

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF APPLIED ARTS & CULTURE		
ACADEMIC UNIT	DEPARTMENT OF GRAPHIC DESIGN & VISUAL COMMUNICATION		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	GD205	SEMESTER	H
COURSE TITLE	ART PRACTICES AND ILLUSTRATION		
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	7
<i>Add rows if necessary. The organisation 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, specialized general knowledge, skills development		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (in English, Spanish)		
COURSE WEBSITE (URL)	https://eclass.uniwa.gr/courses/GD205/		

(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 course the students will be able to:</p> <p>Manage different: practices, tools, materials and techniques of visual arts and illustration.</p> <p>Relate the practices of visual arts and illustration.</p> <p>Formulate reasoning using visual vocabulary but also apply concepts and practices that derive from different fields of knowledge.</p> <p>Get acquainted with modern ways of communication through art so that they can use them creatively and selectively.</p> <p>Organize and present a research project.</p> <p>Discover personal ways of managing visual media and create new personal approaches, through research and experimentation.</p>

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
.....
Others...
.....

Search for analysis and synthesis of data and information, using appropriate technology.
Adapting to new situations.
Decision-making.
Working independently.
Teamwork.
Working within 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.
Development of aesthetic criteria.
Creative use of innovative art practices.

(3) SYLLABUS

The course elaborates and explores practices of the visual arts and illustration. Main objectives of the course: a) to expand the concept of illustration b) the use of different visual practices in the research field, experimentation, development, organization and presentation of a project c) the discovery of personal ways of managing iconographic and visual practices.

Innovative methodologies, theory and bibliography are utilized throughout the course. Particular emphasis is placed on drawing on a wide range of references related to other fields of knowledge. Individual exercises are included where traditional and modern means, techniques and materials are used. Students, through individual or group projects, produce visual constructions and narratives.

(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, laboratory education, 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. 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>	<i>Activity</i>	<i>Semester workload</i>
	Art workshop	50
	Project	85
	Essay writing	20
	Study and analysis of Bibliography	10
	Interactive teaching	10
	Course total	175
STUDENT PERFORMANCE EVALUATION <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>	Laboratory work and presentation of work file. The evaluation is based on the following criteria (accessible in the eClass of the course): 1. Participation in the workshop and consistency of presentations 2. Progress during the semester 3. Exercises, topics and workbook a. Visual Expression and Communication b. Research and Development of the Idea c. Originality d. Execution	

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

Greek sources

- Burke, P. (2003) Αυτοψία, Οι χρήσεις των εικόνων ως ιστορικών μαρτυριών. Αθήνα: Μεταίχμιο.
- Δασκαλοθανάσης, Νίκος (2021) Ιστορία της Τέχνης 1945-1975, Από την μοντέρνα στη σύγχρονη τέχνη. Αθήνα: futura.
- Δασκαλοθανάσης, Νίκος (2004) Ο καλλιτέχνης ως ιστορικό υποκείμενο από τον 19^ο στον 21^ο αιώνα. Αθήνα: Άγρα.
- Δημητρακάκη, Αντζελα (2018) Τέχνη και Παγκοσμιοποίηση, Από το μεταμοντέρνο σημείο στη βιοπολιτική αρένα. Αθήνα : Βιβλιοπωλείον της Εστίας.
- Flusser, Vilem, (2007) Οι Χειρονομίες. Θεσσαλονίκη: University Studio Press.
- Foster, H., Krauss, R., Bois, Y., Buchloh, B. (2004) Art Since 1900. London: Thames and Hudson.
- Καραμπά, Ελπίδα, (2005) Δημόσια Τέχνη Σχεσιακού Τύπου. Ο επιμελητής στην αναζήτηση της θεωρία. Άρθρο-παρέμβαση στο συμπόσιο: Σύγχρονη Τέχνη και Δημόσιος Χώρος της Διεθνούς Ένωσης Κριτικών Τέχνης. Αθήνα: aica-Hellas.
- Μουτσόπουλος, Θ. (2001) Τα υβρίδια της παγκοσμιοποίησης, Πόλη και Μαζική Κουλτούρα στην Περιφέρεια. Αθήνα: Futura.

- Μουτσόπουλος, Θ. (2021) Όχι ακριβώς Τέχνη, Η υπερδιόγκωση του πολιτισμικού φαινομένου. Αθήνα: Πλέθρον.
- Ντάφλος, Κ. (2015) Επιτελεστικές πρακτικές τέχνης. [ηλεκτρ. βιβλ.] Αθήνα: Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών.
- Ντάφλος, Κ. (2015) Τακτικές τεχνοπολιτικών μέσων [ηλεκτρ. βιβλ.]. Αθήνα: Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών.
- Ντε Σερτώ, Μισέλ (2010) Επινοώντας την καθημερινή πρακτική, Αθήνα: Σμίλη.
- Σένετ, Ρίτσαρντ (1999) Η τυρρανία της οικειότητας, Ο δημόσιος και ιδιωτικός χώρος στον δυτικό πολιτισμό. Αθήνα: Νεφέλη.

International Sources

- Bourriaud, N. (2002) Relational Aesthetics. Dijon: Les presses du réel.
- Groys, B. (2009) Self-Design and Aesthetic Responsibility. *e-flux, Journal #07*.
<http://www.e-flux.com/journal/self-design-and-aesthetic-responsibility/>
- Kaye, N. (2008) Site-Specific Art, Performance, place and Documentation. New York : Routledge.
- Manovich L.(2001) The Language of the New Media. Cambridge, Mass: MIT Press.
- Rees, D. (2014) How to be an Illustrator. London: Laurence King.
- Zeegen,L.(2009) What is Illustration. Hove: RotoVision
- Vergine, L. (2000) Body Art and Performance, The body as language, Skira, Milano
- Wigan, M. (2008) Text and Image. Lausanne: AVA Publishing

- *Related academic journals:*

<https://www.academia.edu/>

<https://www.e-flux.com/journal/>