

## 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>	2PSOT110	<b>SEMESTER</b>	5 <sup>th</sup>
<b>COURSE TITLE</b>	THEORIES OF MOVING IMAGES		
<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	5
<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>	Optiona / 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>	<a href="https://eclass.aegean.gr/courses/131150/">https://eclass.aegean.gr/courses/131150/</a>		

### (2) LEARNING OUTCOMES

<b>Learning outcomes</b> <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> <i>Consult Appendix A</i> <ul style="list-style-type: none"> <li>• Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</li> <li>• Descriptors for Levels 6, 7 &amp; 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</li> <li>• Guidelines for writing Learning Outcomes</li> </ul>
<p>After the completion of the specific course, students will be able to:</p> <ul style="list-style-type: none"> <li>• Understand the role of fields such as theory, aesthetics, and philosophy of the moving image.</li> <li>• Know the main theories related to the moving image.</li> <li>• Critically read film works.</li> <li>• Combine philosophical and cinematic knowledge to explore questions of reality, time, and perception as captured in cinematic examples.</li> <li>• Assess how moving images reflect and shape social and cultural dynamics.</li> <li>• Apply critical tools for analyzing audiovisual works, such as the theories of postmodernism, feminism, ideology and cultural analysis.</li> </ul>

### 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

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Others...

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- Search for, analysis and synthesis of data and information, with the use of the necessary technology
- Working independently
- Working in an interdisciplinary environment
- Production of new research ideas
- Production of free, creative and inductive thinking
- Respect for difference and multiculturalism
- Criticism and self-criticism
- Decision-making
- Showing social, professional and ethical responsibility and sensitivity to gender issues

### (3) SYLLABUS

The course investigates issues and questions concerning the theory and philosophy of the moving image. Students are introduced to central theories of cinema such as feminism, postmodernism, psychoanalytic and queer theory, studying cinematic examples from the last decades. Through lectures, screenings, and discussions, students develop critical thinking and interpretation skills while acquiring tools for evaluating and understanding moving images in cultural and historical contexts.

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

<b>DELIVERY</b> <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
<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, in communication with students	
<b>TEACHING METHODS</b> <i>The manner and methods of teaching are described in detail. 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>	<b>Activity</b>	<b>Semester workload</b>
	Lectures	13 *3 = 39 hours
	Study of Film Examples	13*2= 26 hours
	Preparation and writing of a written assignment	30 hours
	Study and Analysis of Bibliography	30 hours
	Total	125 hours

<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>	
<p><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 student's evaluation is carried out by considering a written assignment with a weighting factor of 30-40% and an oral examination. The evaluation criteria are made known during the course's first lecture and are clearly stated in the material offered in the course's e-class.</p>

## (5) ATTACHED BIBLIOGRAPHY

### - Suggested bibliography:

- Stam Robert, *Εισαγωγή στη θεωρία του κινηματογράφου*, Αθήνα, Πατάκη, 2006.
- Στάθη Ειρήνη, *Σημεία και σύμβολα στη γλώσσα των εικόνων*, Αθήνα, Αιγόκερως, 2011.

### - Additional literature

- Bazin Andre, *Τι είναι ο κινηματογράφος I*, Αθήνα: Αιγόκερως, 1988.
- Deleuze Gilles, *Κινηματογράφος I: Η εικόνα-κίνηση*, Αθήνα: Νήσος, 2009.
- Epstein Jean, *Η νόηση μιας μηχανής: μια φιλοσοφική θεώρηση του κινηματογράφου*, Αθήνα, Αιγόκερως, 1984.
- Kracauer Siegfried, *Θεωρία του κινηματογράφου*, Αθήνα, Κάλβος, 1973.
- Κωβαίος Κωστής Μ., *Φιλοσοφία και κινηματογράφος*, Αθήνα, Καρδαμίτσα, 2002.
- Πούλου Δέσποινα, *Η φιλοσοφία του ερωτισμού στον κινηματογράφο*, Αθήνα, Αιγόκερως, 2023.