COURSE OUTLINE

(1) GENERAL

SCHOOL	SOCIAL SCIENCES			
ACADEMIC UNIT	CULTURAL TECHNOLOGY AND COMMUNICATION			
LEVEL OF STUDIES	UNDERGRADUATE			
COURSE CODE	2ΨOT 110		**SEMESTER**	6º
COURSE TITLE	THEORY AND SEMIOTICS OF MOVING IMAGES			

INDEPENDENT TEACHING ACTIVITIES *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*	**WEEKLY TEACHING HOURS**	**CREDITS**
Lectures	3	5
Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).	3	5

COURSE TYPE *general background, special background, specialised general knowledge, skills development*	Optional/General background
PREREQUISITE COURSES:	N/A
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	yes
COURSE WEBSITE (URL)	https://eclass.aegean.gr/courses/131150/

(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*

Upon the completion of this course students should be able to: recognize: what are moving images, and what distinguishes them from other art forms? What are the moving images apparatuses? How does the filmmaker compare to an author? What is realism, and what are its alternatives? What is the role of the spectator in the filmic process? What are the modes of narration in the cinema? Especially after completing the course students will be able to:

- Distinguish cinema from other arts and recognize the main differences between them and the film language
- Understand and describe what is the cinematic apparatus
- Distinguish the notion of filmmaker and author and find examples from the film history
- Understand and use the terms and modes of narration in the cinema
- Make research on the role of the spectator and adapt the results on research projects
- Develop ideas and analytical tools and connect the new media language with the film theories in order to better approach the media

- 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
- Team work
- Project planning and management

(3) SYLLABUS

This course is a survey in the shifting and prolific terrain of the field of film theory, tracing out some of the major strands of the field. Film theory features a wide spectrum of approaches (auteurism, semiotics, psychoanalysis, feminism, etc.) which this course seeks to cover so it will be oriented not only around major theoretical paradigms but also around the questions that often unify otherwise distinct schools of thought. Our aim will be understand the specific cultural and historical background of a certain theoretical grid and establish a conversation among different fields. At the same time, we will try to rethink the issue of what qualifies as film theory and trace the shift from film theory as such into emerging fields such as visual culture and multimedia language

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY *Face-to-face, Distance learning, etc.*	Face to face lectures
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY *Use of ICT in teaching, laboratory education, communication with students*	Use of ICT technology and screening equipment
TEACHING METHODS *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.* *The student's study hours for each learning activity are given as well as the hours of*	<table><tr><td>***Activity***</td><td>***Semester workload***</td></tr><tr><td>Lectures</td><td>13 *3 h =39 h</td></tr><tr><td>Study of lectures</td><td>13*5 h = 65 h</td></tr><tr><td>Preparation of the essay</td><td>15 h</td></tr><tr><td>Completion of the essay</td><td>30 h</td></tr><tr><td></td><td></td></tr><tr><td></td><td></td></tr><tr><td></td><td></td></tr></table>

non-directed study according to the principles of the ECTS	
	Course total	**149 H**

STUDENT PERFORMANCE EVALUATION	
STUDENT PERFORMANCE EVALUATION *Description of the evaluation procedure* *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* *Specifically-defined evaluation criteria are given, and if and where they are accessible to students.*	The final exam is the basic evaluation method of the student that includes the development of a written essay. Students are also expected to complete a half term assessment, which is counted in the final score with a weight of 40%. The evaluation criteria are known during the course's first lecture and are clearly stated in the material offered in the course's e-class.

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

- Deleuze Gilles, (1986), *Cinema 1: The Movement-Image*. (H. Tomlinson and B. Habberjam), Minneapolis: U of Minnesota Press, 1986
- Stathi I., (2011) Signs and symbols in film Language, Athens : Aigokeros
- Stathi I., (2003) Theories tou kinimatografou, Athens: Aigokeros
- Stam R., (2000) Film theory: An introduction, Oxford: Blackwell
- Bazin A., (2005), *What is cinema I*, University of California Press
- Casetti Francesco (1999). *Theories of cinema 1945-1990*, University of Texas Press.
- Siegfried Kracauer (1973). *Θεωρία του κινηματογράφου*, Κάλβος, Αθήνα.
- Edgar Morin (1956). *Le cinéma ou l'homme imaginaire*, De Minuit, Paris.
- Jean Epstein (1984). *Η νόηση μιας μηχανής,* Αιγόκερως, Αθήνα.
- Marshall-Coen (1997). *Film Theory and Criticism,* Oxford University Press.
- Richard Abel (1988). *French Film Theory and Criticism*, 2 vol., Princeton University Press.

- Related Academic Journals:
- Screen
- Film and Media Studies
- Film Quarterly
- Film - Philosophy