COURSE OUTLINE

(1) GENERAL

SCHOOL	APPLIED ARTS AND CULTURE
ACADEMIC UNIT	Department of Graphic Design and Visual Communication
LEVEL OF STUDIES	

COURSE CODE	N1-6050	SEMESTER	Sixth Semester

COURSE TITLE	COMICS

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
	4	6
Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).		

COURSE TYPE *general background, special background, specialised general knowledge, skills development*	Selection Mandatory
PREREQUISITE COURSES:	
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	The course is offered to Erasmus students
COURSE WEBSITE (URL)	https://eclass.uniwa.gr/courses/GRAF137/

(2) LEARNING OUTCOMES

Ability, knowledge and skill in telling original comic stories and illustrations, with interesting heroes, intelligently included in images.
Knowledge of computers for the processing of their material.
Skill in the composition, design and coloring of their images.
Ability to receive knowledge from the art of comics and illustrations.

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* *……* *Others…* *…….*

After the end of the course students will be able to:
- Be able to create interesting heroes (faces, animals, objects).
- Be able to integrate their heroes intelligently in their space and time.
- Be able to tell short original stories.
- To know and draw knowledge from the art of comics.
- Use computers to process their material.

The course applies especially to the creative thought in the understanding and knowledge of art, in order to be inspired by it, to respect diversity, multicultural and natural environment.

(3) SYLLABUS

Theoretical Part of the Course

Historical background in the art of illustrated stories, from antiquity to the present day.

In order student to understand the creation of a hero, perhaps the greatest visual heroine of Western art, Cleopatra, is chosen as an example, on which the first theoretical part of the exercises will be based. The references will be in images and texts for the understanding of the historical and aesthetic existence of this timeless heroine.

In the second theoretical part, the ancient god and hero of the villa of the mysteries of Pompeii, Dionysus, is chosen as an example. The iconographic program of the mural is analyzed (according to the texts of the art historian K. Kerenyi) and then synthetic design colors, iconographic to be compared with other depictions of it, such as the crater of Altamura (Ferrara), the goblet of Macron (Berlin) , the Attic pitcher of Naples, etc., to reach the illustration of Dionysus in the comic of Giannis Kalaitzis "the black idol of Aphrodite".

Laboratory Part of the Course

The development of the laboratory part is an increasingly demanding course. A series of quick exercises are provided that will train the student in alternating heroes, different short narratives and illustrations.

The placement of the hero in his space and time. The use of text. The techniques of the exercises will be fast sketches with pencils and markers for the "story boards" and mixed techniques with colors, collage and computer processing for the final performance of the comics.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY *Face-to-face, Distance learning, etc.*	Face – to – face
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY *Use of ICT in teaching, laboratory education, communication with students*	PC

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 non-directed study according to the principles of the ECTS*	Activity	Semester workload
	Art workshop	
	Artwork project	
	Course total	

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 language of the evaluation is Greek. For Erasmus students is French. The evaluation is made on the criteria of the artistic quality of the ten-page comic print, the original of the script, the graphic quality of the equipment. Throughout the semester the evaluation criteria are expressly defined.

(5) ATTACHED BIBLIOGRAPHY

- Kerenyi K. (2014), Dionysus. Estia.
- Kallas-Kalogeropoulou Chr. (2006), Script, The Art of Invention and Narrative in Cinema, pub. Douvitsas, Athens.
- Manovich L. (2016), The Language of New Media, ASKT-ELKE publications, Athens.
- Panofski E. (1991), Iconology Study, Nefeli publications, Athens.
- Gaumer P., Moliterni C. (1997), Dictionnaire Modiale de la Bande Dessinee, Larousse, Paris.
- Wiedemann J., Illustration Now, Taschen.
- McKean D., Morrison G. (1989), Les Fous d' Arkham, Comics USA.
- Humorous woodcut by Jasper Issac of 1654, The busts of Cleopatra on coins of 51-30 BC.
- The works of the 16th century by Domenico Beccafumi, Jacopino del Conte, Giampetrino, Michele di Rodolfo del Ghirlandaio.
- The 17th century paintings by Nicolas Prevost, Allesandro Turchi, Pietro Berrettini, Jan de Bray, Denys Calvaert, Guido Cagnacci, Artemisia Gentileschi, Jacques Blanchard, Guido Reni, Guido Cagnacci, Luca Ferrari, Claude Vignon, Jan Jordaens.
- The paintings of the 18th century painters: Antoine Rivalz, Charles Joseph Natoire, Giambattista Tiepolo, Anton Raphael Mengs, Francesco Trevisani.
- The paintings of the 19th century by the painters: Eugene Delacroix, Alexandre Cabanel, Custave Moreau.

19th century art objects such as Jean Louis Viger fan.

- The paintings of the 20th century painters: Adolphe Cossard, Jean André Rixens, Sir Lawrence Alma Tadema, Andy Warhol.
- Posters from the movie "CLEOPATRA" by Joseph Mankiewicz.
- Photos and posters from Shakespeare's "Antonios and Cleopatra", Etienne Jodelle's "KLEOPATRE CAPTIVE", Georg Friedrich Haendel's opera "Julius Caesar", Jules Massenet's "CLEOPATRA".
- The GOSCINNY - UDERZO comics "Asterix and Cleopatra".
- Liberatore's plans for the movie "Asterix and Cleopatra" etc.
- Photos of Actors in the role of Cleopatra, such as Sarah Bernhardt, Colette, Elizabeth Taylor, Vivien Leigh.