

COURSE OUTLINE

(1) GENERAL

SCHOOL	SOCIAL SCIENCES		
ACADEMIC UNIT	CULTURAL TECHNOLOGY AND COMMUNICATION		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	EPI 318	SEMESTER	8 th
COURSE TITLE	EXPERIMENTAL AUDIOVISUAL ARTS		
INDEPENDENT TEACHING ACTIVITIES <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>		WEEKLY TEACHING HOURS	CREDITS
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
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Optional / Specialised General Knowledge/ Skills Development		
PREREQUISITE COURSES:	None		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.aegean.gr/courses/131151/		

(2) LEARNING OUTCOMES

<p>Learning outcomes</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"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i>
<p>After the completion of the specific course, students will be able to:</p> <ul style="list-style-type: none"> • Identify, read, and understand experimental films. • Recognize the role of experimental art and various forms of media in the context of audiovisual production. • Investigate the diverse forms of experimental animation produced by various technologies, including film, video, and digital media. • Analyze experimental works in terms of form, content, and context. • Explore the relationships between past and present forms and practices of experimental media. • Explore the relationships between experimental and commercial cinema. • Create experimental projects.

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
- Team work
- Working in an interdisciplinary environment
- Production of new research ideas
- Production of free, creative and inductive thinking
- Criticism and self-criticism
- Decision-making
- Project planning and management

(3) SYLLABUS

The course focuses on the evolution of moving image technologies and the innovative artistic practices underlying experimental audiovisual expression. Students are introduced to experimental film and video and their evolutionary, conceptual, and historical differences and relationships in the arts. In this context, they delve into projects and techniques that challenge traditional narrative and aesthetic forms, such as video art, multimedia installations, and interactive works. Emphasis is placed on the presentation, analysis, and critical approach of examples of experimental art with moving images, with the final aim of creating original audio-visual applications or works with experimental methods by the students themselves.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, in exercises (open access software and cameras), in communication with students	
TEACHING METHODS <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>	Activity	Semester workload
	Lectures	13 *2 = 26 hours
	Laboratory Exercises	13*1= 13 hours
	Exercise Preparation	10 hours
	Fieldwork	50 hours
	Study and Analysis of Bibliography	30 hours
	Total	129 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 align="center">STUDENT PERFORMANCE EVALUATION</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>Students are evaluated based on the exercises assigned during the semester and the written exams 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.</p>

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

- Bordwell David, Kristin Thompson, *Εισαγωγή στην τέχνη του κινηματογράφου*, Αθήνα, Μορφωτικό Ίδρυμα Εθνικής Τραπέζης, 2012.
- Θεοδωράκη Στέλλα, *Κινηματογραφικές Πρωτοπορίες*, Αθήνα, Νεφέλη, 1990.

- Additional literature

- Adams Sitney P. (επιμ.), *The Avant-Garde Film: A Reader of Theory and criticism*, New York: Anthology Film Archives, 1978.
- Dixon Steve, Barry Smith, *Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation*, Cambridge, MA: MIT Press, 2007.
- Gunning Tom, "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, 2007, 381-388.
- Le Grice Malcolm, *Experimental Cinema in the Digital Age*, London: BFI Publishing, 2001.
- Meigh-Andrews Chris, *A History of Video Art*, London: Bloomsbury Academic, 2013.
- Rees, A. L., *A History of Experimental Film and Video: From the Canonical Avant-Garde to Contemporary British Practice*, London: BFI Publishing, 2011.
- Rush Michael, *New Media in Art*, London: Thames & Hudson, 2005.