

COURSE OUTLINE

- GENERAL**

SCHOOL	SCHOOL OF APPLIED ARTS & CULTURE		
ACADEMIC UNIT	DEPARTMENT OF GRAPHIC DESIGN & VISUAL COMMUNICATION		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	N1-6090	SEMESTER	6th
COURSE TITLE	IMAGE, BODY AND WAYS OF SEEING		
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
		4	6
<i>Add rows if necessary. The organization of teaching and the teaching methods used are described in detail at (d)</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Special background and skills development		
PREREQUISITE COURSES			
LANGUAGE OF INSTRUCTION and EXAMINATIONS	GREEK		
IS THE COURSE OFFERED TO ERASMUS STUDENTS?	YES (in English and French)		
COURSE WEBSITE (URL)			

- 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. 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>Upon successful completion of the course students will be able to:</p> <ul style="list-style-type: none"> • to form judgments and reflect on the body and its representation, having come in contact with modern theories and artistic practices: the body as a carrier of identity and communication, as an artistic tool, part of the artistic process, as a social construction, as a political statement. • to combine the traditional materials with the artistic use of technology, working in combination or occasionally choosing the appropriate tool and way of expression. • to visualize contemporary and timeless issues having a structured personal point of view, semantically and visually, to challenge both collective and personal stereotypes. <ul style="list-style-type: none"> •to reflect on the use and the role of the human body in the era of the intangible culture and of the visual domination, and to its aesthetic representation.
<p>General Competences</p>

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	Production of new research ideas
Adapting to new situations	Project planning and management
Decision-making environment responsibility	Respect for difference and multiculturalism
Working independently	Respect for the natural
Team work	Showing social, professional and ethical and sensitivity to gender issues
Working in an international environment thinking	Criticism and self-criticism
Working in an interdisciplinary environment	Production of free, creative and inductive thinking
	Others...

- Creative, analytical and inductive thinking
- Criticism and self-criticism
- Showing social, professional and ethical and sensitivity to gender issues
- Respect for difference and multiculturalism
- Required for the creation of new scientific ideas.
- Decision making.

• SYLLABUS

The course deals with the body as a reflection of human experience and how it is expressed in visual arts from 1960 onwards by the introduction of new art forms, and with an emphasis on the digital age. Presents the relevant postmodern theories of socio-anthropological studies and psychology and how they are integrated into the visual arts. It raises issues of ideological constructions and stereotypes and examines the interaction of the arts with the plethora of images that surround us as well as with technology.

Artists who have worked in relation to the body beyond the boundaries of painting, as well as images from advertising, the media, social media and video games, are analyzed. The critical approach of the aesthetics of these images is sought through the dialogue and the observations of the students. Issues are developed in relation to contemporary artistic practices.

Then, students are invited to create images and narratives starting with contemporary themes and artistic approaches. They are asked to research and gather material from texts, images and personal thoughts, and to build their own artistic approach. They are encouraged to work on research and the reconstruction of the image, the exploration of various techniques and materials as well as the use of new technologies, independently or in combination with other means, in order to broaden their perception of the visual language and to visualize meanings and ideas through artistic practices.

• 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>	Presentations on power point and video projections. Use of image processing and editing software.

<p>TEACHING METHODS</p> <p><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></p> <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>	Activity	Semester workload
	Lectures	10
	Preparation of assignments, interactive teaching, evaluation	30
	Study & Analysis of Bibliography	10
	Essay writing	20
	project	30
	artistic creativity	50
	Course total	150
<p>STUDENT PERFORMANCE EVALUATION</p> <p>Description of the <i>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.</i></p> <p><i>Other specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>I. Presentation of Individual Artistic Work with commentary, analysis and evaluation of research results. Presentation of a visual creative process diary (sketchbook).</p> <p>II. Written work that theoretically supports the artistic proposal</p> <p>The creation of an artistic proposal through research and thought is evaluated, the originality, the range, the aesthetic result. The use of combination media is considered. The written text evaluates the scope of the research, the reports, the structured thinking.</p> <p>It is necessary to attend the course and present the progress of the work throughout the semester.</p> <p>The required research process is posted in the eclass of the course. All relevant information is explained in detail at the beginning, as well as, throughout the semester, during the weekly lectures.</p>	

• **ATTACHED BIBLIOGRAPHY**

Greek sources:

1. Barthes, R., Μυθολογίες-Μάθημα. Εκδόσεις Ράππα, 1979.
2. Berger, J., 1980 Η Εικόνα και το Βλέμμα. Εκδόσεις Οδυσσέας,.
3. Carlson, M., 2014 Performance, Μια κριτική εισαγωγή, Εκδόσεις Παπαζήση,.
4. Dolto, Françoise. Ασυνείδητη εικόνα του σώματος, Εκδόσεις Εστία, 2011.
5. Μακρυγιάννη Δήμητρα, Κουζέλης Γεράσιμος (Eds)., Τα όρια του σώματος: διεπιστημονικές προσεγγίσεις (Συλλογή κειμένων), Εκδόσεις Νήσος, 2004.
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7. Μουτσόπουλος Θανάσης, Ντόντσον Λόρα, Ένοχα σώματα/ guilty bodies. Futura, Αθήνα, 1999.
8. Ντάφλος, Κ.,. Τακτικές τεχνοπολιτικών μέσων. [ηλεκτρ. βιβλ.] Αθήνα:Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. 2015
9. Πουρκός Μάριος (Ed.), Το σώμα ως τόπος βιωμάτων, Ταυτότητων και Κοινωνικών νοημάτων. (Συλλογή κειμένων). Εκδόσεις Οκτώ, 2017.
10. Suleiman, Susan Rubin, Το γυναικείο σώμα στον δυτικό πολιτισμό, (α εκδ.1985) Σαββάλας, Αθήνα 2008.
11. Ρηγοπούλου, Πέπη, Το Σώμα, από την ικεσία στην απειλή, Εκδόσεις Πλέθρον, 2008.

12. Σαντοριναίος, Ματθαίος. Ζώη, Σταυρούλα. Δημητριάδη, Νεφέλη. Διαμαντόπουλος, Ταξιάρχης. Μπαρδάκος, Γιάννης. Από τις σύνθετες τέχνες στα υπερμέσα και τους νέους εικονικούς-δυναμικούς χώρους. Αποθετήριο Κάλιππος. Ελληνικά Ακαδημαϊκά Ηλεκτρονικά Συγγράμματα και Βοηθήματα 2015

International sources:

13. Archadé, Michèle, Laurent Drouard & Fabien Rafowicz (Eds.), Encrages, cahier d'esthétique. "Le corps. Est-il toujours à la mode?". L'Harmattan, Παρίσι, 2001.
14. Hall, Stuart. Representation: Cultural Representations and Signifying Practices. SAGE Publications, 2013.
15. Hayles, Katherine, How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Informatics, Chicago: The University of Chicago Press, 1999.
16. Mike Featherstone & Roger Burrows (Eds.), Cyberspace, Cyberbodies, Cyberpunk: Cultures and Technological Embodiment. Sage Publications, London, 1995.
17. Perry, Gill (ed.), Gender and Art, The Open University, New Haven-London 1999.
18. Sally O'Reilly S. The Body in Contemporary Art. Thames & Hudson, 2009.
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