

COURSE OUTLINE

(1) GENERAL

SCHOOL	Social Sciences		
ACADEMIC UNIT	Department of Sociology		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	ΠΟΚΚ 353	SEMESTER	6th
COURSE TITLE	Culture-Image-Text		
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
Seminar		3	6
Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Specialised general knowledge, skills development seminar		
PREREQUISITE COURSES:	It is advised to have completed the module ΠΟΣΚ 200: Introduction to Cultural Studies		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No		
COURSE WEBSITE (URL)	Please check out the module in the course catalogue of the division (https://elearn.uoc.gr/?lang=en)		

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(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

A.1. Knowledge and theoretical understanding

After the completion of the module students are expected to:

- A.1.1.** Grasp a range of theoretical concepts (such as social class, gender, post-colonialism, power, resistance, etc.) and apply them effectively in analysis.
- A.1.2.** Perform detailed analyses of specific images and critically assess their connections to language and culture.
- A.1.3.** Articulate how particular socio-historical contexts shape dominant interpretations of images and language.

A.2. Cognitive competencies	
<i>After the completion of the module students are expected to:</i>	
A.2.1. Possess the ability for critical evaluation of theories and self-reflection. A.2.2. Recognize how various discourses evolve over time and how they reflect the prevailing political, economic, and social realities. A.2.3. Discern how film texts are connected to the social context in which they are produced..	
General Competences	
<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>
B.1. Practical and professional competencies	
<i>After the completion of the module students are expected to:</i>	
B.1.1. Work independently with the goal of understanding and mastering material and/or completing academic research. B.1.2. Work both individually and collaboratively to achieve learning objectives. B.1.3. Critically engage with the literature to generate new ideas within an interdisciplinary framework.	
B.2. Transferable skills	
<i>After the completion of the module students are expected to:</i>	
B.2.1. Actively promote free, creative, and inductive thinking. B.2.2. Demonstrate social, professional, and ethical responsibility, showing sensitivity to issues of gender, sexuality, race, multiculturalism, and diversity as a whole. B.2.3. Apply the insights gained from the course to better understand and interpret the social world.	

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(3) SYLLABUS

This seminar aims to explore the relationship between visual and theoretical texts within specific social, historical, cultural, and political contexts. It encourages students to engage in critical reading and analysis, focusing on issues such as class, gender, and race, while recognizing how visual cultures shape dominant ideologies. We will primarily draw from a range of cultural texts, with a particular emphasis on cinema, examining selected films through key theoretical lenses and frameworks.

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The course is structured around a critical study of theoretical texts and their application to film analysis, with two main objectives:

- To illustrate how cultural production is influenced by prevailing political, economic, and social realities.
- To demonstrate how specific socio-historical contexts shape dominant interpretations of images and language.

In the first part of the seminar, we will hold lectures and screenings, complemented by group discussions and in-class activities, along with assignments for independent preparation.

The second part will feature student presentations, followed by feedback from peers and the instructor. Topics will be selected in collaboration with the instructor and will involve critical readings of film texts through one of the theories discussed in class. **(A detailed syllabus is available in the course page on e-learn.)**

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY Use of ICT in teaching, laboratory education, communication with students	<i>To successfully participate in the course, students are expected to possess adequate competencies in the use of media technologies in order to:</i> - Communicate with the instructor - Systematically interact with the course webpage - Produce academic work in various electronic formats (text formatting according to specific guidelines, multi-media presentations etc.)		
TEACHING METHODS The manner and methods of teaching are described in detail. Lectures, seminars, laboratory practice, field-work, 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 non-directed study according to the principles of the ECTS	Activity	Semester workload (in hours)	
	Lectures	16	39
	Screenings	6	
	Presentations	9	
	Homework besides final assessment (readings, applications)	12	
	Final paper	40	
	Course total	91	

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.	Students will be evaluated on the basis of: - Class participation - Preparation for class (assigned readings and applications) - Presentation (content and presenting in class)* - Final paper (content, structure, bibliography, form, and proper academic register). * The presentation in class is mandatory. Not presenting on a student's own responsibility will result in a reduction of the grade.
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(5) ATTACHED BIBLIOGRAPHY

Suggested bibliography:
Barthes, R. (1977). <i>Image-Music-Text</i>. London: Fontana Press. ISBN:0006861350, 9780006861355 Barry, P. (2017). <i>Beginning theory: An introduction to literary and cultural theory</i> (Fourth edition). Manchester University Press. Benjamin, W. (2005). <i>Walter Benjamin and Art</i>. N.Y.: Continuum. ISBN: 9781472547811, 1472547810 Foucault, M. (1979). "The eye of power" in Defert D. (2008). <i>The impossible prison: a Foucault reader</i>. Nottingham: Nottingham Contemporary. Hall, S. (1997). <i>Representation: Cultural Representations and Signifying Practices</i>. London: Sage. ISBN: 0761954317, 9780761954316 McLuhan, M. (2003). <i>Understanding Media: The Extensions of Man</i>. Gingko Press: Corte Madera, CA. ISBN: 9781584235125 Mirzoeff, N. (2023, 3ed.). <i>An introduction to visual culture</i>. Routledge: London & N.Y. ISBN 9780367235345 Mulvey, L. (1989). <i>Visual and Other Pleasures</i>. London: Palgrave Macmillan. ISBN: 978033445297 Ray, R. B. (1985). <i>A Certain Tendency of the Hollywood Cinema, 1930-1980</i>. New Jersey: Princeton University Press. ISBN: 9780691101743 Stam, R., Burgoyne, R., Flitterman-Lewis, S. (1992). <i>New Vocabularies in Film Semiotics Structuralism, post-structuralism and beyond</i>. London: Routledge. ISBN: 9780415065955
Related academic journals:
• <i>Discourse: Journal for Theoretical Studies in Media and Culture</i> • <i>Journal of Cinema and Media Studies</i> • <i>Journal of Visual Culture</i> • <i>Media, Culture, & Society</i> • <i>Screen</i>

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