνα-κίνηση*. Μετάφραση: Μιχάλης Μάτσας. Νήσος, 2009. [Eudoxus Book Code: 6804]
- Deleuze, Gilles. *Κινηματογράφος II. Η Χρονοεικόνα*. Μετάφραση: Μιχάλης Μάτσας. Νήσος, 2010. [Eudoxus Book Code: 6824]
- Hill, John & Pamela Gibson-Church (eds). *Εισαγωγή στις κινηματογραφικές σπουδές: Κριτικές προσεγγίσεις*. Μετάφραση: Κώστας Βασιλείου. Πατάκης, 2009. [Eudoxus Book Code: 21546]
- Merchant, Carolyn. *Η Ανθρωπόκαινος Εποχή και οι Ανθρωπιστικές Επιστήμες. Από την Κλιματική Αλλαγή σε μια Νέα Εποχή Αειφορίας*. Μετάφραση: Νεκτάριος Καλαϊτζής. Gutenberg, 2023. [Eudoxus Book Code: 122080986]
- Stam, Robert. *Εισαγωγή στη θεωρία του κινηματογράφου*. Μετάφραση: Κατερίνα Κακλαμάνη. Πατάκης, 2006 [Eudoxus Book Code: 21539]

### -Additional bibliography:

- Bozak, Nadia. *The Cinematic Footprint: Lights, Camera, Natural Resources*. Rutgers University Press, 2011.
- Bould, Mark. *The Anthropocene Unconscious: Climate Catastrophe Culture*. Verso, 2021.
- Braidotti, Rosi. *The Posthuman*. Polity Press, 2013.
- Fay, Jennifer. *Inhospitable World: Cinema in the Time of the Anthropocene*. Oxford University Press, 2018.

- Fessas, Nikitas. *Animals and Greek Cinema: An Inquiry into the Nonhuman*. Springer Nature, 2025.
- Haraway, Donna J. *Staying with the Trouble: Making Kin in the Chthulucene*. Duke University Press, 2016.
- Haraway, Donna J. *Simians, Cyborgs, and Women: The Reinvention of Nature*. Routledge, 1991.
- Hauskeller, Michael, Thomas D. Philbeck, and Curtis D. Carbonell (eds). *Posthumanism in Film and Television*. Palgrave Macmillan, 2015.
- Lawrence, Michael, and Laura McMahon. *Animal Life and the Moving Image*. Bloomsbury, 2019.
- Molloy, Missy, Pansy Duncan, and Claire Henry. *Screening the Posthuman*. Oxford University Press, 2023.
- O'Brien, Adam. *Film and the Natural Environment: Elements and Atmospheres*. Wallflower, 2017.
- Paszkiewicz, Katarzyna, and Andrea Ruthven (eds). *Cinema Of/for the Anthropocene: Affect, Ecology, and More-Than-Human Kinship*. Routledge, 2025.
- Pick, Anat, and Guinevere Narraway (eds). *Screening Nature: Cinema Beyond the Human*. Berghahn Books, 2013.
- Rust, Stephen, Salma Monani, and Sean Cubitt (eds). *Ecocinema Theory and Practice*. Routledge, 2013.
- Willoquet-Maricondi, Paula (ed). *Framing the World: Explorations in Ecocriticism and Film*. University of Virginia Press, 2010

*Journals:*

- Media +Environment
- Journal of Environmental Media