

## COURSE OUTLINE

- **GENERAL**

<b>SCHOOL</b>	SCHOOL OF APPLIED ARTS & CULTURE		
<b>ACADEMIC UNIT</b>	DEPARTMENT OF GRAPHIC DESIGN & VISUAL COMMUNICATION		
<b>LEVEL OF STUDIES</b>	Undergraduate		
<b>COURSE CODE</b>	N1-5070	<b>SEMESTER</b>	5th
<b>COURSE TITLE</b>	NARRATIVE ART AND VIDEOART- PHOTOGRAPHY		
<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>
		4	5
<i>Add rows if necessary. The organization of teaching and the teaching methods used are described in detail at (d)</i>			
<b>COURSE TYPE</b> <i>general background, special background, specialised general knowledge, skills development</i>	Special background and skills development		
<b>PREREQUISITE COURSES</b>			
<b>LANGUAGE OF INSTRUCTION and EXAMINATIONS</b>	GREEK		
<b>IS THE COURSE OFFERED TO ERASMUS STUDENTS?</b>	YES (in English and French)		
<b>COURSE WEBSITE (URL)</b>	<a href="https://eclass.uniwa.gr/courses/GD179/">https://eclass.uniwa.gr/courses/GD179/</a>		

- **LEARNING OUTCOMES**

<p><b>Learning outcomes</b></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"> <li>• <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i></li> <li>• <i>Descriptors for Levels 6, 7 &amp; 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i></li> <li>• <i>Guidelines for writing Learning Outcomes</i></li> </ul>
<p>Upon successful completion of the course students will be able to:</p> <ul style="list-style-type: none"> <li>• use video as an artistic tool</li> <li>• understand the meaning of visual narration, as telling a story without a plot, using moving images and sound, and communicate indirect messages</li> <li>• understand the changes in the ways of communication in the modern multicultural and multimedia world and how this affects the visual arts.</li> <li>• to understand the similarities, differences and interactions of Video Art, cinema and the music videos.</li> </ul>
<p><b>General Competences</b></p> <p><i>Taking into consideration the general competences that the degree-holder must acquire</i></p>

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

## • SYLLABUS

The students learn about Video Art, its history, its role and its different forms, through representative artworks. Issues are developed in relation to the forms of contemporary art, the abolition of boundaries between them and the widespread use of video in visual and performing arts.

At the same time, a topic is given, and they are invited, individually or in groups, to conceive and develop a more personal concept by recording thoughts, and search for theoretical and artistic references. Research is being done on the best way to illustrate the idea on an aesthetic and technical level. Then they make a short video without a strict narrative plot, emphasizing on the poetics of the image, the sound and the editing. The video should be supported by a theoretical text. From the primary idea to the final result, there is a process of exchanging of ideas among the students in order to expand and enrich their idea and its output.

## • 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</i>	Presentations on power point and video projections. Use of video and audio editing software.

<i>with students</i>		
<p style="text-align: center;"><b>TEACHING METHODS</b></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>	<b>Activity</b>	<b>Semester workload</b>
	Lectures	10
	Preparation of assignments, interactive teaching, evaluation	0
	Study & Analysis of Bibliography	10
	Essay writing	15
	project	30
	artistic creativity	40
	<b>Course total</b>	<b>125</b>
<p style="text-align: center;"><b>STUDENT PERFORMANCE EVALUATION</b></p> <p><i>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.</i></p>	<p><b>I. Presentation art videos with commentary, analysis and evaluation of research results. Presentation of visual notes.</b></p> <p><b>II. Written work that supports theoretically the artistic proposal.</b></p> <p><b>The creation of an artistic proposal through research and thought is evaluated, the originality, the scope, the aesthetic result. Technical solutions are taken into account. The written text evaluates the scope of the research, the reports, the structured thinking.</b></p> <p><b>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.</b></p>	

• **ATTACHED BIBLIOGRAPHY**

<p><b>Greek sources:</b></p> <ol style="list-style-type: none"> <li>1. Αϊζενστάιν, Μπαλάζ, Κουλέσοφ, Βερτόφ, Μιτρί, Μπαζέν, Μπερτζ, Βιλέν, Παζολίνι, Ραφαηλίδης, Δαυλόπουλος, Γκουζιώτης. Το μοντάζ. Εκδόσεις Αιγόκερως Έκδοση: 2η/2003</li> <li>2. Θεοδωράκη, Στέλλα, Κινηματογραφικές Πρωτοπορίες, Εκδόσεις Νεφέλη , 1990.</li> <li>3. Chion, Michel, Ο ήχος στον κινηματογράφο, Πατάκης, 2017</li> <li>4. Deleuze, Gilles, Κινηματογράφος 2. Η εικόνα-χρόνος, Εκδόσεις Νήσος, 2010</li> <li>5. Hall, Stuart. Το έργο της αναπαράστασης. ΒΙΒΛΙΑ-ΕΚΔΟΣΕΙΣ ΠΛΕΘΡΟΝ 2017</li> <li>6. Jago, Maxim, Adobe Premiere Pro CC Βήμα προς Βήμα, Χ. ΓΚΙΟΥΡΔΑ &amp; ΣΙΑ ΕΕ, 2019</li> <li>7. Perree, Rob, Εισαγωγή στην Βιντεοτέχνη. ΙΩΑΝΝΗΣ ΣΟΛΔΑΤΟΣ 2η έκδοση:1994</li> <li>8. Walker, John, Η τέχνη στην εποχή των μέσων μαζικής επικοινωνίας, University Studio Press, Θεσσαλονίκη 2010.</li> <li>9. Siety, Emmanuel, Το πλάνο, Πατάκης, 2015</li> </ol>
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**International sources:**

1. Elwes, Catherine. *Installation and the Moving Image*. Columbia University Press. 2015
2. Jennings, Gabrielle (ed). *Abstract Video: The Moving Image in Contemporary Art*. University of California Press Rose, 2015
3. Martin, Sylvia. *Video Art*. Taschen. 2006
4. Rush, Michael, *Video Art (Revised Edition)*, Thames & Hudson, 2007
5. Walley, Jonathan. *Cinema Expanded: Avant-Garde Film in the Age of Intermedia*. Oxford University Press Inc. 2020
6. Westgeest, Helen, *Video Art Theory: A Comparative Approach*, Wiley, 2015
7. Zinman , Gregory. *Making Images Move: Handmade Cinema and the Other Arts*. University of California Press. 2020