

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE (BACHELOR)		
COURSE CODE	TYΠ 106	SEMESTER	1
COURSE TITLE	Painting I		
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	
The weekly teaching hours refer to teaching carried out by professors and students practice in the workshop in order to meet the course's requirements	25	18	
Tutoring, learning of tools and new expressive media (especially digital)	3		
<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>	Scientific area, skills development		
PREREQUISITE COURSES:	Knowledge of basic principles of analogic drawing (it is a requirement for entry at the Department through special examinations)		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English and Spanish)		
COURSE WEBSITE (URL)	https://z1-8.blogspot.com/2018/11/2018-19.html		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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 course completion students will be able to:</p> <ul style="list-style-type: none"> -understand basic issues related to visual arts language -interpret and apply synthetically basic concepts of image <p>At the same time they will start familiarizing themselves with different expressive media and the process of visual arts creation</p> <ul style="list-style-type: none"> -They will be able to compile rudimentary visual arts suggestions

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?

<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>
<i>Decision-making</i>	<i>Respect for the natural environment</i>
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Team work</i>	<i>Criticism and self-criticism</i>
<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>
<i>Working in an interdisciplinary environment</i>	<i>.....</i>
<i>Production of new research ideas</i>	<i>Others...</i>
	<i>.....</i>

-Search for, analysis and synthesis of data and information

- Criticism and self-criticism

- Production of free, creative and visual arts thinking

The main aim is for students to understand the basic principles of drawing and space organisation, so as to introduce themselves to the visual arts language and vocabulary and consequently to the process of research and methodology for the development of the topic and the building of a strategy for depiction.

(3) SYLLABUS

The workshop aims at contributing to the development of an extended visual arts practice and introduce students into contemporary visual arts pursuits as they are formed through the broadness and variety of the expressive media.

Special emphasis is placed on understanding the visual arts vocabulary, familiarization with the expressive media, methodology and topic development, research and collection or related material, as well as the documentation of the creative process and the formation of a personal style.

- The course includes practice, theory and implementation of assignments on the basic principles of drawing and synthesis, understanding of the formation of light on the surface, depiction of mass and space organization.
- In addition, students need to present a visual arts work, on the basis of special topics, with free use of media and techniques. Lectures during the semester on the requested topics and presentations/analyses of artists' works.

The development of the course content takes place in 13 weeks as follows:

- Lectures on the required topics (different each academic year) and presentations/analyses of artists' works.
- Tutorials
- Team corrections: analysis of typical errors or solutions of the students' work in the presence of all students and professors of the course.

Note: The course is continued and connected with the course Painting II, in the second semester.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY - Face-to-face

<p><i>Face-to-face, Distance learning, etc.</i></p>	<p>-Tutorials</p> <p>-Lectures on the required topics and presentations/analyses of artists' works.</p>	
<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>Internet use to search for information and analysis of visual arts works and artists. Screenings of audio-visual material. Digital platform (blog) with summaries and bibliography of the lectures and the presentations</p>	
<p>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.</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>	<p>Activity</p>	<p>Semester workload</p>
	<p>Lectures/seminars on issues of visual arts research</p>	<p>6 lectures x 1 hour</p>
	<p>Workshop practice / artistic creation: Studies in natural: Workshop syntheses and free topics</p>	<p>25 x 13= 325 hours</p>
	<p>Tutorials</p>	
	<p>Projectwork</p>	
	<p>Artistic creation</p>	<p>Additional workload / homework 150 hours</p>
	<p>Tutorial, learning of tools and new expressive media</p>	<p>3 x 13= 39 hours</p>
	<p>Interaction of the visual arts workshops</p>	
	<p>Educational visits to museums, galleries and exhibition spaces in Greece and abroad</p>	
<p>Course total</p>	<p>18 ECTS / 520 hours</p>	
<p>STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Monitoring the development/progress of students' visual arts skills through assignments during the semester Public presentation: exhibition and support of the students' visual arts work at the end of the semester (in the presence of all students and course professors) The student performance evaluation process and criteria are determined and accessible in the course website. Η διαδικασία αξιολόγησης και τα κριτήρια είναι προσδιορισμένα και προσβάσιμα στην ιστοσελίδα του μαθήματος.</p> <p>https://z1-8.blogspot.com/2018/11/2018-19.html</p>	

(5) ATTACHED BIBLIOGRAPHY

- Course bibliography:
A) Rudolf Arnheim: *Τέχνη και οπτική αντίληψη*, Θεμέλιο, Αθήνα, 1999 (offered from Eudoxus)
- Suggested bibliography:
-Johannes Itten: Design and form, Thames and Hudson, London 1983
-Johannes Itten - The Art of Color
-Johannes Itten's preliminary course at the Bauhaus 1919-1922
-Kandinsky: Σημείο, γραμμή στο επίπεδο
-Klee Paul: Theory of modern art, Kalvos, Athens

- Klee Paul: Η εικαστική σκέψη. Τα μαθήματα στη Bauhaus, Εκδ. Μέλισσα, Αθήνα, 1989
- Gyorgy Kepes, *Language of Vision*. Chicago: Paul Theobald, 1944. Reissued: New York: Dover Publications, 1995. ISBN [0-486-28650-9](#).
- Gyorgy Kepes, Vision + Value Series, including *The Education of Vision. Structure in Art and Science. The Nature and Art of Motion. Module, Symmetry, Proportion, Rhythm. Sign, Image, Symbol. The Man-Made Object*. New York: George Braziller, 1965-66.
- Rudolf Arnheim, 1954/1974: *Art and Visual Perception: A Psychology of the Creative Eye*. Berkeley and Los Angeles: University of California Press. ISBN [978-0-520-24383-5](#).
- Rudolf Arnheim, 1969: *Visual Thinking*. Berkeley: University of California Press. ISBN [978-0-520-24226-5](#).
- Baudrillard, J. Περίσαγήνης, ΕΞΑΝΤΑΣΕΚΔΟΤΙΚΗ.Ε, Αθήνα, 2009
- Rosset, Clement: Το πραγματικό και το διπλό του. Δοκίμιο περί αυταπάτης. Εκδ. Αρμός, Θεσσαλονίκη 2009
- NotesbyX. Bitsikas: «Drawing: systemofanalysis and communication» (http://z1-2.blogspot.gr/2012/02/blog-post_04.html), «Elements of space perception», «Ηδόμησητουφωτόςπάνωστηνεπιφάνεια. Η έννοια της υφής» (<http://z1-2.blogspot.gr/2014/01/h-h.html>)

In addition, depending on the assignment topic, books, internet resources and sources from the University library are suggested. Summaries and bibliography of the lectures and the presentations are accessible at: <http://z1-2.blogspot.gr/2012/02/blog-post.html>

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE (BACHELOR)		
COURSE CODE	TYΠ108	SEMESTER	1st
COURSE TITLE	Free Drawing and Teaching Practices I		
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
Weekly teaching hours include teaching and student work in the workshop. Also, lectures and exercises.		3	3
<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>	Scientific area and skills development		
PREREQUISITE COURSES:	Basic drawing skills, covered in special entrance examinations.		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>Consult Appendix A</p> <ul style="list-style-type: none"> • 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 		
<p>Upon completion of the course, students will be able to:</p> <ul style="list-style-type: none"> - Understand basic issues in the language of the visual arts. - Depict and interpret pictures from natural. - Develop personal visual suggestions, making use of expressiveness of the line and tonal gradations. 		
<p>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></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none;"> <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> </td> <td style="width: 50%; border: none;"> <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> </td> </tr> </table>	<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>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>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>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>Working in an interdisciplinary environment</i>	.....
<i>Production of new research ideas</i>	<i>Others...</i>

- Familiarization with the visual language of drawing
- Promotion of visual arts thinking through synthetic and tonal exercises.
- Criticism and self-criticism

The main aim is for students to comprehend the basic principles of drawing and space organization, so that they are introduced to the language of the visual arts and then to the research process, methodology for the development of the theme and the development of strategy for representation.

(3) SYLLABUS

<p>The course content aims at contributing through research to the introduction of students to important issues regarding representation in two-dimensional space, through tonal gradations. Also, comprehension of the function of Free Drawing as an approach for visual arts education.</p> <p>The course spans 13 weeks and includes:</p> <ul style="list-style-type: none"> • Lectures • Personalized supervision • Group assessments of the works created by students. <p>Note: The course continues in the next semester (Free Drawing and Teaching Practices II).</p>
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(4) TEACHING and LEARNING METHODS - EVALUATION

<p>DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	<ul style="list-style-type: none"> - Face-to-face - Personalized supervision - Lectures and analysis of works of art 	
<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<ul style="list-style-type: none"> Use of ICT in teaching Use of ICT in communication with the students 	
<p>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.</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>	<p>Activity</p>	<p>Semester workload</p>
	Lectures	4 lectures X 1 hour
	Workshop exercises: - Representation of human body from natural - Study from natural - Synthetic exercises	3 X 13=39 hours
	-Workshop exercises	Additional workload 32 hours
	Course total	3 ECTS / 75 hours
<p>STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i></p> <p><i>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</i></p>	<ul style="list-style-type: none"> - Monitoring of student progress on the basis of exercises during the semester. - Public Presentation: Exhibition of the works created and their assessment at the end of the semester. 	

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.

(5) ATTACHED BIBLIOGRAPHY

-Course bibliography:

- E. H. Gombrich, *Art and illusion*, Athens (trans. A. Pappas), 1995: Nefeli.
- J. Clair, *Considérations sur l' état beaux-arts*, Athens, 1993: Smili.
- *Yannoulis Chalepas, 142 Free Drawings*, Foreword by M. Bikakis, Introduction by D. Zacharopoulos, Athens, 2007
- G. Pappas, *Drawings 1930-1965*, Athens, 1990.
- Rudolf Arnheim, *Art and Visual Perception: A Psychology of the Creative Eye*. Athens, 1999. Themelio.
- E. Panofsky, *Studies in Iconology: Humanistic Themes in the Art of the Renaissance*, Trans. By A. Pappas, Athens, 1991, Nefeli.
- S. Tsiodoulos, *Drawings*, Athens, Kichli

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TYΠ105	SEMESTER	1
COURSE TITLE	SculptureI + Free DrawingI		
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
Twenty-three hours per week include: <ul style="list-style-type: none"> • Course delivery-presentations-Lectures from teaching staff of the Sculpture Studio • Discipline and expression exercises by students attending the Sculpture Studio • Collective management of the Sculpture Studio 		25	21
Workshop applications of illustrating work-plastic art exercises on hard materials (Methods-Materials-Tools) Working with plaster		5	
<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>	Skills development		
PREREQUISITE COURSES:	Basic principles of Drawing- volumetric perception and drawing transfer from natural (covered by special examinations for entry in the School of Fine Arts)		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (Italian and English)		
COURSE WEBSITE (URL)	www.plaka.org/scultura https://www.facebook.com/groups/221386017933178/ http://sculpturon.blogspot.com/		

(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>Upon completion of the semester students will be able to understand:</p> <ul style="list-style-type: none"> • The aesthetics and content principles in sculpture- analysis-synthesis • The plastic translation of rules for arranging mass from natural and transfer of these rules to sculpture (clay, plasticine, plaster) • The principles of visual arts personal style and aesthetic expression • The principles of a critical outlook of phenomena in the visual arts field and to introduce the use of

methodological tools of expressing aesthetic rules in their personal research.

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...

.....

- Familiarization with visual arts Language and Vocabulary
- Understanding and management of collective (team) programs and aims of the Sculpture Studio
- Evaluation-self-evaluation of results of individual and collective visual arts research
- Responsibility and collaborative work, as determined by the concept "Laboratory"
- Application of methodological tools in visual arts research (search for, analysis, synthesis)
- Perception of three-dimensional analogical Space and Scale.

(3) SYLLABUS

The course content of the 1st semester of Sculpture Studio aims at introducing students to the three-dimensional field of analogical plastic-sculptural expression.

- I. Studio practices combined with the valuable help of the theoretical framework, aim at developing the student's visual arts perspective and research taking into account:
 - The historical language/plastic pluralism of expression
 - Techniques – technological innovations
 - The contemporary political and social environment
 - The Greek and foreign visual arts experience
- II. Presentations-lectures from the teaching staff of the Sculpture Studio aim at making students active agents in the visual arts field of the social environment. The aim is achieved through:
 - Collaborative work (the concept "LABORATORY")
 - Experimental – creative student expression

The course (1st semester) is developed in 13 weeks and is completed with the winter semester examinations. Its contents include:

- Lectures and presentations related to the themes of the required exercises (evaluation subjects of the winter semester)
- Tutorial, self-reflection and student feedback in relation to the produced work.
- Collective observations and evaluation of good practices in the produced work.

The exercises are "discipline" exercises and "free expression" exercises.

Note: The Sculpture courses (semesters) are sequential and the "discipline" exercises are obligatory for students attending the course.

The lectures – presentations are open for students wishing to attend them. The "discipline" exercises can be done freely by students from other semesters, provided there is enough space in the Studio.

(4) TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;">DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	<p>Face-to-face, tutorial. Self-reflection and feedback collectively. Lectures, presentations, visits to exhibitions and workshops. Participation in projects, workshops, events and cooperation with local institutions and local authorities.</p>	
<p style="text-align: center;">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>ICT for Teaching and Communication with students, as well as digital technologies in Studio Education, for joint analogical and digital Sculpture, with applications aiming at promoting plasticity and scale of form in space.</p>	
<p style="text-align: center;">TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>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
	<p>Lectures/Presentations/Seminars in topics related to Plastic/Sculpture expression</p>	7 Δ/Π/Σ X 1 hour
	<p>Studio exercises: Discipline and Free Expression exercises, Volumetric Drawing from natural for sculptured head, Form and Synthesis studies with pliable materials (clay, plasticine)</p>	25 X 13 = 325hours
	<p>Projects outside of the Studio for examination Book</p>	Additional workload 128hours
	<p>Transferring to plaster works of plastic/sculptural creation (working with plaster), knowledge and use of materials for illustrating works, introduction to the creation of visual utilitarian object with the use of digital tools</p>	5 X 13 = 65 hours
	<p>Course Total</p>	21ECTS – 525hours
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Duringthesemester:</p> <ul style="list-style-type: none"> - Informal evaluation and self-evaluation, with observation on a weekly basis, of the visual progress and capability of students in relation to their produced work in the studio. - Periodic personalized cooperation with observations in relation to the students’ produced work outside of the studio. - Periodic short project presentations by students for the development of their dialectical skills in relation to supporting their ideas and visual application. <p>The final evaluation of the spring semester involves a public presentation-exhibition and support of students’ visual work, with self-evaluation and evaluation from the teaching staff on the basis of objective criteria and the participation of each student in the dynamics of the Sculpture Studio.</p> <p>The required elements for participation in the examination, as well as criteria for the final evaluation of the semester are clearly displayed in the Sculpture Studio.</p>	

(5) ATTACHED BIBLIOGRAPHY

- **Η ΑΝΑΓΚΑΙΟΤΗΤΑ ΤΗΣ ΤΕΧΝΗΣ** Ερνστ Φίσερ, ISBN 960-310-103-6, Εκδ. Θεμέλιο 2000[in Greek]
THE NECESSITY OF ART Ernst Fischer, ISBN 960-310-103-6, Themelio 2000
- **Το τσόχινο καπέλο** Γιόζεφ Μπόις: Η διήγηση μιας ζωής-Ilcapellodifeltro. JosephBeuys: Unavitaraccontata Συγγραφέας: DomizioDurini, Lucreziade Μεταφραστής: Μανδάνη Μαρία Εκδότης: Εξάντας ISBN: 960-256-313-3 Έτος Έκδοσης: 1997 [in Greek]
ThefelthatJosephBeuys:Alife'snarrative-Ilcapellodifeltro. JosephBeuys: UnavitaraccontataAuthor: DomizioDurini, LucreziadeTranslator: MandaniMariaPublisher: ExandasISBN: 960-256-313-3 PublicationDate: 1997
- **ΛιμναίαΟδύσσεια**Κείμενακαισυνεντεύξεις 1966-1989 ΓιάννηςΚουνέλλης, κ.ά.μετάφραση: ΑνταίοςΧρυσοστομίδηςεκδ.: Άγρα / ΓκαλερίBernier - 1991 ISBN 960-325-026-0, ISBN-13 978-960-325-026-5 [inGreek]
Limnaia Odysseia Textsandinterviews 1966-1989 G. Kounellis, etal. translation: A. ChrosostomidisPublisher.: Agra / BernierGallery- 1991 ISBN 960-325-026-0, ISBN-13 978-960-325-026-5
- **Κουνέλλης: Μ/Σ Ιόνιον Πειραιάς** Κατερίνα Κοσκινά, Thomas Mc Evilly, Marco Gherardi έργα: Γιάννης Κουνέλλης, φωτογράφιση: Μανώλης Μπαμπούσης, επιμέλεια: Κατερίνα Κοσκινά, μετάφραση: Γιάννης Γκούμας, David Britt, εκδ.: Μπάστας, 1997, ISBN 960-7418-24-7, ISBN-13 978-960-7418-24-1[in Greek]
Kounellis: M/Slonion PireausK. Koskina, ThomasMcEvilly, MarcoGherardiworks: G. Kounellis, photographs: M. Baboussis, επιμέλεια: K. Koskina, translation: G. Goumas, DavidBritt, Publisher.: Bastas, 1997, ISBN 960-7418-24-7, ISBN-13 978-960-7418-24-1
- **ΝΟΗΜΑΤΑ ΤΗΣ ΕΙΚΟΝΑΣ** Κύριος Συγγραφέας: Χατζηνικολάου Νίκος, 1938 - Εκδοτικός Οίκος: Πανεπιστημιακές Εκδόσεις Κρήτης Έτος έκδοσης: 2001 - ISBN: 960-7309-65-0
MEANINGSOFIMAGEMainauthor: N. Chatzinikolaou, 1938 - Publisher: Crete University Publishing Publication Date: 2001 - ISBN: 960-7309-65-0
- **Conceptual Art** (Taschen Basic Art Series) - Daniel Marzona
- **Minimal Art** (Taschen Basic Art Series) - Daniel Marzona, Elena Carlini
- **Video Art** (Taschen Basic Art Series) - Sylvia Martin
- **Land Art: The Earth as Canvas** (Taschen Basic Art Series) - Michael Lailach
- **ΜΑΡΚ ΡΟΘΚΟ ΚΕΙΜΕΝΑ ΓΙΑ ΤΗΝ ΤΕΧΝΗ** (1934-1969) συγγραφέας ΡΟΘΚΟ ΜΑΡΚ - Εκδοτικός Οίκος : ΝΗΣΙΔΕΣ 2010, μεταφραστής ΤΟΜΑΝΑΣ ΒΑΣΙΛΗΣ [in Greek]
MARK ROTHKO Rothko TEXTS FOR ART (1934-1969) Author Mark Rothko - Publisher : Nisides 2010, translatorTomanas V.
- **ΣΗΜΕΙΩΣΕΙΣ ΦΙΛΟΤΕΧΝΕΣ ΓΙΑ ΤΗ ΣΥΓΧΡΟΝΗ ΤΕΧΝΗ**-(Για όσους η σύγχρονη τέχνη είναι συχνά ανιαρή) συγγραφέας Πάνος Τζώνος – εκδόσεις Παπασωτηρίου 2007[inGreek]
- **ΣΚΕΨΕΙΣ ΓΙΑ ΤΗΝ ΚΑΤΑΣΤΑΣΗ ΤΩΝ ΕΙΚΑΣΤΙΚΩΝ ΤΕΧΝΩΝ**-ΚΡΙΤΙΚΗ ΤΗΣ ΜΟΝΤΕΡΝΙΚΟΤΗΤΑΣ - Ζαν Κλαίρ - εκδόσεις Σμίλη 1993 [in Greek]
THOUGHTS FOR THE STATE OF VISUAL ARTS – CRITICISM OF MODERNITY – Jean Clair -Smili Editions 1993
- **ΤΕΧΝΗ ΚΑΙ ΜΑΖΙΚΗ ΚΟΥΛΤΟΥΡΑ** - Κείμενα των ANTOPNO, ΛΟΒΕΝΤΑΛ, ΜΑΡΚΟΥΖΕ, ΧΟΡΚΧΑΙΜΕΡ - Εκδ. Ύψιλον/βιβλία 1984 [inGreek]
ART AND MASS CULTURE – Texts by Adorno, Löwentahl, Marcuse, Horkheimer, Ypsilon / Books - Publishing House, 1984
- **L'ARTE DEL NEOCAPITALISMO** - Martin Damus - edizioni Laterza
- Vernant, J.-P. (2003). **Ανάμεσα στον Μύθο και την Πολιτική** - μετ. Μ.Ι. Γιόση. Αθήνα: Σμίλη.
- Σωτηρακοπούλου, Π. (2005). **Ο Θησαυρός της Κέρου. Μύθος ή πραγματικότητα; αναζητώντας τα χαμένα κομμάτια ενός αινιγματικού συνόλου.** Αθήνα: Ίδρυμα Ν. Π. Γουλανδρή - Μ.Κ.Τ.Α. - JPaulGettyMuseum, Λος Άντζελες, CycladicArtFoundation, Νέα Υόρκη [in Greek]
Sotirakopoulou, P. (2005). The "Keros Hoard". Mythorreality? Myth or reality? Searching for the missing pieces of an enigmatic set. Athes. N. P. Goulandri Foundation. - J Paul Getty Museum, Los Angeles, Cycladic Art Foundation, New York.
- Πανόφσκι, Ε. (1991). **Μελέτεςεικονολογίας.** ΟυμανιστικάθέματαστηνΤέχνητηςΑναγέννησης (μετ. Ανδρ. Παππάς). Αθήνα: Νεφέλη. [inGreek]
- Donohue, A. (1988). **Xoana and the Origin of Greek Sculpture.** Atlanta: Paperback.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
DEPARTMENT	DEPARTMENT OF FINE ARTS AND SCIENCES OF ART		
LEVEL	UNDERGRADUATE		
CODE	ΤΥΠ103	SEMESTER	1st
COURSE TITLE	Printmaking I		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS CREDITS
		4	3
COURSE TYPE	Scientific area		
PREREQUISITE COURSES	No		
TEACHING AND EXAM LANGUAGE	Greek		
THE COURSE IS AVAILABLE TO ERASMUS STUDENTS	Yes (English, Spanish)		
COURSE URL			

(2) LEARNING OUTCOMES

Learning outcomes
<p>In the framework of the course students are expected to gain a thorough knowledge of the theoretical and practical teaching of printmaking, one of the three visual arts, and especially black-and-white xylography (woodcut).</p> <p>To know the basic principles underlying drawing in printmaking, to acquire the necessary skills for engraving and printing black-and-white woodcut.</p> <p>To handle materials and tools with skillfulness and discipline.</p> <p>To be able, through practical exercises, to transfer studies from natural pattern or free subject to the surface of the wood, to compose, engrave on the specific material and use printing media successfully.</p>
General skills
<p>Autonomous work</p> <p>Team work</p> <p>Creation of research ideas</p> <p>Promotion of free, creative thinking. Development of skills.</p>

(3) COURSE CONTENT

Black-and-white woodcut
 General principles of drawing
 Making drawings suitable for woodcut
 Transfer to the material (wood), using carbon paper
 Engraving
 Printing

(4) TEACHING AND LEARNING METHODOLOGY – ASSESSMENT

TEACHING METHODOLOGY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGY (ICT)	Use of ICT in teaching Use of ICT in communication with the students	
ORGANISATION OF TEACHING	Activity	Semester study load
	Studio exercises	52
	Lectures, seminars on issues of visual arts research	10
	Artistic creation (not guided exercise)	13
	Course total	75 hours
STUDENT ASSESSMENT	<p>Language of assessment: Greek</p> <p>Presentation of visual arts projects-exercises Presentation and discussion in the studio, formation of assessment Supporting visual arts work at the end of the semester, evaluation of the work during the semester, final conclusion concerning student assessment.</p>	

(5) RECOMMENDED BIBLIOGRAPHY

Eudoxus: Michalis Arfaras, Printmaking and printed art, Metaixmio.

Additional Bibliography:

Dimitris Pavlopoulos, Printmaking and Graphic Arts, Kastanioti Publications
 The complete printmaker, techniques / traditions / innovations, John Ross, Clare Romano, Tim Ross, Free Press.

COURSE OUTLINE

(1) GENERAL

SCHOOL	FINE ARTS		
ACADEMIC UNIT	FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE STUDIES		
COURSE CODE	TYP 101	SEMESTER	A
COURSE TITLE	HISTORY OF ART I		
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	
	3	2	
<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>	General background		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Tutorial (examinations in English or Greek Language)		
COURSE WEBSITE (URL)	http://ecourse.uoi.gr/		

(2) LEARNING OUTCOMES

Learning outcomes
<p>The course provides an overview of Greek art exploring a variety of media, including Architecture, Sculpture, Vase Painting and Monumental Painting. Approaching, analyzing, and contextualizing Greek art, it demonstrates how objects are dated and assigned to an artist or region.</p> <p>Students focusing on the questions about Greek art and how they can answer them 'how to interpret the subject matter and narrative' to explore broader cultural perspectives by looking relationships to surrounding cultures.</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?

Knowledge and understanding the Greek art and Historical Narratives.

Verbal skills, critical awareness, communication skills.

Respect for difference and multiculturalism.

(3) SYLLABUS

Description and visual analysis.

Meaning, Context, Identity. Greek and Roman Theories of Art.

The Functions of Greek Art.

Greece and the eastern Mediterranean

The Early Iron Age (1100-700 BC)

The Archaic Period (700-480 BC)

The Classical Period (480-336 BC)

The Hellenistic Period (336-30 BC)

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	MS Team	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, communication with students.	
TEACHING METHODS	Activity	Semester workload
	Lectures	39
	Study and analysis of bibliography	11
	Course total	50
STUDENT PERFORMANCE EVALUATION	Conclusive evaluation at the end of the semester. Written tests are confined to requiring short answers and 'essays' of various lengths.	

	<p>Also is assessed the participation of the student within the classroom.</p> <p>Students are informed about the criteria of the evaluation during the lessons and these are accessible to them through e-course platform.</p>
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(5) ATTACHED BIBLIOGRAPHY

<ul style="list-style-type: none"> • D, Plantzos, <i>Greek Art and Archeology</i>, Athens 2016 • Μ. Βουτυράς –Α. Γουλάκη-Βουτυρά, <i>Η αρχαία ελληνική τέχνη και η ακτινοβολία της</i>, Ινστιτούτο Νεοελληνικών Σπουδών, Θεσσαλονίκη 2011. <p>Further Reading</p> <ul style="list-style-type: none"> • <i>Greek Art. The Dawn of Greek Art</i>, Athens 1994 • Mary Beard & John Henderson, <i>Classical Art. From Greece to Rome</i>, Oxford 1998 • Richard T. Neer, <i>Art and Archaeology of the Greek World</i>, New York 2019 • Jerome Jordan Pollitt, <i>Art in the Hellenistic Age</i>, Cambridge 1986 • M. Robinson, <i>A History of Greek Art</i>, Cambridge University Press 1975 M. Robinson, <i>A History of Greek Art</i>, Cambridge University Press 1975 • R. R. R. Smith, <i>Hellenistic Sculpture</i>, New York 1991
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COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ΤΥΠ 102	SEMESTER	1
COURSE TITLE	ANTHROPOLOGY OF ART		
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	
	3	2	
<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>	General background, general knowledge		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (In English and French language)		
COURSE WEBSITE (URL)	http://ecourse.uoi.gr/course/view.php?id=1003		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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 successful completion of the course students will:</p> <ul style="list-style-type: none"> • Demonstrate good comprehension of the terms "culture" and "civilisation" in social sciences and humanities • Display profound knowledge of the terms "culture" and "civilisation" • Demonstrate ability to compare the use of the terms culture and civilisation in different national regions • Demonstrate ability to distinguish the differences and the similarities between the

terms "culture" and "civilisation"

- Evaluate the modern conceptual delimitation of both terms and be able to apply the adjectives derived in the historical context.
- Demonstrate knowledge of the notion of art and its various meanings
- Compare different means of artistic expression and recognize their particular characteristics.
- Display knowledge of the notion of art in modern era
- Demonstrate ability to define the conditions of the creation and the development of the field-world of art
- Acknowledge the particularities of the field of art (Artworld) and of the cultural products which are created in this field
- Demonstrate comprehension of the distinction between mass and popular culture
- Show ability to analyze the basic principles of this distinction as well as its impact on the cultural activity
- Demonstrate knowledge of the conceptual delimitation of the terms "high art" and "mass culture"
- Understand the principles, which define the world of art and the related distinctions in a specific historical context.

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...

.....

Working independently

Team work

Respect for difference and multiculturalism

Criticism and self-criticism

Production of free, creative and inductive thinking

Knowledge of the reflective practice

(3) SYLLABUS

<ul style="list-style-type: none"> ❖ The terms of culture and civilisation in social sciences and humanities ❖ Cultural Studies and Humanities ❖ Culture, civilisation and national identity ❖ The notion of art ❖ Art and culture ❖ Primitive and prehistoric art ❖ Modern art ❖ High art and mass culture ❖ Mass and popular culture ❖ The world of art

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	In class	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	E-class ICT in teaching ICT in 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.</i> <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>	Activity	Semester workload
	Lectures	44
	Literature review through websites on the electronic platform (e-course)	6
	Course total	50
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>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</i> <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	Conclusive evaluation. Written examination based on essays which assess the learning outcomes. Specifically-defined evaluation criteria are given and they are accessible to students via the e-course platform	

(5) ATTACHED BIBLIOGRAPHY

In Eudoxus:

- ❖ Robert Layton, *Ανθρωπολογία της τέχνης*, Εκδόσεις του 21ου, Αθήνα 2003
- ❖ Σωτήρης Δημητρίου, 2009, *Η πολιτική διάσταση στην τέχνη*, Σαββάλας, Αθήνα

Suggested reading:

- ❖ Fernand Braudel, *Γραμματική των Πολιτισμών*, ΜΙΕΤ, Αθήνα 2001 (επιλογή σελίδων)
- ❖ Denys Cuche, *Η έννοια της κουλτούρας στις Κοινωνικές Επιστήμες*, Τυπωθήτω, Αθήνα 2001 (επιλογή σελίδων)
- ❖ Σωτήρης Δημητρίου, *Η πολιτική διάσταση στην τέχνη*, Σαββάλας, Αθήνα 2009 (επιλογή σελίδων)
- ❖ Arnold Hauser, *Κοινωνική ιστορία της τέχνης*, πρώτος τόμος, Κάλβος, Αθήνα 1984, (επιλογή σελίδων)
- ❖ E. H. Gombrich, *Το χρονικό της τέχνης*, ΜΙΕΤ, Αθήνα 2000 (επιλογή σελίδων)

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE (BACHELOR)		
COURSE CODE	ΕΓ101	SEMESTER	A
COURSE TITLE	ENGLISH I		
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
		2	2
<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>	General background, skills development		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	English		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes, in English		
COURSE WEBSITE (URL)	http://ecourse.uoi.gr/course/view.php?id=1965		

(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>On successful completion of the course students should be able to:</p> <ul style="list-style-type: none"> • develop their skills in reading, writing, listening and speaking English and expand their vocabulary in an intensive study situation. • read selected English academic texts (or extracts) related to their field of study and learn skills for understanding these texts • develop their critical and creative thinking skills through contact with multimodal texts from the field of visual arts. 														
<p>General Competences</p> <p><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></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none;"><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i></td> <td style="width: 50%; border: none;"><i>Project planning and management</i></td> </tr> <tr> <td style="border: none;"><i>Adapting to new situations</i></td> <td style="border: none;"><i>Respect for difference and multiculturalism</i></td> </tr> <tr> <td style="border: none;"><i>Decision-making</i></td> <td style="border: none;"><i>Respect for the natural environment</i></td> </tr> <tr> <td style="border: none;"><i>Working independently</i></td> <td style="border: none;"><i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i></td> </tr> <tr> <td style="border: none;"><i>Team work</i></td> <td style="border: none;"><i>Criticism and self-criticism</i></td> </tr> <tr> <td style="border: none;"><i>Working in an international environment</i></td> <td style="border: none;"><i>Production of free, creative and inductive thinking</i></td> </tr> <tr> <td style="border: none;"><i>Working in an interdisciplinary environment</i></td> <td style="border: none;"><i>.....</i></td> </tr> </table>	<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>	<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>	<i>Decision-making</i>	<i>Respect for the natural environment</i>	<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>	<i>Team work</i>	<i>Criticism and self-criticism</i>	<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>	<i>Working in an interdisciplinary environment</i>	<i>.....</i>
<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>													
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>													
<i>Decision-making</i>	<i>Respect for the natural environment</i>													
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>													
<i>Team work</i>	<i>Criticism and self-criticism</i>													
<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>													
<i>Working in an interdisciplinary environment</i>	<i>.....</i>													

<i>Production of new research ideas</i>	<i>Others...</i>
<i>Αναζήτηση, ανάλυση και σύνθεση δεδομένων και πληροφοριών, με τη χρήση και των απαραίτητων τεχνολογιών</i> <i>Προσαρμογή σε νέες καταστάσεις</i> <i>Λήψη αποφάσεων</i> <i>Αυτόνομη εργασία</i> <i>Ομαδική εργασία</i> <i>Εργασία σε διεθνές περιβάλλον</i> <i>Εργασία σε διεπιστημονικό περιβάλλον</i> <i>Παράγωγή νέων ερευνητικών ιδεών</i>	

The course aims at the following general competences:

- Criticism and self-criticism
- Production of free, creative and inductive thinking
- Search for, analysis and synthesis of data and information, with the use of the necessary technology
- Team-work

(3) SYLLABUS

<p><u>Course description:</u></p> <ul style="list-style-type: none"> • Lectures and video (oral speech comprehension) • Reading comprehension • Vocabulary enrichment/development • Basic grammatical and syntactical phenomena – tenses, adjectives and adverbs, relative clauses, modal verbs, passive voice, gerunds and infinitives, etc. • Writing (report, review, essay) and oral skills (reading, writing, speaking and listening skills)/ oral and written communication skills <p><u>Course content:</u></p> <ul style="list-style-type: none"> • Education • University life • Culture and civilization • Work and business • Arts and media • Art museums around the world • Street art, graffiti

(4) TEACHING and LEARNING METHODS - EVALUATION

<p>DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	<p>Face-to-face (distance learning when necessary), communication during office hours and through email.</p>
<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>• Use of Information and Communication Technology (ICT) in teaching (e.g. Internet, Web 2.0 teaching tools, overhead projector).</p>

	<ul style="list-style-type: none"> • Use of Information and Communication Technology (ICT) in communicating with students (email, Ecourse and MS-Teams platforms). • Use of Information and Communication Technology (ICT) for facilitating the teaching process (e.g. through the platform for asynchronous education Ecourse and MS-Teams). 																								
<p style="text-align: center;">TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>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>	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;"><i>Activity</i></th> <th style="text-align: center;"><i>Semester workload</i></th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td style="text-align: center;">26</td> </tr> <tr> <td>Self-study/working on assignments</td> <td style="text-align: center;">21</td> </tr> <tr> <td>Final written examination</td> <td style="text-align: center;">3</td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td>Course total</td> <td style="text-align: center;">Total workload: 2 ECTSx25= 50 hours</td> </tr> </tbody> </table>	<i>Activity</i>	<i>Semester workload</i>	Lectures	26	Self-study/working on assignments	21	Final written examination	3															Course total	Total workload: 2 ECTSx25= 50 hours
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Course total	Total workload: 2 ECTSx25= 50 hours																								
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Student performance evaluation is based on the following criteria:</p> <ul style="list-style-type: none"> • Active lesson participation • Optional individual or team project work • Final written examination involving multiple choice questions, filling gaps or providing a short answer. <p>Evaluation methods:</p> <p>Diagnostic assessment with the aim of identifying student's language skills and achievement level, what students already know, so that the teaching process can be designed accordingly.</p> <p>Formative assessment, which involves evaluating and monitoring student learning during the semester. It aims at providing feedback in relation to the efficiency of teaching methodology and student learning so that student can reach the learning goals that have been set. It helps adjusting instructional practices to meet the students' needs.</p> <p>Summative assessment at the end of the course in order to measure student learning and the extent to which students meet learning outcomes.</p> <p>Summative (final) assessment is in English. Evaluation criteria are announced and clearly explained at the beginning of the course and are available to students on the electronic address of the course. Students are free to ask the professor regarding evaluation. (http://ecourse.uoi.gr/course/view.php?id=1965)</p>																								

(5) ATTACHED BIBLIOGRAPHY

Suggested bibliography:

1. Evans, V., Dooley, J., & Rogers, P. H. (2016). Career Paths - Art & Design, Student's Book: Express Publishing. (προτεινόμενο σύγγραμμα στο σύστημα «ΕΥΔΟΞΟΣ»)
2. Betancourt, P. (2007). Introduction to Aegean art: Philadelphia, PA: INSTAP Academic Press
3. Clarke, M. (2003). The Concise Oxford dictionary of art terms: Oxford and New York: Oxford University Press.
4. Davies, S. (1991). Definitions of art: Ithaca, New York: Cornell University Press.
5. Landi, A. (2002). Schirmer encyclopedia of art: New York: Schirmer Reference.
6. Marconi, C. (ed.) (2015). The Oxford handbook of Greek and Roman art and architecture: New York: Oxford University Press.
7. Mealing, S. (ed.). (2002). Computers & art: Bristol, UK Portland, OR: Intellect.
8. Museum of Modern Art, N.Y. (1997). The Museum of modern art, New York: the history and the collection: London: Abradale Press.
9. Phillips, T., Phillips, A., & Regan, N. (2011). New Skills in English: Level 1. Reading, UK: Garnet Publishing.
10. Vinson, J. (ed.) (1990). International dictionary of art and artists: Chicago: St. James Press.

COURSE OUTLINE

(1) GENERAL

SCHOOL	Fine Arts		
ACADEMIC UNIT	Department of Fine Arts and Sciences		
LEVEL OF STUDIES	Graduate Course		
COURSE CODE	ETY 115	SEMESTER	First(A)
COURSE TITLE	German language I		
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	
	3	0	
<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>	This course is an introductory background course aiming at the development of basic language and communication skills and knowledge acquisition		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	German/Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes, if it is demanded		
COURSE WEBSITE (URL)	-		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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> 			
<ol style="list-style-type: none"> 1. Introductory level knowledge of the phonological structure of German 2. Introductory level knowledge of the morphological structure of German 3. Introductory level knowledge of the syntactic structure of German 4. Basic vocabulary and semantic competence in German 5. Basic communicative competence in conversations (oral speech) 6. Basic communicative competence in written speech (texts) 			
<p>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></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none;"> <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> </td> <td style="width: 50%; border: none;"> <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> </td> </tr> </table>		<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>
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Adapting to new situations, working independently, working in an international environment, coping with difference and multiculturalism, criticism and self-criticism, team work.

(3) SYLLABUS

- Speaking: how to greet others and say goodbye/ vocabulary domains: countries, alphabets/ Grammar: conjugation of the verb, singular
- Reading: Profiles in Internet / writing: short self-presentations/ vocabulary domains: professions, family, numbers/ Grammar: negation with *nicht*, word building with *-in*
- Speaking: Presenting my family, languages / vocabulary domains: family and language/ Grammar: negation with particle *nicht*, ending *-in* in word building
- Listening and speaking: evaluating, questions about prices / vocabulary domains: numbers, adjectives, furniture/ Grammar: definite article *der, die, das*, personal pronouns *er, es, sie*
- Reading/Writing: filling forms, describing products/ vocabulary domains: colors, materials, things / Grammar: indefinite article *ein, eine, ein*, negative article *kein, keine, kein*
- Listening: phone calls and strategies/ vocabulary domain: computers, office / Grammar: Singular and plural, accusative

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face learning	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Computer-based teaching, internet facility, projector, tape recorder	
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>	Activity	Semester workload
	Lectures and seminars	26 h.
	Writing exercise	6 h.
	Oral speech	4 h.
	Examinations	14 h.
	Course total	50 h.
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>	Language of examination: German and Greek. The evaluation of student achievement follows two phases: (a) interim evaluation during the course, based on special tests of language skills and knowledge, and (b) a final examination at the end of the course aiming at the evaluation of acquired knowledge on the structure of German, and (b) acquired competence in oral and written German.	

(5) ATTACHED BIBLIOGRAPHY

- *Suggested bibliography:*

Evans, S., Pude, A., Specht, F. : MENSCHEN. Deutsch als Fremdsprache. Kursbuch A1.2, München 2012, Hueber Verlag.

- *Related academic journals:*

Papadopoulou, M.: Meine Grammatik. Αθήνα 2012, εκδ. Καραμπάτος

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE (BACHELOR)		
COURSE CODE	TYΠ207	SEMESTER	2
COURSE TITLE	Painting II		
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
The weekly teaching hours refer to teaching carried out by professors and students practice in the workshop in order to meet the course's requirements		23	16
Tutoring, learning of tools and new expressive media (especially digital)		3	
<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>	Scientific area, skills development		
PREREQUISITE COURSES:	Painting I + Free drawing I		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English and Spanish)		
COURSE WEBSITE (URL)	https://z1-8.blogspot.com/2018/11/2018-19.html		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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 course completion students will be able to:</p> <ul style="list-style-type: none"> -understand better basic issues related to visual arts language -interpret and apply synthetically basic concepts of image, and more specifically issues related to depiction <p>At the same time familiarisation with different expressive media and the process of visual arts creation will allow them to compile visual arts suggestions with clarity of intentions and expression.</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
- Criticism and self-criticism
- Production of free, creative and visual arts thinking

The main aim is for students to understand the basic principles of drawing, design and organization of space, deeper understanding of the visual arts language and vocabulary and consequently to the process of research and methodology for the development of the topic and the building of a strategy for depiction.

(3) SYLLABUS

The workshop aims at contributing to the development of an extended visual arts practice and introduce students into contemporary visual arts pursuits as they are formed through the broadness and variety of the expressive media.

Special emphasis is placed on understanding the visual arts vocabulary, familiarization with the expressive media, methodology and topic development, research and collection or related material, as well as the documentation of the creative process and the formation of a personal style.

The course includes practice, theory and implementation of assignments on the basic principles of drawing and synthesis, understanding of the formation of light on the surface, depiction of mass and space organization.

In addition, students need to present a visual arts work, on the basis of special topics, with free use of media and techniques.

Lectures during the semester on the requested topics and presentations/analyses of artists' works.

The development of the course content takes place in 13 weeks as follows:

- Lectures on the required topics (different each academic year) and presentations/analyses of artists' works.
- Tutorials
- Team corrections: analysis of typical errors or solutions of the students' work in the presence of all students and professors of the course.

(4) TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;">DELIVERY</p> <p style="text-align: center;"><i>Face-to-face, Distance learning, etc.</i></p>	<p>Face-to-face</p> <p>Tutorials</p> <p>Lectures on the required topics and presentations/analyses of artists' works.</p>																					
<p style="text-align: center;">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</p> <p style="text-align: center;"><i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>Internet use to search for information and analysis of visual arts works and artists.</p> <p>Audio-visual material.</p> <p>Digital platform (blog) with summaries and bibliography of the lectures and the presentations</p>																					
<p style="text-align: center;">TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>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>	<table border="1" style="width: 100%;"> <thead> <tr> <th style="text-align: center;">Activity</th> <th style="text-align: center;">Semester workload</th> </tr> </thead> <tbody> <tr> <td>Lectures/seminars on issues of visual arts research</td> <td style="text-align: center;">6 lectures x 1 hour</td> </tr> <tr> <td>Workshop practice / artistic creation: Studies in natural: Workshop syntheses and free topics</td> <td style="text-align: center;">23 x 13= 299 hours</td> </tr> <tr> <td>Tutorials</td> <td></td> </tr> <tr> <td>Projectwork Artistic creation</td> <td style="text-align: center;">Additional workload / homework 130 hours</td> </tr> <tr> <td>Tutorial, learning of tools and new expressive media</td> <td style="text-align: center;">3 x 13= 39 hours</td> </tr> <tr> <td>Interaction of the visual arts workshops</td> <td></td> </tr> <tr> <td>Educational visits to museums, galleries and exhibition spaces in Greece and abroad</td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td>Course total</td> <td style="text-align: center;">16 ECTS</td> </tr> </tbody> </table>	Activity	Semester workload	Lectures/seminars on issues of visual arts research	6 lectures x 1 hour	Workshop practice / artistic creation: Studies in natural: Workshop syntheses and free topics	23 x 13= 299 hours	Tutorials		Projectwork Artistic creation	Additional workload / homework 130 hours	Tutorial, learning of tools and new expressive media	3 x 13= 39 hours	Interaction of the visual arts workshops		Educational visits to museums, galleries and exhibition spaces in Greece and abroad				Course total	16 ECTS	
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<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Monitoring the development/progress of students' visual arts skills through assignments during the semester</p> <p>Public presentation: exhibition and support of the students' visual arts work at the end of the semester (in the presence of all students and course professors)</p> <p>The student performance evaluation process and criteria are determined and accessible in the course website: https://z1-8.blogspot.com/2018/11/2018-19.html</p>																					

(5) ATTACHED BIBLIOGRAPHY

- Course bibliography:

A) Ηωμότητατωνπραγμάτων, ΣυλβέστερΝτέιβιντ, ΕΚΔΟΣΕΙΣΑΓΡΑΑ.Ε, ISBN: 978-960-325-029-5 (offered from Eudoxus, code:12793)

- Suggested bibliography:

- Rudolf Arnheim: Τέχνη και οπτική αντίληψη, Θεμέλιο, Αθήνα, 1999
- Johannes Itten: Design and form, Thames and Hudson, London 1983
- Johannes Itten - The Art of Color
- Johannes Itten's preliminary course at the Bauhaus 1919-1922
- Kandinsky: Σημείο, γραμμή στο επίπεδο
- Klee Paul: Theory of modern art, Kalvos, Athens
- Klee Paul: Η εικαστική σκέψη. Τα μαθήματα στη Bauhaus, Εκδ. Μέλισσα, Αθήνα, 1989
- Gyorgy Kepes, Language of Vision. Chicago: Paul Theobald, 1944. Reissued: New York: Dover Publications, 1995. ISBN 0-486-28650-9.
- Gyorgy Kepes, Vision + Value Series, including The Education of Vision. Structure in Art and Science. The Nature and Art of Motion. Module, Symmetry, Proportion, Rhythm. Sign, Image, Symbol. The Man-Made Object. New York: George Braziller, 1965-66.
- Rudolf Arnheim, 1954/1974: Art and Visual Perception: A Psychology of the Creative Eye. Berkeley and Los Angeles: University of California Press. ISBN 978-0-520-24383-5.
- Rudolf Arnheim, 1969: Visual Thinking. Berkeley: University of California Press. ISBN 978-0-520-24226-5.
- Baudrillard, J. Περί σαγήνης, ΕΞΑΝΤΑΣ ΕΚΔΟΤΙΚΗ Α.Ε, Αθήνα, 2009
- Rosset, Clement: Το πραγματικό και το διπλό του. Δοκίμιο περί αυταπάτης. Εκδ. Αρμός, Θεσσαλονίκη 2009
- Notes by X. Bitsikas: <http://z1-2.blogspot.gr/2012/02/blog-post.html>

In addition, depending on the assignment topic, books, internet resources and sources from the University library are suggested. Summaries and bibliography of the lectures and the presentations are accessible at: <http://z1-2.blogspot.gr/2012/02/blog-post.html>

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE (BACHELOR)		
COURSE CODE	TYΠ209	SEMESTER	2nd
COURSE TITLE	Free Drawing and Teaching Practices II		
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
Weekly teaching hours include teaching and student work in the workshop. Also, lectures and assignments.		3	3
<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>	Scientific area and skills development		
PREREQUISITE COURSES:	Free Drawing and Teaching Practices I		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

(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>Upon completion of the course, students will be able to:</p> <ul style="list-style-type: none"> - Understand basic issues in the language of the visual arts. - Depict and interpret pictures from natural. - Develop personal visual suggestions, making use of expressiveness of the line and tonal gradations. 												
<p>General Competences</p> <p><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></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none;"><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i></td> <td style="width: 50%; border: none;"><i>Project planning and management</i></td> </tr> <tr> <td style="border: none;"><i>Adapting to new situations</i></td> <td style="border: none;"><i>Respect for difference and multiculturalism</i></td> </tr> <tr> <td style="border: none;"><i>Decision-making</i></td> <td style="border: none;"><i>Respect for the natural environment</i></td> </tr> <tr> <td style="border: none;"><i>Working independently</i></td> <td style="border: none;"><i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i></td> </tr> <tr> <td style="border: none;"><i>Team work</i></td> <td style="border: none;"><i>Criticism and self-criticism</i></td> </tr> <tr> <td style="border: none;"><i>Working in an international environment</i></td> <td style="border: none;"><i>Production of free, creative and inductive thinking</i></td> </tr> </table>	<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>	<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>	<i>Decision-making</i>	<i>Respect for the natural environment</i>	<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>	<i>Team work</i>	<i>Criticism and self-criticism</i>	<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>
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<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>											
<i>Team work</i>	<i>Criticism and self-criticism</i>											
<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>											

<i>Working in an interdisciplinary environment</i>	.....
<i>Production of new research ideas</i>	<i>Others...</i>

- Familiarization with the visual language of drawing
- Promotion of visual arts thinking through synthetic and tonal exercises.
- Criticism and self-criticism

The main aim is for students to comprehend the basic principles of drawing and space organization, so that they are introduced to the language of the visual arts and then to the research process, methodology for the development of the theme and the development of strategy for representation.

(3) SYLLABUS

<p>The course content aims at contributing through research to the introduction of students to important issues regarding representation in two-dimensional space, through tonal gradations. Also, comprehension of the function of Free Drawing as an approach for visual arts education.</p> <p>The course spans 13 weeks and includes:</p> <ul style="list-style-type: none"> • Lectures • Personalized supervision • Group assessments of the works created by students. <p>Note: This course is the continuation of the course “Free Drawing and Teaching Practices I”.</p>

(4) TEACHING and LEARNING METHODS - EVALUATION

<p>DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	<ul style="list-style-type: none"> - Face-to-face - Personalized supervision - Lectures and analysis of works of art 	
<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<ul style="list-style-type: none"> Use of ICT in teaching Use of ICT in communication with the students 	
<p>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.</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>	<p>Activity</p>	<p>Semester workload</p>
	Lectures	4 lectures X 1 hour
	Workshop exercises: - Representation of human body from natural - Study from natural - Synthetic exercises	3 X 13=39 hours
	-Workshop exercises	Additional workload 32 hours
	Course total	3 ECTS / 75 hours
<p>STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i></p> <p><i>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</i></p>	<ul style="list-style-type: none"> - Monitoring of student progress on the basis of the exercises during the semester. - Public Presentation: Exhibition of the works created and their assessment at the end of the semester. 	

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.

(5) ATTACHED BIBLIOGRAPHY

-Course bibliography:

- E. H. Gombrich, *Art and illusion*, Athens (trans. A. Pappas), 1995: Nefeli.
- J. Clair, *Considérations sur l' état beaux-arts*, Athens, 1993: Smili.
- *Yannoulis Chalepas, 142 Free Drawings*, Foreword by M. Bikakis, Introduction by D. Zacharopoulos, Athens, 2007
- G. Pappas, *Drawings 1930-1965*, Athens, 1990.
- Rudolf Arnheim, *Art and Visual Perception: A Psychology of the Creative Eye*. Athens, 1999. Themelio.
- E. Panofsky, *Studies in Iconology: Humanistic Themes in the Art of the Renaissance*, Trans. by A. Pappas, Athens, 1991, Nefeli.
- S. Tsiodoulos, *Drawings*, Athens, Kichli

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TYΠ206	SEMESTER	2
COURSE TITLE	SculptureII + Free DrawingII		
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	
Twenty-three hours per week include: <ul style="list-style-type: none"> • Course delivery-presentations-Lectures from teaching staff of the Sculpture Studio • Discipline and expression exercises by students attending the Sculpture Studio • Collective management of the Sculpture Studio 	23	19	
Workshop applications of illustrating work-plastic art exercises on hard materials (Methods-Materials-Tools) Working with plaster	5		
<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>	Skills development		
PREREQUISITE COURSES:	Sculpture I + Free Drawing I		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (Italian and English)		
COURSE WEBSITE (URL)	www.plaka.org/scultura https://www.facebook.com/groups/221386017933178/ http://sculpturon.blogspot.com/		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>Upon completion of the semester students will be able to understand:</p> <ul style="list-style-type: none"> • Basic measuring methods • The concept of Structures in Sculpture • The aesthetics and content principles in sculpture (analysis-synthesis) • The plastic translation of rules for arranging mass from natural and transfer of these rules to sculpture (clay, plasticine, plaster)

- The principles of visual arts personal style and aesthetic expression
- The principles of a critical outlook of phenomena in the visual arts field
- The use of methodological tools of expressing aesthetic rules in students' personal research

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...

.....

- Familiarization with visual arts Language and Vocabulary
- Understanding and management of collective (team) programs and aims of the Sculpture Studio
- Evaluation-self-evaluation of results of individual and collective visual arts research
- Responsibility and collaborative work, as determined by the concept "Studio"
- Application of methodological tools in visual arts research (search for, analysis, synthesis)
- Perception of three-dimensional analogical Space and Scale.

(3) SYLLABUS

The course content of the 2nd semester of Sculpture Studio aims at introducing students to the three-dimensional field of analogical plastic-sculptural expression.

- I. Studio practices combined with the valuable help of the theoretical framework, aim at developing the student's visual arts perspective and research taking into account:
 - The historical language/plastic pluralism of expression
 - Techniques – technological innovations
 - The contemporary political and social environment
 - Την The Greek and foreign visual arts experience
- II. Presentations-lectures from the teaching staff of the Sculpture Studio aim at making students active agents in the visual arts field of the social environment. The aim is achieved through:
 - Collaborative work (the concept "Laboratory")
 - Experimental – creative student expression

The course (2nd semester) is developed in 13 weeks and is completed with the spring semester examinations. Its contents include:

- Lectures and presentations related to the themes of the required exercises (evaluation subjects of the spring semester)
- Tutorial, self-reflection and student feedback in relation to the produced work.
- Collective observations and evaluation of good practices in the produced work.

The exercises are "discipline" exercises and "free expression" exercises.

An internal competition takes place among students of the Sculpture Studio in order to determine the Medal for the running event of the city of Ioannina. The implementation of the suggestions by students constitutes an exercise of the Art of Medals with the respective educational process.

* Discipline exercises, volumetric/plastic model impression from natural (head) or cast (busto).

** Free expression exercises, synthesis of geometrical elements of basic shapes with free choice of materials in application and simulation in space (maquette).

Note: The Sculpture courses (semesters) are sequential and the "discipline" exercises are obligatory for students attending the course.

The lectures – presentations are open for students wishing to attend them. The "discipline" exercises can be

done freely by students from other semesters, provided there is enough space in the Studio.

(4) TEACHING and LEARNING METHODS - EVALUATION

<p>DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	<p>Face-to-face, tutorial. Self-reflection and feedback collectively. Lectures, presentations, visits to exhibitions and workshops. Participation in projects, workshops, events and cooperation with local institutions and local authorities.</p>	
<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>ICT for Teaching and Communication with students, as well as digital technologies in Studio Education, for joint analogical and digital Sculpture, with applications aiming at promoting plasticity and scale of form in space.</p>	
<p>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.</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>	<p>Activity</p>	<p>Semester workload</p>
	<p>Lectures/Presentations/Seminars in topics related to Plastic/Sculpture expression</p>	<p>6 Δ/Π/Σ X 1 hour</p>
	<p>Studio exercises: Discipline and Free Expression exercises, Volumetric Drawing from natural for sculptured head, Form and Synthesis studies with pliable materials (clay, plasticine)</p>	<p>23 X 13 = 299 hours</p>
	<p>Projects outside of the Studio for examination Book</p>	<p>Additional workload 120 hours</p>
	<p>Transferring to plaster works of plastic/sculptural creation (working with plaster), knowledge and use of materials for illustrating works, introduction to the creation of visual utilitarian object with the use of digital tools</p>	<p>5 X 13 = 65 hours</p>
	<p>Course Total</p>	<p>19 ECTS – 490 hours</p>
<p>STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>During the semester:</p> <ul style="list-style-type: none"> - Informal evaluation and self-evaluation, with observation on a weekly basis, of the visual progress and capability of students in relation to their produced work in the studio. - Periodic personalized cooperation with observations in relation to the students' produced work outside of the studio. - Periodic short project presentations by students for the development of their dialectical skills in relation to supporting their ideas and visual application. <p>The final evaluation of the spring semester involves a public presentation-exhibition and support of students' visual work, with self-evaluation and evaluation from the teaching staff on the basis of objective criteria and the participation of each student in the dynamics of the Sculpture Studio.</p> <p>The required elements for participation in the examination, as well as criteria for the final evaluation of the semester are clearly displayed in the Sculpture Studio.</p>	

(5) ATTACHED BIBLIOGRAPHY

- **Η ΑΝΑΓΚΑΙΟΤΗΤΑ ΤΗΣ ΤΕΧΝΗΣ** Ερνστ Φίσερ, ISBN 960-310-103-6, Εκδ. Θεμέλιο 2000[in Greek]
THE NECESSITY OF ART Ernst Fischer, ISBN 960-310-103-6, Themelio 2000
- **Το τσόχινο καπέλο** Γιόζεφ Μπός: Η διήγηση μιας ζωής-Ilcapellodifeltro. JosephBeuys: Unavitaraccontata Συγγραφέας: DomizioDurini, Lucreziade Μεταφραστής: Μανδάνη Μαρία Εκδότης: Εξάντας ISBN: 960-256-313-3 Έτος Έκδοσης: 1997 [in Greek]
ThefelthatJosephBeuys:Alife'snarrative-Ilcapellodifeltro. JosephBeuys: UnavitaraccontataAuthor: DomizioDurini, LucreziadeTranslator: MandaniMariaPublisher: ExandasISBN: 960-256-313-3PublicationDate: 1997
- **ΛιμναίαΟδύσσεια**Κείμενακαισυνεντεύξεις 1966-1989 ΓιάννηςΚουνέλλης, κ.ά.μετάφραση: ΑνταίοςΧρυσοστομίδηςεκδ.: Άγρα / ΓκαλερίBernier - 1991 ISBN 960-325-026-0, ISBN-13 978-960-325-026-5 [inGreek]
Limnaia Odysseia Textsandinterviews 1966-1989 G. Kounellis, etal.translation: A. ChrosostomidisPublisher.: Agra / BernierGallery- 1991 ISBN 960-325-026-0, ISBN-13 978-960-325-026-5
- **Κουνέλλης: Μ/Σ Ιόνιον Πειραιάς** Κατερίνα Κοσκινά, Thomas Mc Evilly, Marco Gherardi έργα: Γιάννης Κουνέλλης, φωτογράφιση: Μανώλης Μπαμπούσης, επιμέλεια: Κατερίνα Κοσκινά, μετάφραση: Γιάννης Γκούμας, David Britt, εκδ.: Μπάστας, 1997, ISBN 960-7418-24-7, ISBN-13 978-960-7418-24-1[in Greek]
Kounellis: M/Slonion PireausK. Koskina, ThomasMcEvilly, MarcoGherardiworks: G. Kounellis, photographs: M. Baboussis, επιμέλεια: K. Koskina, translation: G. Goumas, DavidBritt, Publisher.: Bastas, 1997, ISBN 960-7418-24-7, ISBN-13 978-960-7418-24-1
- **ΝΟΗΜΑΤΑ ΤΗΣ ΕΙΚΟΝΑΣ** Κύριος Συγγραφέας: Χατζηνικολάου Νίκος, 1938 - Εκδοτικός Οίκος: Πανεπιστημιακές Εκδόσεις Κρήτης Έτος έκδοσης: 2001 - ISBN: 960-7309-65-0
MEANINGSOFIMAGEMainauthor: N. Chatzinikolaou, 1938 - Publisher: Crete University PublishingPublication Date: 2001 - ISBN: 960-7309-65-0
- **Conceptual Art** (Taschen Basic Art Series) - Daniel Marzona
- **Minimal Art** (Taschen Basic Art Series) - Daniel Marzona, Elena Carlini
- **Video Art** (Taschen Basic Art Series) - Sylvia Martin
- **Land Art: The Earth as Canvas** (Taschen Basic Art Series) - Michael Lailach
- **ΜΑΡΚ ΡΟΘΚΟ ΚΕΙΜΕΝΑ ΓΙΑ ΤΗΝ ΤΕΧΝΗ** (1934-1969) συγγραφέας ΡΟΘΚΟ ΜΑΡΚ - Εκδοτικός Οίκος : ΝΗΣΙΔΕΣ 2010, μεταφραστής ΤΟΜΑΝΑΣ ΒΑΣΙΛΗΣ [in Greek]
MARK ROTHKO Rothko TEXTS FOR ART (1934-1969) Author Mark Rothko - Publisher : Nisides 2010, translatorTomanas V.
- **ΣΗΜΕΙΩΣΕΙΣ ΦΙΛΟΤΕΧΝΕΣ ΓΙΑ ΤΗ ΣΥΓΧΡΟΝΗ ΤΕΧΝΗ**-(Για όσους η σύγχρονη τέχνη είναι συχνά ανιαρή) συγγραφέας Πάνος Τζώνος – εκδόσεις Παπασωτηρίου 2007[inGreek]
- **ΣΚΕΨΕΙΣ ΓΙΑ ΤΗΝ ΚΑΤΑΣΤΑΣΗ ΤΩΝ ΕΙΚΑΣΤΙΚΩΝ ΤΕΧΝΩΝ**-ΚΡΙΤΙΚΗ ΤΗΣ ΜΟΝΤΕΡΝΙΚΟΤΗΤΑΣ - Ζαν Κλαρ - εκδόσεις Σμίλη 1993 [in Greek]
THOUGHTS FOR THE STATE OF VISUAL ARTS – CRITICISM OF MODERNITY – Jean Clair -Smili Editions 1993
- **ΤΕΧΝΗ ΚΑΙ ΜΑΖΙΚΗ ΚΟΥΛΤΟΥΡΑ** - Κείμενα των ANTOPNO, ΛΟΒΕΝΤΑΛ, ΜΑΡΚΟΥΖΕ, ΧΟΡΚΧΑΙΜΕΡ - Εκδ. Ύψιλον/βιβλία 1984 [inGreek]
ART AND MASS CULTURE – Texts by Adorno, Löwentahl, Marcuse, Horkheimer, Ypsilon / Books - Publishing House, 1984
- **L'ARTE DEL NEOCAPITALISMO** - Martin Damus - edizioni Laterza
- Vernant, J.-P. (2003). **Ανάμεσα στον Μύθο και την Πολιτική** - μετ. Μ.Ι. Γιόση. Αθήνα: Σμίλη.
- Σωτηρακοπούλου, Π. (2005). **Ο Θησαυρός της Κέρου. Μύθος ή πραγματικότητα; αναζητώντας τα χαμένα κομμάτια ενός αινιγματικού συνόλου**. Αθήνα: Ίδρυμα Ν. Π. Γουλανδρή - Μ.Κ.Τ.Α. - JPaulGettyMuseum, Λος Άντζελες, CycladicArtFoundation, Νέα Υόρκη [in Greek]
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- Πανόφσκι, Ε. (1991). **Μελέτεςεικονολογίας**. ΟυμανιστικάθέματαστηνΤέχνητηςΑναγέννησης (μετ. Ανδρ. Παππάς). Αθήνα: Νεφέλη. [inGreek]
- Donohue, A. (1988). **Xoana and the Origin of Greek Sculpture**. Atlanta: Paperback.

2 semester PHOT. 2

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TYP204	SEMESTER	2
COURSE TITLE	Photography I		
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	
	3	3	
<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>	Scientific area		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	http://ecourse.uoi.gr/course/view.php?id=2298		

(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>The aims of the course are:</p> <p>Learning basic principles of analogue black-and-white photograph (shooting, film developing, Printing), along with the aesthetic knowledge required by the language of image. “Technique” and “aesthetics” are closely connected for the production of a personal visual result.</p> <p>2) Upon course completion students should be able to perform correctly a camera shooting, develop analogue film and print it. In short, they should be able to create a photographic portfolio of 10-15 photos.</p>								
<p>General Competences</p> <p><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></p> <table> <tr> <td><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i></td> <td><i>Project planning and management</i></td> </tr> <tr> <td><i>Adapting to new situations</i></td> <td><i>Respect for difference and multiculturalism</i></td> </tr> <tr> <td><i>Decision-making</i></td> <td><i>Respect for the natural environment</i></td> </tr> <tr> <td><i>Working independently</i></td> <td><i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i></td> </tr> </table>	<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>	<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>	<i>Decision-making</i>	<i>Respect for the natural environment</i>	<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>							
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>							
<i>Decision-making</i>	<i>Respect for the natural environment</i>							
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</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>Criticism and self-criticism</i> <i>Production of free, creative and inductive thinking</i> <i>Others...</i>
Working independently Criticism and self-criticism Production of free, creative and inductive thinking	

(3) SYLLABUS

<p>Familiarisation with the technical aspect of analogue black-and-white photography (camera types, lens, types of film, photometry, techniques for shooting, developing the film and printing). Specially designed exercises allow approaching concepts such as depth of field, motion freeze, understanding and manipulating light, etc.)</p> <p>Presentations of works of established photographers, after exercise completion, allow the connection between the technical aspect and the aesthetics of the photographic medium.</p> <p>During the semester students work on the following three issues:</p> <ol style="list-style-type: none"> 1. Depth of field and “artistic intention”. 2. Motion in photography and “artistic intention”. 3. Photogram <p>As an introduction to the investigation process a text is handed out summarising the research axis for student assignment/work. The text raised a field of questions-problems, with the mathematical sense of the term, to which students need to answer using photography.</p>
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(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 video projector Internet use	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>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> <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>	Activity	Semester workload
	Lectures	10 hours
	Studio exercises	20 hours
	Doing a personal assignment	45 hours
	Course total	75 work hours
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>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</i>	Presentation of a personal portfolio with exercises at the date of examinations. Quality, creativity and ability of synthesizing and assimilating the concepts taught are evaluated, while the student’s presence during the semester is taken into account.	

Specifically-defined evaluation criteria are given, and if and where they are accessible to students.	
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(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

- Κατερτζιάδης Παναγιώτης, *Βασικά Μαθήματα Φωτογραφίας*, εκδ. Φωτογράφος, 2008.
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5 SEM PHOT. 2

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ507	SEMESTER	5
COURSE TITLE	Photography II		
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	
	3	3	
<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>	Scientific area		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	http://ecourse.uoi.gr/course/view.php?id=1033 http://arts.uoi.gr/web/wp-content/uploads/2017/07/PhotoLabStudentsProjects.pdf		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>In the course framework students will deal with three issues (see syllabus), both with analogue and digital camera. Upon semester completion they are expected to:</p> <ol style="list-style-type: none"> 1) Operate a digital camera for the creation of artistic production 2) Know the basic functions of Photoshop. 3) Be able to create three portfolios, each for every topic, or a portfolio which combines all three topics. 		
<p>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></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; vertical-align: top;"> <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> </td> <td style="width: 50%; vertical-align: top;"> <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> </td> </tr> </table>	<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>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>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>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>Working in an interdisciplinary environment</i> <i>Production of new research ideas</i>	..... <i>Others...</i>
<p>Working independently Criticism and self-criticism Production of free, creative and inductive thinking</p>	

(3) SYLLABUS

<p>Students work in the following three topics during the semester:</p> <ol style="list-style-type: none"> 1. My Ioannina 2. Photography as a document 3. The limits of ugly and beautiful <p>As an introduction to the investigation process a text is handed out summarising the research axis for student assignment/work. The text raised a field of questions-problems, with the mathematical sense of the term, to which students need to answer using photography (Analogue and digital photography, common image processing software: Photoshop).</p>
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(4) TEACHING and LEARNING METHODS - EVALUATION

<p>DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	Face-to-face	
<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	Use of video projector Internet use	
<p>TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>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 hours
	Practical exercises	20 hours
	Doing personal assignment/work	45 hours
	Course total	75 work hours
<p>STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	Presentation of a personal portfolio with exercises at the date of examinations. Quality, creativity and ability of synthesizing and assimilating the concepts taught are evaluated, while the student's presence during the semester is taken into account.	

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(5) ATTACHED BIBLIOGRAPHY

- *Suggested bibliography:*

- Παπαδημητρόπουλος Παναγιώτης, *Παρισινό Ημερολόγιο*, εκδόσεις Θερμαϊκός, 2013
- Μπαρτ, Ρολάν, *Ο Φωτεινός Θάλαμος. Σημειώσεις για τη φωτογραφία*, Κέδρος, 1983.
- Μπαρτ, Ρολάν, *Εικόνα-μουσική-κείμενο*, Πλέθρον, 2001.
- Έκο Ουμπέρτο , *Ιστορία της ασχήμιας*, Καστανιώτης, 2007.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ607	SEMESTER	6
COURSE TITLE	Photography III		
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	
	3	3	
<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>	Scientific area		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	http://ecourse.uoi.gr/course/view.php?id=2299		

(2) LEARNING OUTCOMES

<p>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.</p> <p>Consult Appendix A</p> <ul style="list-style-type: none"> • 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 		
<p>In the course framework students familiarize themselves with Studio photography, the use of flash in interior and exterior spaces with the aim of both developing their technique and acquiring deeper aesthetic knowledge. Students work on three topics (see syllabus) with a digital camera. Upon course completion they are expected to:</p> <ol style="list-style-type: none"> 1) Be able to operate a digital camera in and out of the studio for the creation of artistic product. 2) To delve deeper into the functions of Photoshop. 3) To be able to create three portfolios, one for each topic, or a portfolio combining all three topics. 		
<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?</p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none;"> <p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Adapting to new situations</p> <p>Decision-making</p> <p>Working independently</p> </td> <td style="width: 50%; border: none;"> <p>Project planning and management</p> <p>Respect for difference and multiculturalism</p> <p>Respect for the natural environment</p> <p>Showing social, professional and ethical responsibility and sensitivity to gender issues</p> </td> </tr> </table>	<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Adapting to new situations</p> <p>Decision-making</p> <p>Working independently</p>	<p>Project planning and management</p> <p>Respect for difference and multiculturalism</p> <p>Respect for the natural environment</p> <p>Showing social, professional and ethical responsibility and sensitivity to gender issues</p>
<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Adapting to new situations</p> <p>Decision-making</p> <p>Working independently</p>	<p>Project planning and management</p> <p>Respect for difference and multiculturalism</p> <p>Respect for the natural environment</p> <p>Showing social, professional and ethical responsibility and sensitivity to gender issues</p>	

<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>Criticism and self-criticism</i> <i>Production of free, creative and inductive thinking</i> <i>Others...</i>
Working independently Cooperation in the team Production of new ideas Criticism and self-criticism Production of free, creative and inductive thinking	

(3) SYLLABUS

<p>Students are required to answer, through photographic exercises, to questions related to the relationships between the subjective and the objective, performance, representation, the one and the multiple, the visible and the invisible, vision and touch, photography as a window to the world or as the artist's mirror. Art, technique and spirit interact to create a higher aesthetic result (Analogue and digital photography, common image processing software: Photoshop).</p> <p>Students work in the following three topics during the semester:</p> <ol style="list-style-type: none"> 1. Hymn to light, hymn to shadow 2. The art of portrait 3. Photography as a painting
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(4) TEACHING and LEARNING METHODS - EVALUATION

<p>DELIVERY</p> <p><i>Face-to-face, Distance learning, etc.</i></p>	Face-to-face	
<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</p> <p><i>Use of ICT in teaching, laboratory education, communication with students</i></p>	Use of video projector Internet use	
<p>TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i> <i>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>	<p>Activity</p>	<p>Semester workload</p>
	Lectures	10 hours
	Practical exercises	20 hours
	Doing personal assignment/work	45 hours
	Course total	75 work hours
<p>STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	Presentation of a personal portfolio with exercises at the date of examinations. Quality, creativity and ability of synthesizing and assimilating the concepts taught are evaluated, while the student's presence during the semester is taken into account.	

(5) ATTACHED BIBLIOGRAPHY

- *Suggested bibliography:*

1. Liz Wells, Εισαγωγή στη φωτογραφία, Πλέθρον.
Liz Wells, Introduction to photography, Plethron
2. John Hedgecoe, Το Βιβλίο του Φωτογράφου, εκδ. Μωρεσόπουλος.
John Hedgecoe, The Photographer's Book, Moresopoulos Publishing.
3. Προσωπικές σημειώσεις.
Personal notes

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ708	SEMESTER	7th
COURSE TITLE	Photography IV		
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	
	3	3	
<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>	Scientific area		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	http://ecourse.uoi.gr/course/view.php?id=2300		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>In the framework of the course, students work on three topics (see syllabus) with a digital camera. At the end of the semester they are expected to:</p> <ol style="list-style-type: none"> 1) Delve more deeply into the art of portrait in and out of the studio. 2) Improve their photographic technique, to cultivate critical thinking skills and to develop their creativity. 3) To be able to create three different portfolios, one for each topic, or a portfolio combining all three topics. <p>The course aims are indicatively the following:</p> <ol style="list-style-type: none"> a. Taking initiative as regards the creation of personal work b. Knowledge of traditional and contemporary theory and practice of photography. c. Intercommunication between Photography and Philosophy of Art. d. The broadening of the visual horizon of the student so as to facilitate the production of personal work, excellent from a technical perspective, which avoids as much as possible commonplace answers, promoting, in this way, research in photographic art.
<p>General Competences <i>Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma</i></p>

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...

Working independently
 Cooperation in a team
 Production of new research ideas
 Criticism and self-criticism
 Production of free, creative and inductive thinking

(3) SYLLABUS

Questions related to the portrait, the self and its image, the phenomenon and essence, the artist and his/her topic or topics, the monomaniac or polymaniac type of artist. Analysis of the poetics of the photographic work of contemporary artists. Video projections, in combination with the proposed topic, in which established photographers analyse their work method. Embryology and visual arts creation. Relationships and the contribution of photography to contemporary art. (Analogue and digital photography, common image processing software: Photoshop).

Students work on the following three topics during the semester:

1. The idea of human face according to Rilke
2. The limits of visible and invisible
3. Image, phenomenon, truth, essence

As an introduction to the investigation process of the topic, a text is handed out each time summarising the research axis for student assignment/work. The text raises a field of questions-problems, with the mathematical sense of the term, to which students need to answer using photography.

(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 video projector Internet use	
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.</i>	Activity	Semester workload
	Lectures	10 hours
	Studio exercises	20 hours
	Doing personal assignment/work	45 hours
	Course total	75 work hours

<p>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</p>	
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Presentation of a personal portfolio with exercises on the date of examinations. Quality, creativity and ability of synthesizing and assimilating the concepts taught are evaluated, while the student's presence during the semester is taken into account.</p>

(5) ATTACHED BIBLIOGRAPHY

<p>- Suggested bibliography:</p> <ol style="list-style-type: none"> 1. Κωστής Αντωνιάδης, <i>Λανθάνουσα Εικόνα</i>, εκδ. Μωρεσόπουλος Antoniadis Kostis, <i>Latent Image</i>, Moresopoulos Editions 2. Παναγιώτης Παπαδημητρόπουλος, <i>Το Θέμα και η Φωτογραφία</i>, Εκδ. University Studio Press. Panayotis Papadimitropoulos, <i>The topic and the Photograph</i>, University Studio Press 3. Κατσάγγελος Γιώργος, <i>Προσπαθώντας περισσότερο</i>, εκδ. University Studio Press Katsaggelos Giorgos, <i>Trying more</i>, University Studio Press 4. Personal notes
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COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ809	SEMESTER	8
COURSE TITLE	Photography V		
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	
	3	3	
<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>	Scientific area		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	http://arts.uoi.gr/web/ergastiria/ergastirio-fotografias/		

(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>In the course framework students work on a topic (see syllabus) with a digital camera. Upon course completion students are expected to:</p> <ol style="list-style-type: none"> 1) Have improved their photographic techniques along with the cultivation of critical thinking skills and the development of creativity. 2) To be able to create a portfolio of 20 photographs in the proposed topic. <p>The aims of the course are indicatively the following:</p> <ol style="list-style-type: none"> a. The connection of Photography-as an art- with philosophic concepts, such as essence, present, identity, to specific and the partial. b. The broadening of the visual horizon of the student so as to facilitate the production of personal work, excellent from a technical perspective, which promotes research in Photography-as an art. 						
<p>General Competences</p> <p><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></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none;"><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i></td> <td style="width: 50%; border: none;"><i>Project planning and management</i></td> </tr> <tr> <td style="border: none;"><i>Adapting to new situations</i></td> <td style="border: none;"><i>Respect for difference and multiculturalism</i></td> </tr> <tr> <td style="border: none;"></td> <td style="border: none;"><i>Respect for the natural environment</i></td> </tr> </table>	<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>	<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>		<i>Respect for the natural environment</i>
<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>					
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>					
	<i>Respect for the natural environment</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>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>
Working independently Cooperation in the team Criticism and self-criticism Production of free, creative and inductive thinking	

(3) SYLLABUS

Questions related to ego and its image, here and now, identity, the whole, the specific and the partial, the phenomenon and essence. Analysis of the poetics of the photographic work of contemporary artists. Video projections, in combination with the proposed topic, in which established photographers analyse their work method. Embryology and visual arts creation. Relationships and the contribution of photography to contemporary art. (Analogue and digital photography, common image processing software: Photoshop).

Students work on the following topic during the semester:

1. Present as "I-here-now".

As an introduction to the investigation process a text is handed out summarising the research axis for student assignment/work. The text raised a field of questions-problems, with the mathematical sense of the term, to which students need to answer using photography.

(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 video projector Internet use	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>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> <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>	Activity	Semester workload
	Lectures	10 hours
	Practical exercises	20 hours
	Doing personal assignment/work	45 hours
	Course total	75 work hours
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>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</i>	Presentation of a personal portfolio with exercises at the date of examinations. Quality, creativity and ability of synthesizing and assimilating the concepts taught are evaluated, while the student's presence during the semester is taken into account.	

<p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	
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(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

1. Παπαδημητρόπουλος Παναγιώτης, *Μεταφωτογραφίες*, εκδ. University Studio Press, 2016.
2. Αντωνιάδης Κωστής, *Λανθάνουσα Εικόνα*, εκδ. Μωρεσόπουλος
3. Παπαδημητρόπουλος Παναγιώτης, *Το Θέμα και η Φωτογραφία*, Εκδ. University Studio Press.
4. Κατσάγγελος Γιώργος, *Προσπαθώντας περισσότερο*, εκδ. University Studio Press
5. Μπαρτ, Ρολάν, *Εικόνα-μουσική-κείμενο*, Πλέθρον, 2001.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND OF THE SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ΤΥΠ 201	SEMESTER	2
COURSE TITLE	HISTORY OF ART II		
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	
	3	2	
<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>	GENERAL BACKGROUND		
PREREQUISITE COURSES:	NONE		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES. TUTORIALS IN ENGLISH ARE OFFERED.		
COURSE WEBSITE (URL)	http://www.arts.uoi.gr/DEP_ADAMOPOULOU/course1.htm e-course: http://ecourse.uoi.gr/course/view.php?id=732		

(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

With the successful completion of the course, students will:

- have acquired proven knowledge and understanding of the arts as developed during the Medieval Ages in Europe. Will be familiar with the basic characteristics of styles cultivated in different geographical areas and in various eras between the 4th and the 14th century AD. Although the course is a survey course on art produced during a 10 centuries span, it is based on the most recent bibliography.
- be in position to use the knowledge and understanding of this art in order to identify the essential characteristics of style that are revived in later eras and can be traced in today's world.
- have the ability to form critical judgments in reference to the identification of forms to the medieval art production in various areas in Europe.
- have developed the skills to research in published literature on formal references to the

arts of the Middle Ages.

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...

.....

Working independently

Team work

Ability to research using international sources

Production of free, creative and critical thinking

(3) SYLLABUS

- What is the content of the terms Middle Ages and Byzantium: creation, development and reception in later times of the terms. Art during the first centuries AD in Europe.
- The Early Byzantine bloom in art and architecture.
- The 'Barbarians' of Europe, 5th – 8th centuries.
- Carolingian Renaissance.
- Middle Byzantine Art and Islamic Art.
- Ottonian Art.
- Historical and social changes in Europe at the turn of the 1st millennium AD.
- Romanesque style: birth and expansion.
- Gothic style: its origins and expansion in Europe.
- Late Gothic style.
- Gothic art after the 14th century.
- Reception of Medieval art in later centuries.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face, lecture hall	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching Use of ICT in 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.</i>	Activity	Semester workload
	Lectures	39
	Study and research in bibliography. Interactive studying through the links offered in the e-course platform.	7

<p>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</p>	<p>Team work for the processing of information acquired during the semester</p>	<p>4</p>
	<p>Course total</p>	<p>50</p>
<p align="center">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>		
<p>Conclusive evaluation, based upon learning outcomes. Setting thematic areas in the e-course platform helps students understand the framework and criteria of their final evaluation. Written evaluation, in Greek (or English for Erasmus student), comprising short-answer questions, multiple choice questionnaires, and open-ended questions.</p>		

(5) ATTACHED BIBLIOGRAPHY

Suggested bibliography (available in Eudoxos platform):

Χιού Χόνορ - Τζων Φλέμινγκ, *Ιστορία της τέχνης*, Αθήνα: Σαραφίδου, 1991.

Related academic bibliography:

- Beckwith John, *Early Medieval Art: Carolingian, Ottonian, Romanesque*, New York: Thames & Hudson, ²1985.
- Nees Lawrence, *Early Medieval Art*, Oxford; N.Y: Oxford University Press, 2002.
- Sekules Veronica, *Medieval Art*, Oxford University Press, 2001.
- Stokstad Marilyn, *Medieval Art*, Westview Press, 2004.
- Toman Rolf, *Romanesque. Architecture, Sculpture, Painting*, Cologne: Könemann, 1997.
- Toman Rolf, *The Art of Gothic. Architecture, Sculpture, Painting*, Cologne: Könemann, 1999.

COURSE OUTLINE

(1) GENERAL

SCHOOL	FINE ARTS		
ACADEMIC UNIT	FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE STUDIES		
COURSE CODE	TYP 202	SEMESTER	B
COURSE TITLE	Ancient Greek Painting and its Echoes in Later Art		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS
		3	2
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	special background		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Tutorials (examinations in English or Greek Language)		

(2) LEARNING OUTCOMES

Learning outcomes
<p>The course provides an overview of Greek Monumental Painting from the earliest period in Aegean cultures to classical Greek and Roman times. Students get familiarized with handling more specialized issues of Ancient Greek Painting, the techniques of the colorful murals and how the ancient paintings made in later centuries by such artists as Mantegna, Titian, Dürer, Raphael, Rembrandt, and Rubens that were inspired by antique models.</p>
General Competences
<p>Knowledge and understanding the Greek Monumental Painting and Historical Narratives.</p>

The interaction between the development of painting and the historic-social developments.
Verbal skills, critical awareness, communication skills.

(3) SYLLABUS

- Brief overview of the relationship between Greek and Roman art.
- Techniques, Styles and patterns from surviving works as well as ancient literary accounts.
- Greek monumental painting compare with other branches of Greek art, from mosaics and vase painting to sculpture.
- The monumental painting in the Aegean during the Greek Bronze Age
- Early Greek painting
The fifth century: tetrachromy and shadow-painting
Late classical to early Hellenistic
Hellenistic painting after Alexander
Painting in the Greco-Roman world.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	MS-Teams	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY	Use of ICT in teaching, communication with students.	
TEACHING METHODS	<i>Activity</i>	<i>Semester workload</i>
	Lectures	39
	Study and analysis of bibliography	11
	Course total	50
STUDENT PERFORMANCE EVALUATION	<p>Conclusive evaluation at the end of the semester. Written tests are confined to requiring short answers and 'essays' of various lengths. Also is assessed the participation of the student within the classroom.</p> <p>Students are informed about the criteria of the evaluation during the lessons.</p>	

(5) ATTACHED BIBLIOGRAPHY

- Δ. Πλάντζος, Η τέχνη της Ζωγραφικής στον αρχαίο ελληνικό κόσμο (Αθήνα

2018).

- Λυδάκης Στ., Αρχαία ελληνική ζωγραφική και οι απηχήσεις της στους νεότερους χρόνους (Αθήνα 2002)

Further Reading

- Ανδρόνικος Μ., Βεργίνα II. Ο «Τάφος της Περσεφόνης» (Αθήνα 1994).
- Brecoulaki H., La peinture funeraire de Macedoine. Emplois et Fonctions de la Couleur IVe-IIe s.av. J.- C. Αθήνα 2006
- Ling, R., *Roman Painting* (Cambridge 1991).
- Pollitt J.J., *The Cambridge History of Painting in the Classical World* (Cambridge 2015)

- Robertson, M. *Greek Painting* (London 1959)
- Τ. Ρούσσος-Αλ. Λεβίδης, Πλίνιος ο Πρεσβύτερος. Περί της αρχαίας ελληνικής ζωγραφικής (Αθήνα 1998).

- Σαατσόγλου-Παλιαδέλη, Χ., *Τα επιτάφια μνημεία από τη Μεγάλη Τούμπα της Βεργίνας* (Θεσσαλονίκη 1984).
- Σαατσόγλου-Παλιαδέλη, Χ., *Βεργίνα, Ο τάφος του Φιλίππου. Η τοιχογραφία με το κυνήγι* (Αθήνα 2004)
- Scheibler Ingeborg, Αρχαία Ελληνική Ζωγραφική (Αθήνα 2015).
- Brecoulaki H., La peinture funeraire de Macedoine. Emplois et Fonctions de la Couleur IVe-IIe s.av. J.- C. Αθήνα 2006
- Τσιμπίδου-Αυλωνίτη, Μ., *Μακεδονικοί τάφοι στον Φοίνικα και τον Άγιο Αθανάσιο Θεσσαλονίκης* (Αθήνα 2005).

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE (BACHELOR)		
COURSE CODE	EF201	SEMESTER	B
COURSE TITLE	ENGLISH II		
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
		2	2
<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>	General background, skills development		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	English		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes, in English		
COURSE WEBSITE (URL)	http://ecourse.uoi.gr/course/view.php?id=2094		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>Students undertaking this course will:</p> <ul style="list-style-type: none"> • enrich their knowledge in relation to basic art terminology • develop their vocabulary • develop their reading skills as regards texts of medium difficulty level and scientific articles related to their field of study • develop their critical and creative thinking skills through contact with multimodal texts from the field of fine arts • discuss movements in art and their characteristics 						
<p>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></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none;"><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i></td> <td style="width: 50%; border: none;"><i>Project planning and management</i></td> </tr> <tr> <td style="border: none;"><i>Adapting to new situations</i></td> <td style="border: none;"><i>Respect for difference and multiculturalism</i></td> </tr> <tr> <td style="border: none;"></td> <td style="border: none;"><i>Respect for the natural environment</i></td> </tr> </table>	<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>	<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>		<i>Respect for the natural environment</i>
<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>					
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>					
	<i>Respect for the natural environment</i>					

*Decision-making
Working independently
Team work*

*Working in an international environment
Working in an interdisciplinary environment
Production of new research ideas*

*Showing social, professional and ethical responsibility and
sensitivity to gender issues
Criticism and self-criticism*

*Production of free, creative and inductive thinking
.....
Others...
.....*

*Αναζήτηση, ανάλυση και σύνθεση δεδομένων και πληροφοριών, με τη χρήση και των απαραίτητων τεχνολογιών
Προσαρμογή σε νέες καταστάσεις
Λήψη αποφάσεων
Αυτόνομη εργασία
Ομαδική εργασία
Εργασία σε διεθνές περιβάλλον
Εργασία σε διεπιστημονικό περιβάλλον
Παράγωγή νέων ερευνητικών ιδεών*

The course aims at the following general competences:

- Identifying the concept of Art and Fine Arts
- Understanding of basic concepts in the field of Fine Arts
- Reading comprehension
- Vocabulary development, productive and receptive language skills (reading, writing, speaking and listening)
- Criticism and self-criticism
- Production of free, creative and inductive thinking
- Search for, analysis and synthesis of data and information, with the use of the necessary technology
- Successful communication strategies

(3) SYLLABUS

Course description:

- Lectures and video (oral speech comprehension)
- Reading comprehension (reading scientific articles)
- Vocabulary development in the context of art
- Grammar, where and to the extent it is necessary
- Listening and comprehending a university lecture

Course content:

1. Famous Art Museums around the world (the MET, MoMA, etc.).
2. Jobs related to Museums - What is a Museum Curator? (requirements, work environment, work schedule).
3. Painting 101 (introduction to painting and basic terms / vocabulary / expressions).
4. Graffiti as an art form (the example of Banksy).
5. Studying Art at University.
6. Careers for graduates of Fine Art Departments.
7. What happens at an Art Exhibition?
8. Reading / Writing skills (An Art Exhibition Programme)
9. Artists' biographies
10. Art movements

(4) TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;">DELIVERY</p> <p style="text-align: center;"><i>Face-to-face, Distance learning, etc.</i></p>	<p>Face-to-face, communication during office hours and through email (distance learning if necessary)</p>	
<p style="text-align: center;">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</p> <p style="text-align: center;"><i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<ul style="list-style-type: none"> • Use of Information and Communication Technology (ICT) in teaching (e.g. Internet, Web 2.0 teaching tools, overhead projector). • Use of Information and Communication Technology (ICT) in communicating with students (email, Ecourse and MS-Teams platforms). • Use of Information and Communication Technology (ICT) for facilitating the teaching process (e.g. through the platform for asynchronous education Ecourse and MS-Teams). 	
<p style="text-align: center;">TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>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	26
	Self-study/working assignments	21
	Final written examination	3
Course total	Total workload: 2 ECTSx25= 50 hours	
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Student performance evaluation is based on the following criteria:</p> <ul style="list-style-type: none"> • Active lesson participation • Optional individual or team project work • Final written examination involving multiple choice questions, filling gaps or providing a short answer. <p>Evaluation methods:</p> <p>Diagnostic assessment with the aim of identifying student's language skills and achievement level, what students already know, so that the teaching process can be designed accordingly.</p> <p>Formative assessment, which involves evaluating and monitoring student learning during the semester. It aims at providing feedback in relation to the efficiency of teaching methodology and student learning so that student can reach the learning goals that have been set. It helps adjusting instructional practices to meet the students' needs.</p> <p>Summative assessment at the end of the course in order to measure student learning and the extent to which students meet learning outcomes.</p> <p>Summative (final) assessment is in English. Evaluation criteria are announced and explained at the beginning of</p>	

	the course and are available to students on the electronic address of the course. (http://ecourse.uoi.gr/course/view.php?id=2094)
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(5) ATTACHED BIBLIOGRAPHY

Suggested bibliography:

1. Dooley, J., & Evans, V. (1999). Grammarway 3 Student's Book (Greek Edition). Express Publishing. (προτεινόμενο σύγγραμμα στο σύστημα ΕΥΔΟΞΟΣ)
2. Phillips, T., Phillips, A., & Regan, N. (2011). New Skills in English: Level 1. Reading, UK: Garnet Publishing.
3. Slaght, J. (2012). English for Academic Study: Reading - Course Book: Garnet Education.
4. Pallant, A. (2009). English for Academic Study: Writing - Course Book: Garnet Education.
5. Read, H. (1994). The Thames and Hudson dictionary of art and artists: New York: Thames and Hudson.
6. Lucie-Smith, E. (1996). The Thames and Hudson dictionary of art terms: London: Thames and Hudson.
7. Clarke, M. (2003). The Concise Oxford dictionary of art terms: Oxford and New York: Oxford University Press.
8. Marconi, C. (ed.) (2015). The Oxford handbook of Greek and Roman art and architecture: New York: Oxford University Press.
9. Lindsay, G. (2016). The user perspective on twenty-first century art museums: New York: Routledge, Taylor & Francis.
10. Vojtech Jirat-Wasiutynski (ed.) (2007). Modern art and the idea of the Mediterranean: Toronto Buffalo: University of Toronto Press.
11. Rush, M. (2007)/ Video art: with 475 illustrations, 372 in colour: New York: Thames & Hudson.
12. Madoff, S. H. (ed.) (2009). Art school: (propositions for the 21st century): Cambridge, Mass: MIT Press.

Digital Sources:

1. The MoMa Glossary of Art Terms. Available at: https://www.moma.org/learn/moma_learning/glossary/
2. Collins Dictionary Online. Available at: <https://www.collinsdictionary.com/>

COURSE OUTLINE

(1) GENERAL

SCHOOL	Fine Arts		
ACADEMIC UNIT	Department of Fine Arts and Sciences		
LEVEL OF STUDIES	Graduate Course		
COURSE CODE	ETY 215	SEMESTER	Second(B)
COURSE TITLE	German language II		
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	
	2	2	
<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>	This course is an background course aiming at the further development of basic language and communication skills and knowledge acquisition		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	German/Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes, if it is demanded		
COURSE WEBSITE (URL)	-		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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> 			
<ol style="list-style-type: none"> 1. Basic level knowledge of the phonological structure of German 2. Basic level knowledge of the morphological structure of German 3. Basic level knowledge of the syntactic structure of German 4. Basic vocabulary and semantic competence in German 5. Basic communicative competence in conversations (oral speech) 6. Basic communicative competence in written speech (texts) 			
<p>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></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none;"> <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> </td> <td style="width: 50%; border: none;"> <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> </td> </tr> </table>		<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>
<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>		

Adapting to new situations, working independently, working in an international environment, coping with difference and multiculturalism, criticism and self-criticism, team work.

(3) SYLLABUS

- Speaking: paying compliments/ vocabulary domains: free time/ Grammar: modal verb *können*
- Reading: SMS, chat in Internet / writing: invitations/ vocabulary domains: hours of the day/ Grammar: temporal prepositions, the place of the verb in a sentence
- Listening: food preferences, / vocabulary domains: food, nutrition/ Grammar: declination of modal verb *mögen, möchte*
- Listening and speaking: ending a phone call, finding information / vocabulary domains: travelling, means of transport/ Grammar: verbs, declination
- Reading/Writing: email messages, calendar, describing life routine/ vocabulary domains: coping with everyday life / Grammar: temporal prepositions (*von...bis, ab,*)
- Reading: informative texts/ vocabulary domain: seasons, months / Grammar: past perfect of the modal verb *sein*

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face learning	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Computer-based teaching, internet facility, projector, tape recorder	
<p style="text-align: center;">TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>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 and seminars	26 h.
	Writing exercise	6 h.
	Oral speech	4 h.
	Examinations	14 h.
	Course total	50 h.
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of examination: German and Greek.</p> <p>The evaluation of student achievement follows two phases: (a) interim evaluation during the course, based on special tests of language skills and knowledge, and (b) a final examination at the end of the course aiming at the evaluation of acquired knowledge on the structure of German, and (b) acquired competence in oral and written German.</p>	

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

Evans, S., Pude, A., Specht, F. : MENSCHEN. Deutsch als Fremdsprache. Kursbuch A1.2,

München 2012, Hueber Verlag.

- *Relatedacademicjournals:*

Papadopoulou, M.: Meine Grammatik. Αθήνα 2012, εκδ. Καραμπάτος

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ΤΥΠ 301	SEMESTER	3
COURSE TITLE	Painting III		
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
		6	17
<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>	Specialised/scientific area		
PREREQUISITE COURSES:	Prerequisite courses (chain of courses)		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English/Spanish)		
COURSE WEBSITE (URL)	Course website and Department website		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>Upon successful completion of the studio lessons-exercises along with other courses in the undergraduate curriculum that develop visual research students will be able to:</p> <ul style="list-style-type: none"> • Have a knowledge of the basic tools (drawing-colour, synthesis) that make up morphologically the work of art. • Analyse and compose/synthesise through the use of various visual media. 								
<p>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></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none;"><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i></td> <td style="width: 50%; border: none;"><i>Project planning and management</i></td> </tr> <tr> <td style="border: none;"><i>Adapting to new situations</i></td> <td style="border: none;"><i>Respect for difference and multiculturalism</i></td> </tr> <tr> <td style="border: none;"><i>Decision-making</i></td> <td style="border: none;"><i>Respect for the natural environment</i></td> </tr> <tr> <td style="border: none;"></td> <td style="border: none;"><i>Showing social, professional and ethical responsibility and</i></td> </tr> </table>	<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>	<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>	<i>Decision-making</i>	<i>Respect for the natural environment</i>		<i>Showing social, professional and ethical responsibility and</i>
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<i>Decision-making</i>	<i>Respect for the natural environment</i>							
	<i>Showing social, professional and ethical responsibility and</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>sensitivity to gender issues</i> <i>Criticism and self-criticism</i> <i>Production of free, creative and inductive thinking</i> <i>Others...</i>
Working independently Team work Criticism and self-criticism Production of free, creative and inductive thinking Respect for difference and multiculturalism	

(3) SYLLABUS

<p>The course studio orientation Painting III, as well as the rest Painting orientation courses, are interconnected placing special importance on the formulation of visual thinking. The lessons are in two axes: (a) to explore issues of plastic language “drawing, synthesis, colour” through practical exercises and studio compositions, model from natural, as well as (b) through special thematic exercises in which students are asked to compose and analyse with the use of various plastic media and structure conceptually and practically their own visual proposal. Studio lessons include practice, theory and doing assignments. Theory involves critical analysis of works of art, aesthetic approach of a work of art, in issues related to: a) visual perception, b) colour theories, c) the structure of image and finally d) study of the theoretical basis in relation to the nature and function of media and critical analysis of the produced image.</p> <ul style="list-style-type: none"> • Drawing exercises – studies in models or studio compositions • Drawing from natural of human figure of a model. • Exercises on the colour cycle, compositions from natural with colour with an emphasis on space organization and the interpretation of the complementary relationship of colours. • Mixed techniques • Exercises with a thematic-conceptual character requiring synthetic/conceptual analytical skills and exercises involving establishing the concept of work of art. <p>The syllabus is supported with a series of lectures and visits to exhibition spaces and museums.</p>
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(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>	- Internet to search for information and analysis of visual arts works and artists. - Audiovisual material. -Blog on which summaries and bibliography from the lectures and presentations are posted -Communicationthrough email																
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>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> <i>The student's study hours for each learning</i>	<table border="1"> <thead> <tr> <th>Activity</th> <th>Semester workload</th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td>12</td> </tr> <tr> <td>Seminars</td> <td>9</td> </tr> <tr> <td>Tutorials</td> <td>39</td> </tr> <tr> <td>Studio project</td> <td>18</td> </tr> <tr> <td>Study of bibliography</td> <td>18</td> </tr> <tr> <td>Artistic creation</td> <td>311</td> </tr> <tr> <td>Visits/Excursions</td> <td>6</td> </tr> </tbody> </table>	Activity	Semester workload	Lectures	12	Seminars	9	Tutorials	39	Studio project	18	Study of bibliography	18	Artistic creation	311	Visits/Excursions	6
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Studio project	18																
Study of bibliography	18																
Artistic creation	311																
Visits/Excursions	6																

<i>activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	Academic tutoring for learning about tools and expressive media	12
	Course total	425
<p align="center">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>I) Mid-semester examination, studio exercises (60%) II) Presentation/exhibition of all assignments at the end of the semester (40%)</p>	

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

- ΤΟ ΧΡΟΝΙΚΟ ΤΗΣ ΤΕΧΝΗΣ. Ε.Η. GOMBRICH εκδόσεις ΜΙΕΤ
The story of Art, E.H. GOMBRICH ΜΙΕΤ
- Η ΤΕΧΝΗ ΑΠΟ ΤΟ 1900 μωτερνισμός, αντιμοντερνισμός, μεταμοντερνισμός Hal Foster, Rosalind Krauss, Yve -Alain Bois, Benjamin H. D. Buchloh. Εκδόσεις ΕΠΙΚΕΝΤΡΟ
Art since 1900. Art Since 1900: Modernism, Anti-Modernism and Postmodernism, Hal Foster, Rosalind Krauss, Yve -Alain Bois, Benjamin H. D. Buchloh. Εκδόσεις Epikentro.
- Η ΑΜΦΙΒΟΛΙΑ ΤΟΥ ΣΕΖΑΝ-ΤΟ ΜΑΤΙ ΚΑΙ ΤΟ ΠΝΕΥΜΑ, ΜΩΡΙΣ ΜΕΡΛΩ ΠΟΝΤΙ, βιβλιοθήκη της τέχνης, εκδόσεις της τέχνης, Νεφέλη
Cézanne's doubt – the eye and the mind, Maurice Merleau-Ponty, art library, art publications, Nefeli
- Η ΠΡΟΕΛΕΥΣΗ ΤΟΥ ΕΡΓΟΥ ΤΕΧΝΗΣ Μ ΗΕΙΔΕΓΓΕΡ
The origin of the Work of Art, M Heideger

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TYP302	SEMESTER	3
COURSE TITLE	SculptureIII		
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
Twenty-three hours per week include: <ul style="list-style-type: none"> • Course delivery-presentations-Lectures from teaching staff of the Sculpture Studio • Discipline and expression exercises in the Sculpture Studio • Collective management of the Sculpture Studio • Individual space management in the Sculpture Studio 		20	17
Workshop applications of illustrating (Methods and techniques of moulds) Working with plaster		5	
<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>	Skills development		
PREREQUISITE COURSES:	Sculpture I and Free Drawing I Sculpture II and Free Drawing II		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (Italian and English)		
COURSE WEBSITE (URL)	www.plaka.org/scultura https://www.facebook.com/groups/221386017933178/ http://sculpturon.blogspot.com/		

(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>Upon completion of the semester students will be able to:</p> <ul style="list-style-type: none"> • The basic principles of aesthetics and content in sculptural form-synthesis • To translate the rules for synthesis and to transfer the idea to relief and sculptural synthesis. • To understand the historical attempts for visual personal style and aesthetic expression • To have a critical outlook of phenomena in the visual arts field

- To use methodological tools of expressing aesthetic rules in their personal research.

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

- Familiarization with visual arts Language and Vocabulary
- Understanding and management of collective (team) programs and aims of the Sculpture Studio
- Evaluation-self-evaluation of results of individual and collective visual arts research
- Responsibility and collaborative work, as determined by the concept "Studio"
- Application of methodological tools in visual arts research (search for, analysis, synthesis)
- Perception of three-dimensional analogical Space and Scale.

(3) SYLLABUS

The course content of the 3rd semester of Sculpture Studio aims at the design and generation of ideas in the three-dimensional field of analogical plastic-sculptural expression.

- I. Studio practices combined with the valuable help of the theoretical framework, aim at developing the student's visual arts perspective and research taking into account:
 - The historical language/plastic pluralism of expression
 - Techniques – technological innovations
 - The contemporary political and social environment
 - Greek and foreign visual arts experience
- II. Presentations-lectures from the teaching staff of the Sculpture Studio aim at empowering students. The aim is achieved through the experimental – creative student expression.

The course (3rd semester) is developed in 13 weeks and is completed with the winter semester examinations. Its contents include:

- Lectures and presentations related to the themes of the required exercises (evaluation subjects of the winter semester)
- Tutorial, self-reflection and student feedback in relation to the produced work.
- Collective observations and evaluation of good practices in the produced work.

The exercises are "discipline" exercises and "free expression" exercises.

Note: The Sculpture courses (semesters) are sequential and the "discipline" exercises are **obligatory** for students attending the course.

The lectures – presentations are open for students wishing to attend them. The "discipline" exercises can be done freely by students from other semesters, provided there is enough space in the Studio.

(4) TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;">DELIVERY</p> <p style="text-align: center;"><i>Face-to-face, Distance learning, etc.</i></p>	<p>Face-to-face, tutorial. Self-reflection and feedback collectively.</p> <p>Lectures, presentations, visits to exhibitions and workshops.</p> <p>Participation in projects, workshops, events and cooperation with local institutions and local authorities.</p>
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<p align="center">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</p> <p align="center"><i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>ICT for Teaching and Communication with students, as well as digital technologies in Studio Education, for joint analogical and digital Sculpture, with applications aiming at promoting plasticity and scale of form in space.</p>													
<p align="center">TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>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>	<table border="1"> <thead> <tr> <th align="center">Activity</th> <th align="center">Semester workload</th> </tr> </thead> <tbody> <tr> <td>Lectures/Presentations/Seminars in topics related to Plastic/Sculptural expression</td> <td align="center">6 Δ/Π/Σ X 1 hour</td> </tr> <tr> <td>Studio exercises: Discipline and Free Expression exercises, Volumetric Drawing from natural for sculptured head, Form and Synthesis studies with pliable materials (clay, plasticine)</td> <td align="center">20 X 13 = 260hours</td> </tr> <tr> <td>Projects outside of the Studio</td> <td align="center">Additional workload 130hours</td> </tr> <tr> <td>Transferring to plaster works of plastic/sculptural creation (working with plaster), knowledge and use of materials for illustrating works, introduction to the creation of visual utilitarian object with the use of digital tools</td> <td align="center">8 X 13 = 104hours</td> </tr> <tr> <td>Course Total</td> <td align="center">17ECTS – 500hours</td> </tr> </tbody> </table>	Activity	Semester workload	Lectures/Presentations/Seminars in topics related to Plastic/Sculptural expression	6 Δ/Π/Σ X 1 hour	Studio exercises: Discipline and Free Expression exercises, Volumetric Drawing from natural for sculptured head, Form and Synthesis studies with pliable materials (clay, plasticine)	20 X 13 = 260hours	Projects outside of the Studio	Additional workload 130hours	Transferring to plaster works of plastic/sculptural creation (working with plaster), knowledge and use of materials for illustrating works, introduction to the creation of visual utilitarian object with the use of digital tools	8 X 13 = 104hours	Course Total	17ECTS – 500hours	
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(5) ATTACHED BIBLIOGRAPHY

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THE NECESSITY OF ART Ernst Fischer, ISBN 960-310-103-6, Themelio 2000
- **Το τσόχινο καπέλο** Γιόζεφ Μπίς: Η διήγηση μιας ζωής-Ilcapellodifeltro. JosephBeuys: Unavitaraccontata Συγγραφέας: DomizioDurini, Lucreziade Μεταφραστής: Μανδάνη Μαρία Εκδότης: Εξάντας ISBN: 960-256-313-3 Έτος Έκδοσης: 1997 [in Greek]
ThefelthatJosephBeuys:Alife'snarrative-Ilcapellodifeltro. JosephBeuys: UnavitaraccontataAuthor: DomizioDurini, LucreziadeTranslator: MandaniMariaPublisher: ExandasISBN: 960-256-313-3 PublicationDate: 1997
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- **Κουνέλλης: Μ/Σ Ιόνιον Πειραιάς** Κατερίνα Κοσκινά, Thomas Mc Evilly, Marco Gherardi έργα: Γιάννης Κουνέλλης, φωτογράφιση: Μανώλης Μπαμπούσης, επιμέλεια: Κατερίνα Κοσκινά, μετάφραση: Γιάννης Γκούμας, David Britt, εκδ.: Μπάστας, 1997, ISBN 960-7418-24-7, ISBN-13 978-960-7418-24-1[in Greek]
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MEANINGSOFIMAGEMainauthor: N. Chatzinikolaou, 1938 - Publisher: Crete University Publishing Publication Date: 2001 - ISBN: 960-7309-65-0
- **Conceptual Art** (Taschen Basic Art Series) - Daniel Marzona
- **Minimal Art** (Taschen Basic Art Series) - Daniel Marzona, Elena Carlini
- **Video Art** (Taschen Basic Art Series) - Sylvia Martin
- **Land Art: The Earth as Canvas** (Taschen Basic Art Series) - Michael Lailach
- **ΜΑΡΚ ΡΟΘΚΟ ΚΕΙΜΕΝΑ ΓΙΑ ΤΗΝ ΤΕΧΝΗ** (1934-1969) συγγραφέας ΡΟΘΚΟ ΜΑΡΚ - Εκδοτικός Οίκος : ΝΗΣΙΔΕΣ 2010, μεταφραστής ΤΟΜΑΝΑΣ ΒΑΣΙΛΗΣ [in Greek]
MARK ROTHKO Rothko TEXTS FOR ART (1934-1969) Author Mark Rothko - Publisher : Nisides 2010, translatorTomanas V.
- **ΣΗΜΕΙΩΣΕΙΣ ΦΙΛΟΤΕΧΝΕΣ ΓΙΑ ΤΗ ΣΥΓΧΡΟΝΗ ΤΕΧΝΗ**-(Για όσους η σύγχρονη τέχνη είναι συχνά ανιαρή) συγγραφέας Πάνος Τζώνος – εκδόσεις Παπασωτηρίου 2007[inGreek]
- **ΣΚΕΨΕΙΣ ΓΙΑ ΤΗΝ ΚΑΤΑΣΤΑΣΗ ΤΩΝ ΕΙΚΑΣΤΙΚΩΝ ΤΕΧΝΩΝ-ΚΡΙΤΙΚΗ ΤΗΣ ΜΟΝΤΕΡΝΙΚΟΤΗΤΑΣ** - Ζαν Κλαίρ - εκδόσεις Σμίλη 1993 [in Greek]
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- **ΤΕΧΝΗ ΚΑΙ ΜΑΖΙΚΗ ΚΟΥΛΤΟΥΡΑ** - Κείμενα των ΑΝΤΟΠΝΟ, ΛΟΒΕΝΤΑΛ, ΜΑΡΚΟΥΖΕ, ΧΟΡΚΧΑΙΜΕΡ - Εκδ. Ύψιλον/βιβλία 1984 [inGreek]
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- **L'ARTE DEL NEOCAPITALISMO** - Martin Damus - edizioni Laterza
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- Donohue, A. (1988). **Xoana and the Origin of Greek Sculpture.** Atlanta: Paperback.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TYΠ303	SEMESTER	3
COURSE TITLE	COMPUTER SCIENCE FOR THE ARTS I		
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
Lectures and lab exercises		3	2
<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>	skills development		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES (tutorials in English)		
COURSE WEBSITE (URL)	http://ecourse.uoi.gr/course/view.php?id=893		

(2) LEARNING OUTCOMES

Learning outcomes
<p>This course is an introduction to computer programming concepts in the context of the visual arts. Using the Processing programming language, techniques for creating interactive artworks are analysed.</p> <p>The expected learning outcomes are:</p> <ul style="list-style-type: none"> • Familiarise and recognise the logic of computer programming. • To distinguish the different elements of a computer program and assess how each one of these can be used to achieve the desired output of a computer program that they themselves code. • To be able to examine the process of producing digital artworks. • To be able to create synthetic images and animations with interactive elements programmatically.
General Competences
<p><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></p> <p>Search for, analysis and synthesis of data and information, with the use of the necessary technology Decision-making Working independently Working in an interdisciplinary environment Production of free, creative and inductive thinking</p>

(3) SYLLABUS

The course is an introduction to the application of computer science technology for the arts. The main objective of the course is the creation and composition of digital images with programming tools. This introduction to programming will provide an opportunity to explore the potential of software in the arts and how a computer becomes a medium rather than being used as a tool.

In the course modules are examined:

1. Introduction to the concepts of computer programming within the context of the visual arts. Highlighting of the differences between various programming languages. Historical reference to the use of programming for the arts. Presentation of sample artworks that utilize programming.
2. Basic Processing coding syntax. The 2D coordinate system. The RGB color system. Functions for background color definition, color and thickness for the contour of shapes. Functions for drawing basic geometric shapes: point(), line(), triangle(), quad(), rect(), ellipse().
3. Graphics drawing with motion (animation). The use of the functions setup(), draw() and framerate(). Interacting with the mouse.
4. The use of variables. Operators to perform math operations and the assignment of values to variables. The use of variables and operations for drawing multiple shapes. The bitmap and vector types of images.
5. The use of random numbers for drawing graphics.
6. The logic operators and the logical structure if, else, else if and how they can be used to control the flow of a program.
7. The logic and syntax of repetition structures for drawing graphics. The array data structure in programming and its use for creating complex animated graphics.

(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 and in the exams.	
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>	Activity	Semester workload
	Lectures – Lab Exercises	39
	Tutorials	11
	Course total	50
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</i>	Evaluation criteria are accessible to the students via the course webpage. During the semester Summative evaluation is achieved through two exercises that require short answers and is completed with use of the moodle system.	

<p><i>presentation, laboratory work, clinical examination of patient, art interpretation, other</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Conclusive evaluation is achieved through a programming project and the final examination that is comprised of short-answer programming questions and is completed with use of the moodle system.</p> <p>The exercises, the project and the final examination are available both in Greek and English.</p>
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(5) ATTACHED BIBLIOGRAPHY

<p>- <i>Eudoxus bibliography:</i></p> <ol style="list-style-type: none"> 1. Book [41955144]: <i>Μάθετε να Προγραμματίζετε σε 24 Ώρες 3η Εκδ.</i>, Dean Miller, Greg Perry 2. Book [13815]: <i>Ο ΠΡΑΚΤΙΚΟΣ ΠΡΟΓΡΑΜΜΑΤΙΣΤΗΣ</i>, ANDREW HUNT, DAVID THOMAS <p>- <i>Suggested bibliography:</i></p> <ol style="list-style-type: none"> 1. Casey Reas and Ben Fry, <i>Processing: A Programming Handbook for Visual Designers</i>, MIT Press, 2007. 2. Daniel Shiffman, <i>Learning Processing: A Beginner's Guide to Programming Images, Animation, and Interaction</i>, Morgan Kaufmann, 2008. 3. Hartmut Bohnacker, Benedikt Gross, Julia Laub, and Claudius Lazzaroni, <i>Generative Design</i>, Princeton Architectural Press, 2012. 4. Matt Pearson, <i>Generative Art</i>, Manning Publications, 2011. OpenProcessing, http://www.openprocessing.org/ 5. Processing Tutorials, https://processing.org/tutorials/ 6. Daniel Shiffman, <i>The Nature of Code: Simulating Natural Systems with Processing</i>, 2012, http://natureofcode.com/book/ 7. Ira Greenberg, Dianna Xu, Deepak Kumar, <i>Processing: Creative Coding and Generative Art in Processing 2</i>, friends of ED, 2013. 8. Andrew S. Glassner, <i>Processing for Visual Artists: How to Create Expressive Images and Interactive Art</i>, A K Peters, 2010. 9. Joshua Noble, <i>Programming Interactivity</i>, O'Reilly, 2012. 10. Nikolaus Gradwohl, <i>Processing 2: Creative Coding Hotshot</i>, PACKT, 2013. 11. AbandonedArt.org, <i>Generative art ideas and source code</i>. http://abandonedart.org/ 12. OpenProcessing, http://www.openprocessing.org/
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COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE (BACHELOR)		
COURSE CODE	TYΠ304	SEMESTER	3rd
COURSE TITLE	Introduction to Digital Art		
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	
	3	3	
<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 (scientific area)		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS			
COURSE WEBSITE (URL)	http://ecourse.uoi.gr/enrol/index.php?id=835		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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 have an understanding of the characteristics, techniques and the movements of New Media Art. They will also be acquainted with the expressive media, and tools, as well as the modern aesthetic concerns.</p> <p>They are also expected to acquire critical skills and argumentation, forming, thus, the framework for the development of a visual art language.</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	Project planning and management
Adapting to new situations	Respect for difference and multiculturalism
Decision-making	Respect for the natural environment
Working independently	Showing social, professional and ethical responsibility and sensitivity to gender issues
Team work	Criticism and self-criticism
Working in an international environment	Production of free, creative and inductive thinking
Working in an interdisciplinary environment	.....
Production of new research ideas	Others...

Decision making
 Autonomous work
 Respect for diversity and multiculturalism
 Respect for the natural environment
 Social, work and ethical responsibility and sensitivity in issues related to gender.
 Ability to exert criticism and self-criticism
 Promotion of free, creative and inductive thinking.

(3) SYLLABUS

The course is an introduction to the New Media Art and examines artistic production using modern technology. Older and contemporary works of Digital Art, Animation, Video Art and Experimental Cinema are presented and studied.

(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 Use of ICT in communication with the 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</i>	Activity	Semester workload
	Lectures	39
	Project work	36

<p><i>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>		
	Course total	75
<p align="center">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Progress during semester.</p> <p>All projects are presented at the end of semester and a debate and a critical presentation follows.</p>	

(5) ATTACHED BIBLIOGRAPHY

<p>- Suggested bibliography:</p> <p>- Related academic journals:</p> <p>Walker, JohnA., <i>Art in the era of mass communication media</i>, UniversityStudioPress, 2010.</p> <p>-----</p> <p>Benjamin, Walter, <i>The work of art in the era of its technological reproduction</i>, Epekeina, 2013.</p> <p>Christiane, Paul, <i>Digital Art</i>, Thames and Hudson, 2008.</p> <p>Rush, Michael, <i>New Media in Art</i>, Thames and Hudson, 2005.</p>
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COURSE OUTLINE

(1) GENERAL

SCHOOL	FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND OF THE SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TYΠ305	SEMESTER	3
COURSE TITLE	HISTORY OF ART III		
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	
	3	2	
<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>	GENERAL BACKGROUND		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES (tutorials in English are offered)		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>The course sketches out the artistic developments in Europe from the 14th to the late 17th centuries. It focuses on painting and sculpture, and less on architecture. The contemporary problematic on the history of art of the period is also presented and discussed.</p> <p>After the successful completion of the course students are expected to be able:</p> <ul style="list-style-type: none"> • To be acquainted with artistic forms and stylistic trends during the period of the Renaissance , Mannerism and Baroque. • To understand the main questions regarding the artistic production of the period • To evaluate art within its proper historical context understanding the specific conditions of its production • To understand the differentiations of the art field of the period in comparison with the Middle Ages and among artworks of the same period in different geographical regions in Europe

- To critically assess the historiography of the art of the period

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...

.....

Working independently

Team work

Research of international bibliography

Criticism and self-criticism

Production of free, creative and critical thinking

(3) SYLLABUS

1. Introduction to the art history of the period (Renaissance, Mannerism, Baroque): basic concepts, periodization, historiography of the art of the Renaissance, Mannerism, Baroque
2. Overview of the social, political and cultural history of Europe (14th-17th centuries) that affected the development of contemporary art
3. The 14th century in Italy and Europe. The Western Schism and its repercussions. The development of the city-state in Italy. Giotto's art, Sienna School and the International Gothic style.
4. Florence and Rome in the 15th century. The new role of the artists and guilds. The discovery of linear perspective. Developments in architecture, sculpture and painting. Art and antiquity. Art and Theory. The Medici circle.
5. The art of classical Renaissance: architecture, sculpture and painting in Rome, Florence and Venice. The relationship between Papal Church and art. The Popes as patrons of art. The cases of Leonardo da Vinci, Raffaello Sanzio and Michelangelo Buonarroti.
6. Art of the Northern counties from the 14th to the beginning of the 16th centuries. Oil painting, woodcut, copper engraving and printing. Protestant Reformation in Central and Western Europe. Examples from the artwork of Germany and the Low Countries.
7. Mannerism as a stylistic choice and way of thinking in Italy and the rest of Europe. The case of Domenikos Theotokopoulos.
8. Baroque in Italy. Catholicism, Counter-Reformation and art.
9. Baroque in the Netherlands and Flanders.
10. The different stylistic choices of Royal Courts in Europe: the cases of France, England, and Spain.
11. Baroque influences on the artistic production in other continents than Europe.

(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,</i>	USE OF ICT IN TEACHING USE OF ICT IN COMMUNICATION WITH STUDENTS

communication with students																			
<p>TEACHING METHODS</p> <p>The manner and methods of teaching are described in detail.</p> <p>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.</p> <p>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</p>	<table border="1"> <thead> <tr> <th>Activity</th> <th>Semester workload</th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td>39</td> </tr> <tr> <td>Study and analysis of bibliography</td> <td>7</td> </tr> <tr> <td>Search of internet sources</td> <td>6</td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td>Course total</td> <td>50</td> </tr> </tbody> </table>	Activity	Semester workload	Lectures	39	Study and analysis of bibliography	7	Search of internet sources	6									Course total	50
	Activity	Semester workload																	
	Lectures	39																	
	Study and analysis of bibliography	7																	
	Search of internet sources	6																	
Course total	50																		
<p>STUDENT PERFORMANCE EVALUATION</p> <p>Description of the evaluation procedure</p> <p>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</p> <p>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</p>	<p>Students are notified with regard to the form of the final exams and the evaluation criteria during lectures.</p> <p>Information concerning the course and the relevant bibliography are uploaded on e-course. The final exams include a written examination that comprises open ended questions on the art and history of the period from the 14th to the 17th centuries (conclusive). To pass the course students should respond sufficiently to the questions using in a critical way the knowledge obtained from lectures and the study of bibliography.</p>																		

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:
- Related academic journals:

Main Bibliography

Bazin, Germain, *Μπαρόκ και Ροκοκό*, Αθήνα: Υποδομή, 1995.

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Additional Bibliography to be consulted

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Bohn, B. και Saslow, J.M., *A Companion to Renaissance and Baroque Art*, Hoboken: Wiley-Blackwell, 2013.

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Grijzenhout, Frans, and van Veen, Henk, *The Golden Age of Dutch Painting in Historical Perspective*, Cambridge: Cambridge University Press, 1999.

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Harris, Anne Sutherland, *Seventeenth-Century Art and Architecture*, Upper Saddle River, NJ: Pearson Prentice-Hall, 2005.

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Μουρίκη Ντούλα, *Αναγέννηση Μανιερισμός Μπαρόκ. Ζωγραφική-Γλυπτική*, εκδ. Εθνικού Μετσόβιου Πολυτεχνείου, Αθήνα 1975.

Λαμπράκη-Πλάκα, Μ., *Οι Πραγματείες περί Ζωγραφικής, Αλμπέρτι και Λεονάρντο*, Ηράκλειο: Βικελαία Βιβλιοθήκη, 1988.

Λυδάκης, Σ., *Giorgio Vasari: Καλλιτέχνες της Αναγέννησης*, Αθήνα: Κανάκη, 1995.

COURSE OUTLINE

(1) GENERAL

SCHOOL	FINE ARTS		
ACADEMIC UNIT	FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE STUDIES		
COURSE CODE	TYP 306	SEMESTER	3 ^o
COURSE TITLE	Topics in Art History I		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	CREDITS	
Lectures	3	2	
COURSE TYPE	special background		
PREREQUISITE COURSES:	Yes		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Tutorial (examination in English or Greek Language)		

(2) LEARNING OUTCOMES

Learning outcomes
<p>The course will attempt to offer an overview of the evolution of Greek Portraiture from the Classical and Hellenistic periods. Also, it will examine a whole range of portraits from the Republican and Roman Imperial times. The course explores the aesthetic experience of Greek and Roman Portraits.</p> <p>Students must be able to understand that ancient portraiture meant far more than a simple facial likeness; to discern the various portrait types; to understand the messages and meaning of the art of the portrait conveyed to its contemporary audience.</p>
<p>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></p>

Search for, analysis and synthesis of data and information, with the use of the necessary technology.
 Production of new research ideas.
 Production of free, creative and inductive thinkin

(3) SYLLABUS

Defining Portraits in Word and Image.
 Inscriptions and Portraits.
 General characteristics of Greek Portraits. Originals and Roman Copies.
 The context and function of Portraits.
 The Greek portraiture: Idealismus and Realismus.
 Philosophers, Orators, and Poets.
 Portraits of Individuals - The Female Portrait Statue.
 Hellenistic Royal Portraits.
 Roman Portraits in Context: Private Portraits -Representing the Roman Emperor

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Εξ αποστάσεως -MS Teams		
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, communication with students.		
TEACHING METHODS	<i>Activity</i>	<i>Semester workload</i>	
	Lectures	39	
	Study and analysis of bibliography	11	
	Course total	50	
STUDENT PERFORMANCE EVALUATION	Conclusive evaluation at the end of the semester. Written tests are confined to requiring short answers and ‘essays’ of various lengths. Also is assessed the participation of the student within the classroom. Students are informed about the criteria of the evaluation during the lessons.		

(5) ATTACHED BIBLIOGRAPHY

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Further Reading

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John Boardman, Ελληνική Πλαστική. Ύστερη κλασσική περίοδος (Αθήνα 1999).
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Gisela M. A. Richter, The Portraits of the Greeks ³(London 1965).
Roland R. R. Smith, Hellenistic Royal Portraits (Oxford 1988).
N. Ramage, A. Ramage, Ρωμαϊκή τέχνη. Από τον Ρωμύλο έως τον Κωνσταντίνο (Θεσσαλονίκη 2000).
J. Fejfer, Roman Portraits in Context (Berlin 2008).

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTM. OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ΤΥΠ 307	SEMESTER	3
COURSE TITLE	ART & THEORY OF THE DIGITAL WORLD		
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
		3	2
<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>	SPECIALISED GENERAL KNOWLEDGE/ SPECIAL BACKGROUND		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK (POSSIBILITY OF ENGLISH USAGE N THE CASE OF ERASMUS STUDENTS)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

Learning outcomes
<p>After the completion of the course students are expected:</p> <p>To be familiar with the critical approach of technology/ t. phenomenon</p> <p>To grasp the theoretical issues raised by technology as well as by its influence upon the areas of art and of several applications.</p> <p>To know certain elements of the history of this familiar yet largely unknown field.</p> <p>To deepen their understanding of the digital and electronic arts.</p>
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>
<p><i>Working in an interdisciplinary environment Respect for difference and multiculturalism</i></p> <p><i>Respect for the natural environment</i></p> <p><i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i></p> <p><i>Criticism and self-criticism</i></p> <p><i>Respect for difference and multiculturalism</i></p> <p><i>Production of new research ideas</i></p>

Working independently
Criticism and self-criticism
Production of free, creative and inductive thinking
Showing social, professional and ethical responsibility and sensitivity to gender issues

(3) SYLLABUS

Lessons 1-2) The concepts of “technology”, “technique”, “tool” and “machine”. Historical rooting and the determining influence of the industrial revolution.

Lesson 3) The complexities associated with the succession of technologies, and the impact on the visual arts.

Lesson 4) Theoretical considerations “in an age of mechanical reproduction” (W. Benjamin): the paradigms of photography and of the cinema as standard fields of reference.

Lesson 5) Art in the era of “new media”, and the new era of images. The counter-process between discourse and image in M. McLuhan.

Lessons 6-7) The emergence of analogical video: historical background, technological substructure and expressive potentials of the medium. “Art created with the aid of computer”, and the multiple exploitation of its abilities.

Lessons 8-11) Digital “world” and its central categories: “simulation”, “virtuality”, “interactivity», digitality”, etc.

Lessons 12-13) The new assessment of the technological impact on the creative process, and the digital images on the consensual and the rational composition of the spectator and the social body (J. Baudrillard. L. Manovich, M.-L. Ryan, R. Heim, et.c.)

(4) TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;">DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	FACE TO FACE	
<p style="text-align: center;">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	YES	
<p style="text-align: center;">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.</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	3X13+39 HOURS
	NON DIRECTED STUDY	11 HOURS
	Course total	50 HOURS
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	LANGUAGE OF EVALUATION GREEK (WITH THE POSSIBILITY OF ENGLISH, IN THE CASE OF ERASMUS STUDENTS)	

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

Βασιλειάδης, Κώστας, ***O Κόσμος του internet***. Αθήνα: Νέες Τεχνολογίες, 1999.

Bell, David, ***Cyberculture: the Key Concepts***. London & New York: Routledge, 2004, 303.483 4 CYB.

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Benjamin, Walter, ***Illuminations***, Ed. & Introd.: Hannah Arendt, Transl. Harry Zohn, New York: Schocken Books, 1968.

Bolter, Jay David, ***Μεταμορφώσεις της γραφής: υπολογιστές, υπερκείμενο και οι αναμορφώσεις της τυπογραφίας***. Αθήνα: Μεταίχμιο, 2006.

Cadoz, Claude, ***Η Εικονική πραγματικότητα***. Μετ.: Δημήτρης Σκούφης, Αθήνα: Π. Τραυλός- Ε. Κωσταράκη, 1997.

Dreyfus, Hubert, ***To Διαδίκτυο***. Αθήνα: Κριτική, 2003.

- Elkins, James (Ed.), *Visual Literacy*. New York: Routledge, 2008.
- Heim, Michael *The Metaphysics of Virtual Reality*. New York: Oxford University Press, 1993.
- Huggins, Barry, Probert, Ian, *Surreal Digital Photography*. Boston: Course Technology PTR, 2004.
- Jones, Steve, *The Virtual Culture: Identities and Communication in Cyber-Society*. Sage, 1997.
- Manovich, Lev, *The Language of New Media*. Cambridge, MA: MIT Press, 2002.
- Massanari, Adrienne, Silver, David, Jones, Steve *Critical Cyberculture Studies*. New York & London: New York University, 2006. **303.483 3 CRI**
- Mealing, Stuart, *Computers and Art*. Bristol: Intellect, 2002.
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- Penny, S. (Ed.), *Critical Issues in Electronic Media*. New York: SUNNY Press, 1995.
- Rees, A. L., *A History of Experimental Film and Video*. London: BFI, 2003.
- Render, G., Druckerey, T. (Eds), *Culture on the Brink: Ideologies of Technology*. New Press, 1999.
- Rush, Michael, *New Media in Late 20th Century Art*. London: Thames & Hudson, 1995.
- Adas, Michael, Σκαρπέλος, Γιάννης *Ανδρών μέτρον μηχανή: επιστήμη, τεχνολογία και ιδεολογίες της δυτικής κυριαρχίας*. Αθήνα: Νεφέλη, 2003. **609 ADA**
- Adas, Michael, *Machines as the Measure of Man: Science, Technology and Ideologies of Western Dominance*. Ithaca, London: Cornell UP, 1989.. **609 ADA**.
- Rush, Michael, *New Media in Late 20th Century Art*. London: Thames & Hudson, 1999.
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- Σκαρπέλος, Γιάννης *Terra Virtualis: Η κατασκευή του κυβερνοχώρου*. Αθήνα: Νεφέλη, 1999.
- Spielmann, Yvonne, *Video: the Reflexive Medium*. Cambridge, MA: MIT Press, 2008.
- Stallabrass, Julian, *Internet Art; on the Class of Culture and Commerce*. London: Tate Publications, 2003.
- Turner, Fred, *From Counterculture to Cyberculture: Stewart Brand, the Whole Earth Network, and the Rise of Digital Utopianism*. Chicago, Ill.: U of Chicago P, 2008. **303.483. 3 TUR**
- Virilio, Paul, *Η Πληροφορική Βόμβα*. Μεταφ.: Β. Τομανάς, Νησίδες, 2000.

Wallace, Patricia, *The Psychology of the Internet*. Cambridge: Cambridge University Press, 2001.

Ward, Frazer, Bloomer, Jennifer, Taylor, Mark C. *Vito, Acconci*. London & New York: Phaidon, 2002.

Bell, David, *Cyberculture Theorists: Manuel Castels and Donna Haraway*. London, New York: Routledge, 2007. 303.483 4 BEL .

Thomas Hylland Eriksen, **Η τυρρανία της στιγμής: γρήγορος χρόνος στην εποχή της πληροφορίας**. Μετ: Αθηνά Σίμογλου. Προ.: Ιωάννα Καυταντζόγλου. Αθήνα: Σαββάλας, 2005.

Ντέιβιντ Μπράουν, *Η Δικτατορία στον κυβερνοχώρο το τέλος της Δημοκρατίας την εποχή της πληροφορικής*. μετ. Πάσχος Μανδραβέλης, Αθήνα: Καστανιώτης, 1997.

Heinz R. Pagels, *Όνειρα του λόγου: ο ηλεκτρονικός υπολογιστής και η εμφάνιση των επιστημών της πολυπλοκότητας*. Ηράκλειο: Πανεπιστημιακές Εκδόσεις Κρήτης, 1996.

Anna Munster, *Materializing new Media: Embodiment in Information Aesthetics*. Hannover, New Hampshire: Dartmouth College Press. 2006. **303.483 3 MUN**

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE (BACHELOR)		
COURSE CODE	ΕΓ301	SEMESTER	C
COURSE TITLE	ENGLISH III		
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
		2	2
<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>	General background, skills development		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	English		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes, in English		
COURSE WEBSITE (URL)	http://ecourse.uoi.gr/course/view.php?id=1941		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>On successful completion of this course, students should have had experience in:</p> <ul style="list-style-type: none"> • defining and enriching their knowledge in more advanced concepts and issues in the field of Fine Arts • developing their vocabulary, grammatical and syntactical structures in the field of Fine Arts • comprehending texts in the English language from a wide variety of sources, including encyclopedias, scientific journals and webpages, that are relevant to their field of studies • describing and analyzing their work and express their opinion • searching for information from a variety of sources (e.g. internet, libraries) in relation to their studies and their future artistic and professional trajectory • being able to discuss and analyse the ways in which art has been understood in various civilisations.
<p>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></p>

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...
.....

Αναζήτηση, ανάλυση και σύνθεση δεδομένων και πληροφοριών, με τη χρήση και των απαραίτητων τεχνολογιών
Προσαρμογή σε νέες καταστάσεις
Λήψη αποφάσεων
Αυτόνομη εργασία
Ομαδική εργασία
Εργασία σε διεθνές περιβάλλον
Εργασία σε διεπιστημονικό περιβάλλον
Παράγωγή νέων ερευνητικών ιδεών

The course aims at the following general competences:

- Identifying the concept of Art and Fine Arts
- Understanding of basic concepts in the field of Fine Arts
- Reading comprehension skills (especially in relation to art)
- Vocabulary development, productive and receptive language skills (reading, writing, speaking and listening)
- Criticism and self-criticism
- Production of free, creative and inductive thinking
- Search for, analysis and synthesis of data and information, with the use of the necessary technology
- Production of new research ideas

(3) SYLLABUS

Περιγραφή μαθήματος

- Lectures and video (oral speech comprehension)
- Reading comprehension (reading scientific articles)
- Vocabulary development in the context of art
- Grammar, where and to the extent it is necessary
- Listening to and comprehending a university lecture
- Writing skills: writing logical and coherent argumentative academic texts and engagement in dialogue in relation to art and society

Περιεχόμενο μαθήματος:

1. What is art? Definitions and examples from authentic sources. The difference between the arts and visual arts.
2. Drawing – purpose – types - hatching and cross hatching - techniques used to achieve tone – dry drawing media (drawing pencils, charcoal, Conte-crayons, pastels) – liquid drawing media (Black and colored inks, Felt-tipped and fiber-tipped pens).
3. Painting – Painting media - naturalistic and representational – the three main components of paints: pigment, binder and vehicle – Sizing and priming - acrylics, encaustic, fresco, buon fresco, watercolours.

4. Sculpture – types (free standing sculpture, relief sculpture, etc.) – techniques (carving, stone carving, wood carving, modeling, constructing and assembling).
5. Acquaintance with the Tate galleries - Henry Moore at Tate (reading about an exhibition from the Museum’s webpage).
6. The Elizabethan era, the Jacobean era, cubism and futurism, installations.
7. Talking about works of art, vocabulary, expressions, grammatical and syntactical elements.
8. The experience of engaging with a work of art.

(4) TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;">DELIVERY</p> <p style="text-align: center;"><i>Face-to-face, Distance learning, etc.</i></p>	<p>Face-to-face (distance learning if necessary), communication during office hours and through email.</p>	
<p style="text-align: center;">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</p> <p style="text-align: center;"><i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<ul style="list-style-type: none"> • Use of Information and Communication Technology (ICT) in teaching (e.g. Internet, Web 2.0 teaching tools, overhead projector). • Use of Information and Communication Technology (ICT) in communicating with students (email, Ecourse and MS-Teams platforms). • Use of Information and Communication Technology (ICT) for facilitating the teaching process (e.g. through the platform for asynchronous education Ecourse and MS-Teams). 	
<p style="text-align: center;">TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>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	26
	Self-study/working assignments	21
	Final written examination	3
	Course total	Total workload: 2 ECTSx25= 50 hours
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Student performance evaluation is based on the following criteria:</p> <ul style="list-style-type: none"> • Active lesson participation • Optional individual or team project work • Final written examination involving multiple choice questions, filling gaps or providing a short answer. <p>Evaluation methods:</p> <p>Diagnostic assessment with the aim of identifying student’s language skills and achievement level, what students already know, so that the teaching process can be designed accordingly.</p> <p>Formative assessment, which involves evaluating and monitoring student learning during the semester. It aims at providing feedback in relation to the efficiency of</p>	

	<p>teaching methodology and student learning so that student can reach the learning goals that have been set. It helps adjusting instructional practices to meet the students' needs.</p> <p>Summative assessment at the end of the course in order to measure student learning and the extent to which students meet learning outcomes.</p> <p>Summative (final) assessment is in English. Evaluation criteria are announced and explained at the beginning of the course and are available to students on the electronic address of the course. (http://ecourse.uoi.gr/course/view.php?id=1941)</p>
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(5) ATTACHED BIBLIOGRAPHY

Suggested bibliography:

1. Βιβλίο: Maglavera, T. (2013). *English for Fine Arts Studies*. Thessaloniki. University Studio Press. (προτεινόμενο σύγγραμμα στο σύστημα «ΕΥΔΟΞΟΣ»)
2. Mettais, V. (1997). *Your visit to the Louvre: Paintings, Drawings, Sculptures and objects d' art*. Versailles, ART LYS.
3. Campbell, C. (2012). *English for Academic Study: Vocabulary*. Garnet Education.
4. Slaght, J. and Pallant, A. (2012). *English for Academic Study - Reading & Writing Sourcebook*: Garnet Education.
5. Smith, T. J. Plantzos, D. (2012). *A Companion to Greek art*: Oxford: Wiley-Blackwell.
6. Facos, M. (2011). *An Introduction to nineteenth century art*. New York: Routledge.
7. Eungie, J. and Keehn, J. with Ham-Roberts, J. (eds) (2011). *Rethinking contemporary art and multicultural education / New Museum of Contemporary Art*. New York: Routledge.
8. Robertson, J. and McDaniel, C. (2010). *Themes of contemporary art: visual art after 1980*: New York Oxford: Oxford University Press.
9. Kastner, J. (ed.) (2010). *Land and environmental art*: London and New York, NY: Phaidon Press.
10. Madoff, S. H. (ed.) (2009). *Art school: (propositions for the 21st century)*: Cambridge, Mass: MIT Press.
11. Radke, G. M. (2009). *Leonardo da Vinci and the Art of Sculpture, with contributions by Martin Kemp et al.* Atlanta: High Museum of Art; New Haven: Yale University Press.
12. O'Reilly, S. (2009). *The Body in contemporary art*: London: Thames & Hudson, 2009.

Digital sources:

1. The MoMa Glossary of Art Terms. Available at:
https://www.moma.org/learn/moma_learning/glossary/
2. Collins Dictionary Online. Available at:
<https://www.collinsdictionary.com/>
3. The Getty Museum:
http://www.getty.edu/education/teachers/building_lessons/formal_analysis.html
4. Oxford Art Online: Available at: <https://www.oxfordartonline.com/>
5. Art Encyclopedia: Available at: <http://www.visual-arts-cork.com/>
6. TATE Art Terms: Available at: <https://www.tate.org.uk/art/art-terms>

COURSE OUTLINE

(1) GENERAL

SCHOOL	Fine Arts		
ACADEMIC UNIT	Department of Fine Arts and Sciences		
LEVEL OF STUDIES	Graduate Course		
COURSE CODE	ETY 313	SEMESTER	Third (C)
COURSE TITLE	German language, elementary		
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	
	2	2	
<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>	This course is a general background course aiming at the development of intermediate level language and communication skills and knowledge		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	German/Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes, if it is demanded		
COURSE WEBSITE (URL)	-		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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> 		
<ol style="list-style-type: none"> 1. Intermediate level knowledge of the phonological structure of German 2. Intermediate level knowledge of the morphological structure of German 3. Intermediate level knowledge of the syntactic structure of German 4. Vocabulary and semantic competence in German 5. Communicative competence in elaborated oral code (speech) 6. Communicative competence in elaborated texts 		
<p>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></p> <table style="width: 100%; border: none;"> <tr> <td style="vertical-align: top;"> <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> </td> <td style="vertical-align: top;"> <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>.....</i> <i>Others...</i> <i>.....</i> </td> </tr> </table>	<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>.....</i> <i>Others...</i> <i>.....</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>.....</i> <i>Others...</i> <i>.....</i>	

Adapting to new situations, working independently, working in an international environment, coping with difference and multiculturalism, criticism and self-criticism, team work.

(3) SYLLABUS

- Speaking: describing the way/ vocabulary domains: institutions and places in the city/ Grammar: local prepositions with dative
- Reading: apartment announcements / writing: E-Mail/ vocabulary domains: apartments and houses/ Grammar: possessive pronouns (*sein – ihr*), genitive with main names
- Reading: Blog / vocabulary domains: services and places in the city/ Grammar: verbs with dative, personal pronouns in dative
- Reading and writing: E-Mail: arranging and postponing meetings/ vocabulary domains: at the hotel/ Grammar: temporal prepositions (*vor, nach, in, für*)
- Reading: newspaper text/ writing: creative writing/ vocabulary domains: plans and wishes / Grammar: prepositions *mit/ohne*, modal verb *wollen*
- Reading: counseling/ vocabulary domain: parts of the body / Grammar: imperative (*Sie*), modal verb *sollen*

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face learning	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Computer-based teaching, internet facility, projector, tape recorder	
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>	Activity	Semester workload
	Lectures and seminars	26 h.
	Writing exercise	6 h.
	Oral speech	4 h.
	Examinations	14 h.
	Course total	50 h.
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>	Language of examination: German and Greek. The evaluation of student achievement follows two phases: (a) interim evaluation during the course, based on special tests of language skills and knowledge, and (b) a final examination at the end of the course aiming at the evaluation of acquired knowledge on the structure of German, and (b) acquired competence in oral and written German.	

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:
Evans, S., Pude, A., Specht, F. : MENSCHEN. Deutsch als Fremdsprache. Kursbuch A1.2,

München 2012, Hueber Verlag.

- *Relatedacademicjournals*:

Παπαδοπούλου, Μ.: Meine Grammatik. Αθήνα 2012, εκδ. Καραμπάτος

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TYΠ 401	SEMESTER	4
COURSE TITLE	Painting IV		
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
		6	18
<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>	Specialised/scientific area		
PREREQUISITE COURSES:	Prerequisite courses (chain of courses)		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English/Spanish)		
COURSE WEBSITE (URL)	Course website and Department website		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>Upon successful completion of the studio lessons-exercises along with other courses in the undergraduate curriculum that develop visual research students will be able to:</p> <ul style="list-style-type: none"> • have understood the basic tools (drawing-colour, synthesis) that make up morphologically a work of art. • have an adequate knowledge of the use of new expressive media. • analyse and compose/synthesise through the use of various visual media and representational models. • structure their visual proposal conceptually and practically 										
<p>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></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none;"><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i></td> <td style="width: 50%; border: none;"><i>Project planning and management</i></td> </tr> <tr> <td style="border: none;"><i>Adapting to new situations</i></td> <td style="border: none;"><i>Respect for difference and multiculturalism</i></td> </tr> <tr> <td style="border: none;"><i>Decision-making</i></td> <td style="border: none;"><i>Respect for the natural environment</i></td> </tr> <tr> <td style="border: none;"><i>Working independently</i></td> <td style="border: none;"><i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i></td> </tr> <tr> <td style="border: none;"><i>Team work</i></td> <td style="border: none;"><i>Criticism and self-criticism</i></td> </tr> </table>	<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>	<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>	<i>Decision-making</i>	<i>Respect for the natural environment</i>	<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>	<i>Team work</i>	<i>Criticism and self-criticism</i>
<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>									
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>									
<i>Decision-making</i>	<i>Respect for the natural environment</i>									
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>									
<i>Team work</i>	<i>Criticism and self-criticism</i>									

<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>
<i>Working in an interdisciplinary environment</i>	.....
<i>Production of new research ideas</i>	<i>Others...</i>

Working independently Decision-making Team work Adapting to new situations Criticism and self-criticism Production of free, creative and inductive thinking Respect for difference and multiculturalism	

(3) SYLLABUS

<p>The course studio orientation Painting IV, as well as the course Painting III, develops in two axes: (a) to delve more deeply into issues of plastic language “drawing, synthesis, colour” through practical exercises and studio compositions, model from natural, as well as (b) through special thematic exercises in which students are asked to compose, analyse and structure conceptually and practically their own visual proposal.</p> <p>Studio lessons include practice, theory and doing assignments. Theory involves critical analysis of works of art, aesthetic approach of a work of art, in issues related to: a) visual perception, b) colour theories, c) the structure of image and finally, d) study of the theoretical basis in relation to the nature and function of media and critical analysis of the produced image.</p> <ul style="list-style-type: none"> • Drawing exercises – studies in models or studio compositions • Drawing from natural of human figure of a model. • Exercises in the colour cycle, compositions from natural with colour with an emphasis on space organization and the interpretation of the complementary relationship of colours. • Mixed techniques • Exercises with a thematic-conceptual character requiring synthetic/conceptual analytical skills and exercises involving establishing the concept of the work of art. <p>The syllabus is supported with a series of lectures and visits to exhibition spaces and museums.</p>

(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>	-Internet to search for information and analysis of visual arts works and artists. - Audiovisual material. -Blog on which summaries and bibliography from the lectures and presentations are posted -Communication through email	
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.</i>	Activity	Semester workload
	Lectures	12
	Seminars	9
	Tutorials	39
	Studio project	18
	Study of bibliography	18
	Artistic creation	348
<i>The student's study hours for each learning</i>		

<i>activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	Visits/Excursions	6
	Course total	450
<p align="center">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>I) Mid-semester examination, studio exercises (60%)</p> <p>II) Presentation/exhibition of all assignments at the end of the semester (40%)</p>	

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

- Related academic journals:

- ΤΟ ΧΡΟΝΙΚΟ ΤΗΣ ΤΕΧΝΗΣ. Ε.Η. GOMBRICH εκδόσεις ΜΙΕΤ
The story of Art, E.H. GOMBRICH ΜΙΕΤ
- Η ΤΕΧΝΗ ΑΠΟ ΤΟ 1900 μωδερνισμός, αντιμωδερνισμός, μεταμωδερνισμός Hal Foster, Rosalind Krauss, Yve -Alain Bois , Benjamin H. D. Buchloh. Εκδόσεις ΕΠΙΚΕΝΤΡΟ
Art since 1900. Art Since 1900: Modernism, Anti-Modernism and Postmodernism, Hal Foster, Rosalind Krauss, Yve -Alain Bois , Benjamin H. D. Buchloh. Εκδόσεις Epikentro.
- Η ΑΜΦΙΒΟΛΙΑ ΤΟΥ ΣΕΖΑΝ-ΤΟ ΜΑΤΙ ΚΑΙ ΤΟ ΠΝΕΥΜΑ, ΜΩΡΙΣ ΜΕΡΛΩ ΠΟΝΤΙ, βιβλιοθήκη της τέχνης, εκδόσεις της τέχνης, Νεφέλη
Cézanne's doubt – the eye and the mind, Maurice Merleau-Ponty, art library, art publications, Nefeli
- Η ΠΡΟΕΛΕΥΣΗ ΤΟΥ ΕΡΓΟΥ ΤΕΧΝΗΣ Μ ΗΕΙΔΕΓΓΕΡ
The origin of the Work of Art, M Heideger

COURSE OUTLINE

(1) GENERAL

SCHOOL	Fine Arts		
ACADEMIC UNIT	Department of Fine Arts and Sciences		
LEVEL OF STUDIES	Graduate Course		
COURSE CODE	ETY 413	SEMESTER	Fourth (D)
COURSE TITLE	German language IV		
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	
	2	2	
<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>	This course is a general background course aiming at the development of intermediate level language and communication skills and knowledge of the German Grammar, Syntax and Vocabulary		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	German/Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes, if it is demanded		
COURSE WEBSITE (URL)	-		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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> 			
<ol style="list-style-type: none"> 1. Intermediate level knowledge of the phonological structure of German 2. Intermediate level knowledge of the morphological structure of German 3. Intermediate level knowledge of the syntactic structure of German 4. Enhanced vocabulary and semantic competence in German 5. Enhanced communicative competence in elaborated oral code (speech) 6. Enhanced communicative competence in elaborated (scientific, administrative, literary) texts 			
<p>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></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none;"> <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> </td> <td style="width: 50%; border: none;"> <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> </td> </tr> </table>		<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>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>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>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>Working in an interdisciplinary environment</i> <i>Production of new research ideas</i>	..... <i>Others...</i>
Adapting to new situations, working independently, working in an international environment, respect for difference and multiculturalism, criticism and self-criticism.	

(3) SYLLABUS

- Speaking: Describing persons/ vocabulary domains: looking, character, Grammar: Past tense(*war, hatte*) Perfect tense, non-separating verbs, word building: (*un-*)
- Reading: Calendar entrances/ Writing: E-Mail/ vocabulary domains: activities at home/ Grammar: Imperative(*du / ihr*), personal pronouns in accusative
- Reading : newspaper column/ vocabulary domains: rules in traffic and environment/ Grammar: modal verbs(*dürfen, müssen*)
- Reading : forum contribution / vocabulary domains: clothing/ Grammar: comparison, comparing
- Reading: blogs / writing: postal card / vocabulary domains: weather, cardinal direction/ Grammar : word building(*-los*), subjunctive(*den*)
- Reading: invitations / vocabulary domain : celebrations / Grammar : imperfect subjunctive II (*würde*), ordinal numbers

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face learning	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Computer-based teaching, internet facility, projector, tape recorder	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>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> <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>	Activity	Semester workload
	Lectures and seminars	26 ώρες
	Writing exercise	6 ώρες
	Oral speech	4 ώρες
	Examinations	14 ώρες
	Course total	50 ώρες
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>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</i> <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	Language of examination: German and Greek. The evaluation of student achievement follows two phases: (a) interim evaluation during the course, based on special tests of language skills and knowledge, and (b) a final examination at the end of the course aiming at the evaluation of acquired knowledge on the structure of German, and (b) acquired competence in oral and written German.	

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

Evans, S., Pude, A., Specht, F. : MENSCHEN. Deutsch als Fremdsprache. Kursbuch A1.2,
München 2012, Hueber Verlag.

- *Relatedacademicjournals:*

Papadopoulou, M.: Meine Grammatik. Αθήνα 2012, εκδ. Καραμπάτος

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TYΠ406	SEMESTER	4
COURSE TITLE	SculptureIV		
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
Twenty-two hours per week include: <ul style="list-style-type: none"> • Course deliveries-presentations-Lectures from teaching staff of the Sculpture Studio in the framework of given exercises • Discipline and expression exercises by students in the Sculpture Studio • Creation of exercises book outside of the Studio • Collective management of the Sculpture Studio 		22	18
Workshop applications of illustrating plastic works-exercises (Methods-Materials-Tools)-Working with plaster-Moulding techniques		5	
<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>	General and special background with skills development		
PREREQUISITE COURSES:	Sculpture III		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (Italian and English)		
COURSE WEBSITE (URL)	www.plaka.org/scultura https://www.facebook.com/groups/221386017933178/ http://sculpturon.blogspot.com/		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>Upon completion of the semester students will be able to:</p> <ul style="list-style-type: none"> • Apply the principles of organic form with the creation of relief and sculptural composition (clay, plasticine, plaster) • Develop visual personal style and aesthetic expression • To have a critical outlook of phenomena in the visual arts field

- To use adequately methodological tools for the expression of aesthetic rules in their personal research.

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...

.....

- Idea design and management
- Management of collective (team) programs and aims of the Sculpture Studio
- Evaluation and self-evaluation of results of individual and collective visual arts research
- Responsibility and team-collaborative work in common projects
- Application of methodological tools in visual arts research (search for, analysis, synthesis)
- Management of three-dimensional analogical Space and Scale
- Introduction to the three-dimensional design with digital tools

(3) SYLLABUS

The course content of the 4th semester of Sculpture Studio aims at introducing students to the three-dimensional digital design of space and form with the evolution of the analogical plastic-sculptural expression.

- I. Studio practices combined with the valuable help of the theoretical framework, aim at developing the student's visual arts perspective and research taking into account:
 - The historical language/plastic pluralism of expression
 - Techniques – technological innovations
 - The contemporary political and social environment
 - The Greek and foreign visual arts experience
- II. Presentations-lectures from the teaching staff of the Sculpture Studio aim at making students active agents in the visual arts field of the social environment. The aim is achieved through:
 - Collaborative work (team exercise/virtual installation of sculptural work in public space)
 - Students' experimental-creative personal expression

The course (4th semester) is developed in 13 weeks and is completed with the summer semester examination. Its contents include:

- Lectures and presentations related to the themes of the required exercises (evaluation subjects of the winter semester)
- Tutorial, self-reflection and student feedback in relation to the produced work.
- Collective observations and evaluation of good practices in the produced work.

The exercises are "discipline" exercises and "free expression" exercises.

Note: The Sculpture courses (semesters) are sequential and the "discipline" exercises are **obligatory** for students attending the course.

The lectures – presentations are open for students wishing to attend them. The "discipline" exercises can be done freely by students from other semesters, provided there is enough space in the Studio.

(4) TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;">DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	<p>Face-to-face, tutorial. Self-reflection and feedback collectively. Lectures, presentations, visits to exhibitions and workshops. Participation in projects, workshops, events and cooperation with local institutions and local authorities.</p>	
<p style="text-align: center;">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>ICT for Teaching and Communication with students, as well as digital technologies in Studio Education, for joint analogical and digital Sculpture, with applications aiming at promoting plasticity and scale of form in space.</p>	
<p style="text-align: center;">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
	<p>Lectures/Presentations/Seminars in topics related to Plastic/Sculptural expression</p>	5 Δ/Π/Σ X 1 hour
	<p>Studio exercises: Discipline and Free Expression exercises, Volumetric Drawing from natural for sculptured head, Form and Synthesis studies with pliable materials (clay, plasticine)</p>	22 X 13 = 286hours
	<p>Projects outside of the Studio</p>	Additional workload 128hours
	<p>Transferring to plaster works of plastic/sculptural creation (working with plaster), knowledge and use of materials for illustrating works, introduction to the creation of visual utilitarian object with the use of digital tools</p>	5 X 13 = 65hours
	<p>Course Total</p>	18ECTS – 484hours
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Duringthesemester:</p> <ul style="list-style-type: none"> - Informal evaluation and self-evaluation, with observation on a weekly basis, of the visual progress and capability of students in relation to their produced work in the studio. - Periodic personalized cooperation with observations in relation to the students’ produced work outside of the studio. - Periodic short project presentations by students for the development of their dialectical skillsin relation to supporting their ideas and visual application. <p>The final evaluation of the winter semester involves a public presentation-exhibition and support of students’ visual work, with self-evaluation and evaluation from the teaching staff on the basis of objective criteria and the participation of each student in the dynamics of the Sculpture Studio.</p> <p>The required elements for participation in the examination, as well as criteria for the final evaluation of the semester are clearly displayed in the Sculpture Studio.</p>	

(5) ATTACHED BIBLIOGRAPHY

- **Η ΑΝΑΓΚΑΙΟΤΗΤΑ ΤΗΣ ΤΕΧΝΗΣ** Ερνστ Φίσερ, ISBN 960-310-103-6, Εκδ. Θεμέλιο 2000[in Greek]
THE NECESSITY OF ART Ernst Fischer, ISBN 960-310-103-6, Themelio 2000
- **Το τσόχινο καπέλο** Γιόζεφ Μπόις: Η διήγηση μιας ζωής-Ilcapellodifeltro. JosephBeuys: Unavitaraccontata Συγγραφέας: DomizioDurini, Lucreziade Μεταφραστής: Μανδάνη Μαρία Εκδότης: Εξάντας ISBN: 960-256-313-3 Έτος Έκδοσης: 1997 [in Greek]
ThefelthatJosephBeuys:Alife'snarrative-Ilcapellodifeltro. JosephBeuys: UnavitaraccontataAuthor: DomizioDurini, LucreziadeTranslator: MandaniMariaPublisher: ExandasISBN: 960-256-313-3 PublicationDate: 1997
- **ΛιμναίαΟδύσσεια**Κείμενακαισυνεντεύξεις 1966-1989 ΓιάννηςΚουνέλλης, κ.ά.μετάφραση: ΑνταίοςΧρυσοστομίδηςεκδ.: Άγρα / ΓκαλερίBernier - 1991 ISBN 960-325-026-0, ISBN-13 978-960-325-026-5 [inGreek]
Limnaia Odysseia Textsandinterviews 1966-1989 G. Kounellis, etal. translation: A. ChrosostomidisPublisher.: Agra / BernierGallery- 1991 ISBN 960-325-026-0, ISBN-13 978-960-325-026-5
- **Κουνέλλης: Μ/Σ Ιόνιον Πειραιάς** Κατερίνα Κοσκινά, Thomas Mc Evilly, Marco Gherardi έργα: Γιάννης Κουνέλλης, φωτογράφιση: Μανώλης Μπαμπούσης, επιμέλεια: Κατερίνα Κοσκινά, μετάφραση: Γιάννης Γκούμας, David Britt, εκδ.: Μπάστας, 1997, ISBN 960-7418-24-7, ISBN-13 978-960-7418-24-1[in Greek]
Kounellis: M/Slonion PireausK. Koskina, ThomasMcEvilly, MarcoGherardiworks: G. Kounellis, photographs: M. Baboussis, επιμέλεια: K. Koskina, translation: G. Goumas, DavidBritt, Publisher.: Bastas, 1997, ISBN 960-7418-24-7, ISBN-13 978-960-7418-24-1
- **ΝΟΗΜΑΤΑ ΤΗΣ ΕΙΚΟΝΑΣ** Κύριος Συγγραφέας: Χατζηνικολάου Νίκος, 1938 - Εκδοτικός Οίκος: Πανεπιστημιακές Εκδόσεις Κρήτης Έτος έκδοσης: 2001 - ISBN: 960-7309-65-0
MEANINGSOFIMAGEMainauthor: N. Chatzinikolaou, 1938 - Publisher: Crete University Publishing Publication Date: 2001 - ISBN: 960-7309-65-0
- **Conceptual Art** (Taschen Basic Art Series) - Daniel Marzona
- **Minimal Art** (Taschen Basic Art Series) - Daniel Marzona, Elena Carlini
- **Video Art** (Taschen Basic Art Series) - Sylvia Martin
- **Land Art: The Earth as Canvas** (Taschen Basic Art Series) - Michael Lailach
- **ΜΑΡΚ ΡΟΘΚΟ ΚΕΙΜΕΝΑ ΓΙΑ ΤΗΝ ΤΕΧΝΗ** (1934-1969) συγγραφέας ΡΟΘΚΟ ΜΑΡΚ - Εκδοτικός Οίκος : ΝΗΣΙΔΕΣ 2010, μεταφραστής ΤΟΜΑΝΑΣ ΒΑΣΙΛΗΣ [in Greek]
MARK ROTHKO Rothko TEXTS FOR ART (1934-1969) Author Mark Rothko - Publisher : Nisides 2010, translatorTomanas V.
- **ΣΗΜΕΙΩΣΕΙΣ ΦΙΛΟΤΕΧΝΕΣ ΓΙΑ ΤΗ ΣΥΓΧΡΟΝΗ ΤΕΧΝΗ**-(Για όσους η σύγχρονη τέχνη είναι συχνά ανιαρή) συγγραφέας Πάνος Τζώνος – εκδόσεις Παπασωτηρίου 2007[inGreek]
- **ΣΚΕΨΕΙΣ ΓΙΑ ΤΗΝ ΚΑΤΑΣΤΑΣΗ ΤΩΝ ΕΙΚΑΣΤΙΚΩΝ ΤΕΧΝΩΝ-ΚΡΙΤΙΚΗ ΤΗΣ ΜΟΝΤΕΡΝΙΚΟΤΗΤΑΣ** - Ζαν Κλαίρ - εκδόσεις Σμίλη 1993 [in Greek]
THOUGHTS FOR THE STATE OF VISUAL ARTS – CRITICISM OF MODERNITY – Jean Clair -Smili Editions 1993
- **ΤΕΧΝΗ ΚΑΙ ΜΑΖΙΚΗ ΚΟΥΛΤΟΥΡΑ** - Κείμενα των ANTOPNO, ΛΟΒΕΝΤΑΛ, ΜΑΡΚΟΥΖΕ, ΧΟΡΚΧΑΙΜΕΡ - Εκδ. Ύψιλον/βιβλία 1984 [inGreek]
ART AND MASS CULTURE – Texts by Adorno, Löwentahl, Marcuse, Horkheimer, Ypsilon / Books - Publishing House, 1984
- **L'ARTE DEL NEOCAPITALISMO** - Martin Damus - edizioni Laterza
- Vernant, J.-P. (2003). **Ανάμεσα στον Μύθο και την Πολιτική** - μετ. Μ.Ι. Γιόση. Αθήνα: Σμίλη.
- Σωτηρακοπούλου, Π. (2005). **Ο Θησαυρός της Κέρου. Μύθος ή πραγματικότητα; αναζητώντας τα χαμένα κομμάτια ενός αινιγματικού συνόλου.** Αθήνα: Ίδρυμα Ν. Π. Γουλανδρή - Μ.Κ.Τ.Α. - JPaulGettyMuseum, Λος Άντζελες, CycladicArtFoundation, Νέα Υόρκη [in Greek]
Sotirakopoulou, P. (2005). The "Keros Hoard". Mythorreality? Myth or reality? Searching for the missing pieces of an enigmatic set. Athes. N. P. Goulandri Foundation. - J Paul Getty Museum, Los Angeles, Cycladic Art Foundation, New York.
- Πανόφσκι, Ε. (1991). **Μελέτεςεικονολογίας.** ΟυμανιστικάθήματαστηνΤέχνητηςΑναγέννησης (μετ. Ανδρ. Παππάς). Αθήνα: Νεφέλη. [inGreek]
- Donohue, A. (1988). **Xoana and the Origin of Greek Sculpture.** Atlanta: Paperback.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ΤΥΠ403	SEMESTER	4
COURSE TITLE	Video Art-Audiovisual media		
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	
	3	3	
<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		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)	http://arts.uoi.gr/web/ergastiria/ergastirio-vinteotexnis-optikoakoustikon-meson/ http://ecourse.uoi.gr/course/view.php?id=831 https://www.facebook.com/groups/915774831925767/		

(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>The aim of the course is for students to understand the basic concepts and principles of Video Art and become familiar with various techniques.</p> <p>Upon semester completion students will be able to:</p> <ol style="list-style-type: none"> 1. Examine the expressive potential and the specific plastic characteristics of the medium. During the semester lectures are given on the required topics and presentations of artists' works. 2. To analyse the techniques and the technical characteristics of video – and animation in general- to investigate issues related to image editing/processing, sound, montage, etc. 3. To use video as an expressive medium in order to implement their artistic proposals and to

solve issues arising in the course of the assignment.

Emphasis is placed on familiarization with expressive media, approach methodology, topic development and the formation of a personal artistic proposal.

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, with the use of the necessary technology

Adapting to new situations

Decision making

Working independently

Team work

Working in an interdisciplinary environment

Production of new research ideas

Project planning and management

Criticism and self-criticism

Production of free, creative and inductive thinking

(3) SYLLABUS

The semester has a duration of 13 weeks. Lessons are weekly and last 3 hours each.

The first 3 weeks are an introduction to the concept of Video Art and the media and techniques used. Students watch projections and presentations which analyse the work of artists related to the history and evolution of Video Art. In the fourth week students are given the assignment topic for the semester.

Students can choose 1 out of 3 different assignment topics which are accessible at (<http://ecourse.uoi.gr/course/view.php?id=831>)

The basic principles and techniques of video production in all its stages are analysed: (Pre-Production, Production, Post-Production). The camera functions are presented, the types of shots and their relationships, cinematography control, sound issues, etc. Introduction to the basic principles of digital montage, as well as relevant software (Adobe Premiere).

In the next 3 weeks (5th-6th-7th) the students' proposals are presented and discussed in the presence of all students, while exchange of ideas from all participant takes place.

The 8th week students make a preliminary presentation of their work, in the form of a model, photographs, video, etc., which shows the way they have chosen to present their topic.

In the next four weeks of the semester students work on their assignments in and outside of the studio. The professor provides help guides the progress of the works/assignments.

In the last lesson (13th week) the final presentation of the works before all students and the professor takes place.

(4) TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;">DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	<p>Face-to-face Studio education</p>	
<p style="text-align: center;">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>Use of ICT in teaching Use of ICT in studio education Use of ICT in communication with the students Use of ICT in student evaluation</p>	
<p style="text-align: center;">TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>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>	<i>Activity</i>	<i>Semester workload</i>
	<p>-Seminars/lectures on issues of visual arts research</p>	<p>4 lectures X 1 hour = 4 hours</p>
	<p>-Weekly student training in studio issues - Tutorials</p>	<p>3 X 13=39 hours</p>
	<p>- Doing projects, artistic creation</p>	<p>Additional workload</p>
	<p>-Educational visits to museums, galleries and exhibition spaces in Greece and abroad</p>	
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Monitoring the development/progress of students' visual arts skills through assignments during the semester</p> <p>Public presentation: exhibition and support of the students' visual arts work at the end of the semester (in the presence of all students and course professors)</p>	
<p>Course total</p>	<p>3 X 25 = 75</p>	

(5) ATTACHED BIBLIOGRAPHY

<p><i>- Suggested bibliography:</i></p> <ul style="list-style-type: none"> • «Εισαγωγή στην Βιντεοτέχνη» Rob Perree, Εκδ. Σχολή Σταυράκου-Επικοινωνία και Κουλτούρα, 1994 Introduction to Video Art Rob Perree, Publisher: Stavrakos School-Communication and Culture, 1994 • Illuminating Video : An Essential Guide to Video Art, Doug Hall (Editor), Sally Jo Fifer (Editor), David Bolt (Preface), Εκδ. Aperture; (June 1, 1991) • Art Since 1960, new edition, Michael Archer, Εκδ. Thames & Hudson, world of art • New Art in the 60s and 70s, Redefining Reality, Anne Rorimer, Εκδ. Thames & Hudson, world of art • New Media in Late 20th-Century Art (World of Art), Michael Rush, Εκδ. Thames & Hudson, world of art • Digital Art, Christiane Paul, Εκδ. Thames & Hudson, world of art • New Screen Media: Cinema, Art, Narrative, Martin Rieser (Editor), Andrea Zapp (Editor), Εκδ.
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British Film Inst. (April 2002)

- Video Spaces (PB), Barbara London, Εκδ. Museum of Modern Art, NY
- Video the Reflexive Medium, Yvonne Spielman, Εκδ. The MIT Press (2008)
- A History of Video Art, Chris Meich- Andrews, Εκδ. Berg (2006)
- A History of Experimental Film and Video, A. L. Rees, Εκδ. British Film Inst. (1999)
- Experimental Cinema in the Digital Age, Malcolm Le Grice, Εκδ. British Film Inst. (2001)
- Film Art Phenomena, Nicky Hamlin, Εκδ. British Film Inst. (2003)
- The New Media Book, Dan Harries (Editor), Εκδ. The MIT Press (2002)
- The Language of New Media, Lev Manovich, Εκδ. The MIT Press (2001).

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE (BACHELOR)		
COURSE CODE	ΤΥΠ404	SEMESTER	4
COURSE TITLE	Installations I		
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	
	3	3	
<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		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes, English		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>The aim of the course is for students to understand the fundamental concepts and principles of installations and to become acquainted with various techniques.</p> <p>After the completion of the semester, students will be able to:</p> <ul style="list-style-type: none"> - Develop the ability to manage space - Become acquainted with the installations language, that is, the combination of different expressive media for the creation of a new autonomous visual arts suggestion.

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

Project planning and management

Working independently

Production of free, creative and visual arts thinking.

(3) SYLLABUS

The semester lasts 13 weeks. Lessons are weekly and have a duration of three hours each.

In the first three weeks students are introduced to the concept of installations and become acquainted with the techniques used. Students watch presentations of works of well-known artists and lectures of contemporary Greek artists who manage space.

In the fourth week students are presented with the topics of the assignments during the semester. There are two assignments. In the first assignment students are asked to manage the concept of "shelter", a topic which is common with that of workshop Painting VI in the framework of cooperation between the two workshops. The second assignment has a free topic of the students' choice, after consulting the professor.

During the next three weeks (5th, to 7th), students make suggestions and examine the ways through which the suggestions will be realized. The suggestions are presented in the workshop, in the presence of all students. There is exchange of opinions, from all participants, regarding ways of working and supervision of the processes by the professor.

In the 8th week students make a preliminary presentation of their work, in the form of a model, photograph, video, etc., which shows the way they have chosen to present their topic.

In the following four weeks students work on their assignments in the workshop and away from it. The professor provides help and guidance.

In the last lesson (13th week) the final presentation of the works takes place in the presence of the students and the professor.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face Workshop education	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY Use of ICT in teaching, laboratory education, communication with students	Use of ICT in teaching Use of ICT in workshop education Use of ICT in communication with the students Use of ICT in student performance evaluation	
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>	Activity	Semester workload
	Seminars/lectures on issues of visual arts research	4 lectures X 1 hour = 4 hours
	Weekly practice in workshop issues	3 X 13=39 hours
	Tutorials	
	Project, artistic creation	Additional workload / home work
	Educational visits to museums, galleries and exhibition spaces in Greece and abroad	
	Course total	3 X 25 = 75
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>	Monitoring the development/progress of students' visual arts skills through assignments during the semester Public presentation: exhibition and support of the students' visual arts work at the end of the semester (in the presence of all students and course professors)	

(5) ATTACHED BIBLIOGRAPHY

-Course bibliography:

- 1) Ο μηχανικός του χαμένου χρόνου, Ντυσιάν Μαρσέλ
- 2) Aporia in Architecture: What Now?, Μάντζου Πολυξένη

- Suggested bibliography:

- Art Since 1960, new edition, Michael Archer, Εκδ. Thames & Hudson, Word of Art.

- *New Art in the 60s and 70s, Redefining reality*, Anne Rorimer, Εκδ. Thames & Hudson, *Word of Art*.
- *Sculpture Today*, Judith Collins, Εκδ. Phaidon.
- Marios Spiliopoulos, *Human Traces*, *Metaixmio*.
- Από τη μιμητιστική στην εννοιολογική τέχνη. Μια κριτική ανθολογία, Επιμέλεια: Νίκος Δασκαλοθανάσης, Εκδ. Ανώτατη Σχολή Καλών Τεχνών.

COURSE OUTLINE

(1) GENERAL

SCHOOL	FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND OF THE SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TYΠ405	SEMESTER	4
COURSE TITLE	HISTORY OF ART IV		
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	
	3	2	
<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>	GENERAL BACKGROUND		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES (tutorials in English are offered)		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>The course examines European art from the eighteenth (18th) to the late nineteenth (19th) centuries. It aims at the critical analysis of stylistic, aesthetic and ideological developments in the visual arts in conjunction with the radical social, political and economical changes that take place in Europe, such as the industrialization of economy and the shaping of political systems and of nation states. Emphasis is laid on the institutional context within which art is produced, on the function of the Academy and its undercutting, on the creation of new institutions and the shifting role of the artist and of art.</p> <p>The students are expected to be able</p> <ul style="list-style-type: none"> • to investigate art during the “long” 19th century as part of the radical changes taking place in Europe • to understand the historicity of art through its interpretation as a cultural, socio-political, ideological and economic production

- to study movements, currents and artists, institutional and non-institutional, of the conflicts of the 19th century in relation to the social, political and ideological conflicts and their class, ethnic and gender implications
- to be acquainted with the new role of the artist, the mechanisms of the reception and interpretation of art and the function its critical and theoretical discourses
- to understand modernism and the conditions that contributed to its shaping

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...

.....

Working independently

Team work

Research of international bibliography

Criticism and self-criticism

Production of free, creative and critical thinking

(3) SYLLABUS

- The historical context of the 18th and 19th centuries, scientific and technological changes, developments in philosophy and thought
- Rococo in France
- Neoclassicism, the return to austere representation and its relation to the founding of the civic state
- Pre-romantic trends and Romanticism. The rise of the new artistic subject and the sensory requirements of the artistic audience.
- Naturalism and empiricism. Realism and its ties to the conflicting social atmosphere of Europe. Its opposition to Romanticism and to the material, institutional and political framework of art
- Modernism, the notion of the flâneur and the shaping of the new gaze
- From Manet's Realism to Impressionism. The changing institutional framework of art and its relationship to the Market
- The realism of the Pre-Raphaelites
- Art and craft: the Arts and Crafts movement in England and the social role of art
- Symbolism, sythetism, idealist art and the reaction to modern civilization
- Art Nouveau and the developments in decoration, applied arts and architecture
- Nineteenth-century sculpture

(4) TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;">DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	FACE-TO-FACE	
<p style="text-align: center;">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	USE OF ICT IN TEACHING USE OF ICT IN COMMUNICATION WITH STUDENTS	
<p style="text-align: center;">TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i> <i>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	39
	Study and analysis of bibliography	7
	Search of internet sources	6
Course total	50	
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language 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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Students are notified with regard to the form of the final exams and the evaluation criteria during lectures. Information concerning the course and the relevant bibliography are uploaded on e-course. The final exams include a written examination in Greek and English (for Erasmus students) that comprises open ended questions on the art and history of the period from the 14th to the 17th centuries (conclusive). To pass the course students should respond sufficiently to the questions using in a critical way the knowledge obtained through lectures and the study of bibliography.</p>	

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:
- Related academic journals:

Main Bibliography

Brown, David Blayney, *Ρομαντισμός*, Αθήνα, Καστανιώτης, 2004.

Δασκαλοθανάσης, Νίκος, *Ο Καλλιτέχνης ως Ιστορικό Υποκείμενο από τον 19ο στον 20ό αιώνα*, Αθήνα: Εκδόσεις Άγρα, 2004.

Χρήστου, Χρύσανθος, *Η Ευρωπαϊκή Ζωγραφική του Δεκάτου Ενάτου Αιώνα*, Αθήνα, 1983.

Additional Bibliography to be consulted

Argan, Giulio Carlo, *Η Μοντέρνα Τέχνη*, μτφρ. Λ. Παπαδημήτρη, Ρέθυμνο: Πανεπιστημιακές Εκδόσεις Κρήτης, 2006.

Arnason, H.H., *Ιστορία της Σύγχρονης Τέχνης*, μτφρ. Φ. Κοκαβέσης, Αθήνα: Παρατηρητής, 1995.

Κολιόπουλος Ι.Σ., *Νεώτερη Ευρωπαϊκή Ιστορία 1789-1945*, Θεσσαλονίκη: Εκδόσεις Βάνιας, 1991

Λαμπράκη-Πλάκα Μαρίνα, *Ο Ροντέν και η αρχαία ελληνική τέχνη*, επιμ. σειράς Δημήτρης Δελιγιάννης, Αθήνα: Νεφέλη, 1985

Πεγέ Ζωρζ, *Η Ζωγραφική στον 19ο*, μτφρ. Άλκης Χαραλαμπίδης, επιμ. σειράς Δημήτρης Δελιγιάννης, Αθήνα: Νεφέλη, 1984

Σάιμονς Σάρα, *Γκόγια*, μτφρ. Πηνελόπη Σταφυλά, Αθήνα: Εκδόσεις Καστανιώτη, 2001

Σαντ Τζούντι, *Βαν Γκογκ*, μτφρ. Ιωάννα Βετσοπούλου, Αθήνα: Εκδόσεις Καστανιώτη, 2005

Τσιγκάκου Φανή-Μαρία, *Με τα μάτια των ρομαντικών: έργα ευρωπαϊκής ζωγραφικής του 19ου αιώνα από το Μουσείο Μπενάκη*, Αθήνα: Εθνική Πινακοθήκη και Μουσείο Αλέξανδρου Σούτζου, 1993

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Siegel Jerrold E., *Bohemian Paris: Culture, Politics, and the Boundaries of Bourgeois Life (1830-1930)*, Νέα Υόρκη: Penguin books, 1987

Vaughan William, *Romanticism and Art*, Λονδίνο: Thames and Hudson, 1994

Zola Émile, *Κείμενα για την Τέχνη*, Printa, 2003.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND OF THE SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ 401	SEMESTER	4
COURSE TITLE	SPECIFIC ISSUES IN ART HISTORY II		
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	
	3	2	
<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>	GENERAL BACKGROUND		
PREREQUISITE COURSES:	NONE		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES. TUTORIALS IN ENGLISH ARE OFFERED.		
COURSE WEBSITE (URL)	-		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>With the successful completion of the course, students will:</p> <ul style="list-style-type: none"> -Have acquired proven knowledge on specific issues in art history. The content of this course will be defined every year by the tutor. - Be in position to use this specialized knowledge in order to recognize basic stylistic and institutional characteristics of the art production of the selected period. - Have the ability to form critical judgments in reference to the art production of the selected period. - Have developed the skills to research in published literature on formal references to the arts of the selected period.

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

Working independently
 Team work
 Ability to research using international sources
 Production of free, creative and critical thinking

(3) SYLLABUS

This course offers a specialized look on specific issues that are selected each year by the tutor. It follows the learning and educational needs of the students, as they are formed in the studio courses and/or by the current choices in the curricula of the department's courses in History and Theory of Art, where changes may occur due to new published material, shifts in content emphasis etc.

The issues on which specialization is offered by this course relate to European art (painting and sculpture) from the Renaissance onwards or to academic, modern and contemporary Greek art production (19th and 20th century).

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face, lecture hall	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching Use of ICT in 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>	Activity	Semester workload
	Lectures	15
	Study and research in bibliography.	11
	Preparation of written essay, which is presented and discussed in class	24
	Course total	50
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions,</i>	Summative evaluation, based upon learning outcomes. Thematic areas are set every year and students are informed at the beginning of the semester on the framework and criteria of their final evaluation.	

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.

Written essay on the institutional, stylistic or thematic choices of the each time selected art production. The essay is orally presented and discussed in class.

(5) ATTACHED BIBLIOGRAPHY

Relevant to each year's content of the course.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS & ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ 402	SEMESTER	4
COURSE TITLE	HISTORY OF SATIRICAL SKETCHING		
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
		3	2
<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>	SPECIALISED GENERAL KNOWLEDGE		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK (POSSIBILITY OF ENGLISH FOR ERASMUS STUDENTS)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

Learning outcomes
<p>The students are expected to:</p> <ol style="list-style-type: none"> 1) learn the theoretical issues raised by the subject 2) to deepen their understanding of the meanings of satirical sketching and humor 3) to know the history of this familiar yet, to a considerable degree, unknown subject. 4) to understand the connections between words and images in satirical sketching and comics
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>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</i>

(3) SYLLABUS

Lessons 1-3) An introduction to the concept of “humour”. Prehistory of the term from natural philosophy to the eve of the modern era (“Everyone out of his humour”). Theorizing on the emotional basis of humour and its amphithymic nature: humour’s connection with aggression and disparaging, melancholy or satisfaction, inspire and propel several theories, from the classic 18th century philosophies to modern related approaches. The field includes, among else, Hobbes’s theory of humour as aggression, Freudian and post- Freudian approaches, Bakhtin’s idea of humour as an agent of a necessary “grounding” of sublimated and abstract social ideals. Humour beyond its psychological motivation: linguistic and meaning theories.

Lesson 4) The concept of sketching. Visual satire and the concepts of satirical sketching, caricature and cartoon.

Lesson 5) Satirical sketching as sui-generis mimesis. The creation of “characters”, from Theophrastus and the physiognomists to the caricaturists. Limits and aberrations of the satirical sketch: demonological and teratological cartoons.

Lesson 6-11) A historical itinerary on the history of caricature: prehistory and proto-history of the genre. Renaissance and the Reformation. 18th century and the emergence of political caricature. 19th century and the creation of periodical caricature. 20th century and the contemporary scene.

Lesson 12-13) Expanding caricature: the emergence of the comic strip and the various kinds of comics.

(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	
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.</i> <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>	Activity	Semester workload
	LECTURES	39
	NON DIRECTED STUDY	11
	Course total	50

STUDENT PERFORMANCE EVALUATION	QUESTIONS NEEDING EXTENDED DEVELOPMENT, BASED ON ISSUES WHICH HAD BEEN TACKLED IN THE LECTURES, AND ARE TREATED IN THE NOTES AND THE MATERIAL THAT HAS BEEN PLACED IN THE INTERNET
<p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	

(5) ATTACHED BIBLIOGRAPHY

- Related academic journals:

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Σαπρανίδης, Δημήτρης, *Ιστορία της πολιτικής γελοιογραφίας στην Ελλάδα: 3000 χρόνια αμφισβήτησης*. Αθήνα: Ποταμός, 2005.

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Vidal Guy, Gosciny Anne, Gaumer Patrick, *Rene Goscinny: Επάγγελμα χιουμορίστας*. Μετ.: Τσιόφφι Γκουϊντο. Αθήνα: Μαμούθκόμιξ, 2008.

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COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ 403	SEMESTER	4
COURSE TITLE	Museology I		
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
		3	2
<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>	General background		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes, with tutorials in the English language provided by the professor		
COURSE WEBSITE (URL)	http://www.arts.uoi.gr/files/STDGuide.pdf		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>Consult Appendix A</p> <ul style="list-style-type: none"> • 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 								
<p>The course is a general introduction to the field of museology. It aims at familiarizing students with issues related to museologic theory and practice.</p> <p>Learning outcomes:</p> <ul style="list-style-type: none"> • Critical approach of the importance, history and function of museum representations • Application of the social sciences methods in museologic research • Familiarisation of students with issues related to museum administration and management of collections. 								
<p>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></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none;"><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i></td> <td style="width: 50%; border: none;"><i>Project planning and management</i></td> </tr> <tr> <td style="border: none;"><i>Adapting to new situations</i></td> <td style="border: none;"><i>Respect for difference and multiculturalism</i></td> </tr> <tr> <td style="border: none;"><i>Decision-making</i></td> <td style="border: none;"><i>Respect for the natural environment</i></td> </tr> <tr> <td style="border: none;"><i>Working independently</i></td> <td style="border: none;"><i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i></td> </tr> </table>	<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>	<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>	<i>Decision-making</i>	<i>Respect for the natural environment</i>	<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>							
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>							
<i>Decision-making</i>	<i>Respect for the natural environment</i>							
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</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>Criticism and self-criticism</i> <i>Production of free, creative and inductive thinking</i> <i>Others...</i>
Working independently, Criticism Working in an interdisciplinary environment, Production of free, creative and inductive thinking	

(3) SYLLABUS

<ul style="list-style-type: none"> • The history of the phenomenon of collecting • Museums and communication • Issues related to interpreting collections: ideological and social aspects. • The “consumption” of civilization in and out of the exhibition space. • The role of new technologies in contemporary exhibition environments • Museum and collections management.
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(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face in the classroom and in museums and galleries	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in the teaching Use of ICT in communication with students	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>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> <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>	Activity	Semester workload
	Weekly lectures	30
	Practical exercises (analyses of exhibitions) in museums and galleries	6
	Talks by guest museologists and curators.	4
	Visits to exhibition spaces and museums in Ioannina and Athens	10
	Course total	50
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>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</i>	Summative evaluation based on measurement of learning outcomes through a three-hour written examination.	

Specifically-defined evaluation criteria are given, and if and where they are accessible to students.

(5) ATTACHED BIBLIOGRAPHY

-Eudoxus bibliography:

Οικονόμου Μαρία, Μουσείο: Αποθήκη ή ζωντανός οργανισμός;, Αθήνα: Κριτική. Μακντόναλντ, Σάρον: Μουσείο και Μουσειακές Σπουδές: ένας πλήρης οδηγός, Αθήνα, Πολιτιστικό Ίδρυμα Ομίλου Πειραιώς.

-Suggested bibliography:

Εσθήρ Σολομών, Τα μουσεία ως 'αντικείμενα'. Αναζητώντας τρόπους προσέγγισης. Στο Ε. Γιαλούρη (επιμ.), Υλικός πολιτισμός. Η ανθρωπολογία στη χώρα των πραγμάτων. Εκδόσεις Αλεξάνδρεια, Αθήνα 2012, σσ. 75-124.

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Μπούνια, Αλεξάνδρα, 2009. Στα παρασκήνια του μουσείου Η διαχείριση των μουσειακών συλλογών. Αθήνα: Εκδόσεις Πατάκη (Η εισαγωγή και ένα κεφάλαιο της επιλογής σας σχετικό με έναν τομέα διαχείρισης).

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Donald Preziosi, Ιστορία της Τέχνης και μουσειολογία, στο Sharon MacDonald(επιμ.), , Μουσείο και Μουσειακές Σπουδές, Ένας πλήρης Οδηγός, Εκδόσεις ΠΙΟΠ, Αθήνα 2012

Flora Karlan, Κατασκευάζοντας και ανασκευάζοντας εθνικές ταυτότητες, στο Sharon MacDonald (επιμ.), Μουσείο και Μουσειακές Σπουδές, Ένας πλήρης Οδηγός, Εκδόσεις ΠΙΟΠ, Αθήνα 2012

Μπούνια Αλεξάνδρα, Νικονάνου Νίκη, Οικονόμου Μαρία (επιμ.) 2008. Η τεχνολογία στην υπηρεσία της πολιτισμικής κληρονομιάς. Αθήνα: Καλειδοσκόπιο

-Related academic journals:

Τετράδια Μουσειολογίας
Museology
Museums and Society

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE (BACHELOR)		
COURSE CODE	ΕΓ401	SEMESTER	D
COURSE TITLE	ENGLISH IV		
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
		2	2
<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>	General background, skills development		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	English		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes, in English		
COURSE WEBSITE (URL)	http://ecourse.uoi.gr/course/view.php?id=1942		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>On successful completion of this course, students should have had experience in:</p> <ul style="list-style-type: none"> • defining and enriching their knowledge in more advanced concepts and issues in the field of Fine Arts • developing their vocabulary, grammatical and syntactical structures in the field of Fine Arts • comprehending texts in the English language from a wide variety of sources, including encyclopedias, scientific journals and webpages, that are relevant to their field of studies • describing and analyzing their work and express their opinion • presenting their work in the English language and prepare a portfolio • using the English language for postgraduate studies and participation in national and international exhibitions • practicing skills in quoting, paraphrasing and avoiding plagiarism • searching for information from a variety of sources (e.g. internet, libraries) in relation to their studies and their future artistic and professional trajectory • using research skills for the critical analysis of primary and secondary sources.

- identifying the relationship of art to power, gender and society.

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...

.....

Αναζήτηση, ανάλυση και σύνθεση δεδομένων και πληροφοριών, με τη χρήση και των απαραίτητων τεχνολογιών

Προσαρμογή σε νέες καταστάσεις

Λήψη αποφάσεων

Αυτόνομη εργασία

Ομαδική εργασία

Εργασία σε διεθνές περιβάλλον

Εργασία σε διεπιστημονικό περιβάλλον

Παράγωγή νέων ερευνητικών ιδεών

The course aims at the following general competences:

- Identifying the concept of Art and Fine Arts
- Understanding of concepts in the field of Fine Arts
- Reading comprehension
- Vocabulary development, productive and receptive language skills (reading, writing, speaking and listening)
- Criticism and self-criticism
- Production of free, creative and inductive thinking
- Search for, analysis and synthesis of data and information, with the use of the necessary technology
- Production of new research ideas
- Encouraging and motivating students to think critically about the very notion of art and beginning to challenge their own practice as artists.

(3) SYLLABUS

Course description:

- Lectures and video (oral speech comprehension)
- Reading comprehension (reading scientific articles)
- Vocabulary development in the context of arts
- Grammar, where and to the extent it is necessary
- Listening to and comprehending a university lecture

Course content:

- The elements of art (line, shape, form, value, space, colour, texture)
- Printmaking (relief methods, intaglio methods, planographic methods, tools and materials, blocks, cutting tools, rollers and brayers, ink, papers, intaglio printmaking techniques, non-acid and acid techniques, digital prints).

- Installations.
- New Media Art (virtual art, Internet art, interactive art) / Digital Art / Photography
- Important movements in art.
- Art reviews.
- Talking / writing about and describing works of art.
- Presenting artists' portfolios and work.
- The relationship of art to power, gender and society.

(4) TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;">DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	<p>Face-to-face (distance learning if necessary), communication during office hours and through email.</p>	
<p style="text-align: center;">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<ul style="list-style-type: none"> • Use of Information and Communication Technology (ICT) in teaching (e.g. Internet, Web 2.0 teaching tools, overhead projector). • Use of Information and Communication Technology (ICT) in communicating with students (email, Ecourse and MS-Teams platforms). • Use of Information and Communication Technology (ICT) for facilitating the teaching process (e.g. through the platform for asynchronous education Ecourse and MS-Teams). 	
<p style="text-align: center;">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.</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	26
	Self study/working assignments	21
	Final written examination	3
	Course total	Total workload: 2 ECTSx25= 50 hours
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Student performance evaluation is based on the following criteria:</p> <ul style="list-style-type: none"> • Active lesson participation • Optional individual or team project work • Final written examination involving multiple choice questions, filling gaps or providing a short answer. <p>Evaluation methods:</p> <p>Diagnostic assessment with the aim of identifying student's language skills and achievement level, what students already know, so that the teaching process can be designed accordingly.</p> <p>Formative assessment, which involves evaluating and monitoring student learning during the semester. It aims at providing feedback in relation to the efficiency of</p>	

	<p>teaching methodology and student learning so that student can reach the learning goals that have been set. It helps adjusting instructional practices to meet the students' needs.</p> <p>Summative assessment at the end of the course in order to measure student learning and the extent to which students meet learning outcomes.</p> <p>Summative (final) assessment is in English. Evaluation criteria are announced and explained at the beginning of the course and are available to students on the electronic address of the course. (http://ecourse.uoi.gr/course/view.php?id=1942)</p>
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(5) ATTACHED BIBLIOGRAPHY

Suggested bibliography:

1. Collins English-Greek Dictionary (προτεινόμενο σύγγραμμα στο σύστημα ΕΥΔΟΞΟΣ)
2. Maglavera, T. (2013). *English for Fine Arts Studies*. Thessaloniki. University Studio Press.
3. Bayle, F. (2001). A fuller understanding of the paintings at Orsay. Paris: Artlys.
4. Fossi, G. (1999). *Uffizi: The Great Masterpieces*. Florence: Scala Group.
5. McCormack, J. and Slaght, J. (2012). *English for Academic Study: Extended Writing & Research Skills*: Garnet Education.
6. Barnett, S. (2008). *A Short guide to writing about art*: Upper Saddle River, N.J.: Pearson, c2008
7. David Bindman (2008). *The History of British art*: New Haven, Conn: Yale Center for British Art London: Tate Britain New Haven, CT.
8. Neill, A., and Ridley, A. (eds) (2008). *Arguing about art: contemporary philosophical debates*: London and New York: Routledge.
9. Maguire, H. (2007). *Image and imagination in Byzantine art*: Aldershot Burlington, VT: Ashgate Variorum.
10. Vojtech Jirat-Wasiutynski (ed.) (2007). *Modern art and the idea of the Mediterranean*: Toronto Buffalo: University of Toronto Press.
11. Emison, P. (1997). *Low and high style in Italian Renaissance art*: New York: Garland Publishing.
12. Clarke, A. and Mitchell, G. (eds.) (2007). *Videogames and art*: Bristol, UK Chicago: Intellect.
13. Prettejohn, E. (2007). *Art for art's sake: aestheticism in Victorian painting*: New Haven London: Published for The Paul Mellon Centre for Studies in British Art by Yale University Press.
14. Gaut, Berys (2007). *Art, emotion and ethics*: New York: Oxford University Press.
15. Richardson, C. M., Woods, K. W., and Franklin, M. W. (eds) (2007). *Renaissance art reconsidered: an anthology of primary sources*: Malden, USA Oxford: Blackwell.

Digital sources:

1. The MoMa Glossary of Art Terms. Available at:
https://www.moma.org/learn/moma_learning/glossary/
2. Collins Dictionary Online. Διαθέσιμο στο: <https://www.collinsdictionary.com/>
3. The Getty Museum:
http://www.getty.edu/education/teachers/building_lessons/formal_analysis.html
4. Art Encyclopedia: Available at: <http://www.visual-arts-cork.com/>
5. TATE Art Terms: Available at: <https://www.tate.org.uk/art/art-terms>

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TYΠ 501	SEMESTER	5
COURSE TITLE	Painting V		
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
		6	18
<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>	Specialised/scientific area		
PREREQUISITE COURSES:	Prerequisite courses (chain of courses)		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English/Spanish)		
COURSE WEBSITE (URL)	Course website and Department website		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>Upon successful course completion along with the help of a set of courses in the curriculum that frame research in visual arts will be able to:</p> <ul style="list-style-type: none"> • Analyse and compose/synthesise through the use of various plastic media. Knowledge of media and experimentation are useful for the liberation of the students' expressive skills. Synthesis and use of new media and methodological tools for the analysis and structure of the work of art contribute to the dialogue between traditional and new media and at the same time enrich the students' personal visual vocabulary. • Finally, students will be able through critical analysis of works of art to formulate a personal critical and self-contemplating speech in relationship both with its personal production and with the concept and function of art.
<p>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></p> <p><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i> <i>Project planning and management</i> <i>Respect for difference and multiculturalism</i></p>

<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>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>
Working independently Team work Criticism and self-criticism Adapting to new situations Production of free, creative and inductive thinking Respect for difference and multiculturalism Search for, analysis and synthesis of data and information, with the use of the necessary technology	

(3) SYLLABUS

The course studio orientation Painting V develops in two axes: (a) to delve more deeply into issues of plastic language with the use of new and traditional media that develop students' personal visual research and enrich their visual vocabulary, as well as (b) through special thematic exercises that bring students into contact with contemporary artistic practices and relate both to the process (practice) and the structure (conceptual) of their visual proposal.

- Exercises with a thematic-conceptual character requiring synthetic/conceptual analytical skills and exercises involving establishing the concept and function of the work of art.
- The framework of the thematic is supplemented with presentations and analyses of works from various field of expression and deal with the thematic with various different ways in order to cultivate interdisciplinary research and approach of the topic.
- The thematic areas vary among semesters and are announced at the beginning of the semester with a duration shorter or longer than that of the semester.

(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>	- Internet to search for information and analysis of visual arts works and artists. - Audiovisualmaterial. - Blog on which summaries and bibliography from the lectures and presentations are posted - Personal Communication and through email																
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>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> <i>The student's study hours for each learning</i>	<table border="1"> <thead> <tr> <th>Activity</th> <th>Semester workload</th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td>12</td> </tr> <tr> <td>Seminars</td> <td>9</td> </tr> <tr> <td>Tutorials</td> <td>39</td> </tr> <tr> <td>Studio project</td> <td>18</td> </tr> <tr> <td>Study of bibliography</td> <td>18</td> </tr> <tr> <td>Artistic creation</td> <td>348</td> </tr> <tr> <td>Visits/Excursions</td> <td>6</td> </tr> </tbody> </table>	Activity	Semester workload	Lectures	12	Seminars	9	Tutorials	39	Studio project	18	Study of bibliography	18	Artistic creation	348	Visits/Excursions	6
Activity	Semester workload																
Lectures	12																
Seminars	9																
Tutorials	39																
Studio project	18																
Study of bibliography	18																
Artistic creation	348																
Visits/Excursions	6																

<i>activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	Course total	450
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>I) Mid-semester examination, studio exercises (60%)</p> <p>II) Presentation/exhibition of all assignments at the end of the semester (40%)</p>	

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:
- Related academic journals:

- Η μεταμόρφωση του κοινότοπου, Arthur Danto
The transformation of commonplace, Arthur Danto
- Η Ιστορία της Ασχήμιας . Ουμπέρτο Έκο
The history of ugliness, Umberto Eco
- Για το έργο Τέχνης Walter Benjamin
About the work of art Walter Benjamin
- Ο Μηχανικός του χαμένου Χρόνου, Marcel Duchamb
The mechanic of lost time, Marcel Duchamb
- Μα είναι αυτό Τέχνη .Cynthia Freeland
Is this art?Cynthia Freeland
- Η Αμφιβολία του Σεζάν –το μάτι και το πνεύμα .ΜΩΡΙΣ ΜΕΡΛΩ ΠΟΝΤΙ, βιβλιοθήκη της τέχνης ,εκδόσεις της τέχνης ,Νεφέλη
Cézanne’s doubt – the eye and the mind, Maurice Merleau-Ponty, art library, art publications, Nefeli
- Η Προέλευση του Έργου Τέχνης .M Heideger
The origin of the Work of Art, M Heideger

COURSE OUTLINE

(1) GENERAL

SCHOOL	FINE ART		
ACADEMIC UNIT	DEPARTMENT OF FINE ART AND SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TYII 502	SEMESTER	E
COURSE TITLE	SCULPTURE V		
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	
<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		
PREREQUISITE COURSES:	PREVIOUS SCULPTURE ORIENTATION COURSES		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK (ENGLISH, ITALIAN FOR INCOMING ERASMUS STUDENTS)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES		
COURSE WEBSITE (URL)	http://arts.uoi.gr/Kostas_Bassanos/subjects.html http://ecourse.uoi.gr		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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 successfully completing the course, students are expected to master techniques and understand sculptural vocabulary, also to acquire representation methodological skills and research tools. Furthermore, it is expected that students will have developed a critical ability and argumentation, thus creating the framework for the development of a personal visual language.</p>
<p>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></p> <p><i>Search for, analysis and synthesis of data and</i> <i>Project planning and management</i></p>

<i>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>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>

(3) SYLLABUS

The course aims to examine the figure's relationship to space and the acquisition of methodological tools of body and space representation. Through assignments and the study of the figure / body in relation to space, the course addresses a studio-based experimentation within the framework of a sculptural practice that spans from a late modernism approach to sculpture to contemporary trends. Special attention is given to methodology and development of the subject, research, creative process and its documentation. Knowledge of traditional and new materials and techniques is important for understanding and developing sculptural vocabulary. Through experimentation and the study of compositions and concepts, students are invited to explore the morphological possibilities that materials and techniques suggest.

The course is developed in two modules that address the concepts of figure, body and space through references and practices that generate a debate on space and body representation.

(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>	e-course, email, online resources, course website	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>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> <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>	Activity	Semester workload
	Studio work	
	Lectures- seminars	
	Presentations	
	Group and individual Tutorials - Critical assesment of the work	
	Course total	

<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Student performance evaluation is based on the assessment of the work produced in the studio during the course and on the extent to which the student has met and understood the particular objectives of the subjects taught. Assessments take place at the middle and at the end of the semester. Assessments take into account the process (mid term assessment) and the quality of the work completed during this term (end of the semester and final assessment). Additionally, students are requested to present a short essay about the work or project executed and any material that they consider necessary for their evaluation such as sketch books, drawings, visual diaries, notes etc.</p> <p>The evaluation is conducted in Greek, with the option for English and Italian for the Erasmus incoming students.</p> <p>The evaluation criteria are available online at the e-course and course's webpage.</p>
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(5) ATTACHED BIBLIOGRAPHY

<p><i>- Suggested bibliography:</i></p> <p>Bibliography in Greek:</p> <ul style="list-style-type: none"> • Αρκάδιος ή περί γλυπτικής, Τσέζαρε Μπράντι, (Cesare Brandi), Εκδόσεις Νεφέλη, 1983, (Βιβλιοθήκη Παν/μιου) • Ο Ροντέν και η αρχαία ελληνική τέχνη, Μαρίνα Λαμπράκη Πλάκα, Εκδόσεις Νεφέλη, 1985, (Βιβλιοθήκη Παν/μιου) • Σκιαί Ερριμμένοι. Η απόδοση της σκιάς στη δυτική τέχνη, Έρνστ Γκόμπριτς (E.H.Gombrich), Εκδόσεις Άγρα, 1999 • Η ποιητική του χώρου, Γκαστόν Μπασελάρ (Gaston Bachelard), Εκδόσεις Χατζηνικολή, • Τέχνη και οπτική αντίληψη, Ρούντολφ Αρνάιμ (Rudolf Arnheim) (Βιβλιοθήκη Παν/μιου) • Η προέλευση του έργου τέχνης, Μάρτιν Χάιντεγκερ (Martin Heidegger) • Δοκίμια για την τέχνη. Η τέχνη στην εποχή της τεχνητής αναπαραγωγής της, Βάλτερ Μπέντζαμιν (Walter Benjamin) • Η εξαφάνιση της τέχνης, Μπωντριγιάρ (Jean Baudrillard). • Η Τέχνη και ο Χώρος, Μάρτιν Χάιντεγκερ (Martin Heidegger), Εκδόσεις Ίνδικτος. • Από τη μιμιμαλιστική στην εννοιολογική τέχνη, Ν. Δασκαλοθανάσης, ΑΣΚΤ • Το Σώμα. Ικεσία και Απειλή. Πέπη Ρηγοπούλου. • Αναμνήσεις επί χάρτου. Κείμενα για τη βιβλιοφιλία, Ουμπέρτο Έκο, Ελληνικά Γράμματα, 2007 • Joseph Beuys, Η επανάσταση είμαστε εμείς, Thonges Στριγγαρη Ρεα, Εκδόσεις Πατάκης • Η Γλώσσα του Σώματος. Σημειώσεις για την Performance, επ. Α. Αδαμοπούλου, Παν/μιο
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Ιωαννίνων.

- Από τη μινιμαλιστική στην εννοιολογική τέχνη, Ν. Δασκαλοθανάσης, ΑΣΚΤ
- Εντροπία και Τέχνη, R. Arnhem, University Studio Press.

Foreign language bibliography:

- Formless- A User's Guide, Rosalind Krauss, Yve-Alain Bois, Zone Books, New York, 1997. (Βιβλιοθήκη Παν/μιου)
- Passages in modern sculpture, Rosalind Krauss, (Βιβλιοθήκη Παν/μιου)
- The return of the real, Hal Foster, MIT Press
- The originality of Avant Guard and other Modernist Myths, Rosalind Krauss, MIT Press
- Bas Jan Ader. Please don't leave me, Exhibition Catalogue, Museum Boijmans Van Beuningen, Rotterdam, 2006
- Six Drawing Lessons, W. Kentridge, Harvard University Press
- The Artist's Body, Phaidon
- Pictures of the Body, J. Elkins, Stanford Press
- Quoting Caravaggio, M. Bal, University of Chicago Press
- Fractured Figure, Volume I, ed. Urs Fischer - Cassandra MacLeod, Deste Foundation
- Fractured Figure, Volume II, ed. Urs Fischer - Scipio Schneider, Deste Foundation
- Terminal Identity: The Virtual Subject in Postmodern Science Fiction, Scott Bukatman, Duke University Press

- Related academic journals:

Flashart International, Frieze, Artforum, Parkett, Kunsforum, Art in America (University Library)

This is a suggested bibliography, which could be enriched and modified according to students' individual interests, work and projects.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND OF THE SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ΤΥΠ 505	SEMESTER	5
COURSE TITLE	HISTORY OF ART 5		
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	
	3	2	
<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>	GENERAL BACKGROUND		
PREREQUISITE COURSES:	NONE		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES. TUTORIALS IN ENGLISH ARE OFFERED.		
COURSE WEBSITE (URL)	http://arts.uoi.gr/DEP_ADAMOPOULOU/course3-them.htm		

(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>With the successful completion of the course, students will:</p> <ul style="list-style-type: none"> - Have acquired proven knowledge and understanding of European Fine and Applied Arts of the period 1870-1939. Will be familiar with the social, economic, ideological and institutional changes that occur during this period and are connected to art. - Be in position to use the knowledge and understanding of this art in order to identify the essential characteristics of style in today's art world. - Have the ability to form critical judgments in reference to the identification of forms produced during the aforementioned period in various areas in Europe. - Have developed the skills to research in academic literature on formal references to the arts of the end of 19th and the beginning of the 20th century.

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

Working independently
 Team work
 Ability to research using international sources
 Production of free, creative and critical thinking

(3) SYLLABUS

- The International Exhibitions of All Nations in the 19th century. Their significance in connection to the beginning of contemporary exhibition practices in commerce and art.
- The aesthetics of the Belle Epoque. Art nouveau as a symptom of this era. The different versions of art nouveau in various parts of Europe.
- Symbolism and its significance in European art of the end of the 19th century.
- Modern art and its historical context. The notion of the Avant-garde and relevant art movements. The contribution of non-European cultures to its formation.
- Impressionists and the new social and economic positions of the artist.
- Modern sculpture.
- Post-impressionist artists.
- Art tendencies during the first two decades of the 20th century. Fauvism, expressionism and relevant tendencies, cubism.
- The avant-gardes of the first decades of the 20th century: futurism and the Russian Avant-garde.
- Bauhaus. The principles of modern architecture and of functional design.
- Dada and surrealism.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face, lecture hall	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching Use of ICT in 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.</i> <i>The student's study hours for each learning</i>	Activity	Semester workload
	Lectures	39
	Study and research in bibliography. Interactive studying through the links offered in the course platform.	7
	Team work for the	4

activity are given as well as the hours of non-directed study according to the principles of the ECTS	processing of information acquired during the semester	
	Course total	50
<p align="center">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Conclusive evaluation, based upon learning outcomes. Setting thematic areas in the e-course platform helps students understand the framework and criteria of their final evaluation.</p> <p>Oral evaluation, in Greek (or English for Erasmus students), comprising recognition of art works and art styles of the period 1870-1939, short-answer questions on art tendencies or movements of the aforementioned period, and critique on the qualities of art works presented to the students.</p>	

(5) ATTACHED BIBLIOGRAPHY

Suggested bibliography (available in Eudoxos platform):

- Argan Giulio Carlo, *Η μοντέρνα τέχνη*, μτφρ. Λ. Παπαδημήτρη, Ρέθυμνο: Πανεπιστημιακές Εκδόσεις Κρήτης, 2006 (Πρωτότυπο: *L' arte moderna, 1770/1970*, Φλωρεντία 1970).
- Arnason H.H., *Ιστορία της σύγχρονης τέχνης*, μτφρ. Φ. Κοκαβέσης, Αθήνα: Παρατηρητής, 1995 (Πρωτότυπο: *History of Modern Art*, N.H.Abrahms, 1977).
- Χαραλαμπίδης Άλκης, *Η τέχνη του 20ού αιώνα*, 2η έκδοση αναθεωρημένη, Θεσσαλονίκη: University Studio Press, 2018.
- Foster Hal, Krauss Rosalind, Bois Yve - Alain, Buchloh Benjamin H. D., *Η τέχνη από το 1900*, Αθήνα, Επίκεντρο, 2013.

Related academic bibliography:

- Cox Neil, *Κυβισμός*, μτφρ. Ιωάννα Βετσοπούλου, Αθήνα: Καστανιώτης, 2003 [πρωτότυπο: *Cubism*, London: Phaidon Press, 2000].
- Duncan Alistair, *Art Nouveau*, Thames & Hudson 1994.
- Eisenman Stephen, Crow Thomas, *Nineteenth Century Art: A Critical History*, Thames & Hudson, 2002.
- Escritt Stephen, *Αρ Νουβώ*, μτφρ. Ι. Βετσοπούλου, Αθήνα: Καστανιώτης 2000 (Πρωτότυπο: *Art Nouveau*, Phaidon Press, 2000).
- Gray Camilla, *Η Ρωσική Πρωτοπορία: Προεπαναστατική και Επαναστατική Τέχνη στη Ρωσία, 1863-1922*, Αθήνα, Υποδομή 1987.
- Meecham Pam & Sheldon Julie, *Modern Art: A Critical Introduction*, Λονδίνο & Ν. Υόρκη, Routledge 2000.
- Read Herbert, *Ιστορία της μοντέρνας γλυπτικής*, μτφρ. Γ. Παππάς, Αθήνα: Υποδομή 1979 (Πρωτότυπο: *Modern Sculpture: A Concise History*, Thames & Hudson, 1964).
- Χρήστου Χρύσανθος, *Η ευρωπαϊκή τέχνη του 19ου αιώνα*, Αθήνα 1983.

- Χρήστου Χρύσανθος, *Η ζωγραφική του εικοστού αιώνα*, Αθήνα 1990.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE STUDIES		
COURSE CODE	TYII 506	SEMESTER	5
COURSE TITLE	HISTORY OF CINEMA		
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	
	3	2	
<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>	General background, general knowledge		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (in English and French language)		
COURSE WEBSITE (URL)	http://ecourse.uoi.gr/enrol/index.php?id=1002		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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 successful completion of the course, students will be able to:</p> <ul style="list-style-type: none"> • Understand the phenomenon of cinema in its totality • Display profound knowledge of the conditions of creation and development of cinema as a total social phenomenon • Compare cinema with other forms of art and performing arts • Distinguish the differences and the similarities of Narrative Cinema and other forms of cinematographic expression • Evaluate the close relation between art and spectacle in the fields of cinema • Demonstrate knowledge of the conditions of creation of the narrative cinema

archetypal genres

- Demonstrate familiarization with viewing film from a critical and scientific standpoint by avoiding any subjective assumptions based on public taste
- Evaluate the use of cinema as historical evidence by social sciences
- Acknowledge the role of cinema as an operational mechanism in modern urban society

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...

.....

Working independently

Team work

Respect for difference and multiculturalism

Criticism and self-criticism

Production of free, creative and inductive thinking

Knowledge of the reflective practice

(3) SYLLABUS

- ❖ Cinema- Cinematic Verisimilitude- Realism
- ❖ Cinema as spectacle of the modern era
- ❖ Film and historical reality
- ❖ Cinema and cities
- ❖ Film genres- Structure models
- ❖ The category of the realistic model
- ❖ Burlesque
- ❖ The fantastic and the spectacle in cinema
- ❖ Cinema and art

(4) TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;">DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	In class	
<p style="text-align: center;">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	E-class ICT in teaching ICT in communication with students	
<p style="text-align: center;">TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i> <i>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 and film analysis	44
	Literature review through websites on the electronic platform (e-course)	6
Course total	50	
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Conclusive evaluation.</p> <p>Written examination based on essays which assess the learning outcomes.</p> <p>Specifically-defined evaluation criteria are given and they are accessible to students via the e-course platform.</p>	

(5) ATTACHED BIBLIOGRAPHY

In Eudoxus:

- Sorlin, P., 2006, Κοινωνιολογία του κινηματογράφου, (εισαγωγή, επιστημονική επιμέλεια: Χ. Δερμεντζόπουλος), Μεταίχμιο, Αθήνα
- Ferro, M., 2002, Κινηματογράφος και ιστορία, Μεταίχμιο, Αθήνα

Suggested reading:

- Δημητρίου, Σ., 2011, Ο κινηματογράφος σήμερα. Ανθρωπολογικές, πολιτικές και σημειωτικές διαστάσεις, Σαββάλας-Κοινωνικές επιστήμες, Αθήνα
- Piauxt, M., H., 2008, Ανθρωπολογία και κινηματογράφος. Πέρασμα στην εικόνα, πέρασμα από την εικόνα, (επιστημ. επιμέλεια Χ. Δερμεντζόπουλος), Μεταίχμιο, Αθήνα

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ503	SEMESTER	5
COURSE TITLE	Painting I		
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
		3	3 ECTS
<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>	Scientific area, special background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (English, Spanish for Erasmus students)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>Upon course completion students will:</p> <ul style="list-style-type: none"> • have understood artistic practices and have familiarized themselves with new expressive media, methodological tools for representation and research. • have practiced their synthetic and expressive ability on the two-dimensional surface, but also on its three-dimensional version. • have acquired critical thinking and argumentative skills, formulating, thus, the framework for the development of a personal visual language 								
<p>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></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none;"><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i></td> <td style="width: 50%; border: none;"><i>Project planning and management</i></td> </tr> <tr> <td style="border: none;"><i>Adapting to new situations</i></td> <td style="border: none;"><i>Respect for difference and multiculturalism</i></td> </tr> <tr> <td style="border: none;"><i>Decision-making</i></td> <td style="border: none;"><i>Respect for the natural environment</i></td> </tr> <tr> <td style="border: none;"><i>Working independently</i></td> <td style="border: none;"><i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i></td> </tr> </table>	<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>	<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>	<i>Decision-making</i>	<i>Respect for the natural environment</i>	<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>							
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>							
<i>Decision-making</i>	<i>Respect for the natural environment</i>							
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</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>Criticism and self-criticism</i> <i>Production of free, creative and inductive thinking</i> <i>.....</i> <i>Others...</i> <i>.....</i>
Decision-making Working independently Team work 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	

(3) SYLLABUS

The course is elective (optional) for both orientations and takes place in parallel with the orientation course Painting.

Through thematic exercises students have the opportunity to delve deeper into related morphoplastic issues raised in the core courses.

The course involves drawing, plastic exercises through which research into new expressive ways which aim at rendering the two-dimensional as well as the three-dimensional surface is encouraged. At the same time the course aims at further familiarizing students with materials and techniques of the visual language, the use of new expressive means/materials, methodological tools and representation models.

The thematic exercises are announced at the beginning of the semester and are accompanied by presentations/lectures and synergies with the rest studios of the Department.

(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 Use of ICT in studio education Use of ICT in communication with the students	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>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> <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>	Activity	Semester workload
	Lectures	9
	Tutorials	15
	Studio exercises	51
	Course total	75 teaching hours
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions,</i>	Evaluation is conducted in Greek (English and Spanish for Erasmus students). It is conducted in two stages (mid-semester examination, final examination) on the basis of the exercises which have been completed in the studio.	

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.

It involves an essay/presentation of the visual work and the general evaluation of the required exercises for the examination, taking into account the thematic consistency, the drawings folder, preparation and skill, as well as critical thinking skills.

All discussions concerning the development of the stages and criticism on the produced work take place in the presence of all students attending the course and participate in the examination.

(5) ATTACHED BIBLIOGRAPHY

- *Suggested bibliography:*

- *Related academic journals:*

Eudoxus Bibliography:

- Η μεταμόρφωση του κοινότοπου ,Arthur Danto
The transformation of commonplace, Arthur Danto
- Η Ιστορία της Ασχήμιας . Ουμπέρτο Έκο
The history of ugliness, Umberto Eco
- Ο Μηχανικός του χαμένου Χρόνου, Marcel Duchamb
The mechanic of lost time, Marcel Duchamb
- Μα είναι αυτό Τέχνη .Cynthia Freeland
Is this art?Cynthia Freeland
- Η Αμφιβολία του Σεζάν –το μάτι και το πνεύμα .ΜΩΡΙΣ ΜΕΡΛΩ ΠΟΝΤΙ, βιβλιοθήκη της τέχνης ,εκδόσεις της τέχνης ,Νεφέλη
Cézanne’s doubt – the eye and the mind, Maurice Merleau-Ponty, art library, art publications, Nefeli
- Η Προέλευση του Έργου Τέχνης .M Heideger
The origin of the Work of Art, M Heideger

- *Suggested bibliography:*

- Το έργο της αναπαράστασης,Hall, Stuart, ΕΚΔΟΣΕΙΣ ΠΛΕΘΡΟΝ Ε.Ε, 2017, ΑΘΗΝΑ
The task of representation, Hall, Stuart, Plethron Publications, 2017, Athens
- Η ποιητική του χώρου, Γκαστόν Μπασελάρ (GastonBachelard), Εκδόσεις Χατζηνικολή,
The poetics of space, Gaston Bachelard, Hatzinikoli Publishing.
- Δοκίμια για την τέχνη. Η τέχνη στην εποχή της τεχνητής αναπαραγωγής της, Βάλτερ Μπέντζιαμιν (WalterBenjamin)
The Work of Art in the Age of Mechanical Reproduction, Walter Benjamin
- Η Τέχνη και ο Χώρος, Μάρτιν Χάιντεγκερ (MartinHeidegger), Εκδόσεις Ίνδικτος.
Art and Space, Martin Heidegger, Indiktos Publications.
- Από τη μινιμαλιστική στην εννοιολογική τέχνη, Ν. Δασκαλοθανάσης, ΑΣΚΤ
From minimalism to conceptual art, N. Daskalothanasis, ASFA
- ΕντροπίακαιΤέχνη, R. Arnheim, University Studio Press.
Entropy and Art, R. Arnheim, University Studio Press.

The bibliography is enriched and shaped in accordance with the thematic areas and students' personal interests.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE (BACHELOR)		
COURSE CODE	TEΠ504	SEMESTER	5
COURSE TITLE	Sculpture I		
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	
	3	3 ECTS	
<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>	Scientific area, special background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (English, Italian for Erasmus students)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	http://arts.uoi.gr/Kostas_Bassanos/subjects.html http://ecourse.uoi.gr		

(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 course completion students will have understood the techniques and expressive movements in sculpture and become acquainted with the expressive means, methodological tools for representation and research.</p> <p>They are also expected to acquire critical thinking skills and argumentation, forming, thus, the framework for the development of a personal artistic language.</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	Project planning and management
Adapting to new situations	Respect for difference and multiculturalism
Decision-making	Respect for the natural environment
Working independently	Showing social, professional and ethical responsibility and sensitivity to gender issues
Team work	Criticism and self-criticism
Working in an international environment	Production of free, creative and inductive thinking
Working in an interdisciplinary environment	.....
Production of new research ideas	Others...

Decision making
 Autonomous work
 Team work
 Respect for diversity and multiculturalism
 Respect for the natural environment
 Social, work and ethical responsibility and sensitivity in gender issues.
 Ability to exert criticism and self-criticism
 Promotion of free, creative and inductive thinking.

(3) SYLLABUS

The course takes place in parallel with the direction course. Through the use of thematic exercises, students get deep insights into the issues raised in the core courses.
 The course involves doing exercises with the drawing as a starting point, along with its morphological and semantic deviations. Using examples from contemporary art and seeing the drawing as an extended visual art practice students are encouraged to experiment on the morphoplastic values of the drawing and its rendering in the three dimensions.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face in the workshop	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching Use of ICT in workshop education Use of ICT in communication with the students	
TEACHING METHODS	Activity	Semester workload

<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>	Lectures	9
	Tutorials	15
	Exercises in the workshop	51
	Course total	75 teaching hours
<p align="center">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Evaluation is in the Greek language (English and Italian for Erasmus students).</p> <p>It is done in two parts (examination during the semester and final written examination) and on the basis of assignments and works in the workshop.</p> <p>It consists of the exhibition/presentation of the students' work and the general evaluation of the exercises that have been assigned for the exams, taking into consideration the thematic consistency, the drawings folder, the clarity of the essay, the preparation and skill as well as the critical thinking skills. Discussion concerning the progress of the stages and criticism on the work created is made with the presence of all students attending the course and participating in the examination.</p> <p>Evaluation criteria are accessible by students: http://arts.uoi.gr/Kostas_Bassanos/subjects.html και στο e-course.</p>	

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

Eudoxus Bibliography:

- Τέχνη και οπτική αντίληψη, Ρούντολφ Αρνάιμ (RudolfArnheim)
- Το Σώμα. Ικεσία και Απειλή. Πέπη Ρηγοπούλου.

-Suggested Bibliography:

- Σκιαί Ερριμμέναι. Η απόδοση της σκιάς στη δυτική τέχνη, Έρνστ Γκόμπριτς (E.H.Gombrich), Εκδόσεις Άγρα, 1999
- Το έργο της αναπαράστασης, Hall, Stuart, ΕΚΔΟΣΕΙΣ ΠΛΕΘΡΟΝ Ε.Ε, 2017, ΑΘΗΝΑ
- Η ποιητική του χώρου, Γκαστόν Μπασελάρ (GastonBachelard), Εκδόσεις Χατζηνικολή,
- Η προέλευση του έργου τέχνης, Μάρτιν Χάιντεγκερ (MartinHeidegger)
- Δοκίμια για την τέχνη. Η τέχνη στην εποχή της τεχνητής αναπαραγωγής της, Βάλτερ Μπέντζαμιν (WalterBenjamin)

- Η εξαφάνιση της τέχνης, Μπωντριγιάρ (JeanBaudrillard).
- Η Τέχνη και ο Χώρος, Μάρτιν Χάιντεγκερ (MartinHeidegger), Εκδόσεις Ίνδικτος.
- Από τη μιμητιστική στην εννοιολογική τέχνη, Ν. Δασκαλοθανάσης, ΑΣΚΤ
- Αναμνήσεις επί χάρτου. Κείμενα για τη βιβλιοφιλία, Ουμπέρτο Έκο, Ελληνικά Γράμματα, 2007
- JosephBeuys, Η επανάσταση είμαστε εμείς, Thonges Στριγγαρη Ρεα, Εκδόσεις Πατάκης
- Η Γλώσσα του Σώματος. Σημειώσεις για την Performance, επ. Α. Αδαμοπούλου, Παν/μιο Ιωαννίνων.
- Από τη μιμητιστική στην εννοιολογική τέχνη, Ν. Δασκαλοθανάσης, ΑΣΚΤ
- ΕντροπίακαιΤέχνη, R. Arnhem, University Studio Press.

Additional foreign bibliography:

- Six Drawing Lessons, W. Kentridge, Harvard University Press
- Formless- A User's Guide, Rosalind Krauss, Yve-Alain Bois, Zone Books, New York, 1997. (Βιβλιοθήκη Παν/μιου)
- Passages in modern sculpture, Rosalind Krauss, (Βιβλιοθήκη Παν/μιου)
- The return of the real, Hal Foster, MIT Press
- The originality of Avant Guard and other Modernist Myths, Rosalind Krauss, MIT Press
- Bas Jan Ader. Please don't leave me, Exhibition Catalogue, Museum Boijmans Van Beuningen, Rotterdam, 2006
- The Artist's Body, Phaidon
- Pictures of the Body, J. Elkins, Stanford Press
- Quoting Caravaggio, M. Bal, University of Chicago Press
- Fractured Figure, Volume I, ed. Urs Fischer - Cassandra MacLeod, Deste
- Fractured Figure, Volume II, ed. Urs Fischer - Scipio Schneider, Deste Foundation
- Terminal Identity: The Virtual Subject in Postmodern Science Fiction, Scott Bukatman, Duke University Press
- Unmonumental, The Object in the 21st Century, Phaidon Press, New York, 2007
-

-Related academic journals:

Flashart International, Frieze, Artforum, Parkett, Kunsforum, Art in America (University library)

The bibliography is enriched and formed in relation to the thematic areas and the students' interests.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE (BACHELOR)		
COURSE CODE	TEΠ502	SEMESTER	5
COURSE TITLE	Installations II		
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	
	3	3	
<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		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

(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>The course Installations II is a continuation of the first cycle, offering more insights into issues of processing space as a structural element of a work of art.</p> <p>After course completion students will be able to study in-depth the interactive relationship between space-work of art (in situ), with space being now the dominant element.</p>
<p>General Competences</p> <p><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></p>

<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>
<p>Search for, analysis and synthesis of data and information</p> <p>Project planning and management</p> <p>Working independently</p> <p>Production of free, creative and visual arts thinking.</p>	

(3) SYLLABUS

The semester lasts 13 weeks. Lessons are weekly and have a duration of three hours each. The first three weeks students are presented with the topics of the assignments during the semester. The topic of the assignment is free. Students need to study more the relationship between the work of art and the space surrounding it (in situ), using experiences gained during the previous semester. Presentations of works of well-known artists. In the next weeks the presentations of the suggestions takes place, technical issues and solutions are discussed and the execution of the works is done. In the last two weeks the students' assignments are presented.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face Workshop education	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching Use of ICT in workshop education Use of ICT in communication with the students Use of ICT in student performance evaluation	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice,</i>	Activity	Semester workload
	Seminars/lectures on issues of visual arts	4 lectures X 1 hour = 4 hours

<i>fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <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>	research	
	Weekly practice in workshop issues Tutorials	3 X 13=39 hours
	-Project, artistic creation	Additional workload / home work
	Educational visits to museums, galleries and exhibition spaces in Greece and abroad	
	Course total	3 X 25 = 75
<p align="center">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Monitoring the development/progress of students' visual arts skills through assignments during the semester</p> <p>Public presentation: exhibition and support of the students' visual arts work at the end of the semester (in the presence of all students and course professors)</p>	

(5) ATTACHED BIBLIOGRAPHY

<p><i>-Course bibliography:</i></p> <p>1) Ο μηχανικός του χαμένου χρόνου, Ντυσάν Μαρσέλ</p> <p>2) Aporia in Architecture: What Now?, Μάντζου Πολυξένη</p> <p><i>- Suggested bibliography:</i></p> <p>- Art Since 1960, new edition, Michael Archer, Εκδ. Thames & Hudson, Word of Art.</p> <p>- New Art in the 60s and 70s, Redefining reality, Anne Rorimer, Εκδ. Thames & Hudson, Word of Art.</p> <p>- Sculpture Today, Judith Collins, Εκδ. Phaidon.</p> <p>- Marios Spiliopoulos, Human Traces, Metaixmio.</p> <p>- Από τη μινιμαλιστική στην εννοιολογική τέχνη. Μια κριτική ανθολογία, Επιμέλεια: Νίκος Δασκαλοθανάσης, Εκδ. Ανώτατη Σχολή Καλών Τεχνών.</p>

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ501	SEMESTER	5
COURSE TITLE	Video Art-Audiovisual media II		
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	
	3	3	
<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		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)	http://arts.uoi.gr/web/ergastiria/ergastirio-vinteotexnis-optikoakoustikon-meson/ http://ecourse.uoi.gr/course/view.php?id=832 https://www.facebook.com/groups/915774831925767/		

(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>The course is a continuation of the course Video Art-Audiovisual media I. Its aim is to provide insights into issues related to the aesthetics, as well as the technical part in all stages of production and implementation. After course completion students will be able to delve deeper into issues such as visualization of the original idea (scenario, scenes, shots, decoupage, story-board, sound, etc.), as well as material choice and editing, even montage/editing strategies.</p>
<p>General Competences</p> <p><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></p> <p><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i> <i>Project planning and management</i> <i>Respect for difference and multiculturalism</i></p>

<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>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>
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 interdisciplinary environment Production of new research ideas Project planning and management Criticism and self-criticism Production of free, creative and inductive thinking	

(3) SYLLABUS

<p>The semester has a duration of 13 weeks. Lessons are weekly and last 3 hours each.</p> <p>In the first three weeks students are given the topic of the assignment for the semester. Students can choose 1 out of 3 topics which are accessible in the e-course platform (http://ecourse.uoi.gr/course/view.php?id=832). Students need to delve deeper into the plastic capabilities and the technical characteristics of video art (and animation in general), so as to use them as an expressive media in artistic works. During the semester lectures are given related to the topics and presentations of artists' works. Emphasis is placed in familiarization with expressive media, approach methodology, topic development and the formulation of a personal artistic proposal.</p> <p>In the next weeks the presentation of the proposals takes place, technical issues and solutions are discussed and the execution of the works begins. In the last 2 weeks students' works are presented.</p>

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face Studio education	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching Use of ICT in studio education Use of ICT in communication with the students Use of ICT in student evaluation	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>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> <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>	Activity	Semester workload
	-Seminars/lectures on issues of visual arts research	4 lectures X 1 hour = 4 hours
	-Weekly student training in studio issues - Tutorials	3 X 13=39 hours
	-Doing a project, artistic creation	Επιπλέον φόρτος εργασίας / home work Additional workload
	- Educational visits to museums, galleries and exhibition spaces in Greece and abroad	
Course total	3 X 25 = 75	
STUDENT PERFORMANCE EVALUATION	Monitoring the development/progress of students' visual arts skills	

<p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>through assignments during the semester</p> <p>Public presentation: exhibition and support of the students' visual arts work at the end of the semester (in the presence of all students and course professors)</p>
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(5) ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <p>- <i>Related academic journals:</i></p> <ul style="list-style-type: none"> • Εισαγωγή στην Βιντεοτέχνη» Rob Perree, Εκδ. Σχολή Σταυράκου-Επικοινωνία και Κουλτούρα, 1994 Introduction to Video Art Rob Perree, Publisher: Stavrakos School-Communication and Culture, 1994 • Illuminating Video : An Essential Guide to Video Art, Doug Hall (Editor), Sally Jo Fifer (Editor), David Bolt (Preface), Εκδ. Aperture; (June 1, 1991) • Art Since 1960, new edition, Michael Archer, Εκδ. Thames & Hudson, world of art • New Art in the 60s and 70s, Redefining Reality, Anne Rorimer, Εκδ. Thames & Hudson, world of art • New Media in Late 20th-Century Art (World of Art), Michael Rush, Εκδ. Thames & Hudson, world of art • Digital Art, Christiane Paul, Εκδ. Thames & Hudson, world of art • New Screen Media: Cinema, Art, Narrative, Martin Rieser (Editor), Andrea Zapp (Editor), Εκδ. British Film Inst. (April 2002) • Video Spaces (PB), Barbara London, Εκδ. Museum of Modern Art, NY • Video the Reflexive Medium, Yvonne Spielman, Εκδ. The MIT Press (2008) • A History of Video Art, Chris Meich- Andrews, Εκδ. Berg (2006) • A History of Experimental Film and Video, A. L. Rees, Εκδ. British Film Inst. (1999) • Experimental Cinema in the Digital Age, Malcolm Le Grice, Εκδ. British Film Inst. (2001) • Film Art Phenomena, Nicky Hamlin, Εκδ. British Film Inst. (2003) • The New Media Book, Dan Harries (Editor), Εκδ. The MIT Press (2002) • The Language of New Media, Lev Manovich, Εκδ. The MIT Press (2001).
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COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
DEPARTMENT	DEPARTMENT OF FINE ARTS AND SCIENCES OF ART		
LEVEL	UNDERGRADUATE		
CODE	TEΠ 505	SEMESTER	5 th
COURSE TITLE	Printmaking II		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS CREDITS
		3	3
COURSE TYPE	Scientific area		
PREREQUISITE COURSES	No		
TEACHING AND EXAM LANGUAGE	Greek		
THE COURSE IS AVAILABLE TO ERASMUS STUDENTS	Yes (English, Spanish)		
COURSE URL			

(2) LEARNING OUTCOMES

Learning outcomes
<p>In the framework of the course students are expected to gain a thorough knowledge of the teaching of colour printmaking.</p> <p>To know and consolidate the making of a woodcut printing, with more than one wood engraved printing surfaces.</p> <p>To acquire and develop the skills necessary for handling the engraving tools, as well as the use of colour in order to achieve the desired result during the printing process. To transfer studies from natural patterns and free subjects to the printing surfaces in order to achieve the color concurrences needed for the creation of colour woodcut.</p>
General skills
<p>Autonomous work</p> <p>Team work</p> <p>Creation of research ideas</p> <p>Promotion of free, creative thinking. Development of skills.</p>

(3) COURSE CONTENT

<p>Colour woodcut General principles of drawing for colour woodcut Making drawings suitable for the production of colour woodcut Transfer to the material (wood), using carbon paper Engraving Determining the concurrences Printing of the engraved and inked wood printing surfaces.</p>
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(4) TEACHING AND LEARNING METHODOLOGY – ASSESSMENT

TEACHING METHODOLOGY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGY (ICT)	Use of ICT in teaching Use of ICT in communication with the students	
ORGANISATION OF TEACHING	Activity	Semester study load
	Studio exercises	39 hours
	Lectures, seminars on issues of visual arts research	10 hours
	Artistic creation (not guided exercise)	26 hours
	Course total	75 hours
STUDENT ASSESSMENT	<p>Language of assessment: Greek</p> <p>Presentation of visual arts projects-exercises Presentation and discussion in the studio, formation of assessment Supporting visual arts work at the end of the semester, evaluation of the work during the semester, final conclusion concerning student assessment.</p>	

(5) RECOMMENDED BIBLIOGRAPHY

Eudoxus: Michalis Arfaras, Printmaking and printed art, Metaixmio.

Additional Bibliography:

Dimitris Pavlopoulos, Printmaking and Graphic Arts, Kastanioti Publications

The complete printmaker, techniques / traditions / innovations, John Ross, Clare Romano, Tim Ross, Free Press.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEF1506	SEMESTER	5
COURSE TITLE	Marble Sculpture I		
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
Three hours per week include: <ul style="list-style-type: none"> • Course delivery-presentations-lectures by the professor • Doing exercises • Collective management of the Marble Sculpture Studio 		3	3
Educational visits to Archaeological Museums, Folk Art Museums and Intangible Cultural Heritage Museums, quarries, thematic marble technology exhibitions, marble sculpture studios and archaeological sites.			
<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>	Specialised general knowledge and skills development		
PREREQUISITE COURSES:	Part of prerequisite, covered by special examinations for entry in the School of Fine Arts)		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (Italian and English)		
COURSE WEBSITE (URL)	www.plaka.org/scultura https://www.facebook.com/groups/221386017933178/ http://sculpturon.blogspot.com/		

(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>Upon semester completion students will be able to:</p> <ul style="list-style-type: none"> • Determine rocks suitable for Sculpture • Distinguish crystalline rocks (marbles) • Evaluate rocks on the basis of their Mohs hardness scale and processing potential for shining polishing

- Understand the fundamental difference between visual art-sculpture (addition-detraction)

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...

.....

Working independently

Project planning and management

Respect for the natural environment

Production of free, creative and inductive thinking

Perception of three-dimensional analogue space and scale

Ability to solve technical problems

(3) SYLLABUS

The course has a duration of 13 weeks and is completed with the winter semester examination. The course contents are:

- Course delivery-presentations-lectures by the professor
- Doing exercises
- Individual and collective management of the Marble Sculpture Studio
- Educational visits to Archaeological Museums, Folk Art Museums and Intangible Cultural Heritage Museums, quarries, thematic marble technology exhibitions, Marble sculpture studios and archaeological sites.
- Lectures and presentations related to the subject of the exercises (evaluation subjects of the winter semester)

More specifically:

- History of art and marble sculpture technique
- Issues related to modern Greek marble sculpture
- Scientific knowledge and general information about materials (marbles, stones, granites, alabasters, etc.)
- Quarries and marble extraction techniques in antiquity and contemporary era.
- Two basic concepts: plastic-sculpture between (addition-subtraction)
- Relief-Hologlyph

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face, tutorial. Self-reflection and feedback collectively. Lectures, presentations, visits to exhibitions and workshops. Participation in projects, workshops, marble
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	sculpture symposia.	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	ICT for Teaching and Communication with students, as well as digital technologies in Studio Education, for the combination of analogue and digital Sculpture.	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>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> <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>	Activity	Semester workload
	Lectures/Presentations/Seminars in topics related to the subject	10 Δ/Π/Σ X 1 hour
	Studio exercises	3 X 13 = 39 hours
	Projects outside of the Studio	Additional workload 20 hours
	Educational visits to Archaeological Museums, Folk Art Museums and Intangible Cultural Heritage Museums, quarries, thematic marble technology exhibitions, Marble sculpture studios and archaeological sites.	4 X 4 hours = 16 hours
	Course total	3 ECTS – 85 hours
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>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</i> <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	<p>The language of the final student evaluation is Greek</p> <p>Evaluation at the end of the semester is conclusive on the basis of oral examination and evaluation of the produced work at the studio</p> <p>Evaluation criteria: student's active participation during the semester, theoretical competence in the subject, diligence in using space and tools and quality of produced work</p> <p>The required elements for participation in the examination, as well as criteria for the final evaluation of the semester are clearly displayed in the Sculpture Studio.</p>	

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

- Σημειώσεις του διδάσκοντα, www.plaka.org/scultura, www.sculpturon.blogspot.gr, Professor's notes, www.plaka.org/scultura, www.sculpturon.blogspot.gr,
- Σωτηρακοπούλου, Π. (2005). Ο Θησαυρός της Κέρου. Μύθος ή πραγματικότητα; αναζητώντας τα χαμένα κομμάτια ενός αιγιματικού συνόλου. Αθήνα: Ίδρυμα Ν. Π. Γουλανδρή - Μ.Κ.Τ.Α. - J Paul Getty Myseum, Λος Άντζελες, Cycladic Art Foundation, Νέα Υόρκη.
Sotirakopoulou, P. (2005). The "Keros Hoard". Myth or reality? Myth or reality? Searching

for the missing pieces of an enigmatic set. Athes. N. P. Goulandri Foundation. - J Paul Getty Myseum, Los Angeles, Cycladic Art Foundation, New York.

- Donohue, A. (1988). Xoana and the Origin of Greek Sculpture. Atlanta: Paperback.
- Σκέψεις για τη μίμηση των ελληνικών έργων στη ζωγραφική και γλυπτική – Winckelmann. Ίνδικτος 2001
Thoughts on the Imitation of Greek Works in Painting and the Art of Sculpture – Winckelmann. Indiktos 2001
- Από την Πεντέλη στο Παρθενώνα – Μανόλης Κορρές – Μέλισσα - Αθήνα 1993
From Pentelicon to the Parthenon, M. Korres, Melissa-Athens 1993
- Ζητήματα Νεοελληνικής Γλυπτικής.- Δημήτρης Παυλόπουλος – Αθήνα 1998 - ISBN 960-90928-0-2
- Issues of Modern Greek Sculpture – D. Pavlopoulos – Athens 1998 - ISBN 960-90928-0-2

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ507	SEMESTER	5
COURSE TITLE	Photography II		
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
		3	3
<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>	Scientific area		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	http://ecourse.uoi.gr/course/view.php?id=1033		

(2) LEARNING OUTCOMES

<p>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.</p> <p>Consult Appendix A</p> <ul style="list-style-type: none"> • 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 		
<p>In the course framework students will deal with three issues (see syllabus), both with analogue and digital camera. Upon semester completion they are expected to:</p> <ol style="list-style-type: none"> 1) Operate a digital camera for the creation of artistic production 2) Know the basic functions of Photoshop. 3) Be able to create three portfolios, each for every topic, or a portfolio which combines all three topics. 		
<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?</p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none;"> 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 </td> <td style="width: 50%; border: none;"> 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 </td> </tr> </table>	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	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
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	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	

<i>Working in an interdisciplinary environment</i>	.....
<i>Production of new research ideas</i>	<i>Others...</i>

<p>Working independently Criticism and self-criticism Production of free, creative and inductive thinking</p>	

(3) SYLLABUS

<p>Students work in the following three topics during the semester:</p> <ol style="list-style-type: none"> 1. My Ioannina 2. Photography as a document 3. The limits of ugly and beautiful <p>As an introduction to the investigation process a text is handed out summarising the research axis for student assignment/work. The text raised a field of questions-problems, with the mathematical sense of the term, to which students need to answer using photography (Analogue and digital photography, common image processing software: Photoshop).</p>
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(4) TEACHING and LEARNING METHODS - EVALUATION

<p>DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	Face-to-face	
<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	Use of video projector Internet use	
<p>TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>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 hours
	Practical exercises	20 hours
	Doing personal assignment/work	45 hours
	Course total	75 work hours
<p>STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	Presentation of a personal portfolio with exercises at the date of examinations. Quality, creativity and ability of synthesizing and assimilating the concepts taught are evaluated, while the student's presence during the semester is taken into account.	

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(5) ATTACHED BIBLIOGRAPHY

- *Suggested bibliography:*

- Παπαδημητρόπουλος Παναγιώτης, *Παρισινό Ημερολόγιο*, εκδόσεις Θερμαϊκός, 2013
- Μπαρτ, Ρολάν, *Ο Φωτεινός Θάλαμος. Σημειώσεις για τη φωτογραφία*, Κέδρος, 1983.
- Μπαρτ, Ρολάν, *Εικόνα-μουσική-κείμενο*, Πλέθρον, 2001.
- Έκο Ουμπέρτο , *Ιστορία της ασχήμιας*, Καστανιώτης, 2007.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ508	SEMESTER	5
COURSE TITLE	COMPUTER SCIENCE FOR THE ARTS II		
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
Lectures and lab exercises		3	3
<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>	Scientific Area		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES (tutorials in English)		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

Learning outcomes
<p>The expected learning outcomes are:</p> <ul style="list-style-type: none"> • Demonstrated ability to participate in the critique and discussion regarding internet artwork • Students demonstrate an understanding of tools and techniques used to create internet art • Students display ability to create internet artworks and creatively communicate ideas through them.
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>
<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology Decision-making Working independently Working in an interdisciplinary environment Production of free, creative and inductive thinking</p>

(3) SYLLABUS

This course explores the internet both as technology and as a medium for artistic creation. Course modules will introduce internet technologies including social media and web design. The same technologies will be explored as a means of creating internet art, including the exploitation of interactive non-linear narratives, the use of web browsing habits, the creative use of hyperlinks and the relative intimacy of the individual browsing experience.

Course modules will examine:

1. The definition of internet art
2. The HTML and CSS languages
3. The Javascript language
4. The concepts of web hosting, domain-names, FTP and they are used to publish a website.
5. The use of social media for creating internet art
6. Web-based platforms for creating webpages like Webflow, Wix, etc.

(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 and in the exams.	
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>	Activity	Semester workload
	Lectures – Lab Exercises	39
	Semester Project	26
	Study and analysis of bibliography	10
	Course total	75
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>	<p>Evaluation criteria are accessible to the students via the course webpage.</p> <p>During the semester Summative evaluation is achieved through an exercise.</p> <p>Conclusive evaluation is through the presentation of the assigned Semester Project.</p> <p>The exercises and the project are available both in Greek and English.</p>	

(5) ATTACHED BIBLIOGRAPHY

- *Eudoxus bibliography:*

1. Βιβλίο [59357307]: Πλήρες Εγχειρίδιο HTML 5, CSS και JavaScript 7η Έκδ., Colburn Rafe, Jennifer Kyrnin, Laura Lemay
2. Βιβλίο [50658790]: Μάθετε HTML 5, CSS και JavaScript Όλα σε Ένα, 2η Έκδ., Julie C. Meloni
3. Βιβλίο [50661201]: Προγραμματισμός για το Web, 1η εκδ., Randy Connolly, Ricardo Hoar

- *Suggested bibliography:*

1. New Media Art, Tribe, Mark / Jana, Reena ISBN 3-8228-3041-0, available online
2. Free Culture, Lawrence Lessig, available online
3. Internet Art, (Thames & Hudson), Rachel Greene.
4. Rhizome.org
5. Nettitudes: Let's Talk Net Art, Josephine Bosma, NAI Publishers, Rotterdam 2011

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE (BACHELOR)		
COURSE CODE	TEΠ509	SEMESTER	5
COURSE TITLE	Digital Art I		
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
		3	3
<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 (Scientific area)		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)	http://ecourse.uoi.gr/course/view.php?id=747		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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 course completion students will have acquired deep knowledge into the specific characteristics and techniques of New Media Art and have expanded their expressive media, tools and their combination.</p> <p>They are also expected to acquire critical thinking skills and argumentation, forming, thus, the framework for the development of a personal artistic language.</p>
<p>General Competences <i>Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma</i></p>

<p>Supplement and appear below), at which of the following does the course aim?</p>	
<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Adapting to new situations</p> <p>Decision-making</p> <p>Working independently</p> <p>Team work</p> <p>Working in an international environment</p> <p>Working in an interdisciplinary environment</p> <p>Production of new research ideas</p>	<p>Project planning and management</p> <p>Respect for difference and multiculturalism</p> <p>Respect for the natural environment</p> <p>Showing social, professional and ethical responsibility and sensitivity to gender issues</p> <p>Criticism and self-criticism</p> <p>Production of free, creative and inductive thinking</p> <p>.....</p> <p>Others...</p> <p>.....</p>
<p>Decision making</p> <p>Autonomous work</p> <p>Team work</p> <p>Respect for diversity and multiculturalism</p> <p>Respect for the natural environment</p> <p>Social, work and ethical responsibility and sensitivity in issues related to gender.</p> <p>Ability to exert criticism and self-criticism</p> <p>Promotion of free, creative and inductive thinking.</p>	

(3) SYLLABUS

The course examines the use of new media in the artistic process. Ways of aesthetic and conceptual processing and composition in art works of moving image and mixed media are presented and studied.

(4) TEACHING and LEARNING METHODS - EVALUATION

<p>DELIVERY</p> <p><i>Face-to-face, Distance learning, etc.</i></p>	<p>Face-to-face</p>	
<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</p> <p><i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>Use of ICT in teaching</p> <p>Use of ICT in laboratory education</p> <p>Use of ICT in communication with the students</p>	
<p>TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>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>	<p>Activity</p>	<p>Semester workload</p>
	Lectures	21
	Supervision of assignments	18
	Doing assignments	36
	Course total	75 hours
<p>STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>Language of evaluation, methods of evaluation, summative or conclusive, multiple</i></p>	<p>Progress during semester.</p> <p>All projects are presented at the end of semester and a debate and a critical presentation follows.</p>	

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.

(5) ATTACHED BIBLIOGRAPHY

*- Suggested bibliography:
- Related academic journals:*

Deleuze, Gilles, *Cinema I : Image-movement*, Athens, Nisos, 2009.

Christiane, Paul, *Digital Art*, Thames and Hudson, 2008.

Jordan Ken, Parker Randall, *Multimedia: From Wagner to Virtual Reality*, Norton, 2002.

Le Grice, Malcolm, *Experimental Cinema in the Digital Age*, BFI, 2001 .

Rush, Michael, *New Media in Art*, Thames and Hudson, 2005.

Shanken, Edward A., *Art and Electronic Media*, Phaidon Press, 2009.

Wands, Bruce, *Art of the Digital Age*, Thames and Hudson, 2007.

Youngblood, Gene, *Expanded Cinema*, E.P.Dutton, 1970.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE (BACHELOR)		
COURSE CODE	TEΠ 510E	SEMESTER	5
COURSE TITLE	Animation		
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
<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>	Scientific area		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek English for Erasmus students		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>Students will:</p> <ol style="list-style-type: none"> 1) get insights into animation and understand the theoretical issues it raises. 2) understand the way movement in animation is created, to reproduce its fundamental forms and to create short animation films. 3) learn important elements of the historical course of animation and the theoretical issues that surround it.

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

Αναζήτηση, ανάλυση και σύνθεση δεδομένων και πληροφοριών, με τη χρήση και των απαραίτητων τεχνολογιών
Προσαρμογή σε νέες καταστάσεις
Λήψη αποφάσεων
Αυτόνομη εργασία
Ομαδική εργασία
Εργασία σε διεθνές περιβάλλον
Εργασία σε διεπιστημονικό περιβάλλον
Παράγωγή νέων ερευνητικών ιδεών

Search, analysis and synthesis of data and information using traditional methods (book reading and academic journals), as well as with the use of new technologies.
Adaptation to new situations through understanding and cultivation.
Work in an international setting.
Work in an interdisciplinary environment.
Production of new ideas. Project planning and management
Respect for the natural environment
Respect for diversity and multiculturalism
Showing social, professional and ethical responsibility and sensitivity to gender issues
Criticism and self-criticism
Production of free, creative and inductive thinking.

(3) SYLLABUS

Lessons 1-3: Introduction to the concept of animation
Lessons 4-5: Prehistory and the first years of animation from elementary techniques of afterimage to pre-cinematographic “machines”.
Lessons 6-10: Methods of capturing movement. Major classical photographic endeavors to record movement (Murrey, Muybridge) and their impact on animation. Standardizations of rendering movement in animation. Conventional and nonconventional animation forms (play dough animation, pixilation, etc.) and experimental drawing.
Lessons 11-13: The big studios and the Disney phenomenon. National schools of animation and the permanent discord between the entertainment industry and the animation of the “creators”.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face in the workshop	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Yes	
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>	Activity	Semester workload
	Lectures	3 x 13= 39 hours
	Not guided study (bibliographical analysis, preparation for final written examination)	36 hours
	Course total	Total workload: 3 ECTSx25= 75 hours
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>	Visual arts work	

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

- Anima Mundi, επιμ.: Julius Wiedermann, Animation Now!, Κολωνία: Taschen, 2004.
 Βασιλειάδης, Γιάννης, Το Κινούμενο σχέδιο, Καστανιώτης, Αθήνα, 1985.
 Bendazzi, Giannalberto, Cartoons: One Hundred Years of Cinema Animation. Bloomington, Indiana: Indiana University Press, 1994.
 Bettelheim, Bruno, The Uses of Enchatment, Νέα Υόρκη: Knopf, 1976.
 Callahan, David, Cel Animation: Mass Production and Marginalization in the Animated Film Industry, Film History vol. 2, 1988, pp. 223-228.
 Crafton, Donald,. Before Mickey: The Animated Film 1898–1928. Chicago: University of Chicago Press. 1993
 Grabar, Sheila, Animation, a Handy Guide: from Pastels to Pixels, Λονδίνο: A & C Black, 2004.
 Crafton, Donald, Before Mickey: The Animated Film 1898–1928. Chicago: University of Chicago Press, 1993.
 Grant, John, Encyclopedia of Walt Disney Animated Cartoons, Νέα Υόρκη: Hyperion1998.
 1988. Lee, Newton; Madej, Krystina. Disney Stories: Getting to Digital. London: Springer Science+Business Media. 2012

Maltin, Leonard, *Of Mice and Magic; a History of American Animated Cartoons*, Νέα Υόρκη: McGraw-Hill, 1995

Πασχάλης Βασίλης, *Μικρά φυσικά των ηρώων του κινουμένου σχεδίου: σημειώσεις για τη φυσική ιστορίας των cartoons*, *Ιδίως αναλώμασιν*, 2015.

Peary, Danny & Peary, Gerald (επιμ.), *The American Animated Cartoon: a Critical Anthology*, Νέα Υόρκη: E. P. Dutton, 1980.

Selby, Andrew, *Animation in Process*, Λονδίνο: Laurence King, 2009.

Smooding, Eric, *Animating Culture: Hollywood Cartoons of Sound Era*,

Thomas, Frank & Johnston Willie, *Disney Animation: the Illusion of Life* Νέα Υόρκη: Abbeville Press, 1981.

Ward, Paul

White, Toni, *Το κινούμενο σχέδιο*, μτφ.: Μάριος Βερέτας, Αθήνα, Ντουντούμης, 1989.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ΤΥΠ 601	SEMESTER	6
COURSE TITLE	Painting VI		
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	
	6	18	
<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>	Specialised/scientific area		
PREREQUISITE COURSES:	Prerequisite courses (chain of courses)		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English/Spanish)		
COURSE WEBSITE (URL)	Course website and Department website		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>Upon successful course completion along with the help of a set of courses in the curriculum that frame research in visual arts will be able to:</p> <ul style="list-style-type: none"> • analyse and compose/synthesise through the use of various plastic media. Knowledge of media and experimentation are useful for the liberation of the students' expressive skills and enrich the students' personal visual vocabulary. • become familiar with and understand the concept of complex visual arts research on a conceptual and practical level • finally, students will be able through critical analysis of works of art to formulate a personal critical and self-contemplating speech in relationship both with its personal production and with the concept and function of art.
<p>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></p>

<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>
Working independently Team work Criticism and self-criticism Production of free, creative and inductive thinking Respect for difference and multiculturalism Search for, analysis and synthesis of data and information, with the use of the necessary technology Respect for the natural environment	

(3) SYLLABUS

<p>The course studio orientation Painting V develops in two axes: (a) to delve more deeply into issues of plastic language with the use of new and traditional media that develop students' personal visual research, as well as (b) through special thematic exercises.</p> <ul style="list-style-type: none"> • Exercises with a thematic-conceptual character requiring synthetic/conceptual analytical skills and exercises involving establishing the concept and function of the work of art. • The framework of the thematic is supplemented with presentations and analyses of works from various field of expression and deal with the thematic with various different ways in order to cultivate interdisciplinary research and approach of the topic. • The thematic areas vary among semesters and are announced at the beginning of the semester with a duration shorter or longer than that of the semester.

(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>	- Internet to search for information and analysis of visual arts works and artists. - Audiovisual material. - Blog on which summaries and bibliography from the lectures and presentations is posted - Personal Communication and through email																		
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>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> <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>	<table border="1"> <thead> <tr> <th>Activity</th> <th>Semester workload</th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td>12</td> </tr> <tr> <td>Seminars</td> <td>9</td> </tr> <tr> <td>Tutorials</td> <td>39</td> </tr> <tr> <td>Studio project</td> <td>18</td> </tr> <tr> <td>Study of bibliography</td> <td>18</td> </tr> <tr> <td>Artistic creation</td> <td>348</td> </tr> <tr> <td>Visits/Excursions</td> <td>6</td> </tr> <tr> <td>Course total</td> <td>450</td> </tr> </tbody> </table>	Activity	Semester workload	Lectures	12	Seminars	9	Tutorials	39	Studio project	18	Study of bibliography	18	Artistic creation	348	Visits/Excursions	6	Course total	450
Activity	Semester workload																		
Lectures	12																		
Seminars	9																		
Tutorials	39																		
Studio project	18																		
Study of bibliography	18																		
Artistic creation	348																		
Visits/Excursions	6																		
Course total	450																		

STUDENT PERFORMANCE EVALUATION	
<p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>I) Mid-semester examination, studio exercises (60%) II) Presentation/exhibition of all assignments at the end of the semester (40%)</p>

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:
- Related academic journals:

- Ο Καλλιτέχνης ως ιστορικό υποκείμενο απο τον 19th στον 20th αιώνα .N .Δασκαλοθανάσης
The artist as a historical subject from the 19thto the 20th century, N. Daskalothanassis.
- Η μεταμόρφωση του κοινότοπου ,Arthur Danto
The transformation of commonplace, Arthur Danto
- Η Ιστορία της Ασχήμιας . Ουμπέρτο Έκο
The history of ugliness, Umberto Eco
- Θρυμματισμένοι Καιροί. ERIC HOBSBAWM
Fractured Times. ERIC HOBSBAWM
- Για το έργο Τέχνης Walter Benjamin
About the work of art Walter Benjamin
- Ο Μηχανικός του χαμένου Χρόνου, Marcel Duchamb
The mechanic of lost time, Marcel Duchamb
- Μα είναι αυτό Τέχνη .Cynthia Freeland
Is this art?Cynthia Freeland
- Η Αμφιβολία του Σεζάν –το μάτι και το πνεύμα .ΜΩΡΙΣ ΜΕΡΛΩ ΠΟΝΤΙ, βιβλιοθήκη της τέχνης ,εκδόσεις της τέχνης ,Νεφέλη
Cézanne’s doubt – the eye and the mind, Maurice Merleau-Ponty, art library, art publications, Nefeli
- Η Προέλευση του Έργου Τέχνης .M Heideger
The origin of the Work of Art, M Heideger

COURSE OUTLINE

(1) GENERAL

SCHOOL	FINE ART		
ACADEMIC UNIT	DEPARTMENT OF FINE ART AND SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TYII 602	SEMESTER	F
COURSE TITLE	SCULPTURE VI		
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	
	6		
<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		
PREREQUISITE COURSES:	PREVIOUS SCULPTURE ORIENTATION COURSES		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK (ENGLISH, ITALIAN FOR INCOMING ERASMUS STUDENTS)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES		
COURSE WEBSITE (URL)	http://arts.uoi.gr/Kostas_Bassanos/subjects.html http://ecourse.uoi.gr		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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 successfully completing the course, students are expected to master techniques and understand trends in sculpture, acquire representation methodological skills and research tools. Furthermore, it is expected that students will have developed a critical ability and argumentation, thus creating the framework for the development of a personal visual language.</p>
<p>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></p> <p><i>Search for, analysis and synthesis of data and</i> <i>Project planning and management</i></p>

<i>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>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>

(3) SYLLABUS

The course's subject is a follow-up of the previous semester course Sculpture V. It emphasizes on the conceptual and morphological dynamics of the body-space representation. It exams concepts (i.e diss/embodiment) and practices, through which body is related and conditions the way we perceive and represent space and it generates a social/political engagement.

Particular emphasis is given to the understanding of the visual vocabulary and the use of materials and media in respect to ideas. Special attention is given to methodology and development of the subject, research and the creative process documentation. The course is developed in two modules that address the concepts of figure, body and space through references and practices that generate a debate on space and body representation.

(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>	e-course, email, online resources, course website	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>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> <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>	Activity	Semester workload
	Studio work	
	Lectures- seminars	
	Presentations	
	Group and individual Tutorials - Critical assesment of the work	
Course total		

<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Student performance evaluation is based on the assessment of the work produced in the studio during the course and on the extent to which the student has met and understood the particular objectives of the subjects taught. Assessments take place at the middle and at the end of the semester. Assessments take into account the process (mid term assessment) and the quality of the work completed during this term (end of the semester and final assessment). Additionally, students are requested to present a short essay about the work or project executed and any material that they consider necessary for their evaluation such as sketch books, drawings, visual diaries, notes etc.</p> <p>The evaluation is conducted in Greek, with the option for English and Italian for the Erasmus incoming students.</p> <p>The evaluation criteria are available online at the e-course and course's webpage.</p>
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(5) ATTACHED BIBLIOGRAPHY

<p><i>- Suggested bibliography:</i></p> <p>Bibliography in Greek:</p> <ul style="list-style-type: none"> • Αρκάδιος ή περί γλυπτικής, Τσέζαρε Μπράντι, (Cesare Brandi), Εκδόσεις Νεφέλη, 1983, (Βιβλιοθήκη Παν/μιου) • Ο Ροντέν και η αρχαία ελληνική τέχνη, Μαρίνα Λαμπράκη Πλάκα, Εκδόσεις Νεφέλη, 1985, (Βιβλιοθήκη Παν/μιου) • Σκιαί Ερριμμένοι. Η απόδοση της σκιάς στη δυτική τέχνη, Έρνστ Γκόμπριτς (E.H.Gombrich), Εκδόσεις Άγρα, 1999 • Η ποιητική του χώρου, Γκαστόν Μπασελάρ (Gaston Bachelard), Εκδόσεις Χατζηνικολή, • Τέχνη και οπτική αντίληψη, Ρούντολφ Αρνάιμ (Rudolf Arnheim) (Βιβλιοθήκη Παν/μιου) • Η προέλευση του έργου τέχνης, Μάρτιν Χάιντεγκερ (Martin Heidegger) • Δοκίμια για την τέχνη. Η τέχνη στην εποχή της τεχνητής αναπαραγωγής της, Βάλτερ Μπέντζαμιν (Walter Benjamin) • Η εξαφάνιση της τέχνης, Μπωντριγιάρ (Jean Baudrillard). • Η Τέχνη και ο Χώρος, Μάρτιν Χάιντεγκερ (Martin Heidegger), Εκδόσεις Ίνδικτος. • Από τη μιναλιστική στην εννοιολογική τέχνη, Ν. Δασκαλοθανάσης, ΑΣΚΤ • Το Σώμα. Ικεσία και Απειλή. Πέπη Ρηγοπούλου. • Αναμνήσεις επί χάρτου. Κείμενα για τη βιβλιοφιλία, Ουμπέρτο Έκο, Ελληνικά Γράμματα, 2007 • Joseph Beuys, Η επανάσταση είμαστε εμείς, Thonges Στριγγαρη Ρεα, Εκδόσεις Πατάκης • Η Γλώσσα του Σώματος. Σημειώσεις για την Performance, επ. Α. Αδαμοπούλου, Παν/μιο
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Ιωαννίνων.

- Από τη μινιμαλιστική στην εννοιολογική τέχνη, Ν. Δασκαλοθανάσης, ΑΣΚΤ
- Εντροπία και Τέχνη, R. Arnhem, University Studio Press.

Foreign language bibliography:

- Formless- A User's Guide, Rosalind Krauss, Yve-Alain Bois, Zone Books, New York, 1997. (Βιβλιοθήκη Παν/μιου)
- Passages in modern sculpture, Rosalind Krauss, (Βιβλιοθήκη Παν/μιου)
- The return of the real, Hal Foster, MIT Press
- The originality of Avant Guard and other Modernist Myths, Rosalind Krauss, MIT Press
- Bas Jan Ader. Please don't leave me, Exhibition Catalogue, Museum Boijmans Van Beuningen, Rotterdam, 2006
- Six Drawing Lessons, W. Kentridge, Harvard University Press
- The Artist's Body, Phaidon
- Pictures of the Body, J. Elkins, Stanford Press
- Quoting Caravaggio, M. Bal, University of Chicago Press
- Fractured Figure, Volume I, ed. Urs Fischer - Cassandra MacLeod, Deste Foundation
- Fractured Figure, Volume II, ed. Urs Fischer - Scipio Schneider, Deste Foundation
- Terminal Identity: The Virtual Subject in Postmodern Science Fiction, Scott Bukatman, Duke University Press

- Related academic journals:

Flashart International, Frieze, Artforum, Parkett, Kunsforum, Art in America (University Library)

This is a suggested bibliography, which could be enriched and modified according to students' individual interests, work and projects.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND OF THE SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ΤΥΠ 603	SEMESTER	6
COURSE TITLE	HISTORY OF ART 6		
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	
	3	2	
<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>	GENERAL BACKGROUND		
PREREQUISITE COURSES:	NONE		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES. TUTORIALS IN ENGLISH ARE OFFERED.		
COURSE WEBSITE (URL)	http://arts.uoi.gr/DEP_ADAMOPOULOU/course4.htm		

(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>With the successful completion of the course, students will:</p> <ul style="list-style-type: none"> - Have acquired proven knowledge and understanding of western art trends after 1945 and of the international scene since 1990. Will be familiar with the social, economic, ideological and institutional changes that occur during this period and are connected to art. - Be in position to use the knowledge and understanding of this art in order to identify the essential characteristics of style in today's art world. - Have the ability to form critical judgments in reference to the current art trends in various parts of the world. - Have developed the skills to research in academic literature on formal references to the arts of the second half of the 20th century.

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

Working independently
 Team work
 Ability to research using international sources
 Production of free, creative and critical thinking

(3) SYLLABUS

- Art after 1945: artistic creation in a new environment. The conditions of the Cold War in Europe and the USA.
- Abstract art before and after World War II. Abstract expressionism and its role in USA public diplomacy in Europe.
 - Variations of abstract art in Europe.
 - Pop art in Europe and the USA.
 - Art tendencies in the 1950s and 1960s: nouveau realisme, assemblage, eat art, spazialismo, gutai group.
 - The expanded notion of the art work: Fluxus, Wiener Aktiongruppe, environments, installations, happenings, performances.
 - Movement in painting and sculpture: kinetic art, op art. Post-war sculpture.
 - Shifts in the production, promotion and circulation of contemporary art works.
- The expanded art market and the new art institutions of the 1970s.
 - Minimalism and conceptual art.
 - Art during the 1990s: the globalised art scene and the market.
 - Art in the digital world.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face, lecture hall	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching Use of ICT in 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-</i>	Activity	Semester workload
	Lectures	39
	Study and research in bibliography. Interactive studying through the links offered in the course platform.	7
	Team work for the processing of	4

directed study according to the principles of the ECTS	information acquired during the semester	
	Course total	50
<p align="center">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Conclusive evaluation, based upon learning outcomes. Setting thematic areas in the e-course platform helps students understand the framework and criteria of their final evaluation.</p> <p>Oral evaluation, in Greek (or English for Erasmus students), comprising recognition of art works and art styles of the post-1945 period, short-answer questions on art tendencies or movements of the aforementioned period, and critique on the qualities of art works presented to the students.</p>	

(5) ATTACHED BIBLIOGRAPHY

Suggested bibliography (available in Eudoxos platform):

- Foster Hal, Krauss Rosalind, Bois Yve - Alain, Buchloh Benjamin H. D., *Η τέχνη από το 1900*, Αθήνα, Επίκεντρο, 2013.
- Μελίτα Εμμανουήλ, *Ιστορία της τέχνης από το 1945 σε πέντε ενότητες*, Αθήνα: Καπόν, 2017.

Related academic bibliography:

- Alberro Alexander & Buchmann Sabeth, *Art After Conceptual Art*, The MIT Press 2006.
- Alberro Alexander & Stimson Blake (eds), *Conceptual Art. A Critical Anthology*, The MIT Press 2000.
- Alberro Alexander, *Conceptual Art and the Politics of Publicity*, The MIT Press 2004.
- Anfam David, *Abstract Expressionism*, Thames & Hudson 1990.
- Fineberg Jonathan, *Art since 1940. Strategies of Being*, Laurence King Publishing, 2000.
- Foster Hal (ed.), *Postmodern Culture*, Λονδίνο ⁴1993.
- Goldberg RoseLee, *Performance Art*, Thames & Hudson ³1993.
- Grau Oliver (ed.), *MediaArtHistories*, The MIT Press 2007.
- Greene Rachel, *Internet art*, Thames & Hudson 2004.
- Hall D. & Fifer S.J., *Illuminating Video. An Essential Guide to Video Art*, Aperture / BAVC, Χ.Χ.
- Hopkins D., *After Modern Art, 1945-2000*, N.Y., Oxford University Press, 2000.
- Joselit David, *American Art Since 1945*, Thames & Hudson, 2003.
- Krauss Rosalind, *Passages in Modern Sculpture*, The MIT Press, ⁸1990.
- Meigh-Andrews Chris, *A History of Video Art: The Development of Form and Function*, Berg Publishers 2006.
- Paul Christiane, *Digital art*, Thames & Hudson 2003.
- Popper Frank, *From Technological to Digital Art*, The MIT Press 2007.
- Putnam James, *Art and Artifact. The Museum as Medium*, Thames & Hudson 2001.

- Rush Michael, *New Media in Art*, Thames & Hudson 2005.
- Saunders Fr. St., *The Cultural Cold War*, The New Press 1999.
- Stallabrass Julian, *Art Incorporated: The Story of Contemporary Art*, Oxford University Press 2005.
- Stallabrass Julian, *High Art Lite: The Rise and Fall of Young British Art*, Verso 2006.
- Tribe Mark, Jana Reena & Grosenick Uta (eds), *New Media Art*, Taschen 2006.
- Velthius Olav, *Talking Prices, Symbolic Meaning of Prices on the Market for Contemporary Art*, Princeton University Press 2007.
- Wands Bruce, *Art of the Digital Age*, Thames & Hudson 2007.
- Wood Paul, *Conceptual Art*, Delan Greenridge Editions 2002.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ΤΥΠ 604	SEMESTER	6
COURSE TITLE	Exhibition curating		
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	
In the classroom as well as in museums and exhibition spaces in Ioannina and elsewhere.	3	2	
<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>	General background		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes, with tutorials in the English language provided by the professor		
COURSE WEBSITE (URL)	http://ecourse.uoi.gr/course/view.php?id=1380		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>Consult Appendix A</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>The course aims at familiarizing students with the organization, practical and conceptual design, implementation, function and evaluation of an exhibition. Through a series of discussions, trips and guest speakers, the history of practices and the course of curation since the 19th century is examined.</p> <p>Theoretical concerns related to the representational function and the interpretative approach of exhibitions are exploited, issues related to exhibition storytelling and production of multimedia educational material, as well as issues of museographic choices related to the organization of the exhibition space, the aesthetics of an exhibition, the visitors' course, lighting, signage, etc.. During the semester students, depending on their interests and professional ambitions, assume roles in a small scale exhibition project and propose their concern in a short report, while practicing in the critical analysis of exhibitions which they visit during the semester.</p> <p>Course learning objectives Upon successful course completion students will:</p> <ul style="list-style-type: none"> • Have familiarized themselves with the ideological, historical and practical aspects of the

<p>exhibition phenomenon</p> <ul style="list-style-type: none"> • Be able to organise an exhibition 																		
<p>General Competences</p> <p><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></p> <table border="0"> <tr> <td><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i></td> <td><i>Project planning and management</i></td> </tr> <tr> <td><i>Adapting to new situations</i></td> <td><i>Respect for difference and multiculturalism</i></td> </tr> <tr> <td><i>Decision-making</i></td> <td><i>Respect for the natural environment</i></td> </tr> <tr> <td><i>Working independently</i></td> <td><i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i></td> </tr> <tr> <td><i>Team work</i></td> <td><i>Criticism and self-criticism</i></td> </tr> <tr> <td><i>Working in an international environment</i></td> <td><i>Production of free, creative and inductive thinking</i></td> </tr> <tr> <td><i>Working in an interdisciplinary environment</i></td> <td><i>.....</i></td> </tr> <tr> <td><i>Production of new research ideas</i></td> <td><i>Others...</i></td> </tr> <tr> <td></td> <td><i>.....</i></td> </tr> </table>	<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>	<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>	<i>Decision-making</i>	<i>Respect for the natural environment</i>	<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>	<i>Team work</i>	<i>Criticism and self-criticism</i>	<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>	<i>Working in an interdisciplinary environment</i>	<i>.....</i>	<i>Production of new research ideas</i>	<i>Others...</i>		<i>.....</i>
<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>																	
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>																	
<i>Decision-making</i>	<i>Respect for the natural environment</i>																	
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>																	
<i>Team work</i>	<i>Criticism and self-criticism</i>																	
<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>																	
<i>Working in an interdisciplinary environment</i>	<i>.....</i>																	
<i>Production of new research ideas</i>	<i>Others...</i>																	
	<i>.....</i>																	
<p>Decision-making</p> <p>Team work and working independently</p> <p>Working in an interdisciplinary environment</p> <p>Production of free, creative and inductive thinking</p>																		

(3) SYLLABUS

<ol style="list-style-type: none"> 1. Introduction to curating, storytelling techniques, the curator's role 2. Exhibiting art 3. Designing an exhibition I: Museographic exhibition design 4. Designing an exhibition II: Organisation of exhibition space, signage, lighting, visitors' course. Text and multimedia teaching material production, use of audiovisual material and digital applications in exhibition spaces. 5. Museum and exhibition evaluation 6. Curating trends I: Contemporary visual art exhibitions in museums dedicated to the past. 7. Curating trends II: Contemporary visual art exhibitions and historicism, the artist as a curator 8. Curating trends III: Giving voice to exhibits and social agents
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(4) TEACHING and LEARNING METHODS - EVALUATION

<p>DELIVERY</p> <p><i>Face-to-face, Distance learning, etc.</i></p>	Face-to-face in the classroom and in museums and galleries						
<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</p> <p><i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>Use of ICT in the teaching (PowerPoint and video)</p> <p>Use of ICT in communication with students</p>						
<p>TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational</i></p>	<table border="1"> <thead> <tr> <th>Activity</th> <th>Semester workload</th> </tr> </thead> <tbody> <tr> <td>Attending three-hour lectures</td> <td>29</td> </tr> <tr> <td><i>Exercise: critical analysis of an exhibition</i></td> <td>6</td> </tr> </tbody> </table>	Activity	Semester workload	Attending three-hour lectures	29	<i>Exercise: critical analysis of an exhibition</i>	6
	Activity	Semester workload					
	Attending three-hour lectures	29					
<i>Exercise: critical analysis of an exhibition</i>	6						

<i>visits, project, essay writing, artistic creativity, etc.</i> <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>	Students present and analyse an exhibition they visited recently (exhibition storytelling, thematic structure, architectural design, texts, visitor's course, lighting, etc.)	
	<i>Exercise: Exhibition design</i> Each student designs an exhibition around a work-object of his/her choice.	15
	Course total	50
<p align="center">STUDENT PERFORMANCE EVALUATION</p> <i>Description of the evaluation procedure</i> <i>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</i> <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	Summative evaluation based on measurement of learning outcomes. Written assignment (60%), public presentation, written examination (60%).	

(5) ATTACHED BIBLIOGRAPHY

<p><i>-Eudoxus bibliography:</i></p> <p>Ασημίνα Κανιάρη. Το Μουσείο ως χώρος της Ιστορίας της Τέχνης: Εκθέσεις, συλλογές και η Τέχνη από τον 19ο στον 21ο αιώνα. Αθήνα: Εκδόσεις Γρηγόρη, 2013.</p> <p><i>-Suggested bibliography :</i></p> <p>Hans Ulrich Obrist and April Elizabeth Lamm, Everything You Always Wanted to Know About Curating* But Were Afraid to Ask, 2011. Hans Ulrich Obrist, A brief history of curating, 2008. Hans Ulrich Obrist , Ways of Curating, 2014 Terry Smith, Thinking Contemporary Curating, 2012. Jens Hoffmann (Ed.), Show Time: The 50 Most Influential Exhibitions of Contemporary Art, 2014. Ελπίδα Καραμπά (επιμ.): «Curating» - Απόψεις για την επιμελητική δράση. Αθήνα, Εκδόσεις Futura, 2005.</p> <p>Nicholas Serota. Εμπειρία ή ερμηνεία: Το δίλημμα των μουσείων μοντέρνας τέχνης. Αθληνα, Άγρα.</p> <p>Σαλή, Τέση. Μουσειολογία : Βασικές αρχές έκθεσης μουσειακών συλλογών: Παρουσίαση και ερμηνεία: Φωτισμός: Υποτιτλισμός: Σήμανση, Αθήνα, 2006.</p> <p>Solomon, E. 2011. "Museums and the subversion of the exhibitionary order: Playing with Enlightenment values". In Reference/Representation, 105-110.Athens: Futura Editions.</p>
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Sternfeld, N. 2013. Involvements - A short introduction to curating between entanglement and solidarity. MUSTEKALA, Numerot, Kuratointi 3/13, 52. Available at: <http://www.mustekala.info/node/35816> (accessed July 25, 2015).

Philip Hughes, Exhibition design, 2010.

David Dornie, Exhibition Design, 2006.

Elizabeth Bogle, Museum Exhibition Planning and Design, 2013.

-Related academic journals:

On Curating

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ603	SEMESTER	6
COURSE TITLE	Painting II		
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
		3	3 ECTS
<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>	Scientific area, special background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (English, Spanish for Erasmus students)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>Upon course completion students will:</p> <ul style="list-style-type: none"> • have an understanding of the techniques and become acquainted with the expressive means and methodological tools for representation and research. • have acquired critical thinking and argumentative skills, forming, thus, the framework for the development of a personal visual language. 										
<p>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></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none;"><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i></td> <td style="width: 50%; border: none;"><i>Project planning and management</i></td> </tr> <tr> <td style="border: none;"><i>Adapting to new situations</i></td> <td style="border: none;"><i>Respect for difference and multiculturalism</i></td> </tr> <tr> <td style="border: none;"><i>Decision-making</i></td> <td style="border: none;"><i>Respect for the natural environment</i></td> </tr> <tr> <td style="border: none;"><i>Working independently</i></td> <td style="border: none;"><i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i></td> </tr> <tr> <td style="border: none;"><i>Team work</i></td> <td style="border: none;"><i>Criticism and self-criticism</i></td> </tr> </table>	<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>	<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>	<i>Decision-making</i>	<i>Respect for the natural environment</i>	<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>	<i>Team work</i>	<i>Criticism and self-criticism</i>
<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>									
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>									
<i>Decision-making</i>	<i>Respect for the natural environment</i>									
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>									
<i>Team work</i>	<i>Criticism and self-criticism</i>									

<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>
<i>Working in an interdisciplinary environment</i>	.....
<i>Production of new research ideas</i>	<i>Others...</i>

<p>Decision-making</p> <p>Working independently</p> <p>Team work</p> <p>Respect for difference and multiculturalism</p> <p>Respect for the natural environment</p> <p>Showing social, professional and ethical responsibility and sensitivity to gender issues</p> <p>Criticism and self-criticism</p> <p>Production of free, creative and inductive thinking</p>

(3) SYLLABUS

The course is elective (optional) for both orientations and takes place in parallel with the orientation course Painting.

Through thematical exercises students have the opportunity to delve deeper into related morphoplastic issues raised in the core courses.

The course involves doing exercises with the use of new expressive media/materials and methodological tools and representation models. Drawing examples from contemporary art, students are encouraged to experiment with the materiality of their painting footprint and colour (tactile/visual qualities) and with its transfer and representation in two or three dimensions.

The thematical exercises are announced at the beginning of the semester and are accompanied by presentations/lectures and synergies with the rest studios of the Department.

(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 Use of ICT in studio education Use of ICT in communication with the students	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>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> <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>	Activity	Semester workload
	Lectures	9
	Tutorials	15
	Studio exercises	51
	Course total	75 teaching hours
STUDENT PERFORMANCE	Evaluation is conducted in Greek (English and Spanish for	

EVALUATION	Erasmus students).
<p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>It is conducted in two stages (mid-semester examination, final examination) on the basis of the exercises which have been completed in the studio.</p> <p>It involves an essay/presentation of the visual work and the general evaluation of the required exercises for the examination, taking into account the thematic consistency, the drawings folder, preparation and skill, as well as critical thinking skills.</p> <p>All discussions concerning the development of the stages and criticism on the produced work take place in the presence of all students attending the course and participate in the examination.</p>

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

- Το έργο της αναπαράστασης, Hall, Stuart, ΕΚΔΟΣΕΙΣ ΠΛΕΘΡΟΝ Ε.Ε, 2017, ΑΘΗΝΑ
The task of representation, Hall, Stuart, Plethron Publications, 2017, Athens
- Η ποιητική του χώρου, Γκαστόν Μπασελάρ (Gaston Bachelard), Εκδόσεις Χατζηνικολή,
The poetics of space, Gaston Bachelard, Hatzinikoli Publishing.
- Η Προέλευση του Έργου Τέχνης .M Heideger
The origin of the Work of Art, M Heideger
- Δοκίμια για την τέχνη. Η τέχνη στην εποχή της τεχνητής αναπαραγωγής της, Βάλτερ Μπέντζιαμιν (Walter Benjamin)
The Work of Art in the Age of Mechanical Reproduction, Walter Benjamin
- Η Τέχνη και ο Χώρος, Μάρτιν Χάιντεγκερ (Martin Heidegger), Εκδόσεις Ίνδικτος.
Art and Space, Martin Heidegger, Indiktos Publications.
- Από τη μιναλιστική στην εννοιολογική τέχνη, Ν. Δασκαλοθανάσης, ΑΣΚΤ
From minimalism to conceptual art, N. Daskalothanasis, ASFA
- Εντροπία και Τέχνη, R. Arnhem, University Studio Press.
Entropy and Art, R. Arnhem, University Studio Press.

The bibliography is enriched and shaped in accordance with the thematic areas and students' personal interests.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE (BACHELOR)		
COURSE CODE	TEΠ604	SEMESTER	6
COURSE TITLE	Sculpture II		
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
		3	3 ECTS
<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>	Scientific area (special background)		
PREREQUISITE COURSES:	Sculpture courses offered in previous semesters		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (English, Italian for Erasmus students)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	http://arts.uoi.gr/Kostas_Bassanos/subjects.html http://ecourse.uoi.gr		

(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 course completion students will have understood the techniques and expressive movements in sculpture and become acquainted with the expressive means, methodological tools for representation and research.</p> <p>They are also expected to acquire critical thinking skills and argumentation, forming, thus, the framework for the development of a personal artistic language.</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?

<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>
<i>Decision-making</i>	<i>Respect for the natural environment</i>
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Team work</i>	<i>Criticism and self-criticism</i>
<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>
<i>Working in an interdisciplinary environment</i>	.....
<i>Production of new research ideas</i>	<i>Others...</i>

Decision making
 Autonomous work
 Team work
 Respect for diversity and multiculturalism
 Respect for the natural environment
 Social, work and ethical responsibility and sensitivity in gender issues.
 Ability to exert criticism and self-criticism
 Promotion of free, creative and inductive thinking.

(3) SYLLABUS

The course takes place in parallel with the direction course. Through the use of thematic exercises, students have the opportunity to get deep insights into the issues raised in the core courses. The course involves doing exercises with colour as a starting point, along with its morphological values. Using examples from contemporary art students are encouraged to experiment on the physical nature of colour and on its transfer and rendering from the two to the three dimensions.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face in the workshop	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching Use of ICT in workshop education Use of ICT in communication with the students	
TEACHING METHODS	Activity	Semester workload

<p>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.</p> <p>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</p>	Lectures	9
	Tutorials	15
	Workshop exercises	51
	Course total	75 teaching hours
<p align="center">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Evaluation is in the Greek language (English and Italian for Erasmus students).</p> <p>It is done in two parts (examination during the semester and final written examination) and on the basis of assignments and works in the workshop.</p> <p>It consists of the exhibition/presentation of the students' work and the general evaluation of the exercises that have been assigned for the exams, taking into consideration the thematic consistency, the drawings folder, the clarity of the essay, the preparation and skill as well as the critical thinking skills. Discussion concerning the progress of the stages and criticism on the work created is made with the presence of all students attending the course and participating in the examination.</p> <p>Evaluation criteria are accessible by students: http://arts.uoi.gr/Kostas_Bassanos/subjects.html και στο e-course.</p>	

(5) ATTACHED BIBLIOGRAPHY

Eudoxus Bibliography:

- Τέχνη και οπτική αντίληψη, Ρούντολφ Αρνάιμ (RudolfArnheim)
- Το έργο της αναπαράστασης, Hall, Stuart, ΕΚΔΟΣΕΙΣ ΠΛΕΘΡΟΝ Ε.Ε, 2017, ΑΘΗΝΑ

-- Suggested bibliography:

- Αρκάδιος ή περί γλυπτικής, Τσέζαρε Μπράντι, (CesareBrandi), Εκδόσεις Νεφέλη, 1983, (Βιβλιοθήκη Παν/μιου)
- Ο Ροντέν και η αρχαία ελληνική τέχνη, Μαρίνα Λαμπράκη Πλάκα, Εκδόσεις Νεφέλη, 1985, (Βιβλιοθήκη Παν/μιου)
- Σκιαί Ερριμμένοι. Η απόδοση της σκιάς στη δυτική τέχνη, Έρνστ Γκόμπριτς (E.H.Gombrich), Εκδόσεις Άγγρα, 1999
- Η ποιητική του χώρου, Γκαστόν Μπασελάρ (GastonBachelard), Εκδόσεις Χατζηνικολή,

- Η προέλευση του έργου τέχνης, Μάρτιν Χάιντεγκερ (MartinHeidegger)
- Δοκίμια για την τέχνη. Η τέχνη στην εποχή της τεχνητής αναπαραγωγής της, Βάλτερ Μπέντζαμιν (WalterBenjamin)
- Η εξαφάνιση της τέχνης, Μπωντριγιάρ (JeanBaudrillard).
- Η Τέχνη και ο Χώρος, Μάρτιν Χάιντεγκερ (MartinHeidegger), Εκδόσεις Ίνδικτος.
- Από τη μιμιμαλιστική στην εννοιολογική τέχνη, Ν. Δασκαλοθανάσης, ΑΣΚΤ
- Το Σώμα. Ικεσία και Απειλή. Πέπη Ρηγοπούλου.
- Αναμνήσεις επί χάρτου. Κείμενα για τη βιβλιοφιλία, Ουμπέρτο Έκο, Ελληνικά Γράμματα, 2007
- JosephBeuys, Η επανάσταση είμαστε εμείς, Thonges Στριγγαρη Ρεα, Εκδόσεις Πατάκης
- Η Γλώσσα του Σώματος. Σημειώσεις για την Performance, επ. Α. Αδαμοπούλου, Παν/μιο Ιωαννίνων.
- Από τη μιμιμαλιστική στην εννοιολογική τέχνη, Ν. Δασκαλοθανάσης, ΑΣΚΤ
- ΕντροπίακαιΤέχνη, R. Arnhem, University Studio Press.

Additional foreign bibliography:

- Formless- A User's Guide, Rosalind Krauss, Yve-Alain Bois, Zone Books, New York, 1997. (Βιβλιοθήκη Παν/μιου)
- Passages in modern sculpture, Rosalind Krauss, (Βιβλιοθήκη Παν/μιου)
- The return of the real, Hal Foster, MIT Press
- The originality of Avant Guard and other Modernist Myths, Rosalind Krauss, MIT Press
- Bas Jan Ader. Please don't leave me, Exhibition Catalogue, Museum Boijmans Van Beuningen, Rotterdam, 2006
- Six Drawing Lessons, W. Kentridge, Harvard University Press
- The Artist's Body, Phaidon
- Pictures of the Body, J. Elkins, Stanford Press
- Quoting Caravaggio, M. Bal, University of Chicago Press
- Fractured Figure, Volume I, ed. Urs Fischer - Cassandra MacLeod, Deste
- Fractured Figure, Volume II, ed. Urs Fischer - Scipio Schneider, Deste Foundation
- Terminal Identity: The Virtual Subject in Postmodern Science Fiction, Scott Bukatman, Duke University Press
- Unmonumental, The Object in the 21st Century, Phaidon Press, New York, 2007

-Related academic journals:

Flashart International, Frieze, Artforum, Parkett, Kunsforum, Art in America (Βιβλιοθήκη Παν/μιου)

The bibliography is enriched and formed in relation to the thematic areas and the students' interests.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE (BACHELOR)		
COURSE CODE	TEΠ602	SEMESTER	6
COURSE TITLE	Installations III		
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
		3	3
<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		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes, English		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>The course Installations III is a continuation of the first two cycles. In this semester the aims is the use of new media and technologies in the creation of the work of art.</p> <p>After the completion of the semester, the students will be able to incorporate other media, such as video in their works (video installation).</p>
<p>General Competences <i>Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma</i></p>

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
 Project planning and management
 Working independently
 Production of free, creative and visual arts thinking.

(3) SYLLABUS

The semester lasts 13 weeks. Lessons are weekly and have a duration of three hours each. In the first three weeks students are presented with the topics of the assignments during the semester. The topic of the assignment is free. Here, students with the help of the professor learn how to incorporate video in their work. Presentations of works of well-known artists, both from the field of video and from the field of video installation. In the next weeks the presentations of the proposals takes place, technical issues and solutions are discussed and the execution of the works begins. In the last two weeks the students' assignments are presented.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face Workshop education	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching Use of ICT in workshop education Use of ICT in communication with the students Use of ICT in student performance evaluation	
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>	Activity	Semester workload
	Seminars/lectures on issues of visual arts research	4 lectures X 1 hour = 4 hours
	Weekly practice in workshop issues	3 X 13=39 hours
	Tutorials	
	Project, artistic creation	Additional workload / home work
	Educational visits to	

	museums, galleries and exhibition spaces in Greece and abroad	
	Course total	3 X 25 = 75 hours
<p align="center">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Monitoring the development/progress of students' visual arts skills through assignments during the semester</p> <p>Public presentation: exhibition and support of the students' visual arts work at the end of the semester (in the presence of all students and course professors)</p>	

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

Video Art (Revised Edition), Michael Rush, Thames and Hudson

-A History of Video Art, Chris Meigh-Andrews, Bloomsbury

- Film and Video Art, Stuart Comer, Tate

- Art Since 1960, new edition, Michael Archer, Εκδ. Thames & Hudson, Word of Art.

- New Art in the 60s and 70s, Redefining reality, Anne Rorimer, Εκδ. Thames & Hudson, Word of Art.

- Sculpture Today, Judith Collins, Εκδ. Phaidon.

- Μάριος Σπηλιόπουλος, Ανθρώπων Ίχνη, Εκδ. Μεταίχμιο.

- Από τη μινιμαλιστική στην εννοιολογική τέχνη. Μια κριτική ανθολογία, Επιμέλεια: Νίκος Δασκαλοθανάσης, Εκδ. Ανώτατη Σχολή Καλών Τεχνών.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ601	SEMESTER	6
COURSE TITLE	Video Art-Audiovisual media III		
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	
	3	3	
<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		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)	http://arts.uoi.gr/web/ergastiria/ergastirio-vinteotexnis-optikoakoustikon-meson/ http://ecourse.uoi.gr/course/view.php?id=833 https://www.facebook.com/groups/915774831925767/		

(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>The course Video Art-Audiovisual media III is a continuation of the first two cycles. In this semester the aim is to use modern media and technologies for the creation of video art installations. After course completion students will be able to manage works of video art installations</p> <p>For video art installations issues arising from multiple projections in space are examined: space organization, non-linear narration, layout, size of elements, spectator place and motion, techniques related to different projections, duration, sound installation, technical specifications.</p>

<p>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></p>	
<p><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i></p> <p><i>Adapting to new situations</i></p> <p><i>Decision-making</i></p> <p><i>Working independently</i></p> <p><i>Team work</i></p> <p><i>Working in an international environment</i></p> <p><i>Working in an interdisciplinary environment</i></p> <p><i>Production of new research ideas</i></p>	<p><i>Project planning and management</i></p> <p><i>Respect for difference and multiculturalism</i></p> <p><i>Respect for the natural environment</i></p> <p><i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i></p> <p><i>Criticism and self-criticism</i></p> <p><i>Production of free, creative and inductive thinking</i></p> <p>.....</p> <p><i>Others...</i></p> <p>.....</p>
<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Adapting to new situations</p> <p>Decision making</p> <p>Working independently</p> <p>Team work</p> <p>Working in an interdisciplinary environment</p> <p>Production of new research ideas</p> <p>Project planning and management</p> <p>Criticism and self-criticism</p> <p>Production of free, creative and inductive thinking</p>	

(3) SYLLABUS

<p>The semester has a duration of 13 weeks. Lessons are weekly and last 3 hours each.</p> <p>In the first three weeks students are given the topic of the assignment for the semester. Students can choose 1 out of 3 topics which are accessible in the e-course platform (http://ecourse.uoi.gr/course/view.php?id=833)</p> <p>Students with the help of the professor learn how to further develop and implement their personal artistic proposals. Emphasis is placed on issues related to multiple projections in space: organization and layout of projections in space, narration issues, significance of elements, size of the work, spectator place and motion, synchronisation, duration and repetitions, technical specifications. Exploration of the aesthetic potential and extensions of the video: non-linear narrations, hyperlinks, interaction, etc.</p> <p>During the semester there are lectures related to the topics and presentations of artists' works. In the next weeks the presentation of the proposals takes place, technical issues and solutions are discussed and the execution of the works begins. In the last 2 weeks the students' works are presented.</p>
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(4) TEACHING and LEARNING METHODS - EVALUATION

<p>DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	<p>Face-to-face Studio education</p>	
<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>Use of ICT in teaching Use of ICT in studio education Use of ICT in communication with the students Use of ICT in student evaluation</p>	
<p>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.</i></p>	<p>Activity</p>	<p>Semester workload</p>
	<p>-Seminars/lectures on issues of visual arts research</p>	<p>4 lectures X 1 hour = 4 hours</p>
	<p>-Weekly student training in studio issues -Tutorials</p>	<p>3 X 13=39 hours</p>
<p>-Doing projects, artistic creation</p>	<p>home work Additional workload</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>	<p>-Educational visits to museums, galleries and exhibition spaces in Greece and abroad</p>	
	<p>Course total</p>	<p>3 X 25 = 75</p>
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p> <p>Monitoring the development/progress of students' visual arts skills through assignments during the semester Public presentation: exhibition and support of the students' visual arts work at the end of the semester (in the presence of all students and course professors)</p>		

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

- «Εισαγωγή στην Βιντεοτέχνη» Rob Perree, Εκδ. Σχολή Σταυράκου-Επικοινωνία και Κουλτούρα, 1994
Introduction to Video Art Rob Perree, Publisher: Stavros School-Communication and Culture, 1994
- Illuminating Video : An Essential Guide to Video Art, Doug Hall (Editor), Sally Jo Fifer (Editor), David Bolt (Preface), Εκδ. Aperture; (June 1, 1991)
- Art Since 1960, new edition, Michael Archer, Εκδ. Thames & Hudson, world of art
- New Art in the 60s and 70s, Redefining Reality, Anne Rorimer, Εκδ. Thames & Hudson, world of art
- New Media in Late 20th-Century Art (World of Art), Michael Rush, Εκδ. Thames & Hudson, world of art
- Digital Art, Christiane Paul, Εκδ. Thames & Hudson, world of art
- New Screen Media: Cinema, Art, Narrative, Martin Rieser (Editor), Andrea Zapp (Editor), Εκδ. British Film Inst. (April 2002)
- Video Spaces (PB), Barbara London, Εκδ. Museum of Modern Art, NY
- Video the Reflexive Medium, Yvonne Spielman, Εκδ. The MIT Press (2008)
- A History of Video Art, Chris Meich- Andrews, Εκδ. Berg (2006)
- A History of Experimental Film and Video, A. L. Rees, Εκδ. British Film Inst. (1999)
- Experimental Cinema in the Digital Age, Malcolm Le Grice, Εκδ. British Film Inst. (2001)
- Film Art Phenomena, Nicky Hamlin, Εκδ. British Film Inst. (2003)
- The New Media Book, Dan Harries (Editor), Εκδ. The MIT Press (2002)
- The Language of New Media, Lev Manovich, Εκδ. The MIT Press (2001).

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
DEPARTMENT	DEPARTMENT OF FINE ARTS AND SCIENCES OF ART		
LEVEL	UNDERGRADUATE		
COURSE CODE	TEΠ 605	SEMESTER	6 th
COURSE TITLE	Printmaking III		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS CREDITS
		3	3
COURSE TYPE	Scientific area		
PREREQUISITE COURSES	No		
TEACHING AND EXAM LANGUAGE	Greek		
THE COURSE IS AVAILABLE TO ERASMUS STUDENTS	Yes, English and Spanish		
COURSE URL			

(2) LEARNING OUTCOMES

Learning outcomes
<p>In the course framework, students will be introduced to and understand the intaglio printing form and, more specifically, the engraving and printing on gelatin and plexiglass.</p> <p>The aim is the development of skills in intaglio printing form and the use of necessary engraving tools, as well as the method of inking and printing in the etching press.</p> <p>In addition, formation and maturation of visual arts thinking, emphasis on personal expression, reflection on the creative process.</p>
General Skills
<p>Autonomous work</p> <p>Team work</p> <p>Creation of research ideas</p> <p>Promotion of free, creative thinking. Development of skills.</p>

(3) COURSE CONTENT

Intaglio- dry point
 Natural modeling, object composition
 Exercises regarding drawing-engraving-printing on a gelatin surface or plexiglass
 Use of the etching press, printing.

(4) TEACHING AND LEARNING METHODOLOGY – ASSESSMENT

TEACHING METHODOLOGY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGY (ICT)	Use of ICT in teaching Use of ICT in communication with the students	
ORGANISATION OF TEACHING	<i>Activity</i>	<i>Semester study load</i>
	Laboratory exercise	39 hours
	Lectures, seminars on issues of visual arts research	10 hours
	Artistic creation (not guided exercise)	26 hours
	Course total	75 hours
STUDENTS ASSESSMENT	<p>Language of assessment: greek</p> <p>Presentation of visual arts projects-exercises Presentation and discussion in the laboratory, formation of assessment Supporting visual arts work at the end of the semester, evaluation of the work during the semester, final conclusion concerning student assessment.</p>	

(5) RECOMMENDED BIBLIOGRAPHY

-Recommended Bibliography:

Eudoxus: Michalis Arfaras, *Printmaking and printed art*, Metaixmio.

Additional Bibliography:

Dimitris Pavlopoulos, *Printmaking and Graphic Arts*, Kastanioti Publications.

The complete printmaker, techniques / traditions / innovations, John Ross, Clare Romano, Tim Ross, Free Press.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ606	SEMESTER	6
COURSE TITLE	Marble Sculpture II		
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	
Three hours per week include: <ul style="list-style-type: none"> • Course delivery-presentations-lectures by the professor • Doing exercises • Collective management of the Marble Sculpture Studio 	3	3	
Educational visits to Archaeological Museums, Folk Art Museums and Intangible Cultural Heritage Museums, quarries, thematic marble technology exhibitions, Marble sculpture studios and archaeological sites.			
<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>	Specialised general background and skills development		
PREREQUISITE COURSES:	Marble Sculpture I TEΠ 506		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (Italian and English)		
COURSE WEBSITE (URL)	www.plaka.org/scultura https://www.facebook.com/groups/221386017933178/ http://sculpturon.blogspot.com/		

(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>Upon semester completion students will be able to:</p> <ul style="list-style-type: none"> • Choose suitable tools (hand tools) in the various stages of carving. • Identify the types of sculptural expression • To evaluate, on the basis of Mohs hardness scale the possibility for polishing processing. • To select correctly marble bulks and the appropriate face for carving

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?

<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>
<i>Decision-making</i>	<i>Respect for the natural environment</i>
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Team work</i>	<i>Criticism and self-criticism</i>
<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>
<i>Working in an interdisciplinary environment</i>	.....
<i>Production of new research ideas</i>	<i>Others...</i>

- Working independently
- Project planning and management
- Respect for the natural environment
- Production of free, creative and inductive thinking
- Perception of three-dimensional analogue space and scale
- Ability to solve technical problems

(3) SYLLABUS

The course has a duration of 13 weeks and is completed with the spring examination. The course contents are:

- Course delivery-presentations-lectures by the professor
- Doing exercises
- Individual and collective management of the Marble Sculpture Studio
- Educational visits to Archaeological Museums, Folk Art Museums and Intangible Cultural Heritage Museums, quarries, thematic marble technology exhibitions, Marble sculpture studios and archaeological sites.
- Lectures and presentations related to the subject of the exercises (evaluation subjects of the winter semester)

More specifically:

- History of art and marble sculpture technique – Part B'
- Ancient Greek Technology
- Quarries in Ancient Greece
- Modern methods of marble extraction.
- Basic principles of points measuring and transfer (pointing machine – pantograph)
- Relief (types of relief compositions) - exercise

(4) TEACHING and LEARNING METHODS - EVALUATION

<p>DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	<p>Face-to-face, tutorial. Self-reflection and feedback collectively. Lectures, presentations, visits to exhibitions and workshops. Participation in projects, workshops, marble sculpture symposia.</p>
<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>ICT for Teaching and Communication with students, as well as digital technologies in Studio Education, for joint analogical and digital Sculpture.</p>

TEACHING METHODS	Activity	Semester workload
<p>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.</p> <p>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</p>	Lectures/Presentations/Seminars in topics related to the subject	10 Δ/Π/Σ X 1 hour
	Studio exercises	3 X 13 = 39 hours
	Projects outside of the Studio	Additional workload 20 hours
	Educational visits to Archaeological Museums, Folk Art Museums and Intangible Cultural Heritage Museums, quarries, thematic marble technology exhibitions, Marble sculpture studios and archaeological sites.	4 X 4 hours = 16 hours
<p>STUDENT PERFORMANCE EVALUATION</p> <p>Description of the evaluation procedure</p> <p>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</p> <p>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</p>	<p>The language of the final student evaluation is Greek</p> <p>Evaluation at the end of the semester is conclusive on the basis of oral examination and evaluation of the produced work at the studio</p> <p>Evaluation criteria: student's active participation during the semester, theoretical competence in the subject, diligence in using space and tools and quality of produced work</p> <p>The required elements for participation in the examination, as well as criteria for the final evaluation of the semester are clearly displayed in the Sculpture Studio.</p>	

(5) ATTACHED BIBLIOGRAPHY

<p>- Suggested bibliography:</p> <ul style="list-style-type: none"> • Σημειώσεις του διδάσκοντα, www.plaka.org/scultura, www.sculpturon.blogspot.gr, Professor's notes, www.plaka.org/scultura, www.sculpturon.blogspot.gr, • ia.gr/blog/2013/04/15/προϊστορικές-τεχνικές-και-μέθοδοι-κα/: http://www.archaiologia.gr • Θεοχάρης, Δ. (1989). Νεολιθικός Πολιτισμός. Αθήνα: ΜΙΕΤ. Theoharis, D. Neolithic Civilisation. Athens: MIET. • Από την Πεντέλη στο Παρθενώνα – Μανόλης Κορρές –Μέλισσα - Αθήνα 1993 From Pentelicon to the Parthenon, M. Korres, Melissa-Athens 1993 • Pensabene, P. (1998). (επιμ.) Marmi Antichi II. Cave e tecnica di lavorazione provenienze e distribuzione. Roma: "L'erma" di Bretschneider. • Φλωράκης, Α. Ε. (1979). Η Λαϊκή Λιθογλυπτική της Τήνου. Αθήνα: Φιλιππότη
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COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ607	SEMESTER	6
COURSE TITLE	Photography III		
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
		3	3
<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>	Scientific area		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>In the course framework students familiarize themselves with Studio photography, the use of flash in interior and exterior spaces with the aim of both developing their technique and acquiring deeper aesthetic knowledge. Students work on three topics (see syllabus) with a digital camera. Upon course completion they are expected to:</p> <ol style="list-style-type: none"> 1) Be able to operate a digital camera in and out of the studio for the creation of artistic product. 2) To delve deeper into the functions of Photoshop. 3) To be able to create three portfolios, one for each topic, or a portfolio combining all three topics. 								
<p>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></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none;"><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i></td> <td style="width: 50%; border: none;"><i>Project planning and management</i></td> </tr> <tr> <td style="border: none;"><i>Adapting to new situations</i></td> <td style="border: none;"><i>Respect for difference and multiculturalism</i></td> </tr> <tr> <td style="border: none;"><i>Decision-making</i></td> <td style="border: none;"><i>Respect for the natural environment</i></td> </tr> <tr> <td style="border: none;"><i>Working independently</i></td> <td style="border: none;"><i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i></td> </tr> </table>	<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>	<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>	<i>Decision-making</i>	<i>Respect for the natural environment</i>	<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>							
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>							
<i>Decision-making</i>	<i>Respect for the natural environment</i>							
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</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>Criticism and self-criticism</i> <i>Production of free, creative and inductive thinking</i> <i>Others...</i>
Working independently Cooperation in the team Production of new ideas Criticism and self-criticism Production of free, creative and inductive thinking	

(3) SYLLABUS

<p>Students are required to answer, through photographic exercises, to questions related to the relationships between the subjective and the objective, performance, representation, the one and the multiple, the visible and the invisible, vision and touch, photography as a window to the world or as the artist's mirror. Art, technique and spirit interact to create a higher aesthetic result (Analogue and digital photography, common image processing software: Photoshop).</p> <p>Students work in the following three topics during the semester:</p> <ol style="list-style-type: none"> 1. Hymn to light, hymn to shadow 2. The art of portrait 3. Photography as painting
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(4) TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;">DELIVERY</p> <p><i>Face-to-face, Distance learning, etc.</i></p>	Face-to-face	
<p style="text-align: center;">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</p> <p><i>Use of ICT in teaching, laboratory education, communication with students</i></p>	Use of video projector Internet use	
<p style="text-align: center;">TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>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 hours
	Practical exercises	20 hours
	Doing personal assignment/work	45 hours
	Course total	75 work hours
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	Presentation of a personal portfolio with exercises at the date of examinations. Quality, creativity and ability of synthesizing and assimilating the concepts taught are evaluated, while the student's presence during the semester is taken into account.	

(5) ATTACHED BIBLIOGRAPHY

- *Suggested bibliography:*

1. Liz Wells, Εισαγωγή στη φωτογραφία, Πλέθρον.
Liz Wells, Introduction to photography, Plethron
2. John Hedgecoe, Το Βιβλίο του Φωτογράφου, εκδ. Μωρεσόπουλος.
John Hedgecoe, The Photographer's Book, Moresopoulos Publishing.
3. Προσωπικές σημειώσεις.
Personal notes

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ608	SEMESTER	6
COURSE TITLE	COMPUTER SCIENCE FOR THE ARTS III		
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
Lectures and lab exercises		3	3
<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>	Scientific Area		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES (tutorials in English)		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

Learning outcomes
<p>The expected learning outcomes are:</p> <ul style="list-style-type: none"> • Demonstrated ability to participate in the critique and discussion regarding augmented / virtual reality and video games as an art form. • Students demonstrate an understanding of tools and techniques used to create augmented / virtual reality and video games artworks • Students display ability to create augmented / virtual reality and video games artworks and creatively communicate ideas through them.
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>
<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology Decision-making Working independently Working in an interdisciplinary environment Production of free, creative and inductive thinking</p>

(3) SYLLABUS

The course explores the use of graphics and audio to design and implement digital narratives and emotional user experience as video games and augmented / virtual reality artworks. Initially we examine technologies and methodologies for scanning 3D objects and spaces as well as projection systems. Next, it introduces the environment design, visual and sound effects, motion, navigation and user interface, and finally their composition to create narratives and user experiences for each of the applied modes - video games, augmented and virtual reality.

(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 and in the exams.																
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>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> <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>	<table border="1"><thead><tr><th>Activity</th><th>Semester workload</th></tr></thead><tbody><tr><td>Lectures – Lab Exercises</td><td>39</td></tr><tr><td>Semester Project</td><td>26</td></tr><tr><td>Study and analysis of bibliography</td><td>10</td></tr><tr><td></td><td></td></tr><tr><td></td><td></td></tr><tr><td></td><td></td></tr><tr><td>Course total</td><td>75</td></tr></tbody></table>	Activity	Semester workload	Lectures – Lab Exercises	39	Semester Project	26	Study and analysis of bibliography	10							Course total	75
	Activity	Semester workload															
	Lectures – Lab Exercises	39															
	Semester Project	26															
	Study and analysis of bibliography	10															
Course total	75																
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>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</i> <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	<p>Evaluation criteria are accessible to the students via the course webpage.</p> <p>During the semester Summative evaluation is achieved through an exercise.</p> <p>Conclusive evaluation is through the presentation of the assigned Semester Project.</p> <p>The exercises and the project are available both in Greek and English.</p>																

(5) ATTACHED BIBLIOGRAPHY

- Eudoxus bibliography:

1. Βιβλίο [320298]: ΓΡΑΦΙΚΑ ΚΑΙ ΕΙΚΟΝΙΚΗ ΠΡΑΓΜΑΤΙΚΟΤΗΤΑ, ΚΩΝΣΤΑΝΤΙΝΟΣ ΜΟΥΣΤΑΚΑΣ, ΙΩΑΝΝΗΣ ΠΑΛΙΟΚΑΣ, ΔΗΗΜΤΡΙΟΣ ΤΖΟΒΑΡΑΣ, ΑΘΑΝΑΣΙΟΣ ΤΣΑΚΙΡΗΣ
2. Βιβλίο [320158]: ΕΙΚΟΝΙΚΟΙ ΚΟΣΜΟΙ, ΣΠΥΡΙΔΩΝ ΒΟΣΙΝΑΚΗΣ
3. Βιβλίο [320154]: ΑΝΑΠΤΥΞΗ ΣΥΣΤΗΜΑΤΩΝ ΕΙΚΟΝΙΚΗΣ ΠΡΑΓΜΑΤΙΚΟΤΗΤΑΣ, ΓΕΩΡΓΙΟΣ ΛΕΠΟΥΡΑΣ, ΑΓΓΕΛΙΚΗ ΑΝΤΩΝΙΟΥ, ΝΙΚΟΣ ΠΛΑΤΗΣ, ΔΗΜΗΤΡΗΣ ΧΑΡΙΤΟΣ

- Suggested bibliography:

1. Unity 2018 Augmented Reality Projects: Build four immersive and fun AR applications using ARKit, ARCore, and Vuforia, Jesse Glover, Packt, 2018.
2. Unity Virtual Reality Projects, Jonathan Linowes, Packt, 2018.
3. Extending Unity with Editor Scripting, Angelo Tadres, Packt, 2015.
4. Mastering Unity 2D Game Development, Ashley Godblod, 2016.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE (BACHELOR)		
COURSE CODE	TEΠ609	SEMESTER	
COURSE TITLE	Digital Art II		
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
		3	3
<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 (Scientific area)		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)	http://ecourse.uoi.gr/course/view.php?id=836		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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 course completion the students will have deep knowledge into linear and nonlinear storytelling methods, understand the specific structural characteristics of artistic media, as well as their relationship in a coherent multiform whole.</p> <p>They are also expected to acquire critical thinking skills and argumentation, forming, thus, the framework for the development of a personal artistic language.</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	Project planning and management
Adapting to new situations	Respect for difference and multiculturalism
Decision-making	Respect for the natural environment
Working independently	Showing social, professional and ethical responsibility and sensitivity to gender issues
Team work	Criticism and self-criticism
Working in an international environment	Production of free, creative and inductive thinking
Working in an interdisciplinary environment	.....
Production of new research ideas	Others...

Decision making
 Autonomous work
 Team work
 Respect for diversity and multiculturalism
 Respect for the natural environment
 Social, work and ethical responsibility and sensitivity in issues related to gender.
 Ability to exert criticism and self-criticism
 Promotion of free, creative and inductive thinking.

(3) SYLLABUS

The course examines the storytelling potential in New Media Art. Reference and analysis is made in narrative forms of other arts (literature, cinema). It examines ways of storytelling in works that are created using a variety of expressive media (image, sound, film, text), with the aim of creating new storytelling ways. Laboratory exercises focus on the meaning connections through which the organization of storytelling is achieved, as well as the synthesis of the constituents parts in the whole.

(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 Use of ICT in laboratory education Use of ICT in communication with the students	
TEACHING METHODS <i>The manner and methods of teaching are described in detail. Lectures, seminars, laboratory practice,</i>	Activity	Semester workload
	Lectures	21
	Supervision of assignments	18

<i>fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <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>	Assignments	36
	Course total	75
<p align="center">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Progress during semester.</p> <p>All projects are presented at the end of semester and a debate and a critical presentation follows.</p>	

(5) ATTACHED BIBLIOGRAPHY

<p>- Suggested bibliography:</p> <p>- Related academic journals:</p> <p>Jordan Ken, Parker Randall, Multimedia: From Wagner to Virtual Reality, Norton, 2002.</p> <p>Deleuze, Gilles, Cinema II: The timeimage, Athens, Nisos, 2010.</p> <p>Handler Miller, Carolyn, Digital Storytelling, Focal Press, (2008)2012.</p> <p>Rieser, Martin & Zapp, Andrea, New Screen Media-Cinema/Art/Narrative, BFI, 2002.</p> <p>Youngblood, Gene, Expanded Cinema, E.P.Dutton, 1970.</p>

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND OF THE SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ 611	SEMESTER	6
COURSE TITLE	SPECIFIC ISSUES IN ART HISTORY III		
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	
	3	2	
<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>	GENERAL BACKGROUND		
PREREQUISITE COURSES:	NONE		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES. TUTORIALS IN ENGLISH ARE OFFERED.		
COURSE WEBSITE (URL)	-		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>With the successful completion of the course, students will:</p> <ul style="list-style-type: none"> -Have acquired proven knowledge on specific issues in art history. The content of this course will be defined every year by the tutor. - Be in position to use this specialized knowledge in order to recognize basic stylistic and institutional characteristics of the art production of the selected period. - Have the ability to form critical judgments in reference to the art production of the selected period. - Have developed the skills to research in published literature on formal references to the arts of the selected period.

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

Working independently
 Team work
 Ability to research using international sources
 Production of free, creative and critical thinking

(3) SYLLABUS

This course offers a specialized look on specific issues that are selected each year by the tutor. It follows the learning and educational needs of the students, as they are formed in the studio courses and/or by the current choices in the curricula of the department's courses in History and Theory of Art, where changes may occur due to new published material, shifts in content emphasis etc.

The issues on which specialization is offered by this course relate to European art (painting and sculpture) from the Renaissance onwards or to academic, modern and contemporary Greek art production (19th and 20th century).

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face, lecture hall	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching Use of ICT in 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>	Activity	Semester workload
	Lectures	15
	Study and research in bibliography.	11
	Preparation of written essay, which is presented and discussed in class	24
	Course total	50
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions,</i>	Summative evaluation, based upon learning outcomes. Thematic areas are set every year and students are informed at the beginning of the semester on the framework and criteria of their final evaluation.	

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.

Written essay on the institutional, stylistic or thematic choices of the each time selected art production. The essay is orally presented and discussed in class.

(5) ATTACHED BIBLIOGRAPHY

Relevant to each year's content of the course.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND OF THE SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ 613	SEMESTER	6
COURSE TITLE	HISTORY OF GREEK ART OF THE 19th CENTURY		
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	
	3	2	
<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>	GENERAL BACKGROUND		
PREREQUISITE COURSES:	NONE		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES. TUTORIALS IN ENGLISH ARE OFFERED.		
COURSE WEBSITE (URL)	http://arts.uoi.gr/DEP_ADAMOPOULOU/course7.htm		

(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*

With the successful completion of the course, students will:

- Have acquired proven knowledge and understanding of the tendencies in Greek art production of the 19th century and of the fundamental institutions that have formed that production.
- Be in position to use the knowledge and understanding of this art in order to identify the essential characteristics of style and institutional choices in Greek art of the 19th century.
- Have the ability to form critical judgments in reference to Greek art production of this period.
- Have developed the skills to research in academic literature on formal references to Greek art of the 19th century.

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

Project planning and management

<i>information, with the use of the necessary technology</i>	<i>Respect for difference and multiculturalism</i>
<i>Adapting to new situations</i>	<i>Respect for the natural environment</i>
<i>Decision-making</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Working independently</i>	<i>Criticism and self-criticism</i>
<i>Team work</i>	<i>Production of free, creative and inductive thinking</i>
<i>Working in an international environment</i>	.....
<i>Working in an interdisciplinary environment</i>	<i>Others...</i>
<i>Production of new research ideas</i>	.....

Working independently
 Team work
 Ability to research using international sources
 Production of free, creative and critical thinking

(3) SYLLABUS

- Historical context of art production in Greece during the 19th century.
- History of art education in Greece. Ιστορία της καλλιτεχνικής εκπαίδευσης στην Ελλάδα. Artistic competitions and exhibition spaces in 19th century Athens. Contacts between Greek artists and European Academies.
- Art production in the Ionian Islands in the 18th and 19th centuries. Contacts between the Ionian artists and art production in Italy. Folk art in the 19th century Balkans. Foreign artists in Greece.
- Illustrating the War of Independence and of the Greek Revolution (1821) during the 19th century. The creation of the Greek Pantheon.
- Portraits as the representation of Greek society's growing modernization and urbanization.
- The creation of a local academic style: The 'School of Munich'. Genre painting of the new bourgeoisie at the end of the 19th century.
- Landscape painting and still life in 19th century Greek art.
- Greek sculpture of the 19th century.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face, lecture hall	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching Use of ICT in 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>	Activity	Semester workload
	Lectures	39
	Study and research in bibliography.	7
	Team work for the processing of information acquired during the semester	4
	Course total	50
STUDENT PERFORMANCE		

EVALUATION	
<p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Conclusive evaluation, based upon learning outcomes. Setting thematic areas in the e-course platform helps students understand the framework and criteria of their final evaluation.</p> <p>Oral evaluation, in Greek (or English for Erasmus students), comprising short-answer questions on thematic or institutional stylistic choices of Greek art of this period.</p>

(5) ATTACHED BIBLIOGRAPHY

Suggested bibliography (available in Eudoxos platform):

- Άρης Σαραφιανός, Παναγιώτης Ιωάννου (επιμ.), *Ερευνητικά ζητήματα στην ιστορία της τέχνης από τον ύστερο μεσαίωνα μέχρι τις μέρες μας*, Αθήνα: Ασίνη, 2015.
- Κωτίδης Αντώνης, *Μοντερνισμός και παράδοση στην ελληνική τέχνη του μεσοπολέμου*, Θεσσαλονίκη: University Studio Press, 1993.

Related academic bibliography:

- Αντώνης Κωτίδης, *Ζωγραφική 19ου αι.*, Αθήνα 1995, σειρά *Ελληνική τέχνη*, Εκδοτική Αθηνών.
- Ηλίας Μυκονιάτης, *Νεοελληνική γλυπτική*, Αθήνα 1996, σειρά *Ελληνική τέχνη*, Εκδοτική Αθηνών.
- Μιλτιάδης Μ Παπανικολάου, *Η ελληνική τέχνη του 18ου και 19ου αιώνα : Ζωγραφική, γλυπτική*, Θεσσαλονίκη: Βάνιας, 2005.
- Λαμπράκη-Πλάκα Μ., Κούρια Α., Πανσελήνου Ν., *Ανωτάτη Σχολή Καλών Τεχνών. Εκατόν πενήντα χρόνια, 1837-1987*, Αθήνα 1990.
- Δαμάσκος Δημήτρης & Πλάντζος Δημήτρης (ed.), *A Singular Antiquity*, Αθήνα, Μουσείο Μπενάκη, 2008.
- Φιλίππιδης Δ., *Νεοελληνική αρχιτεκτονική*, Αθήνα 1984.
- Φιλίππιδης Δ. *Διακοσμητικές τέχνες. Τρεις αιώνες τέχνης στην ελληνική αρχιτεκτονική*, Αθήνα 1988.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ 614	SEMESTER	6
COURSE TITLE	THEORY OF CINEMA		
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	
	3	2	
<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>	General background, general knowledge		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (in English or French language)		
COURSE WEBSITE (URL)	http://arts.uoi.gr/PAGES/cdermen/course3-descr.htm		

(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*

After successful completion of the course students will:

- Demonstrate good comprehension of the aesthetic approach of cinema
- Display knowledge of different aesthetic theories concerning cinema
- Compare cinema with other forms of art and performing arts
- Demonstrate ability to distinguish the differences and the similarities of the narrative- commercial cinema and of the art cinema
- Evaluate the close relation between art and spectacle in the fields of cinema
- Demonstrate profound knowledge of the most important genres of narrative cinema

- Demonstrate critical and scientific thinking skills when approaching films while displaying knowledge of the particular expressive means of cinema
- Demonstrate the ability to distinguish the cinematographic and non-cinematographic means when analyzing a film

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...

.....

Working independently

Team work

Respect for difference and multiculturalism

Criticism and self-criticism

Production of free, creative and inductive thinking

Knowledge of the reflective practice

(3) SYLLABUS

- ❖ Cinema and Realism
- ❖ The main models-genres of narrative cinema
- ❖ Western
- ❖ Film noir
- ❖ Drama
- ❖ Art film and Film d'Auteur
- ❖ The Art of the Movies and the aesthetic theories
- ❖ Non-cinematic media
- ❖ Montage (editing) and related theories

(4) TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;">DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	In class	
<p style="text-align: center;">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>E-class ICT in teaching ICT in communication with students</p>	
<p style="text-align: center;">TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>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 and film analysis	44
	Literature review through websites on the electronic platform (e-course)	6
Course total	50	
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i></p> <p><i>Language of , methods of evaluation, summative or , 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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Conclusive evaluation</p> <p>Written examination based on essays which assess the learning outcomes.</p> <p>Specifically-defined evaluation criteria are given and they are accessible to students via the e-course platform</p>	

(5) ATTACHED BIBLIOGRAPHY

In Eudoxus:

- ❖ Pinel, V., *Σχολές, κινήματα και είδη στον κινηματογράφο*, Μεταίχμιο, Αθήνα 2006
- ❖ Δημητρίου, Σ., *Ο κινηματογράφος σήμερα. Ανθρωπολογικές, πολιτικές και σημειωτικές διαστάσεις*, Σαββάλας-Κοινωνικές επιστήμες, Αθήνα 2011

Suggested reading:

- ❖ Piau, M. H., *Ανθρωπολογία και κινηματογράφος. Πέρασμα στην εικόνα, πέρασμα από την εικόνα*, (επιστημ. επιμέλεια Χ. Δερμεντζόπουλος), Μεταίχμιο, Αθήνα 2008
- ❖ Μαρτέν, Μ., *Η Γλώσσα του Κινηματογράφου*, Κάλβος, Αθήνα 1984, σσ. 169 – 210
- ❖ Stam, R., Burgoyne, R., Flitterman-Lewis, S., *Νέες προσεγγίσεις στη σημειωτική του κινηματογράφου*, (επιστημ. επιμέλεια Χ. Δερμεντζόπουλος), Μεταίχμιο, Αθήνα 2009

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS & ART SCIENCES		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	TEΠ615	SEMESTER	6
COURSE TITLE	SPECIALIZED TOPICS IN ART & THEORY OF THE DIGITAL WORLD		
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	
	3	2	
<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>	SPECIALIZED GENERAL KNOWLEDGE		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK (POSSIBILITY OF ENGLISH FOR ERASMUS STUDENTS)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

Learning outcomes
<p>After the completion of the course the students are expected:</p> <p>To become familiar with the critical approach of technology.</p> <p>To grasp the theoretical issues raised by the internet, the video games, etc, and to trace the influence of these applications upon art.</p> <p>To know significant elements of the, largely unknown, history of these otherwise familiar applications.</p> <p>To deepen their understanding of science fiction</p>
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>
<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Criticism and self-criticism</p> <p>Showing social, professional and ethical responsibility and sensitivity to gender issues</p> <p>Production of free, creative and inductive thinking</p>

(3) SYLLABUS

Lessons 1-3) The concepts of the networking and the internet. Historical elements of the emergence and the evolution of the internet. Technological development and constant expansion of its function and abilities.

Lessons 4-5) Art in the era of the net. The case of the video games: entertainment, suggestion of models and patterns, and the issue of aggression in the contemporary electronic games.

Lessons 6-8) The field of applications: digital world from education to entertainment.

Lesson 9) Video games: entertaining, imposing stereotypes, and the issue of aggressiveness and violence

Lesson 10-11) Science fiction and its ways, with an emphasis on the mechanization of the human person and its environment.

Lessons 12-13) Fantasies of the computer in the arts of the moving pictures: technological utopias and dystopias based upon the abilities of the computer (films suggested for studying: *Alphaville*, *Star Trek*, *2001-A Space Odyssey*, *Heavy Metal*, *Bladerunner*, *Matrix*, *Alien*)

(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	
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>	Activity	Semester workload
	LECTURES	3X13=39 HOURS
	study and analysis of bibliography	11 HOURS
	Course total	2[ects] x 25= 50 HOURS
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure Language of evaluation, methods of evaluation, summative or conclusive, multiple</i>	QUESTIONS NEEDING EXTENDED DEVELOPMENT, BASED ON ISSUES WHICH HAD BEEN TACKLED IN THE LECTURES, AND ARE TREATED IN THE NOTES AND THE MATERIAL THAT HAS BEEN PLACED IN THE INTERNET	

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.

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

Βασιλειάδης, Κώστας, *Ο Κόσμος του internet*. Αθήνα: Νέες Τεχνολογίες, 1999.

Bell, David, *Cyberculture: the Key Concepts*. London & New York: Routledge, 2004, **303.483 4 CYB**.

Benjamin, Walter, *Δοκίμια για την τέχνη*, Μετ.: Δημοσθένης Κούρτοβικ. Αθήνα Κάλβος, 1978.

Benjamin, Walter, *Illuminations*, Ed. & Introd.: Hannah Arendt, Transl. Harry Zohn, New York: Schocken Books, 1968.

Bolter, Jay David, *Μεταμορφώσεις της γραφής: υπολογιστές, υπερκείμενο και οι αναμορφώσεις της τυπογραφίας*. Αθήνα: Μεταίχμιο, 2006.

Cadoz, Claude, *Η Εικονική πραγματικότητα*. Μετ.: Δημήτρης Σκούφης, Αθήνα: Π. Τραυλός- Ε. Κωσταράκη, 1997.

Dreyfus, Hubert, *Το Διαδίκτυο*. Αθήνα: Κριτική, 2003.

Elkins, James (Ed.), *Visual Literacy*. New York: Routledge, 2008.

Heim, Michael *The Metaphysics of Virtual Reality*. New York: Oxford University Press, 1993.

Huggins, Barry, Probert, Ian, *Surreal Digital Photography*. Boston: Course Technology PTR, 2004.

Jones, Steve, *The Virtual Culture: Identities and Communication in Cyber-Society*. Sage, 1997.

Manovich, Lev, *The Language of New Media*. Cambridge, MA: MIT Press, 2002.

Massanari, Adrienne, Silver, David, Jones, Steve *Critical Cyberculture Studies*. New York & London: New York University, 2006. **303.483 3 CRI**

Mealing, Stuart, *Computers and Art*. Bristol: Intellect, 2002.

Morgan, Robert, *Gary Hill*. The Johns Hopkins University Press, 2000.

Mumford, Lewis *Ο Μύθος της Μηχανής*. Μεταφ.: Β. Τομανάς, Νησίδες, 2005.

Penny, S. (Ed.), *Critical Issues in Electronic Media*. New York: SUNNY Press,

1995.

Rees, A. L., *A History of Experimental Film and Video*. London: BFI, 2003.

Render, G., Druckerey, T. (Eds), *Culture on the Brink: Ideologies of Technology*. New Press, 1999.

Rush, Michael, *New Media in Late 20th Century Art*. London: Thames & Hudson, 1995.

Adas, Michael, Σκαρπέλος, Γιάννης *Ανδρών μέτρον μηχανή: επιστήμη, τεχνολογία και ιδεολογίες της δυτικής κυριαρχίας*. Αθήνα: νεφέλη, 2003. **609 ADA**

Adas, Michael, *Machines as the Measure of Man: Science, Technology and Ideologies of Western Dominance*. Ithaca, London: Cornell UP, 1989.. **609 ADA**.

Rush, Michael, *New Media in Late 20th Century Art*. London: Thames & Hudson, 1999.

Rush, Michael, *Video Art*. London: Thames & Hudson, 2007.

Σκαρπέλος, Γιάννης *Terra Virtualis: Η κατασκευή του κυβερνοχώρου*. Αθήνα: Νεφέλη, 1999.

Spielmann, Yvonne, *Video: the Reflexive Medium*. Cambridge, MA: MIT Press, 2008.

Stallabrass, Julian, *Internet Art; on the Class of Culture and Commerce*. London: Tate Publications, 2003.

Turner, Fred, *From Counterculture to Cyberculture: Stewart Brand, the Whole Earth Network, and the Rise of Digital Utopianism*. Chicago, Ill.: U of Chicago P, 2008. **303.483. 3 TUR**

Virilio, Paul, *Η Πληροφορική Βόμβα*. Μεταφ.: Β. Τομανάς, Νησίδες, 2000.

Wallace, Patricia, *The Psychology of the Internet*. Cambridge: Cambridge University Press, 2001.

Ward, Frazer, Bloomer, Jennifer, Taylor, Mark C. *Vito, Acconci*. London & New York: Phaidon, 2002.

Bell, David, *Cyberculture Theorists: Manuel Castels and Donna Haraway*. London, New York: Routledge, 2007. **303.483 4 BEL** .

Thomas Hylland Eriksen, **Η τυρρανία της στιγμής: γρήγορος χρόνος στην εποχή της πληροφορίας**. Μετ: Αθηνά Σίμογλου. Προ.: Ιωάννα Κωνταντζόγλου. Αθήνα: Σαββάλας, 2005.

Ντέιβιντ Μπράουν, *Η Δικτατορία στον κυβερνοχώρο: το τέλος της Δημοκρατίας την εποχή της πληροφορικής*. μετ. Πάσχος Μανδραβέλης, Αθήνα: Καστανιώτης, 1997.

Heinz R. Pagels, *Όνειρα του λόγου: ο ηλεκτρονικός υπολογιστής και η εμφάνιση των*

επιστημών της πολυπλοκότητας. Ηράκλειο: Πανεπιστημιακές Εκδόσεις Κρήτης, 1996.
Anna Munster, *Materializing new Media: Embodiment in Information Aesthetics*.
Hannover, New Hampshire: Dartmouth College Press. 2006. **303.483 3 MUN**

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE (BACHELOR)		
COURSE CODE	TEΠ702	SEMESTER	7
COURSE TITLE	Painting VII		
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
The weekly teaching hours refer to teaching carried out by professors and students practice in the workshop in order to meet the course's requirements		20	18
<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>	Scientific area, skills development		
PREREQUISITE COURSES:	Painting I-VI		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English and Spanish)		
COURSE WEBSITE (URL)	https://www.blogger.com/z7-8		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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 course completion students will:</p> <ul style="list-style-type: none"> - be able to gain insights into basic issues related to visual arts language - be able to interpret more specific issues related to depiction - have developed visual arts thinking - have chosen personal expressive media and will have started creating a personal style - be able to compile visual arts suggestions with clarity of intentions and expressive excellence.

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?

<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>
<i>Decision-making</i>	<i>Respect for the natural environment</i>
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Team work</i>	<i>Criticism and self-criticism</i>
<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>
<i>Working in an interdisciplinary environment</i>	<i>.....</i>
<i>Production of new research ideas</i>	<i>Others...</i>
	<i>.....</i>

- Search for, analysis and synthesis of data, organization strategy of the visual arts suggestion and communicative design.
- Criticism and self-criticism
- Production of free, creative and visual arts thinking

The main aim is for students to understand the basic principles of the visual arts language and vocabulary and the evolution of the process of visual arts research, methodology for the development of the topic and the building of a strategy for depiction.

(3) SYLLABUS

The Painting workshop aims at contributing to the development of an extended visual arts practice and introduce students into contemporary visual arts pursuits as they are formed through the broadness and variety of the expressive media.

The course Painting VII is a continuation of the painting courses of the previous semesters and, like in these, special emphasis is placed on the development of visual arts thinking and the maturation of personal expression. Visual arts action is approached through the initial report, the topic, motivation, design and strategies, and the action models which will be followed, so that the form becomes a carrier of meaning.

The workshop, through the development of new thematic units, is open to experimentation regarding the creative process and issues related to contemporary art. At the same time, it forms the basis for the dissertation, which is written by students during the 9th and 10th semester.

In addition, special topics are introduced, about which the students need to present visual arts work with free use of media and techniques. Lectures during the semester on the requested topics and presentations/analyses of artists' works.

The development of the course content takes place in 13 weeks as follows:

- Lectures on the required topics (different each academic year) and presentations/analyses of artists' works.
- Tutorials
- Team corrections: analysis of typical errors or solutions of the students' work in the presence of all students and professors of the course.

AIM:

The development of technical possibilities of students and research on the mechanisms of visual arts creation, the evolution of personal style, research, personal fiction and the articulation of visual arts discourse.

Whatisneeded

Assignments in issues which are useful for the creation of a personal style and methodology
Students work systematically in these issues using any expressive media they wish. Lessons are open to the use of new media and technology, in combination with traditional visual arts practices, as well as new methods of approaching and processing information and form.

Assignments are different each year.

In the previous academic year the assignment topic was ("Crime/Art Scenes") <http://z7-8.blogspot.gr/2011/12/7-8.html> .

In the academic year 2013-14 the topic will be scale(<http://z7scaleless.wordpress.com/>).

Students are asked to: a) do research in relation to the use of scale in artists' work and present a critical analysis and think about the relationship between the work and the spectator, b) to create a visual arts work using scale.

(4) TEACHING and LEARNING METHODS - EVALUATION

<p>DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	<p>Face-to-face Tutorials Lectures on the required topics and presentations/analyses of artists' works.</p>	
<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>Internet use to search for information and analysis of visual arts works and artists. Screening of audio-visual material. Digital platform (blog) with summaries and bibliography of the lectures and the presentations</p>	
<p>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></p>	<p>Activity</p>	<p>Semester workload</p>
	<p>Lectures/seminars on issues of visual arts research</p>	<p>6 lectures x 1 hour</p>
	<p>Workshop practice / artistic creation: Studies in natural: Workshop syntheses and free topics</p>	<p>20 x 13= 260 hours</p>
	<p>Tutorials Projectwork Artistic creation</p>	<p>Additional workload / homework 190 hours</p>
	<p>Interaction of the visual arts workshops</p>	
	<p>Educational visits to museums, galleries and exhibition spaces in Greece and abroad</p>	
	<p>Course total</p>	<p>18 ECTS/ 450 hours</p>
<p>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></p>	<p>-Monitoring the development/progress of students' visual arts skills and visual arts thinking through assignments during the semester. - Criteria: the quality of work, search for, analysis and synthesis of data, strategy and communicative design. Criticism and self-criticism, production of free, original, creative and visual arts thinking - Public presentation: exhibition and support of the students' visual arts work at the end of the semester (in the presence of all students and course professors) The student performance evaluation process and criteria are determined and accessible in the course website: https://www.blogger.com/z7-8</p>	

(5) ATTACHED BIBLIOGRAPHY

- *Course bibliography:*

ERICH OBSBAWM, Η ΕΠΟΧΗ ΤΩΝ ΑΚΡΩΝ., [Λεπτομέρειες](#)
ΕΠΙΜ. ΓΙΑΝΝΗΣ ΣΤΑΥΡΑΚΑΚΗΣ, ΚΩΣΤΗΣ ΣΤΑΦΥΛΑΚΗΣ (ΣΥΛΛΟΓΙΚΟ) , ΤΟ ΠΟΛΙΤΙΚΟ ΣΤΗ ΣΥΓΧΡΟΝΗ ΤΕΧΝΗ, [Λεπτομέρειες](#)
ΖΑΚ ΡΑΝΣΙΕΡ, Ο ΧΕΙΡΑΦΕΤΗΜΕΝΟΣ ΘΕΑΤΗΣ, [Λεπτομέρειες](#)

- *Suggested bibliography:*

- Abraham Moles, Θεωρία της πληροφορίας και αισθητική αντίληψη, [Λεπτομέρειες](#)
- Baudrillard, J. Περί σαγήνης, ΕΞΑΝΤΑΣ ΕΚΔΟΤΙΚΗ Α.Ε, Αθήνα, 2009
- Rosset, Clement: Το πραγματικό και το διπλό του. Δοκίμιο περί αυταπάτης. Εκδ. Αρμός, Θεσσαλονίκη 2009
- [Perec Georges Χορείες χώρων](#)
- Graham Dan_ Two Way Mirror Power Selected Writings by Dan Graham on His Art
- Manovich Lev, The Language of the New Media
- U.Eco_ six walks into the fictional woods
- Virilio-η διαδικασία της σιωπής
- [Susan Sontag, Against Interpretation](#)
- [Deleuze Gilles Francis Bacon The Logic of Sensation](#)
- Hall, Edward T.: The Hidden Dimension, Ed. N.York: Anchor Books - Doubleday, 1990
- Merleau-Ponty, Maurice: Χαμφιβολιάτου Cézanne. Το μάτι και το πνεύμα Εκδ. Νεφέλη, Αθήνα, 1991
- Mitchel, William J.: e-topia, Ed. MIT Press, Cambridge, Massachusetts, 1999
- Crary, Jonathan: Techniques of the observer, M.I.T. Press, Cambridge, Massachusetts, 1991
- David Michael: Sites of Vision, The Discursive Construction of Sight in the History of Philosophy, Ed. MIT, Cambridge Massachusetts
- N. Στάγκος, Έννοιες της μοντέρνας τέχνης , Μορφωτικό Ίδρυμα Εθνικής Τραπέζης ΑΘΗΝΑ, 2003
- Danto Arthur C., Η μεταμόρφωση του κοινότοπου, ΜΕΤΑΙΧΜΙΟ ΕΚΔΟΤΙΚΗ Α.Ε, ΑΘΗΝΑ,

In addition, depending on the assignment topic, books, internet resources and sources from the University library are suggested. Summaries and bibliography of the lectures and the presentations are accessible at: https://z1-8.blogspot.com/p/blog-page_24.html

- "Crime/Art Scenes" <http://z7-8.blogspot.gr/2011/12/7-8.html>

- Scale. (<http://z7scaleless.wordpress.com/>)

COURSE OUTLINE

(1) GENERAL

SCHOOL	FINE ART		
ACADEMIC UNIT	DEPARTMENT OF FINE ART AND SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TYII702	SEMESTER	G
COURSE TITLE	SCULPTURE VII		
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	
	6		
<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		
PREREQUISITE COURSES:	PREVIOUS SCULPTURE ORIENTATION COURSES		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK (ENGLISH, ITALIAN FOR INCOMING ERASMUS STUDENTS)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES		
COURSE WEBSITE (URL)	http://arts.uoi.gr/Kostas_Bassanos/subjects.html http://ecourse.uoi.gr		

(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 successfully completing the course, students are expected to master techniques and understand sculptural vocabulary, also to acquire representation methodological skills and research tools. Furthermore, it is expected that students will have developed a critical ability and argumentation, thus creating the framework for the development of a personal visual language.</p>
<p>General Competences</p> <p><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></p> <p><i>Search for, analysis and synthesis of data and</i> <i>Project planning and management</i></p>

<i>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>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>

(3) SYLLABUS

The course consists in the theoretical and practical approach to space issues, with assignments aimed at understanding the relationship between artwork and the environment/space. Through the process of "elimination" of the pedestal, an introduction is made to the spatial interventions as well as to the methods and systems of representation that result from the above process.

Starting from the basic principles of sculptural representation and practice and the theoretical approaches of postmodernism and mainly emphasizing sculpture as an extended artistic practice, a redefinition of terms is attempted by questioning representation systems themselves.

The course is developed in three main sections where concepts are examined regarding the expansion of the sculptural form in the space, structure and the role of the spectator. Emphasis is given on the methodology and development of the topic, research and documentation of the process. Students are encouraged to experiment and explore formally and contextually by combining a variety of materials and media (eg photography, video, etc.), the form, the scale but also the way (sculpture, installations, etc.) of realization. Special attention is given to sculpture as an extended visual practice, where a shift of the concept of space itself is attempted.

The educational process includes lectures, team work, individual assignments and activities that aim at shaping a personal visual language.

Particular emphasis is given to the understanding of the visual vocabulary and the use of materials and media in respect to ideas. Special attention is given to methodology and approach to the subject, to the context, research and to the documentation of the creative process. The course is developed in two modules that addresses concepts on space representation through contextual references and practices.

(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>	e-course, email, online resources, course website	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>Lectures, seminars, laboratory practice,</i>	Activity	Semester workload
	Studio work	

<p><i>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>	Lectures- seminars	
	Presentations	
	Group and individual Tutorials - Critical assesment of the work	
	Course total	
<p align="center">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Student performance evaluation is based on the assessment of the work produced in the studio during the course and on the extent to which the student has met and understood the particular objectives of the subjects taught. Assessments take place at the middle and at the end of the semester. Assessments take into account the process (mid term assessment) and the quality of the work completed during this term (end of the semester and final assessment). Additionally, students are requested to present a short essay about the work or project executed and any material that they consider necessary for their evaluation such as sketch books, drawings, visual diaries, notes etc.</p> <p>The evaluation is conducted in Greek, with the option for English and Italian for the Erasmus incoming students.</p> <p>The evaluation criteria are available online at the e-course and course's webpage.</p>	

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

Bibliography in Greek:

- Αρκάδιος ή περί γλυπτικής, Τσέζαρε Μπράντι, (Cesare Brandi), Εκδόσεις Νεφέλη, 1983, (Βιβλιοθήκη Παν/μιου)
- Ο Ροντέν και η αρχαία ελληνική τέχνη, Μαρίνα Λαμπράκη Πλάκα, Εκδόσεις Νεφέλη, 1985, (Βιβλιοθήκη Παν/μιου)
- Σκιαί Ερριμμένα. Η απόδοση της σκιάς στη δυτική τέχνη, Έρνστ Γκόμπριτς (E.H.Gombrich),

Εκδόσεις Άγρα, 1999

- Η ποιητική του χώρου, Γκαστόν Μπασελάρ (Gaston Bachelard), Εκδόσεις Χατζηνικολή,
- Τέχνη και οπτική αντίληψη, Ρούντολφ Αρνάιμ (Rudolf Arnheim) (Βιβλιοθήκη Παν/μιου)
- Η προέλευση του έργου τέχνης, Μάρτιν Χάιντεγκερ (Martin Heidegger)
- Δοκίμια για την τέχνη. Η τέχνη στην εποχή της τεχνητής αναπαραγωγής της, Βάλτερ Μπέντζιαμιν (Walter Benjamin)
- Η εξαφάνιση της τέχνης, Μπωντριγιάρ (Jean Baudrillard).
- Η Τέχνη και ο Χώρος, Μάρτιν Χάιντεγκερ (Martin Heidegger), Εκδόσεις Ίνδικτος.
- Από τη μιμησιακή στην εννοιολογική τέχνη, Ν. Δασκαλοθανάσης, ΑΣΚΤ
- Το Σώμα. Ικεσία και Απειλή. Πέπη Ρηγοπούλου.
- Αναμνήσεις επί χάρτου. Κείμενα για τη βιβλιοφιλία, Ουμπέρτο Έκο, Ελληνικά Γράμματα, 2007
- Joseph Beuys, Η επανάσταση είμαστε εμείς, Thonges Στριγγαρη Ρεα, Εκδόσεις Πατάκης
- Η Γλώσσα του Σώματος. Σημειώσεις για την Performance, επ. Α. Αδαμοπούλου, Παν/μιο Ιωαννίνων.
- Από τη μιμησιακή στην εννοιολογική τέχνη, Ν. Δασκαλοθανάσης, ΑΣΚΤ
- Εντροπία και Τέχνη, R. Arnheim, University Studio Press.

Foreign language bibliography:

- Passages in modern sculpture, Rosalind Krauss, (Βιβλιοθήκη Παν/μιου)
- The return of the real, Hal Foster, MIT Press
- The originality of Avant Guard and other Modernist Myths, Rosalind Krauss, MIT Press
- A voyage on the North Sea, Art in the age of Post-medium condition, Rosalind Krauss, Thames and Hudson, 1999
- Installation Art, Nicolas De Oliveira (Βιβλιοθήκη Παν/μιου)
- Understanding Installation Art: From Duchamp to Holzer, Mark Rosenthal, Prestel Publishing, 2003
- Relational Aesthetics, Nicolas Bourriaud
- Site Specific Art: Performance, Place and Documentation by Nick Kaye, Routledge, 2013
- Installation Art in the New Millennium: The Empire of the Senses by Jonathan Crary,
- Nicolas De Oliveira, Nicola Oxley, and Michael Petry, Thames & Hudson, 2004
- One Place After Another: Site-specific Art and Locational Identity by M Kwon, MIT Press, 2002
- Digital Performance: A History of New Media in Theatre, Dance, Art and Installation (Leonardo Books) by Steve Dixon, MIT Press, 2015
- Warped Space, Antony Vidler, MIT Press, 2001
- Space, Site, Intervention: Situating Installation Art by Erika Suderberg, MIT Press, 2000
- The Artist's House. Form Workplace to Artwork, Kirtsy Bell, Sternberg Press
- Robert Smithson. The Collected Writings, ed. Jack Flam, University of California Press
- The Sublime. Documents of Contemporary Art, ed. S. Morley, The MIT Press
- Nature. Documents of Contemporary Art, ed. J. Kastner, The MIT Press

- Related academic journals:

Flashart International, Frieze, Artforum, Parkett, Kunsforum, Art in America (University Library)

This is a suggested bibliography, which is enriched and modified according to students' individual interests, work and projects.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE (BACHELOR)		
COURSE CODE	ΤΥΠ 703	SEMESTER	7
COURSE TITLE	School pedagogy		
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
		3	2
<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>	General background		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	http://ecourse.uoi.gr/course/view.php?id=1455		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>Consult Appendix A</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 course completion students will have an understanding of the general principles, skills and abilities related to the course content as described under “General Competences”.</p>
<p>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></p> <p><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i> <i>Project planning and management</i> <i>Respect for difference and multiculturalism</i></p>

<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>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>
Autonomous work Team work Ability to exert criticism and self-criticism Promotion of free, creative and inductive thinking.	

(3) SYLLABUS

Introduction to concepts related to education The cultural dimension of education. Acculturation and socialisation. Learning and culture Education in pre-modernist societies. Education and apprenticeship. Modernist societies and public education The evolution on pedagogic thought and action in modernity. The crisis of modernist school as a crisis of the modernist paradigm. Criticism to modernist school. From the lessons of the education of Nietzsche to Illich's society. Education in the era of late modernity/postmodernity. Contemporary education theories. A) Spiritualistic theories (Maslow, Zen). B) Personalistic theories. C) Psychocognitive theories and Constructivism. D) Sociocognitive and social theories. E) Academic theories-Curricula-Interdisciplinary Approaches-Multiculturalism-Interculturalism.

(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	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i>	Activity	Semester workload
	Lectures	39

<p><i>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>	Bibliography study and analysis	11
	Course total	50
	<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	
<p>Language of student performance evaluation: Greek</p> <p>Summative evaluation: Written or oral examination and assignment at the end of the semester.</p> <p>The report in the thematic areas in the e-course platform elaborates on the evaluation framework.</p> <p>Electronic notes for the course.</p>		

(5) ATTACHED BIBLIOGRAPHY

<p><i>-Eudoxus bibliography:</i> Reble Albert: History of Pedagogy. Papadima.</p> <p><i>- Suggested bibliography:</i> Duncker Ludwick: Theory of education in primary education. Epikentro. Bertrand Yves: Contemporary educational theories. Ellinika Grammata. Lipman Matthew: Thought in Education. Patakis. Morin Edgard: Το καλοφταγμένο κεφάλι. Εκδόσεις του Εικοστού Πρώτου.</p>

COURSE OUTLINE

(1) GENERAL

SCHOOL	FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND OF THE SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ΤΥΠ704	SEMESTER	7
COURSE TITLE	THEORY OF ART		
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	
	3	2	
<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>	GENERAL BACKGROUND		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES (tutorials in English are offered)		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>The aim of this course is to review the theoretical discourses on art from the Renaissance to the beginning of the 20th century. In addition, these theories are approached through contemporary theory. Emphasis is given on the discussion on the relationship of the field of 'art theory' with other discursive disciplines, such as history of art, philosophy, aesthetics and art criticism.</p> <p>Learning outcomes: the students are expected to be able</p> <ul style="list-style-type: none"> • to be acquainted with the most significant theoretical texts of the period and with the questions they posed in relation to the art field • to understand the important role of theory of art to the development of the visual arts and of the visual culture of the period • to assess the historicity of the art theory and its constructive intersections with art criticism, philosophy of art and history of art

- to recognise the role of institutions, of patronage and of the art market to the construction of art theoretical discourses
- to be cognizant of the requirements, the objectives and the benefits of the production of art theory

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?

<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>
<i>Decision-making</i>	<i>Respect for the natural environment</i>
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Team work</i>	<i>Criticism and self-criticism</i>
<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>
<i>Working in an interdisciplinary environment</i>	<i>.....</i>
<i>Production of new research ideas</i>	<i>Others...</i>
	<i>.....</i>

Working independently
 Team work
 Research of international bibliography
 Criticism and self-criticism
 Production of free, creative and critical thinking

(3) SYLLABUS

- Introduction to theory of art: Definition and analysis of the terms 'theory', 'art theory', 'art criticism', 'art history' and 'philosophy of art'. Overview of the historiography of art theory.
- Renaissance theories of art, humanism and the advanced role of the artist: Cennino Cennini, Leon Battista Alberti, Lorenzo Ghiberti, Leonardo da Vinci
- Giorgio Vasari and *The Lives of the Painters, Sculptors, and Architects*. The responses by Pietro Aretino and Lodovico Dolce
- Theory of art and the Academy in the 17th and 18th centuries. The myth of the absolute artist and its social and political repercussions.
- The theoretical work of Roger De Piles, André Félibien and Baltasar Gracian
- Art theory and concurrent developments in art history and aesthetics of the 18th century: the cases of Johann Joackim Winckelmann and Gotthold Lessing.
- Kant, Hegel and theory of art in the 19th century
- Romantic art theories, the sublime and the artist as seer
- Art theory, realism(s) and the social role of art
- Art history and its theories: the School of Vienna, A. Riegl, H. Wölfflin
- History of art as the science of image: A. Warburg and Panofsky's Iconology
- The concept of 'ut pictura, poesis' from the Renaissance to the 18th century. The discussion on the relationship among different artistic forms and between the visual arts and language from a contemporary perspective

(4) TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;">DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	FACE-TO-FACE	
<p style="text-align: center;">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	USE OF ICT IN TEACHING USE OF ICT IN COMMUNICATION WITH STUDENTS	
<p style="text-align: center;">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	39
	Study and analysis of bibliography	7
	Search of internet sources	6
Course total	50	
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Students are notified with regard to the form of the final exams and the evaluation criteria during lectures. Information concerning the course and the relevant bibliography are uploaded on e-course. Evaluation is premised on</p> <p>a. Oral examination in Greek or English that includes questions which explore the extent to which students have understood and assimilated the course material (50%, conclusive)</p> <p>b. Submission of an essay undertaken under the supervision of the teaching staff during the semester (50%, summative)</p> <p>To pass the course students should</p> <p>a. respond sufficiently to the questions using in a critical way the knowledge obtained through lectures and the study of bibliography.</p> <p>b. submit a satisfactory essay that follows the instructions given to students at the beginning of the semester (format of text, font, use of notes or references, presentation of bibliography/references)</p>	

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:
- Related academic journals:

Eudoxus

- Βασιλείου Κωνσταντίνος (επιμ.), *Τέχνη και δημιουργικότητα: Μια Ανθολογία*, Αθήνα: Πλέθρον, 2014.
- Κορνέζου Τιτίνα, *Οι κανόνες της τέχνης και η μαγεία της ζωγραφικής*, Αθήνα: Gutenberg, 2020.

- Baudelaire, Charles, *Αισθητικά δοκίμια*, Αθήνα: Εκδόσεις Printa, 2005.

Suggested Bibliography

A. Primary Sources

- Βαζάρι, Τζόρτζιο. *Οι Βίοι των πλέον εξαιρετων ζωγράφων, γλυπτών και αρχιτεκτόνων: Οι δύο αφιερώσεις και το προοίμιο* (μετάφραση Κ. Βαλάκα, Ν. Σκουτέλη, Ν. Χατζηνικολάου). Αθήνα: Πατάκης, 1997.
- Βαζάρι, Τζόρτζιο. *Καλλιτέχνες της Αναγέννησης* (επιλογή, εισαγωγή, μετάφραση και σχόλια Στέλιου Λυδάκη). Αθήνα: Εκδόσεις Κανάκη, 1995.
- Vasari, Giorgio. *The Lives of the Artists* (αγγλ. μετφ. και σχόλια: Julia Conaway Bondanella και Peter Bondanella), Οξφόρδη, Νέα Υόρκη: Oxford University Press, 1991.
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- Βίνκελμαν Ι.Ι. *Σκέψεις για τη μίμηση των ελληνικών έργων στη ζωγραφική και τη γλυπτική* (μετφ. Ν. Μ. Σκουτερόπουλου). Αθήνα: Ίνδικτος, 2001 (1755).
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- Harrison, Wood et al (eds.), *Art in Theory 1815-1900*, Oxford: Blackwell, 1998.
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- Μπούρκχαρτ, Γιάκομπ. *Ο Πολιτισμός της Αναγέννησης στην Ιταλία* (μεφ. Μ. Τοπάλη). Αθήνα: Νεφέλη, 1997 (1860).
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- Williams, Robert. *Art Theory: An Historical Introduction*. Οξφόρδη: Blackwell Publishing, 2004.
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COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ΤΥΠ 705	SEMESTER	7
COURSE TITLE	Museum education		
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
		3	2
<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>	Skills development. The course is aimed at students of the department. It is one of the four courses with which students acquire teacher's qualifying certificate.		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes, with tutorials in the English language provided by the professor		
COURSE WEBSITE (URL)	http://www.arts.uoi.gr/files/STDGuide.pdf		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>The course is an introduction to the educational role and activities of museums. It aims at the educational use of exhibits in museums and collections. Learning and communication theories are developed, elements from cultural and audiovisual education, art and history didactics, while analyses, design and implementation of museum educational programmes are conducted.</p> <p>Upon successful course completion students will:</p> <ul style="list-style-type: none"> • Have become familiar with educational museum activities in Greece and abroad <p>And will have learnt to:</p> <ul style="list-style-type: none"> • Make use of museum exhibits, landscapes, buildings and historical sites for educational purposes, while they • Will be able to design and implement museum related educational activities through collaborative projects
<p>General Competences <i>Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma</i></p>

<i>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>.....</i> <i>Others...</i> <i>.....</i>
<p>Working independently, team work, project planning and management, showing social and professional sensitivity to special groups (disabled people, special school teams, socially excluded groups), production of creative thinking</p>	

(3) SYLLABUS

<ul style="list-style-type: none"> • Learning and communication theories • Art didactics in the museum • History didactics in the museum • Museum educational activities • Design of educational material • Approaching different kinds of groups (school students, adults, visitors with disabilities, intercultural programmes and other approach programmes - outreach)
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(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face in the classroom and in museums and galleries	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in the teaching (PowerPoint and video) Use of ICT in communication with students	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>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> <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>	Activity	Semester workload
	<ul style="list-style-type: none"> • Presentations and analyses of video recorded educational programmes 	3
	<ul style="list-style-type: none"> • Attending educational programmes in museums in the city of Ioannina 	6
	<ul style="list-style-type: none"> • Museum education 	9

	exercises during educational trips to Athens and Thessaloniki	
	<ul style="list-style-type: none"> Design and implementation of an educational programme by university students aimed at school pupils. 	11
	<ul style="list-style-type: none"> Attending three-hour lectures 	21
	Course total	50
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>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</i> <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>		Summative assessment based on measurement of learning outcomes which involves the design of a museum education programme (3 hours).

(5) ATTACHED BIBLIOGRAPHY

<p><i>-Eudoxus bibliography:</i></p> <p>-Νικονάνου Νίκη, 2010. Μουσειοπαιδαγωγική. Από τη θεωρία στην πράξη. Αθήνα: Πατάκης.</p> <p>-Θεανώ Μουσούρη, 2002. Μουσεία και κοινότητες ερμηνευτών στο Κόκκινος, Γ. & Αλεξάκη, Ε. (επιμ.), 2002. Διεπιστημονικές προσεγγίσεις στη μουσειακή αγωγή. Αθήνα: Μεταίχμιο, σελ. 77-92.</p> <p><i>-Suggested bibliography:</i></p> <p>Thematic area: Museum education and interculturalism. Outreach</p> <p>-Σ. Γκότσης, «Εμείς και οι άλλοι» στη μουσειακή εκπαίδευση: αναφορά σε εκδοχές της διαπολιτισμικότητα μέσα από παραδείγματα ελληνικών μουσείων. Πρακτικά Συνεδρίου «Η άνοιξη των μουσείων 2009. Συνάντηση για τα μουσειακά προγράμματα και τη μουσειακή Αγωγή», επιμ. Ειρήνη Γαβριλάκη. Ρέθυμνο 2011.</p> <p>-Θ.Μουσούρη, Μουσεία για όλους; Προγράμματα προσέγγισης στο διεθνή χώρο, Αρχαιολογία και Τέχνες, 73, 1999, σ.65-69.</p> <p>Thematic area: Museum education and interactivity</p>
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-Μαρία Ρούσου (2008) Ο Ρόλος της Διαδραστικότητας στη Διαμόρφωση της Άτυπης Εκπαιδευτικής Εμπειρίας στο Η Τεχνολογία στην Υπηρεσία της Πολιτισμικής Κληρονομιάς, επιμ. Αλεξάνδρα Μπούνια, Νίκη Νικονάνου, Μαρία Οικονόμου. Αθήνα: Καλειδοσκόπιο σελ. 251-261.

Thematic area: Museum education and disability

-Βελιώτη-Γεωργοπούλου Μ. και Τουντασάκη Ε. (επιμ.), 1997, Μουσεία και άτομα με ειδικές ανάγκες: εμπειρίες και προοπτικές, Πρακτικά ημερίδας, Πάντειο Πανεπιστήμιο Κοινωνικών και Πολιτικών Επιστημών, 27 Μαΐου 1993, Κέντρο Κοινωνικής Πολιτικής, ΥΠΠΟ διεύθυνση Λαϊκού Πολιτισμού, Αθήνα, Gutenberg

-Τσιτούρη, Α. Καθολική πρόσβαση ατόμων με αναπηρία σε χώρους πολιτισμού: πραγματικότητα ή ουτοπία;, Τετράδια Μουσειολογίας 2, 2005.

-Related academic journals:

- MuseumEdu
- Journal of Museum Education

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ702	SEMESTER	7
COURSE TITLE	Painting III		
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	
	3	3 ECTS	
<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>	Scientific area, special background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (English, Spanish for Erasmus students)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>Upon course completion students will:</p> <ul style="list-style-type: none"> • have an understanding of the techniques and become acquainted with the expressive means and methodological tools for representation and research. • they are also expected to acquire critical thinking skills and argumentation, forming, thus, the framework for the development of a personal visual language. 										
<p>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></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none;"><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i></td> <td style="width: 50%; border: none;"><i>Project planning and management</i></td> </tr> <tr> <td style="border: none;"><i>Adapting to new situations</i></td> <td style="border: none;"><i>Respect for difference and multiculturalism</i></td> </tr> <tr> <td style="border: none;"><i>Decision-making</i></td> <td style="border: none;"><i>Respect for the natural environment</i></td> </tr> <tr> <td style="border: none;"><i>Working independently</i></td> <td style="border: none;"><i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i></td> </tr> <tr> <td style="border: none;"><i>Team work</i></td> <td style="border: none;"><i>Criticism and self-criticism</i></td> </tr> </table>	<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>	<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>	<i>Decision-making</i>	<i>Respect for the natural environment</i>	<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>	<i>Team work</i>	<i>Criticism and self-criticism</i>
<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>									
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>									
<i>Decision-making</i>	<i>Respect for the natural environment</i>									
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>									
<i>Team work</i>	<i>Criticism and self-criticism</i>									

<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>
<i>Working in an interdisciplinary environment</i>	.....
<i>Production of new research ideas</i>	<i>Others...</i>

Decision-making Working independently Team work 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
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(3) SYLLABUS

The course is elective (optional) for both orientations and takes place in parallel with the orientation course Painting.

Through thematic exercises students have the opportunity to delve deeper into related morphoplastic issues raised in the core courses.

The course involves doing exercises with the use of new expressive media/materials and methodological tools and representation models. Drawing examples from contemporary art students are encouraged to experiment with materiality of their painting footprint and colour and its conceptual extensions (report/representation/narrativity, linear or non-linear)

Finally, emphasis is placed on the development of structured argumentation through a short text (300 words) which will support the final work.

The thematic exercises are announced at the beginning of the semester and are accompanied by presentations/lectures and synergies with the rest studios of the Department.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face at the studio	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching Use of ICT in studio education Use of ICT in communication with the 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.</i>	Activity	Semester workload
	Lectures	9
	Tutorials	15
	Studio exercises	51
	Course total	75 teaching hours
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i>	Evaluation is conducted in Greek (English and Spanish for Erasmus students). It is conducted in two stages (mid-semester examination, final examination) on the basis of the exercises which have been completed in the studio. It involves an essay/presentation of the visual work and the general evaluation of the required exercises for the examination, taking into account the thematic consistency, the drawings folder, preparation and skill, as well as critical	
<i>Language 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</i>		

Specifically-defined evaluation criteria are given, and if and where they are accessible to students.

thinking skills.
All discussions concerning the development of the stages and criticism on the produced work take place in the presence of all students attending the course and participate in the examination.

(5) ATTACHED BIBLIOGRAPHY

Eudoxus Bibliography:

- Η εποχή των Άκρων .EricHobsbaum
The Age of Extremes, Eric Hobsbaum
- Το Πολιτικό στην σύγχρονη τέχνη ,συλλογικός τόμος Σταυρακάκης / Σταφυλάκης
Political in contemporary art, collective work, Stavrakakis/Stafilakis
- Ο χειραφετεμένος Θεατής, Ζακ Ρανσιέρ
The Emancipated Spectator, Jacques Rancière

- Suggested bibliography:

- Το έργο της αναπαράστασης, Hall, Stuart, ΕΚΔΟΣΕΙΣ ΠΛΕΘΡΟΝ Ε.Ε, 2017, ΑΘΗΝΑ
The task of representation, Hall, Stuart, Plethron Publications, 2017, Athens
- Η ποιητική του χώρου, Γκαστόν Μπασσελάρ (GastonBachelard), Εκδόσεις Χατζηνικολή,
The poetics of space, Gaston Bachelard, Hatzinikoli Publishing.
- Η Προέλευση του Έργου Τέχνης .M Heideger
The origin of the Work of Art, M Heideger
- Δοκίμια για την τέχνη. Η τέχνη στην εποχή της τεχνητής αναπαραγωγής της, Βάλτερ Μπέντζιαμιν (WalterBenjamin)
The Work of Art in the Age of Mechanical Reproduction, Walter Benjamin
- Η Τέχνη και ο Χώρος, Μάρτιν Χάιντεγκερ (MartinHeidegger), Εκδόσεις Ίνδικτος.
Art and Space, Martin Heidegger, Indiktos Publications.
- Από τη μινιμαλιστική στην εννοιολογική τέχνη, Ν. Δασκαλοθανάσης, ΑΣΚΤ
From minimalism to conceptual art, N. Daskalothanasis, ASFA
- Εντροπία και Τέχνη, R. Arnhem, University Studio Press.
Entropy and Art, R. Arnhem, University Studio Press.

The bibliography is enriched and shaped in accordance with the thematic areas and students' personal interests.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE (BACHELOR)		
COURSE CODE	TEΠ701	SEMESTER	7
COURSE TITLE	Sculpture III		
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
		3	3 ECTS
<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>	Scientific area (special background)		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (English, Italian for Erasmus students)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	http://arts.uoi.gr/Kostas_Bassanos/subjects.html http://ecourse.uoi.gr		

(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 course completion students will have understood the techniques and expressive movements in sculpture and become acquainted with the expressive means, methodological tools for representation and research.</p> <p>They are also expected to acquire critical thinking skills and argumentation, forming, thus, the framework for the development of a personal artistic language.</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?

<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>
<i>Decision-making</i>	<i>Respect for the natural environment</i>
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Team work</i>	<i>Criticism and self-criticism</i>
<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>
<i>Working in an interdisciplinary environment</i>	.....
<i>Production of new research ideas</i>	<i>Others...</i>

Decision making
Autonomous work
Team work
Respect for diversity and multiculturalism
Respect for the natural environment
Social, work and ethical responsibility and sensitivity in gender issues.
Ability to exert criticism and self-criticism
Promotion of free, creative and inductive thinking.

(3) SYLLABUS

The course takes place in parallel with the direction course. Through the use of thematic exercises, students have the opportunity to get deep insights into the issues raised in the core courses. Knowledge of traditional and modern materials, techniques and means is essential for understanding the development of the visual arts vocabulary. Through experimentation, the study of composition and the conflation of concepts, students examine the morphological opportunities provided by the materials, the means and the techniques. Special emphasis is placed on the conceptual extensions of corporeality and space as morphoplastic ingredients of sculptural practice.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face in the workshop
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education,</i>	Use of ICT in teaching Use of ICT in workshop education Use of ICT in communication with the students

<i>communication with students</i>																					
<p>TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>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>	<table border="1"> <thead> <tr> <th>Activity</th> <th>Semester workload</th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td>9</td> </tr> <tr> <td>Tutorials</td> <td>15</td> </tr> <tr> <td>Workshop exercises</td> <td>51</td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td>Course total</td> <td>75 teaching hours</td> </tr> </tbody> </table>	Activity	Semester workload	Lectures	9	Tutorials	15	Workshop exercises	51											Course total	75 teaching hours
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Course total	75 teaching hours																				
<p>STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Evaluation is in the Greek language (English and Italian for Erasmus students).</p> <p>It is done in two parts (examination during the semester and final written examination) and on the basis of assignments and works in the workshop.</p> <p>It consists of the exhibition/presentation of the students' work and the general evaluation of the exercises that have been assigned for the exams, taking into consideration the thematic consistency, the drawings folder, the clarity of the essay, the preparation and skill as well as the critical thinking skills. Discussion concerning the progress of the stages and criticism on the work created is made with the presence of all students attending the course and participating in the examination.</p> <p>Evaluation criteria are accessible by students: http://arts.uoi.gr/Kostas_Bassanos/subjects.html και στο e-course.</p>																				

(5) ATTACHED BIBLIOGRAPHY

<p>- <i>Eudoxus bibliography</i></p> <ul style="list-style-type: none"> • Από τη μιμητιστική στην εννοιολογική τέχνη, Ν. Δασκαλοθανάσης, ΑΣΚΤ • Σχεσιακή Αισθητική, Nicolas Bourriaud, ΑΣΚΤ, 2014, Αθήνα <p>- <i>Suggested bibliography:</i></p> <p>Η προέλευση του έργου τέχνης, Μάρτιν Χάιντεγκερ (MartinHeidegger)</p> <p>Η τέχνη και ο χώρος, Μάρτιν Χάιντεγκερ (MartinHeidegger), ΙΝΔΙΚΤΟΣ, 2006, Αθήνα</p> <p>Χωρίς χώρων, Ζόρζ Πέρεκ, Εκδόσεις Ύψιλον, Αθήνα</p> <p>Δοκίμια για την τέχνη. Η τέχνη στην εποχή της τεχνητής αναπαραγωγής της, Βάλτερ Μπέντζιαμιν (WalterBenjamin)</p>

Η εξαφάνιση της τέχνης, Μπωντριγιάρ (JeanBaudrillard).
Λιμναία Οδύσσεια. Κείμενα και συνεντεύξεις 1966-1989, Γιάννης Κουνέλλης, ΑΓΡΑ, 1991, Αθήνα
JosephBeuys, Η επανάσταση είμαστε εμείς, Thonges Στριγγαρη Ρεα, Εκδόσεις Πατάκης
Η ποιητική του χώρου, Γκαστόν Μπασελάρ (GastonBachelard), Εκδόσεις Χατζηνικολή
Η τέχνη και ο χώρος, Μάρτιν Χάιντεγκερ (MartinHeidegger), ΙΝΔΙΚΤΟΣ, 2006, Αθήνα
Η τέχνη από το 1900, Hal Foster, R. Krauss, Yve - Alain Bois, B. H. D. Buchloh, εκδόσεις Επίκεντρο.

Additional foreign bibliography:

Passages in modern sculpture, Rosalind Krauss, (University library)
The return of the real, Hal Foster, MIT Press
The originality of Avant Guard and other Modernist Myths, Rosalind Krauss, MIT Press
A voyage on the North Sea, Art in the age of Post-medium condition, Rosalind Krauss, Thames and Hudson, 1999
Installation Art, Nicolas De Oliveira (University library)
Understanding Installation Art: From Duchamp to Holzer, Mark Rosenthal, Prestel Publishing, 2003
Site Specific Art: Performance, Place and Documentation by Nick Kaye, Routledge, 2013
Installation Art in the New Millennium: The Empire of the Senses by Jonathan Crary, Nicolas De Oliveira, Nicola Oxley, and Michael Petry, Thames & Hudson, 2004
One Place After Another: Site-specific Art and Locational Identity by M Kwon, MIT Press, 2002
Digital Performance: A History of New Media in Theatre, Dance, Art and Installation (Leonardo Books) by Steve Dixon, MIT Press, 2015
Warped Space, Antony Vidler, MIT Press, 2001
Space, Site, Intervention: Situating Installation Art by Erika Suderberg, MIT Press, 2000
The Artist's House. Form Workplace to Artwork, Kirtsy Bell, Sternberg Press
Robert Smithson. The Collected Writings, ed. Jack Flam, University of California Press
The Sublime. Documents of Contemporary Art, ed. S. Morley, The MIT Press
Nature. Documents of Contemporary Art, ed. J. Kastner, The MIT Press
Unmonumental, The Object in the 21st Century, Phaidon Press, New York, 2007

- *Related academic journals:*

Flashart International, Frieze, Artforum, Parkett, Kunsforum, Art in America (University library)

The bibliography is enriched and formed in relation to the thematic areas and the students' interests.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE (BACHELOR)		
COURSE CODE	TEΠ703	SEMESTER	7
COURSE TITLE	Installations IV		
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
		3	3
<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		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes, English		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>The course Installations IV is a continuation of previous courses with an emphasis on Land Art. After course completion students will be able to manage works of greater size in outdoor spaces.</p>
<p>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></p> <p><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i> <i>Project planning and management</i> <i>Respect for difference and multiculturalism</i></p>

<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>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>
<p>Search for, analysis and synthesis of data and information</p> <p>Project planning and management</p> <p>Working independently</p> <p>Production of free, creative and visual arts thinking</p>	

(3) SYLLABUS

The semester lasts 13 weeks. Lessons are weekly and have a duration of three hours each. In the first four weeks lectures and screenings relevant to the course topic of this semester take place. The semester's assignment is the creation of a work of Land Art. Students are asked to select the outdoor space where the work will be created, to photograph it and to prepare drawings and miniature models. In the next weeks the presentations of the proposals takes place, technical issues and solutions are discussed and the execution of the works is done. In the last two weeks the students' assignments are presented.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face Workshop education	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching Use of ICT in workshop education Use of ICT in communication with the students Use of ICT in student performance evaluation	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>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>	Activity	Semester workload
	Seminars/lectures on issues of visual arts research	4 lectures X 1 hour = 4 hours
	Weekly practice in workshop issues Tutorials	3 X 13=39 hours

<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>	Project, artistic creation	Additional workload / home work
	Educational visits to museums, galleries and exhibition spaces in Greece and abroad	
	Course total	3 X 25 = 75
<p align="center">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Monitoring the development/progress of students' visual arts skills through assignments during the semester</p> <p>Public presentation: exhibition and support of the students' visual arts work at the end of the semester (in the presence of all students and course professors)</p>	

(5) ATTACHED BIBLIOGRAPHY

<p><i>- Suggested bibliography:</i></p> <ul style="list-style-type: none"> - Land Art, Ben Tufnell, Tate Publishing. - Land Art, Michael Lailach, Taschen - Art and Place, Phaidon - Art Since 1960, new edition, Michael Archer, Εκδ. Thames & Hudson, Word of Art. - New Art in the 60s and 70s, Redefining reality, Anne Rorimer, Εκδ. Thames & Hudson, Word of Art. - Sculpture Today, Judith Collins, Εκδ. Phaidon. - MariosSpiliopoulos, HumanTraces, Metaixmio. - Από τη μινιμαλιστική στην εννοιολογική τέχνη. Μια κριτική ανθολογία, Επιμέλεια: Νίκος Δασκαλοθανάσης, Εκδ. Ανώτατη Σχολή Καλών Τεχνών.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ704	SEMESTER	7
COURSE TITLE	Video Art-Audiovisual media IV		
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
		3	3
<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		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)	http://arts.uoi.gr/web/ergastiria/ergastirio-vinteotexnis-optikoakoustikon-meson/ https://www.facebook.com/groups/915774831925767/		

(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>The course Video Art-Audiovisual media III is a continuation of the first cycles. In this semester the aim is to use modern media and technologies for the creation of the work of art.</p> <p>Upon completion of the semester, students will be able to present personal artistic proposals. Emphasis is placed on meaning bestowal, choice and editing of primary material, montage/editing, experimentation, and personal outlook.</p>						
<p>General Competences</p> <p><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></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none;"><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i></td> <td style="width: 50%; border: none;"><i>Project planning and management</i></td> </tr> <tr> <td style="border: none;"><i>Adapting to new situations</i></td> <td style="border: none;"><i>Respect for difference and multiculturalism</i></td> </tr> <tr> <td style="border: none;"></td> <td style="border: none;"><i>Respect for the natural environment</i></td> </tr> </table>	<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>	<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>		<i>Respect for the natural environment</i>
<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>					
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>					
	<i>Respect for the natural environment</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>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>
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 interdisciplinary environment Production of new research ideas Project planning and management Criticism and self-criticism Production of free, creative and inductive thinking	

(3) SYLLABUS

The semester has a duration of 13 weeks. Lessons are weekly and last 3 hours each. In the first three weeks students are given the topic of the assignment for the semester. Choice of topic is free. Students with the help of the professor learn how to further develop and implement their personal artistic proposals. Emphasis is placed on issues related to multiple projections in space: organization and layout of projections in space, narration issues, significance of elements, size of the work, spectator place and motion, synchronisation, duration and repetitions, technical specifications. Exploration of the aesthetic possibilities and extensions of the video: non-linear narrations, hyperlinks, interaction, etc. During the semester there are lectures related to the topics and presentations of artists' works. In the next weeks the presentation of the proposals takes place, technical issues and solutions are discussed and the execution of the works begins. In the last 2 weeks the students' works are presented.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face Studio education	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching Use of ICT in studio education Use of ICT in communication with the students Use of ICT in student evaluation	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>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> <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>	<i>Activity</i>	<i>Semester workload</i>
	-Seminars/lectures on issues of visual arts research	4 lectures X 1 hour = 4 hours
	-Weekly student training in studio issues Tutorials	3 X 13=39 hours
	-Doing projects, artistic creation	Additional workload
	-Educational visits to museums, galleries and exhibition spaces in Greece and abroad	
	Course total	3 X 25 = 75
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions,</i>	Monitoring the development/progress of students' visual arts skills through assignments during the semester Public presentation: exhibition and support of the students' visual arts work at the end of the semester (in the presence of all students and course professors)	

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.

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

- «Εισαγωγή στην Βιντεοτέχνη» Rob Perree, Εκδ. Σχολή Σταυράκου-Επικοινωνία και Κουλτούρα, 1994
Introduction to Video Art Rob Perree, Publisher: Stavrakos School-Communication and Culture, 1994
- Illuminating Video : An Essential Guide to Video Art, Doug Hall (Editor), Sally Jo Fifer (Editor), David Bolt (Preface), Εκδ. Aperture; (June 1, 1991)
- Art Since 1960, new edition, Michael Archer, Εκδ. Thames & Hudson, world of art
- New Art in the 60s and 70s, Redefining Reality, Anne Rorimer, Εκδ. Thames & Hudson, world of art
- New Media in Late 20th-Century Art (World of Art), Michael Rush, Εκδ. Thames & Hudson, world of art
- Digital Art, Christiane Paul, Εκδ. Thames & Hudson, world of art
- New Screen Media: Cinema, Art, Narrative, Martin Rieser (Editor), Andrea Zapp (Editor), Εκδ. British Film Inst. (April 2002)
- Video Spaces (PB), Barbara London, Εκδ. Museum of Modern Art, NY
- Video the Reflexive Medium, Yvonne Spielman, Εκδ. The MIT Press (2008)
- A History of Video Art, Chris Meich- Andrews, Εκδ. Berg (2006)
- A History of Experimental Film and Video, A. L. Rees, Εκδ. British Film Inst. (1999)
- Experimental Cinema in the Digital Age, Malcolm Le Grice, Εκδ. British Film Inst. (2001)
- Film Art Phenomena, Nicky Hamlin, Εκδ. British Film Inst. (2003)
- The New Media Book, Dan Harries (Editor), Εκδ. The MIT Press (2002)
- The Language of New Media, Lev Manovich, Εκδ. The MIT Press (2001).

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
DEPARTMENT	DEPARTMENT OF FINE ARTS AND SCIENCES OF ART		
LEVEL	UNDERGRADUATE		
COURSE CODE	TEΠ 705	SEMESTER	7th
COURSE TITLE	Printmaking IV		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS CREDITS
		3	3
COURSE TYPE	Scientific area		
PREREQUISITE COURSES	No		
TEACHING AND EXAM LANGUAGE	Greek		
THE COURSE IS AVAILABLE TO ERASMUS STUDENTS	Yes, Greek and Spanish		
COURSE URL			

(2) LEARNING OUTCOMES

Learning outcomes
<p>In the framework of the lesson, the learning of copper or zinc engraving is expected. With the teaching of the main techniques of copper engraving, eau forte, aquatinta, vernis mous, ink-sugar etching, further development of skills in intaglio print form is expected. Emphasis is placed on the use of the necessary etching tools, the production and appropriate use of chemical solutions used in etching, as well as the inking and printing method in the copper engraving press.</p> <p>At the same time, an intensive approach into the visual art creation is pursued.</p>
General skills
<p>Autonomous work Team work Creation of research ideas Promotion of free, creative thinking. Development of skills. Production of new creative ideas.</p>

(3) COURSE CONTENT

Copper engraving
 Natural modeling, object composition, free subject.
 Drawing exercises, transfer of drawings into the engraving surface, copper or zinc.
 Teaching regarding use of chemical solutions for engraving, inking, printing in copper engraving press.

(4) TEACHING AND LEARNING METHODOLOGY – ASSESSMENT

TEACHING METHODOLOGY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGY (ICT)	Use of ICT in teaching Use of ICT in communication with the students	
ORGANISATION OF TEACHING	<i>Activity</i>	<i>Semester study load</i>
	Studio exercise	39 hours
	Lectures, seminars on issues of visual arts research	10 hours
	Artistic creation (not guided exercise)	26 hours
	Course total	75 hours
STUDENT ASSESSMENT	Language of assessment: greek Presentation of visual arts projects-exercises Presentation and discussion in the studio, formation of assessment Supporting visual arts work at the end of the semester, evaluation of the work of all the semester, final conclusions concerning student assessment.	

(5) RECOMMENDED BIBLIOGRAPHY

Recommended Bibliography:

Eudoxus: Michalis Arfaras, Printmaking and printed art, Metaixmio.

Additional Bibliography:

Dimitris Pavlopoulos, Printmaking and Graphic Arts, Kastanioti Publications.

The complete printmaker, techniques / traditions / innovations, John Ross, Clare Romano, Tim Ross, Free Press.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ706	SEMESTER	7
COURSE TITLE	Marble sculpture III		
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	
Three hours per week include: <ul style="list-style-type: none"> • Course delivery-presentations-lectures by the professor • Doing exercises • Collective management of the Marble Sculpture Studio 	3	3	
Educational visits to thematic marble technology exhibitions, Marble sculpture studios, archaeological sites and participation in marble sculpture symposia			
<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>	Specialised general knowledge and skills development		
PREREQUISITE COURSES:	Marble sculpture I TEΠ 506, Marble sculpture II TEΠ 606		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (Italian and English)		
COURSE WEBSITE (URL)	www.plaka.org/scultura https://www.facebook.com/groups/221386017933178/ http://sculpturon.blogspot.com/		

(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>Upon semester completion students will be able to:</p> <ul style="list-style-type: none"> • Choose suitable tools (hand tools) in the various stages of carving. • Identify the traces of tools for carving and rubbing and recognize the different sand paper classifications.

- Classify correctly the different stages of work execution

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...

- Working independently
- Project planning and management
- Respect for the natural environment
- Production of free, creative and inductive thinking
- Perception of three-dimensional analogue space and scale
- Ability to solve technical problems

(3) SYLLABUS

The course has a duration of 13 weeks and is completed with the winter examination. The course contents are:

- Course delivery-presentations-lectures by the professor
- Doing exercises
- Individual and collective management of the Marble Sculpture Studio
- Educational visits to thematic marble technology exhibitions, Marble sculpture studios and archaeological sites.
- Participation in sculpture symposia
- Lectures and presentations related to the subject of the exercises (evaluation subjects of the spring semester)

More specifically:

- Hologlyph (ides-model-natural size-transfer to material) – exercise
- History of art and marble sculpture technique – Part C'
- Art and modern practice technology – digital applications
- Marble extraction and process sites in Greece and abroad
- Modern methods of stone processing
- Measuring and point transfer mechanics

(4) TEACHING and LEARNING METHODS - EVALUATION

<p>DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	<p>Face-to-face, tutorial. Self-reflection and feedback collectively. Lectures, presentations, visits to exhibitions and workshops. Participation in projects, workshops, marble sculpture symposia.</p>	
<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>ICT for Teaching and Communication with students, as well as digital technologies in Studio Education, for joint analogue and digital Sculpture.</p>	
<p>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.</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>	<p>Activity</p>	<p>Semester workload</p>
	<p>Lectures/Presentations/Seminars in topics related to the subject</p>	<p>10 Δ/Π/Σ X 1 hour</p>
	<p>Studio exercises</p>	<p>3 X 13 = 39 hours</p>
	<p>Projects outside of the Studio</p>	<p>Additional workload 20 hours</p>
	<p>Educational visits to Archaeological Museums, Folk Art Museums and Intangible Cultural Heritage Museums, quarries, thematic marble technology exhibitions, Marble sculpture studios and archaeological sites.</p>	<p>4 X 4 hours = 16 hours</p>
<p>STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>The language of the final student evaluation is Greek</p> <p>Evaluation at the end of the semester is conclusive on the basis of oral examination and evaluation of the produced work at the studio</p> <p>Evaluation criteria: student's active participation during the semester, theoretical competence in the subject, diligence in using space and tools and quality of produced work</p> <p>The required elements for participation in the examination, as well as criteria for the final evaluation of the semester are clearly displayed in the Sculpture Studio.</p>	
	<p>Course total</p>	<p>3 ECTS – 85 hours</p>

(5) ATTACHED BIBLIOGRAPHY

<p>- Suggested bibliography:</p> <ul style="list-style-type: none"> • Σημειώσεις του διδάσκοντα, www.plaka.org/scultura, www.sculpturon.blogspot.gr, Professor's notes, www.plaka.org/scultura, www.sculpturon.blogspot.gr, • Δημητρίου, Σ. (2009). <i>Η Πολιτική Διάσταση στην Τέχνη - Μια ανθρωπολογική προσέγγιση</i>. Αθήνα: Σαββάλας • Dimitriou, S. (2009) <i>The Political Dimension in Art – An anthropological Approach</i>. Athens: Savvalas • Ορλάνδος, Α. Κ. (1958). <i>Η Αρχαία Ελληνική Αρχιτεκτονική - Τόμος II Τα Υλικά Δομής</i>. Αθήνα. • Orlandos, A. K. (1958). <i>Ancient Greek Architecture – Volume II Structure materials</i>. Athens. • Pensabene, P. (1998). (επιμ.) <i>Marmi Antichi II. Cave e tecnica di lavorazione provenienze e</i>

distribuzione. Roma: "L'erma" di Bretschneider.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ707	SEMESTER	7
COURSE TITLE	Hagiography		
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
Lectures		3	3
<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>	Scientific area		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes. English		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>The aim of the course is to help students acquire a corpus of knowledge of the theory and technique of hagiography, necessary in their artistic work.</p> <p>Upon course completion students will:</p> <ul style="list-style-type: none"> - Know the basic principles and techniques underlying hagiography, as it developed during the byzantine and post-byzantine period. - Identify the morphological peculiarities of hagiography of each time period. - Have the ability to make use of hagiography techniques in modern artistic production 								
<p>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></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none;"><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i></td> <td style="width: 50%; border: none;"><i>Project planning and management</i></td> </tr> <tr> <td style="border: none;"><i>Adapting to new situations</i></td> <td style="border: none;"><i>Respect for difference and multiculturalism</i></td> </tr> <tr> <td style="border: none;"><i>Decision-making</i></td> <td style="border: none;"><i>Respect for the natural environment</i></td> </tr> <tr> <td style="border: none;"><i>Working independently</i></td> <td style="border: none;"><i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i></td> </tr> </table>	<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>	<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>	<i>Decision-making</i>	<i>Respect for the natural environment</i>	<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>							
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>							
<i>Decision-making</i>	<i>Respect for the natural environment</i>							
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</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>Criticism and self-criticism</i> <i>Production of free, creative and inductive thinking</i> <i>Others...</i>
Working independently Team work Production of research ideas Production of free, creative thinking. Skills development.	

(3) SYLLABUS

The course includes the following thematic areas: - theory and history of Hagiography - Techniques - Icon painting

(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 Use of ICT in communication with the 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>	Activity	Semester workload
	Studio exercise	39
	Academic teaching-seminars on issues of visual research	10
	Artistic creation (unguided exercise)	26 hours
	Course total	75 hours
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,</i>	Language of evaluation: Greek Method of evaluation: Presentation of visual assignments-exercises Presentation and discussion at the studio, formulation of evaluation Support of the visual work at the end of the semester, assessment of the assignment/work done during the semester, final conclusions regarding student evaluation.	

other

Specifically-defined evaluation criteria are given, and if and where they are accessible to students.

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

- Διονύσιος ο εκ Φουρνά, Ερμηνεία της ζωγραφικής τέχνης και αι κύριαι αυτής ανέκδοτοι πηγαί, εκδομένη μετά προλόγου νυν το πρώτον πλήρης κατά το πρωτότυπον αυτής κείμενον υπό Α. Παπαδοπούλου-Κεραμέως δαπάναις της Αυτοκρατορικής Ρωσικής Αρχαιολογικής Εταιρείας, Πετρούπολη 1909. [in Greek]
- Φώτιος Κόντογλου, Έκφρασις της Ορθοδόξου εικονογραφίας, τόμος πρώτος, Τεχνολογικόν και Εικονογραφικόν, Β' έκδοσις, εκδ. Αστήρ, Αθήνα 1979.[in Greek]

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ708	SEMESTER	7th
COURSE TITLE	Photography IV		
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
		3	3
<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>	Scientific area		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>In the framework of the course, students work on three topics (see syllabus) with a digital camera. At the end of the semester they are expected to:</p> <ol style="list-style-type: none"> 1) Delve more deeply into the art of portrait in and out of the studio. 2) Improve their photographic technique, to cultivate critical thinking skills and to develop their creativity. 3) To be able to create three different portfolios, one for each topic, or a portfolio combining all three topics. <p>The course aims are indicatively the following:</p> <ol style="list-style-type: none"> a. Taking initiative as regards the creation of personal work b. Knowledge of traditional and contemporary theory and practice of photography. c. Intercommunication between Photography and Philosophy of Art. d. The broadening of the visual horizon of the student so as to facilitate the production of personal work, excellent from a technical perspective, which avoids as much as possible commonplace answers, promoting, in this way, research in photographic art.
<p>General Competences <i>Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma</i></p>

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...

Working independently
 Cooperation in a team
 Production of new research ideas
 Criticism and self-criticism
 Production of free, creative and inductive thinking

(3) SYLLABUS

Questions related to the portrait, the ego and its image, the phenomenon and essence, the artist and his/her topic or topics, the monomaniac or polymaniac type of artist. Analysis of the poetics of the photographic work of contemporary artists. Video projections, in combination with the proposed topic, in which established photographers analyse their work method. Embryology and visual arts creation. Relationships and the contribution of photography to contemporary art. (Analogue and digital photography, common image processing software: Photoshop).

Students work on the following three topics during the semester:

1. The idea of human face according to Rilke
2. The limits of visible and invisible
3. Image, phenomenon, truth, essence

As an introduction to the investigation process of the topic, a text is handed out each time summarising the research axis for student assignment/work. The text raises a field of questions-problems, with the mathematical sense of the term, to which students need to answer using photography.

(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 video projector Internet use	
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.</i>	Activity	Semester workload
	Lectures	10 hours
	Studio exercises	20 hours
	Doing personal assignment/work	45 hours
	Course total	75 work hours

<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>	
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Presentation of a personal portfolio with exercises on the date of examinations. Quality, creativity and ability of synthesizing and assimilating the concepts taught are evaluated, while the student's presence during the semester is taken into account.</p>

(5) ATTACHED BIBLIOGRAPHY

<p><i>- Suggested bibliography:</i></p> <ol style="list-style-type: none"> 1. Κωστής Αντωνιάδης, <i>Λανθάνουσα Εικόνα</i>, εκδ. Μωρεσόπουλος Antoniadis Kostis, Latent Image, Moresopoulos Editions 2. Παναγιώτης Παπαδημητρόπουλος, <i>Το Θέμα και η Φωτογραφία</i>, Εκδ. University Studio Press. Panagiotis Papadimitropoulos, The topic and the Photograph, University Studio Press 3. Κατσάγγελος Γιώργος, <i>Προσπαθώντας περισσότερο</i>, εκδ. University Studio Press Katsaggelos Giorgos, Trying more, University Studio Press 4. Personal notes

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ709	SEMESTER	7
COURSE TITLE	COMPUTER SCIENCE FOR THE ARTS IV		
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
Lectures and lab exercises		3	3
<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>	Scientific Area		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES (tutorials in English)		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

Learning outcomes
The expected learning outcomes are:
<ul style="list-style-type: none"> • Demonstrated ability to participate in the critique and discussion interactive multimedia artworks. • Students demonstrate an understanding of tools and techniques used to create interactive multimedia artworks. • Utilizing human interaction through video and sound for organizing in time video and sound. • Students display ability to create interactive multimedia artworks and creatively communicate ideas through them.
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>
<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Decision-making</p> <p>Working independently</p> <p>Working in an interdisciplinary environment</p> <p>Production of free, creative and inductive thinking</p>

(3) SYLLABUS

The course explores the concept of interaction and the feedback cycle in the design and implementation of multimedia applications. It aims at enhancing student skills in software development for real-time creation and processing of image and sound as a combined audio-visual approach. Real-time analysis, image, motion, gesture, speech and other data to extract meaning and change the audio-visual experience over time will be examined. Finally, it will be introduced into the practice of the art produced by data and computational creativity.

(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 and in the exams.	
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>	Activity	Semester workload
	Lectures – Lab Exercises	39
	Semester Project	26
	Study and analysis of bibliography	10
	Course total	75
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>	<p>Evaluation criteria are accessible to the students via the course webpage.</p> <p>During the semester Summative evaluation is achieved through an exercise.</p> <p>Conclusive evaluation is through the presentation of the assigned Semester Project.</p> <p>The exercises and the project are available both in Greek and English.</p>	

(5) ATTACHED BIBLIOGRAPHY

- *Eudoxus bibliography:*
1. Βιβλίο [59303612]: Από τις σύνθετες Τέχνες στα υπερμέσα και τους νέους εικονικούς – δυνητικούς χώρους. Ένα εγχειρίδιο για τον καλλιτέχνη που ασχολείται με την ψηφιακή Τέχνη, ΜΑΤΘΑΙΟΣ ΣΑΝΤΟΡΙΝΑΙΟΣ
 2. Βιβλίο [320332]: ΤΕΧΝΟΛΟΓΙΕΣ ΣΥΓΓΡΑΦΗΣ ΚΑΙ ΔΙΑΧΕΙΡΙΣΗΣ ΠΟΛΥΜΕΣΩΝ, ΧΑΡΑΛΑΜΠΟΣ ΔΗΜΟΥΛΑΣ
 3. Βιβλίο [320257]: Ψηφιακά μέσα στις οπτικοακουστικές τέχνες, ΚΩΝΣΤΑΝΤΙΝΟΣ ΚΟΛΟΚΥΘΑΣ
- *Suggested bibliography:*
1. Making Things See: 3D vision with Kinect, Processing, Arduino, and MakerBot, Greg Borenstein, Maker Media, 2012.
 2. Beginning Microsoft Kinect for Windows SDK 2.0: Motion and Depth Sensing for Natural User Interfaces, Mansib Rahman, Apress, 2017.
 3. Kinect in Motion Audio and Visual Tracking by Example, Clemente Giorio, Packt, 2013.
 4. Step by Step: Adventures in Sequencing with Max/MSP, Gregory Taylor, Cycling '74, 2018.
 5. Interactive Composition: Strategies Using Ableton Live and Max for Live, V.J. Manzo, Oxford University Press, 2015.
 6. Multimedia Programming Using Max/MSP and TouchDesigner, Patrik Lechner, Packt, 2014.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE (BACHELOR)		
COURSE CODE	TEΠ710	SEMESTER	7
COURSE TITLE	Digital Art III		
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	
	3	3	
<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 (Scientific area)		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)	http://ecourse.uoi.gr/enrol/index.php?id=748		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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 course completion the students will have deep knowledge into the structure of a sound design in time-based arts. On a technical level they will get to know the basic principles of sound editing and mixing and will become acquainted with field recording techniques.</p> <p>They are also expected to acquire critical thinking skills and argumentation, forming, thus, the framework for the development of a personal artistic language.</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...

Decision making
 Autonomous work
 Team work
 Respect for diversity and multiculturalism
 Respect for the natural environment
 Social, work and ethical responsibility and sensitivity in gender issues.
 Ability to exert criticism and self-criticism
 Promotion of free, creative and inductive thinking.

(3) SYLLABUS

Sound is examined as a structural, expressive and narrative element in a pure acoustic process.
 Sound is examined as three-dimensional space, as well as a sound environment.

(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 Use of ICT in workshop education Use of ICT in communication with the 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.</i>	Activity	Semester workload
	Lectures	21
	Supervision of assignments	18
	Assignments	36

<p>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</p>		
	<p>Course total</p>	<p>75</p>
<p>STUDENT PERFORMANCE EVALUATION</p> <p>Description of the evaluation procedure</p> <p>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</p> <p>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</p>	<p>Progress during semester.</p> <p>All projects are presented at the end of semester and a debate and a critical presentation follows.</p>	

(5) ATTACHED BIBLIOGRAPHY

<p>- Suggested bibliography: - Related academic journals:</p> <p>Chion, Michel, <i>Sound in Cinema</i>, Patakis, 2010.</p> <p>Kahn, Douglas, <i>Noise, Water, Meat, A History of Sound in the Arts</i>, MIT Press, 2001.</p> <p>Kelly, Caleb (ed.), <i>Sound. Documents of Contemporary Art</i>, Whitechapel Gallery, MIT Press, 2011.</p> <p>Toop, David, <i>Ocean of Sound, Serpent's Tail</i>, 1995.</p> <p>Voegelin, Salome, <i>Listening to Noise and Silence</i>, Continuum, 2010</p> <p>Miller, Paul D., <i>Rhythm Science</i>, Mediawork / MIT Press, 2004.</p> <p>Eno, Brian, <i>A Year with Swollen Appendices</i>, Faber and Faber, 1996.</p> <p>Nyman, Michael, <i>Experimental Music</i>, Okto Editions, 2011.</p> <p>Kittler, Friedrich, <i>Gramophone, Cinema, Typewriter</i>, Nisos, 2005.</p> <p>Pinch, Trevor and Bijsterveld, Karin (ed.), <i>The Oxford Handbook of Sound Studies</i>, Oxford University Press, 2012.</p>
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COURSE OUTLINE

(1) GENERAL

SCHOOL	Fine arts		
ACADEMIC UNIT	Fine Arts and Art Sciences		
LEVEL OF STUDIES	bachelor		
COURSE CODE	TEΠ712	SEMESTER	7
COURSE TITLE	Graphic design		
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	
	3	3	
<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>	Specialised general knowledge		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	yes		
COURSE WEBSITE (URL)	-		

(2) LEARNING OUTCOMES

Learning outcomes
<p>After completing the course, the student should have clarified concepts and functions associated with graphic design as a written form of communication. More specifically, he should:</p> <p>Identify and solve visual communication problems. To develop and broaden his visual perception. Apply the same design principles to visualize an idea by approaching concepts such as typography, symbolism, abstraction, language and text. Analyze the process of developing visual ideas through research activities. Become familiar with modern design styles and be able to handle digital design software. To develop a critical understanding of the aesthetic and functional value of various graphic applications.</p>
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>
<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Adapting to new situations</p> <p>Decision-making</p> <p>Working independently</p> <p>Team work</p> <p>Project planning and management</p> <p>Respect for difference and multiculturalism</p> <p>Criticism and self-criticism</p> <p>Production of free, creative and inductive thinking</p>

(3) SYLLABUS

The course focuses on the practical application of fundamental principles and theoretical concepts around the field of graphic design. More specifically the module includes:

The history and evolution of graphic design and typography.

The visualization of objects and abstract ideas, through the study and application of principles of visual communication.

Developing and expanding visual perception through the use of modern technology.

The use of modern electronic design tools and digital preprinting processes, with references to traditional graphic design methods.

(4) TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;">DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	Face-to-face	
<p style="text-align: center;">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	Use of ICT in teaching	
<p style="text-align: center;">TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>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	8
	art workshop,	22
	laboratory practice	9
	Self-directed study- project creation	36
total	3ects x 25 hours= 75 hours	
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Assessment of student performance is carried out after the completion of the following:</p> <ol style="list-style-type: none"> 1. Laboratory performance, consisting of oral participation and contribution to the course, interest and sensitization of the student during the course, regular attendance (40%). 2. The completion of final project Assessment of personal effort through a project that the student is required to complete within the requested timeframe. It is evaluated through public presentation, evaluating what was taught and the further individual investigation of the subject (60%). <p>Towards the end of the semester, a Formatting Assessment is carried out.</p>	

(5) ATTACHED BIBLIOGRAPHY

- Arnheim, R.(2004), *Art and visual perception, A psychology of the creative eye*, University of California Press
- Carter, R., Day, B., Meggs, P. B. (2006), *Typographic Design: Form and Communication*, Wiley; 4 edition
- Ambrose, G., Harris, P. (2006), *Βασική Γραφιστική: Format*, Dart Books
- Ambrose, G., Harris, P. (2006), *Βασική Γραφιστική: Χρώμα*, Dart Books
- Ambrose, G., Harris, P. (2006), *Βασική Γραφιστική: Layout*, Dart Books
- Ambrose, G., Harris, P. (2006), *Βασική Γραφιστική: Τυπογραφία*, Dart Books
- Ambrose, G., Harris, P. (2006), *Βασική Γραφιστική: Εικόνα*, Dart Books
- Kress, G. R., Leeuwen, T. V. (2006) *Reading images: the grammar of visual design*, Routledge; 2 edition
- Muller-Brockmann, J. (2001) *Grid Systems in Graphic Design*, Niggli Verlag
- Βακαλό, Ε. Γ. (1993), *Οπτική σύνταξη: Λειτουργία και παραγωγή μορφών*, Νεφέλη, Αθήνα
- Μουζακίτη, Φ, (2003), *Φόρμα, Η οπτική γλώσσα στον σύγχρονο σχεδιασμό*, Οδυσσέας
- Φραγκόπουλος, Μ., (2006), *Εισαγωγή στην ιστορία και τη θεωρία το Graphic Design. Μια μικρή ανθολογία*, futura

COURSE OUTLINE

(1) GENERAL

SCHOOL	School of Fine Arts		
ACADEMIC UNIT	Department of Fine Arts and Sciences of Art		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE		SEMESTER	7
COURSE TITLE	Scenography I		
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
		3	3
<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>	skills development		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

Learning outcomes
<p>After completing the course the students will:</p> <ul style="list-style-type: none"> • acquire knowledge about the history, the techniques and the narrative role of the cinema and theatrical scenography. • be familiar with the basic principles of research and writing of theoretical papers. • gain experience in the critical analysis of cinematographic and scenographic projects. • be able to present ideas and theoretical works with a variety of presentation methods and techniques.
<p>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></p> <p>Search for, analysis and synthesis of data and information, with the use of the necessary technology Team work Criticism and self-criticism Production of free, creative and inductive thinking</p>

(3) SYLLABUS

1st lesson: Introduction, lecture entitled: "A brief history of the development of the moving media technology".
 2nd lesson: Lecture on "Historical evolution of cinematic expressive means".
 3rd lesson: Lecture on "The use of cinema setting in the silent cinema of the first three decades of the 20th century".
 4th lesson: Lecture on "The evolution of scenography in the speaking cinema".
 5th lesson: Lecture entitled "Cinema setting as a narrative element".
 6th lesson: Lecture on "The History of Theater".
 7th lesson: Lecture on "Evolution of theater"
 8th lesson: Lecture on "The History of Theater Stage Design"
 9th lesson: Lecture on "Theatrical setting as a narrative element".
 10th lesson: Lecture on "The scenic color as narrative code".
 11th lesson: Discussion and student work corrections
 12th lesson: Presentation of student papers and projects
 13th lesson: Discussion, recap, corrections

(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, Use of ICT laboratory education, Use of ICT communication with students	
<p style="text-align: center;">TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i> <i>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>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</p>	Activity	Semester workload
	<i>lectures</i>	39
	<i>laboratory exercise</i>	25
	<i>study and analysis of bibliography</i>	11
	Course total	75
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i>	essay/report, project (summative, conclusive)	
<p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>		

(5) ATTACHED BIBLIOGRAPHY

6.

Barnwell, Jane. Production Design: Architects of the Screen. London and New York: Wallflower, 2004.

Bergfelder, Tim. Harris, Sue. Street, Sarah. Film Architecture and the Transnational Imagination: Set Design in 1930s European Cinema. Amsterdam: Amsterdam University Press, 2007.

Hartnoll, Phyllis, The Theatre: A Concise History. London: Thames & Hudson, 1968.

Pallasmaa, Juhani. The Architecture of Image: Existential Space in Cinema. Helsinki: Rakennustieto, 2007.

Tarkovsky, Andrei. Sculpting in Time: Reflections on the cinema. London: The Bodley Head, 1986.

Young, Paul. Duncan, Paul. Editors. Art Cinema. Koln: Taschen, 2009.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE (BACHELOR)		
COURSE CODE	TEΠ802	SEMESTER	8
COURSE TITLE	Painting VIII		
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
The weekly teaching hours refer to teaching carried out by professors and students practice in the workshop in order to meet the course's requirements		20	16
<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>	Scientificarea, skillsdevelopment		
PREREQUISITE COURSES:	Painting I-VII		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English and Spanish)		
COURSE WEBSITE (URL)	https://www.blogger.com/z7-8		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>Consult Appendix A</p> <ul style="list-style-type: none"> • 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
<p>After course completion students will:</p> <ul style="list-style-type: none"> - be able to gain insights into essential issues related to visual arts language - be able to interpret more specific issues related to depiction - have developed visual arts thinking at a satisfactory level and developed research on the mechanisms of visual arts creation - have chosen personal expressive media and will have created a personal style - be able to compile complete visual arts suggestions with clarity of intentions and expressive excellence.
<p>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></p> <p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p style="text-align: right;">Project planning and management Respect for difference and multiculturalism</p>

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

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, organization strategy of the visual arts suggestion and communicative design.
- Criticism and self-criticism
- Production of free, creative and visual arts thinking

The main aim is for students to understand the basic principles of the visual arts language and vocabulary and the evolution of the process of visual arts research, methodology for the development of the topic and the building of a strategy for depiction.

(3) SYLLABUS

The Painting workshop aims at contributing to the development of an extended visual arts practice and introduce students into contemporary visual arts pursuits as they are formed through the broadness and variety of the expressive media.

The course is a continuation of the workshops of previous semesters and, like in these, special emphasis is placed on the development of visual arts thinking and the maturation of personal expression. Visual arts action is approached through the initial report, the topic, motivation, design and strategies, and the action models which will be followed, so that the form becomes a carrier of meaning.

The workshop, through the development of new thematic units, is open to experimentation regarding the creative process and issues related to contemporary art. At the same time, it forms the basis for the dissertation, which is written by students during the 9th and 10th semester.

In addition, special topics are introduced, about which the students need to present visual arts work with free use of media and techniques. Lectures during the semester on the requested topics and presentations/analyses of artists' works.

The development of the course content takes place in 13 weeks as follows:

- Lectures on the required topics (different each academic year) and presentations/analyses of artists' works.
- Tutorials
- Team corrections: analysis of typical errors or solutions of the students' work in the presence of all students and professors of the course.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face Tutorials Lectures on the required topics and presentations/analyses of artists' works.
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Internet use to search for information and analysis of visual arts works and artists. Screening of audio-visual material. Digital platform (blog) with summaries and bibliography of the lectures and the presentations

TEACHING METHODS	Activity	Semester workload
<p>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.</p> <p>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</p>	Lectures/seminars on issues of visual arts research	6 lectures x 1 hour
	Workshop practice / artistic creation: Studies in natural: Workshop syntheses and free topics	20 x 13= 260 hours
	Tutorials	
	Projectwork Artistic creation	<p>Επιπλέον φόρτος εργασίας / homework Additional workload / homework 134 hours</p>
	Interaction of the visual arts workshops	
	Educational visits to museums, galleries and exhibition spaces in Greece and abroad	
	Course total	16 ECTS / 400 hours
<p>STUDENT PERFORMANCE EVALUATION</p> <p>Description of the evaluation procedure</p> <p>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</p> <p>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</p>	<p>Monitoring the development/progress of students' visual arts skills and visual arts thinking through assignments during the semester.</p> <p>-Criteria: the quality of work, search for, analysis and synthesis of data, strategy and communicative design. Criticism and self-criticism, production of free, original, creative and visual arts thinking</p> <p>Public presentation: exhibition and support of the students' visual arts work at the end of the semester (in the presence of all students and course professors)</p> <p>The student performance evaluation process and criteria are determined and accessible in the course website: https://www.blogger.com/z7-8</p>	

(5) ATTACHED BIBLIOGRAPHY

<p>- Course bibliography: ERICHOBBSBAWM, Η ΕΠΟΧΗ ΤΩΝ ΑΚΡΩΝ., Λεπτομέρειες ΕΠΙΜ. ΓΙΑΝΝΗΣ ΣΤΑΥΡΑΚΑΚΗΣ, ΚΩΣΤΗΣ ΣΤΑΦΥΛΑΚΗΣ (ΣΥΛΛΟΓΙΚΟ) , ΤΟ ΠΟΛΙΤΙΚΟ ΣΤΗ ΣΥΓΧΡΟΝΗ ΤΕΧΝΗ, Λεπτομέρειες ΖΑΚ ΠΑΝΣΙΕΡ, Ο ΧΕΙΡΑΦΕΤΗΜΕΝΟΣ ΘΕΑΤΗΣ, Λεπτομέρειες</p> <p>- Suggested bibliography: -Abraham Moles, Θεωρία της πληροφορίας και αισθητική αντίληψη, Λεπτομέρειες -Baudrillard, J. Περί σαγήνης, ΕΞΑΝΤΑΣ ΕΚΔΟΤΙΚΗ Α.Ε, Αθήνα, 2009 -Rosset, Clement: Το πραγματικό και το διπλό του. Δοκίμιο περί αυταπάτης. Εκδ. Αρμός, Θεσσαλονίκη 2009 -Perec_Georges_Χορείες_χώρων -Graham Dan_Two Way Mirror Power Selected Writings by Dan Graham on His Art</p>
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- Manovich Lev, The Language of the New Media
- U.Eco_six walks into the fictional woods
- Virilio-ηδιαδικασίατηςσιωπής
- Susan Sontag, Against Interpretation
- Deleuze_Gilles_Francis_Bacon_The_Logic_of_Sensation
- Hall, Edward T.: The Hidden Dimension, Ed. N.York: Anchor Books - Doubleday, 1990
- Merleau-Ponty,Maurice: Χαμφιβολιάτου Cézanne. Το μάτι και το πνεύμα Εκδ. Νεφέλη, Αθήνα, 1991
- Mitchel, William J.: e-topia, Ed. MIT Press, Cambridge, Massachusetts, 1999
- Crary, Jonathan: Techniques of the observer, M.I.T. Press, Cambridge, Massachusetts, 1991
- David Michael: *Sites of Vision, The Discursive Construction of Sight in the History of Philosophy*, Ed. MIT, CambridgeMassachusetts
- N. Στάγκος, Έννοιες της μοντέρνας τέχνης , Μορφωτικό Ίδρυμα Εθνικής Τραπέζης ΑΘΗΝΑ, 2003
- DantoArthurC., Η μεταμόρφωση του κοινότοπου, ΜΕΤΑΙΧΜΙΟ ΕΚΔΟΤΙΚΗ Α.Ε, ΑΘΗΝΑ,

In addition, depending on the assignment topic, books, internet resources and sources from the University library are suggested. Summaries and bibliography of the lectures and the presentations are accessible at: https://z1-8.blogspot.com/p/blog-page_24.html

- "Crime/Art Scenes" <http://z7-8.blogspot.gr/2011/12/7-8.html>

- Scale. (<http://z7scaleless.wordpress.com/>)

COURSE OUTLINE

(1) GENERAL

SCHOOL	FINE ART		
ACADEMIC UNIT	DEPARTMENT OF FINE ART AND SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TYII802	SEMESTER	H
COURSE TITLE	SCULPTURE VIII		
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	
	6		
<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		
PREREQUISITE COURSES:	PREVIOUS SCULPTURE ORIENTATION COURSES		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK (ENGLISH, ITALIAN FOR INCOMING ERASMUS STUDENTS)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES		
COURSE WEBSITE (URL)	http://arts.uoi.gr/Kostas_Bassanos/subjects.html http://ecourse.uoi.gr		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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 successfully completing the course, students are expected to master techniques and understand sculptural vocabulary, also to acquire representation methodological skills and research tools. Furthermore, it is expected that students will have developed a critical ability and argumentation, thus creating the framework for the development of a personal visual language.</p>
<p>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></p> <p><i>Search for, analysis and synthesis of data and</i> <i>Project planning and management</i></p>

<i>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>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>

(3) SYLLABUS

The course consists of the theoretical and practical approach to issues in relation to space, as set out in the Sculpture VII course during the seventh semester. Students are encouraged to make use of their studio experience, acquired knowledge, research tools and critical ability, in order to work on their own project.

The course aims at the development of a personal visual language through processes and practices, setting out the conceptual and contextual framework for the final thesis/dissertation.

(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>	e-course, email, online resources, course website	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>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> <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>	Activity	Semester workload
	Studio work	
	Lectures- seminars	
	Presentations	
	Group and individual Tutorials - Critical assessment of the work	
	Course total	
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i>	Student performance evaluation is based on the assessment of the work produced in the studio	

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.

during the course and on the extent to which the student has met and understood the particular objectives of the subjects taught. Assessments take place at the middle and at the end of the semester. Assessments take into account the process (mid term assessment) and the quality of the work completed during this term (end of the semester and final assessment). Additionally, students are requested to present a short essay about the work or project executed and any material that they consider necessary for their evaluation such as sketch books, drawings, visual diaries, notes etc.

The evaluation is conducted in Greek, with the option for English and Italian for the Erasmus incoming students.

The evaluation criteria are available online at the e-course and course's webpage.

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

Bibliography in Greek:

- Αρκάδιος ή περί γλυπτικής, Τσέζαρε Μπράντι, (Cesare Brandi), Εκδόσεις Νεφέλη, 1983, (Βιβλιοθήκη Παν/μιου)
- Ο Ροντέν και η αρχαία ελληνική τέχνη, Μαρίνα Λαμπράκη Πλάκα, Εκδόσεις Νεφέλη, 1985, (Βιβλιοθήκη Παν/μιου)
- Σκιαί Ερριμμέναι. Η απόδοση της σκιάς στη δυτική τέχνη, Έρνστ Γκόμπριτς (E.H.Gombrich), Εκδόσεις Άγρα, 1999
- Η ποιητική του χώρου, Γκαστόν Μπασελάρ (Gaston Bachelard), Εκδόσεις Χατζηνικολή,
- Τέχνη και οπτική αντίληψη, Ρούντολφ Αρνάιμ (Rudolf Arnheim) (Βιβλιοθήκη Παν/μιου)
- Η προέλευση του έργου τέχνης, Μάρτιν Χάιντεγκερ (Martin Heidegger)
- Δοκίμια για την τέχνη. Η τέχνη στην εποχή της τεχνητής αναπαραγωγής της, Βάλτερ Μπέντζαμιν (Walter Benjamin)
- Η εξαφάνιση της τέχνης, Μπωντριγιάρ (Jean Baudrillard).
- Η Τέχνη και ο Χώρος, Μάρτιν Χάιντεγκερ (Martin Heidegger), Εκδόσεις Ίνδικτος.
- Από τη μιμιμαλιστική στην εννοιολογική τέχνη, Ν. Δασκαλοθανάσης, ΑΣΚΤ
- Το Σώμα. Ικεσία και Απειλή. Πέπη Ρηγοπούλου.
- Αναμνήσεις επί χάρτου. Κείμενα για τη βιβλιοφιλία, Ουμπέρτο Έκο, Ελληνικά Γράμματα, 2007
- Joseph Beuys, Η επανάσταση είμαστε εμείς, Thonges Στριγγαρη Ρεα, Εκδόσεις Πατάκης
- Η Γλώσσα του Σώματος. Σημειώσεις για την Performance, επ. Α. Αδαμοπούλου, Παν/μιο Ιωαννίνων.
- Από τη μιμιμαλιστική στην εννοιολογική τέχνη, Ν. Δασκαλοθανάσης, ΑΣΚΤ
- Εντροπία και Τέχνη, R. Arnheim, University Studio Press.

Foreign language bibliography:

- Passages in modern sculpture, Rosalind Krauss, (Βιβλιοθήκη Παν/μιου)
- The return of the real, Hal Foster, MIT Press
- The originality of Avant Guard and other Modernist Myths, Rosalind Krauss, MIT Press
- A voyage on the North Sea, Art in the age of Post-medium condition, Rosalind Krauss, Thames and Hudson, 1999
- Installation Art, Nicolas De Oliveira (Βιβλιοθήκη Παν/μιου)
- Understanding Installation Art: From Duchamp to Holzer, Mark Rosenthal, Prestel Publishing, 2003
- Relational Aesthetics, Nicolas Bourriaud
- Site Specific Art: Performance, Place and Documentation by Nick Kaye, Routledge, 2013
- Installation Art in the New Millennium: The Empire of the Senses by Jonathan Crary, Nicolas De Oliveira, Nicola Oxley, and Michael Petry, Thames & Hudson, 2004
- One Place After Another: Site-specific Art and Locational Identity by M Kwon, MIT Press, 2002
- Digital Performance: A History of New Media in Theatre, Dance, Art and Installation (Leonardo Books) by Steve Dixon, MIT Press, 2015
- Warped Space, Antony Vidler, MIT Press, 2001
- Space, Site, Intervention: Situating Installation Art by Erika Suderberg, MIT Press, 2000
- The Artist's House. Form Workplace to Artwork, Kirtsy Bell, Sternberg Press
- Robert Smithson. The Collected Writings, ed. Jack Flam, University of California Press
- The Sublime. Documents of Contemporary Art, ed. S. Morley, The MIT Press
- Nature. Documents of Contemporary Art, ed. J. Kastner, The MIT Press

- *Related academic journals:*

Flashart International, Frieze, Artforum, Parkett, Kunsforum, Art in America (University Library)

This is a suggested bibliography, which is enriched and modified according to students' individual interests, work and projects.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
DEPARTMENT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL	UNDERGRADUATE		
CODE	TYΠ504	SEMESTER	8 th
COURSE TITLE	Folk Art		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS CREDITS
Lectures		3	2
COURSE TYPE	Special Foundation Course		
PREREQUISITE COURSES	No		
TEACHING AND EXAM LANGUAGE	Greek		
THE COURSE IS AVAILABLE TO ERASMUS STUDENTS	No		
COURSE URL			

(2) LEARNING OUTCOMES

Learning outcomes
<p>The aim of the course is for students to understand the basic principles underlying folk art in Greece and the acquisition of a corpus of knowledge that will allow them to explore the process of art production and intake in pre-industrial societies.</p> <p>Upon completion of the course, students will be able to:</p> <ul style="list-style-type: none"> - Know the basic principles of folk art, as it developed during the 18th and 19th centuries. - Identify the morphological distinctive characteristics of folk art of each time period. - Be able to think critically in relation to the visual elements that have been drawn on from folk art and have been introduced to the production of contemporary art.
General skills
<p>Autonomous work</p> <p>Team work</p> <p>Respect for diversity and multiculturalism</p> <p>Promotion of free, creative and inductive thinking</p>

(3) COURSE CONTENT

The course includes the following thematic units:

- The concept of folk art
- Painting
- Lithography
- Wood carving
- Silverware

The course gives prominence to:

- a) the historicity of the phenomenon of folk art and traditional community,
- b) the contributors of the phenomenon and the ways in which the historical subjects and the objects contributed to the contextual regional communication system,
- c) the typological and morphological characteristics of folk art objects, and
- d) the social and ideological function of this art form.

(4) TEACHING AND LEARNING METHODOLOGY - ASSESSMENT

TEACHING METHODOLOGY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGY (ICT)	Use of ICT in teaching Use of ICT in communication with the students	
ORGANISATION OF TEACHING	Activity	Semester study load
	Lectures	39
	Study and bibliographical analysis	11
	Course total	50
STUDENT ASSESSMENT	Language of assessment: Greek Assessment methodology: Written examination. Questions requiring short answers.	

(5) RECOMMENDED BIBLIOGRAPHY

From Kallipos:

Zarra, Iliana, Merantzas, Christos, Tsioudoulos, Stefanos, *From Post-Byzantine to Modern Greek Civilisation. Examples of visual arts production (16th-20th century)*, chapters 5-8 (<http://hdl.handle.net/11419/3926>).

Recommended Bibliography:

- Garidis, Miltos, *Decorative Painting*, Athens, 1996
- Meraklis, Michalis, *Folk Art, Greek Folklore*, 3rd Volume, Athens, 1992.
- Papadopoulos, Stelios (ed.) *Modern Greek Handicraft*, Athens, 1969.
- Tsioudoulos, Stefanos, *The Painting of Houses in the Zagori Region (end of 18th- beginning of*

20th century), a historical and cultural perspective, Editions of Rizario Foundation, Athens, 2009

- Tsioudoulos, Stefanos, Presentation of the Palace of Keramikos in the Monastery of Timios Prodromos of Serres, *Makedonika*, 41 (2015-2016), pp. 213-226.

COURSE OUTLINE

(1) GENERAL

SCHOOL	FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND OF THE SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ΤΥΠ 804	SEMESTER	8
COURSE TITLE	SPECIAL TOPICS OF THEORY OF ART		
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
		3	2
<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>	GENERAL BACKGROUND		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES (tutorials in English are offered)		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>The course examines the theoretical discourses on art from the beginning of the 20th to the beginning of the 21st centuries. The production of art theory is explored within the historical context within it was constructed and in relation to the radical changes in sciences and technology, philosophy and the history of ideas. It further aims at the analysis of the methods and concepts drawn from other disciplines (linguistics, literary studies, sociology, anthropology, feminism and gender studies, psychoanalysis, ecology) by theoreticians and artists after 1960:</p> <p>Learning outcomes: the students are expected to be able</p> <ul style="list-style-type: none"> • to be acquainted with the most significant theoretical texts of the period and with the questions they posed in relation to the art field • to understand the important role of theory of art to the development of the visual

arts and of the visual culture of the period

- to assess the historicity of the art theory and its constructive intersections with art criticism, philosophy of art and history of art
- to recognise the role of institutions, and of the art market to the construction of art theoretical discourses
- to be cognizant of the requirements, the objectives and the benefits of the production of art theory
- to realise the value, usefulness and function of theory for artistic practice

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...

.....

Working independently

Team work

Research of international bibliography

Criticism and self-criticism

Production of free, creative and critical thinking

(3) SYLLABUS

- Modernism and the avant-garde: manifestos, treatises, writings by artists of the early 20th century
- Abstraction, self-referentiality and the visualisation of the invisible
- Dada, Surrealism and art as a revolutionary medium
- Theories of modernism and the avant-garde: From Clement Greenberg to Peter Burger and Hal Foster
- Theorizing on art in the post-war era: the cases of Judd and Morris and of the Situationist International
- Contemporary theory and art in the post-war era I: social history of art, the Frankfurt School and neo-marxism
- Contemporary theory and art in the post-war era II: post-structuralism and deconstruction
- Contemporary theory and art in the post-war era III: psychoanalysis
- Contemporary theory and art in the post-war era IV: feminism and gender studies
- Contemporary theory and art in the post-war era V: ecocriticism and ecoaesthetics
- Overview of the theoretical discussion on the end of art, the shift beyond theory and the end of theory

(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 USE OF ICT IN 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>	Activity	Semester workload
	Lectures	39
	Study and analysis of bibliography	7
	Search of internet sources	6
	Course total	50
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>	<p>Students are notified with regard to the form of the final exams and the evaluation criteria during lectures. Information concerning the course and the relevant bibliography are uploaded on e-course. Evaluation is premised on</p> <p>a. Oral examination in Greek or English that includes questions which explore the extent to which students have understood and assimilated the course material (50%, conclusive)</p> <p>b. Submission of an essay undertaken under the supervision of the teaching staff during the semester (50%, summative)</p> <p>To pass the course students should</p> <p>a. respond sufficiently to the questions using in a critical way the knowledge obtained through lectures and the study of bibliography.</p> <p>b. submit a satisfactory essay that follows the instructions given to students at the beginning of the semester (format of text, font, use of notes or references, presentation of bibliography/references)</p>	

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:
- Related academic journals:

Eudoxus

- Δασκαλοθανάσης, Νίκος (επιμ.), *Από τη μιμητιστική στην εννοιολογική τέχνη: μια κριτική ανθολογία*. Αθήνα: ΑΣΚΤ 2006.

- Ζήκα Φαίη, *Απορία Τέχνες και Σκέψεις Κατεργάζεται: Φιλοσοφικές Έρευνες στη Σύγχρονη Τέχνη*, Αθήνα: Εκδόσεις Άγρα, 2018.
- Μπανάκου-Καραγκούνη, Χαρά, *Τέχνη και πραγματικότητα*, Αθήνα: Έννοια, 2012.
- Πούλος, Παναγιώτης (επιμ.), *Έννοιες της Τέχνης τον 20^ο αιώνα*, Αθήνα: Ανωτάτη Σχολή Καλών Τεχνών, 2006.

Suggested Bibliography:

- Αθανασίου, Αθηνά (επιμ), *Φεμινιστική θεωρία και πολιτισμική κριτική*, Αθήνα : Νήσος, 2006.
- Αντόρνο, Λόβενταλ, Μαρκούζε, Χορκχάιμερ, *Τέχνη και Μαζική Κουλτούρα*, Αθήνα: Ύψιλον, 1984.
- Bal, Mieke και Boer, Inge (eds). *The point of theory: practices of cultural analysis*, Amsterdam: Amsterdam University Press, 1994.
- Barasch, Mosche, *Theories of Art*, vol. 2 and 3, Routledge: New York, 2000.
- Barry, Peter, *Γνωριμία με τη θεωρία: μια εισαγωγή στη λογοτεχνική και πολιτισμική θεωρία/ Πήτερ Μπάρρυ ; μετάφραση Αναστασία Νάτσινα*, Αθήνα: Βιβλιόραμα, 2013
- Baxandall, Michael, *Patterns of Intention. On the Historical Explanation of Pictures*, New Haven and London: Yale University Press, 1985.
- Beardsley, Monroe, *Ιστορία των Αισθητικών Θεωριών: Από την κλασική αρχαιότητα μέχρι σήμερα*, επιμ. Π. Χριστοδουλίδης, Αθήνα: Νεφέλη, 1989.
- Belting, Hans, κ.ά. (επιμ.), *Εισαγωγή στην Ιστορία της Τέχνης* (μετφ. Λία Γυιόκα), Θεσσαλονίκη: Βάνιας, 1995.
- Benjamin, Walter, *Σαρλ Μπωντλαίρ: ένας λυρικός στην ακμή του καπιταλισμού*, (μετφρ. Γ. Γκουζούλης), Αθήνα: Αλεξάνδρεια 1994.
- BenjaminWalter, *Για το έργο τέχνης: τρία δοκίμια*, Αθήνα, Πλέθρον, 2013.
- Berleant, Arnold, *Η Αισθητική του Περιβάλλοντος*, Αθήνα: Ίδρυμα Παναγιώτη και Έφης Μιχελή, 2004.
- Carroll, Noel (ed.), *Theories of Art Today*, Wisconsin and London: The University of Wisconsin Press, 2000.
- Clark, T.J., *The Painting of Modern Life*, Princeton: Princeton University Press 1986.
- Culler, Jonathan. *Λογοτεχνική Θεωρία. Μια συνοπτική εισαγωγή* (μετφ. Κ. Διαμαντάκου), Ηράκλειο: Π.Ε.Κ., 2000.
- D'Alleva, Anne, *Methods & Theories of Art History*, London: Laurence King, 2005.
- Danto, Arthur, *Η Μεταμόρφωση του Κοινότοπου: μια φιλοσοφική θεώρηση της τέχνης*, Αθήνα: Μεταίχμιο, 2004.
- Δασκαλοθανάσης, Νίκος (επιμ.), *Ιστορία της Τέχνης: Η γέννηση μιας νέας επιστήμης από τον 19^ο στον 20^ο αιώνα*, Αθήνα : Εκδόσεις Άγρα, 2013.
- Demos, T.J., 'Contemporary Art and the Politics of Ecology: An Introduction,' *Third Text*, 27: 1 (2013): 1-9.
- Carrier, David, *Writing About Visual Art*, New York: Allworth 2003.
- Eagleton, Terr, *Εισαγωγή στη θεωρία της Λογοτεχνίας* (μετφ. Μ. Μαυρωνάς), Αθήνα: Οδυσσέας, 1989.
- Eagleton, Terry, *Μετά τη Θεωρία*. (μετφ. Π. Καρπούζου), Αθήνα: Μεταίχμιο 2007.
- Fernie, Eric (ed.), *Art History and its Methods*, London: Phaidon, 1995.
- Foster Hal et al., *Η Τέχνη μετά το 1900* (επιμ. Μιλτιάδης Παπανικολάου), Αθήνα: Επίκεντρο, 2007.
- Foster, Hal, *The Return of the Real*, Cambridge and London: The MIT Press 1996.
- Foucault, Mmichel, *Οι λέξεις και τα πράγματα. Μια αρχαιολογία των επιστημών του ανθρώπου*, μτφρ.Κωστής Παπαγιώργης, Αθήνα, Γνώση, 2008.

- Foucault Michel, *Ετεροτοπίες και άλλα κείμενα*, μτφρ. Τάσος Μπέτζελος, Αθήνα, Πλέθρον, 2012.
- Freedberg, David, *The Power of Images*, Chicago and London: The University of Chicago Press, 1989.
- Gombrich, E.H., *Τέχνη και ψευδαισθηση* (μετφ. Α. Παππάς), Αθήνα: Νεφέλη, 1995.
- Gombrich, E.H., 'The Social History of Art'. Στον τόμο *Meditations on a Hobby Horse*, London: Phaidon, 1985, σ. 86-94.
- Greenberg, Clement, *Τέχνη και Πολιτισμός* (μετφ. Ν. Δασκαλοθανάσης), Αθήνα: Νεφέλη 2007.
- Harrison, Wood et al (eds.), *Art in Theory 1900-2000*, Oxford: Blackwell, 2003.
- Haskell, Francis, *History and its images: art and the interpretation of the past*, New Haven and London: Yale University Press, 1993
- Hauser, Arnold, *Κοινωνική Ιστορία της Τέχνης* (μετφ. Τ. Κονδύλη), Αθήνα: Κάλβος, 1984.
- Holly, M.A. και Moxey, K., *Art History, Aesthetics, Visual Culture*, Williamstown, MA.: Clark Art Institute, 2002.
- Krauss, Rosalind, *The Originality of the Avant Garde and Other Modernist Myths*, Cambridge and London: The MIT Press 1985.
- Mitchell, W. J. T., *Picture Theory*, Σικάγο και Λονδίνο: The University of Chicago Press, 1994.
- Parker, Rozsika, and Pollock, Griselda. *Old Mistresses: Women, Art and Ideology*. London: Routledge and Kegan Paul, 1981.
- Preziosi, Donald (ed.). *The art of art history: a critical anthology*, Oxford, New York: Oxford University Press, 1998.
- Smith, Paul και Carolyn Wilde (eds). *A Companion to Art Theory*. Οξφόρδη: Blackwell Publishing, 2002
- Suleiman, Susan Rubin, *Το γυναικείο σώμα στον δυτικό πολιτισμό: σύγχρονες προσεγγίσεις*, Αθήνα: Σαββάλας, 2008
- Williams, Robert. *Art Theory: An Historical Introduction*. Οξφόρδη: Blackwell Publishing, 2004.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE (BACHELOR)		
COURSE CODE	ΤΥΠ 901	SEMESTER	8
COURSE TITLE	Didactics of the art		
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	
	3	2	
<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>	General background		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

<p>Learning outcomes <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 course completion students will have an understanding of the general principles, skills and abilities related to the course content as described under “General Competences”.</p>
<p>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></p>

<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>
Autonomous work. Team work. Respect for diversity and multiculturalism. Ability to exert criticism and self-criticism. Promotion of free, creative and inductive thinking.	

(3) SYLLABUS

<p>The course examines the students' artistic development and their initiation in art. Art as communication transmits not only knowledge and information but also aims at mobilizing the psyche. Knowledge of cultural heritage, understanding of different arts and the awareness of the social existence and the art's role contribute to the fulfillment of personality.</p> <p>The course aims at examining principles and aims and at helping students learn modern practices in the field of artistic education.</p> <p>As a result, it aims at providing knowledge in relation to:</p> <ol style="list-style-type: none"> 1) Students' cognitive development 2) Development of creativity through divergent thinking. 3) Development of communicative and socio-emotional dimension of art, through the promotion of social skills and empathy. 4) The cultivation of unconscious forms of social fulfillment (artistic process and psychoanalysis). 5) Examination of curricula with the aim of improving them and processing new ones.
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(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>	

<p style="text-align: center;">TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><i>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	39
	Bibliography study and analysis	11
	Course total	50
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of student performance evaluation: Greek</p> <p>Summative evaluation: Written or oral examination and assignment at the end of the semester.</p> <p>The report in the thematic areas in the e-course platform elaborates on the evaluation framework.</p> <p>Electronic notes for the course.</p>	

(5) ATTACHED BIBLIOGRAPHY

<p><i>-Eudoxus bibliography:</i> Chapman Laura.1993 <i>Didactics of Art</i>. Nefeli.</p> <p><i>- Suggested bibliography:</i> Duncker Ludwick: Education theory in primary education. Epikentro. Bertrand Yves: Contemporary educational theories. Ellinika Grammata. Lipman Matthew: Thought in Education. Patakis. Morin Edgard: Το καλοφταγμένο κεφάλι. Εκδόσεις του Εικοστού Πρώτου.</p>

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ802	SEMESTER	8
COURSE TITLE	Painting IV		
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
		3	3 ECTS
<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>	Scientific area, special background		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (English, Spanish for Erasmus students)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>Consult Appendix A</p> <ul style="list-style-type: none"> • 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 		
<p>Upon course completion students will:</p> <ul style="list-style-type: none"> • have an understanding of the artistic techniques and become acquainted with new expressive means, methodological tools for representation and research. • they are also expected to acquire critical thinking and argumentative skills, forming, thus, the framework for the development of a personal visual language. 		
<p>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></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; vertical-align: top;"> <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> </td> <td style="width: 50%; vertical-align: top;"> <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> </td> </tr> </table>	<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>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>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>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>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>
<i>Working in an interdisciplinary environment</i>	.....
<i>Production of new research ideas</i>	<i>Others...</i>

Decision-making Working independently Team work 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
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(3) SYLLABUS

The course is elective (optional) for both orientations and takes place in parallel with the orientation course Painting.

Through thematic exercises students have the opportunity to delve deeper into related morphoplastic issues raised in the core courses.

The course involves doing exercises with the use of new expressive media/materials and methodological tools and representation models. Drawing examples from contemporary art students are encouraged to experiment with materiality of their painting footprint and colour and its conceptual extensions (report/representation/narrativity, linear or non-linear)

Finally, emphasis is placed on the development of a structures argumentation through a short text (300 words) which will support the final work.

The thematic exercises are announced at the beginning of the semester and are accompanied by presentations/lectures and synergies with the rest studios of the Department.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face at the studio	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching Use of ICT in studio education Use of ICT in communication with the 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.</i> <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>	Activity	Semester workload
	Lectures	9
	Tutorials	15
	Studio exercises	51
	Course total	75 teaching hours

STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i>	Evaluation is conducted in Greek (English and Spanish for Erasmus students).
<p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>It is conducted in two stages (mid-semester examination, final examination) on the basis of the exercises which have been completed in the studio.</p> <p>It involves an essay/presentation of the visual work and the general evaluation of the required exercises for the examination, taking into account the thematic consistency, the drawings folder, preparation and skill, as well as critical thinking skills.</p> <p>All discussions concerning the development of the stages and criticism on the produced work take place in the presence of all students attending the course and participate in the examination.</p>

(5) ATTACHED BIBLIOGRAPHY

Eudoxus Bibliography:

- Η εποχή των Άκρων .EricHobsbaum
The Age of Extremes, Eric Hobsbaum
- Το Πολιτικό στην σύγχρονη τέχνη ,συλλογικός τόμος Σταυρακάκης / Σταφυλάκης
Political in contemporary art, collective work, Stavrakakis/Stafilakis
- Ο χειραφετημένος Θεατής, Ζακ Ρανσιέρ
The Emancipated Spectator, Jacques Rancière

- Suggested bibliography:

- Το έργο της αναπαράστασης, Hall, Stuart, ΕΚΔΟΣΕΙΣ ΠΛΕΘΡΟΝ Ε.Ε, 2017, ΑΘΗΝΑ
The task of representation, Hall, Stuart, Plethron Publications, 2017, Athens
- Η ποιητική του χώρου, Γκαστόν Μπασελάρ (GastonBachelard), Εκδόσεις Χατζηνικολή,
The poetics of space, Gaston Bachelard, Hatzinikoli Publishing.
- Η Προέλευση του Έργου Τέχνης .M Heideger
The origin of the Work of Art, M Heideger
- Δοκίμια για την τέχνη. Η τέχνη στην εποχή της τεχνητής αναπαραγωγής της, Βάλτερ Μπέντζιαμιν (WalterBenjamin)
The Work of Art in the Age of Mechanical Reproduction, Walter Benjamin
- Η Τέχνη και ο Χώρος, Μάρτιν Χάιντεγκερ (MartinHeidegger), Εκδόσεις Ίνδικτος.
Art and Space, Martin Heidegger, Indiktos Publications.
- Από τη μιναλιστική στην εννοιολογική τέχνη, Ν. Δασκαλοθανάσης, ΑΣΚΤ
From minimalism to conceptual art, N. Daskalothanasis, ASFA
- ΕντροπίακαιΤέχνη, R. Arnhem, University Studio Press.
Entropy and Art, R. Arnhem, University Studio Press.

The bibliography is enriched and shaped in accordance with the thematic areas and students' personal interests.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE (BACHELOR)		
COURSE CODE	TEΠ801	SEMESTER	8
COURSE TITLE	Sculpture IV		
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
		3	3 ECTS
<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>	Scientific area (special background)		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (English, Italian for Erasmus students)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	http://arts.uoi.gr/Kostas_Bassanos/subjects.html http://ecourse.uoi.gr		

(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 course completion students will have an understanding of the techniques and expressive movements in sculpture and become acquainted with the expressive means, methodological tools for representation and research.</p> <p>They are also expected to acquire critical thinking skills and argumentation, forming, thus, the framework for the development of a personal visual arts language.</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	Project planning and management
Adapting to new situations	Respect for difference and multiculturalism
Decision-making	Respect for the natural environment
Working independently	Showing social, professional and ethical responsibility and sensitivity to gender issues
Team work	Criticism and self-criticism
Working in an international environment	Production of free, creative and inductive thinking
Working in an interdisciplinary environment	.....
Production of new research ideas	Others...

Decision making
 Autonomous work
 Team work
 Respect for diversity and multiculturalism
 Respect for the natural environment
 Social, work and ethical responsibility and sensitivity in gender issues.
 Ability to exert criticism and self-criticism
 Promotion of free, creative and inductive thinking.

(3) SYLLABUS

The course takes place in parallel with the direction course. Through the use of thematic exercises, students have the opportunity to get deep insights into the issues raised in the core courses. The course involves activities in which the students are required to deal with and represent the theme they choose freely, taking into account the conceptual framework and the frame of reference, with the aim of extending and integrating the acquired plastic vocabulary in a modern personal visual arts language.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face in the workshop	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching Use of ICT in workshop education Use of ICT in communication with the 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,</i>	Activity	Semester workload
	Lectures	9
	Tutorials	15
	Workshop exercises	51

<p>etc.</p> <p>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</p>	<table border="1"> <tr><td> </td><td> </td></tr> <tr><td> </td><td> </td></tr> <tr><td> </td><td> </td></tr> <tr><td> </td><td> </td></tr> <tr><td> </td><td> </td></tr> <tr><td>Course total</td><td>75 teaching hours</td></tr> </table>											Course total	75 teaching hours
Course total	75 teaching hours												
<p style="text-align: center;">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Evaluation is in the Greek language (English and Italian for Erasmus students).</p> <p>It is done in two parts (examination during the semester and final written examination) and on the basis of assignments and works in the workshop.</p> <p>It consists of the exhibition/presentation of the students' work and the general evaluation of the exercises that have been assigned for the exams, taking into consideration the thematic consistency, the drawings folder, the clarity of the essay, the preparation and skill as well as the critical thinking skills. Discussion concerning the progress of the stages and criticism on the work created is made with the presence of all students attending the course and participating in the examination.</p> <p>Evaluation criteria are accessible by students: http://arts.uoi.gr/Kostas_Bassanos/subjects.html και στο e-course.</p>												

(5) ATTACHED BIBLIOGRAPHY

<p>- <i>Eudoxus bibliography</i></p> <ul style="list-style-type: none"> • Από τη μιμητιστική στην εννοιολογική τέχνη, Ν. Δασκαλοθανάσης, ΑΣΚΤ • Σχεσιακή Αισθητική, Nicolas Bourriaud, ΑΣΚΤ, 2014, Αθήνα <p>- <i>Suggested bibliography:</i></p> <p>Η προέλευση του έργου τέχνης, Μάρτιν Χάιντεγκερ (MartinHeidegger) Η τέχνη και ο χώρος, Μάρτιν Χάιντεγκερ (MartinHeidegger), ΙΝΔΙΚΤΟΣ, 2006, Αθήνα Χωρίες χώρων, Ζόρζ Πέρεκ, Εκδόσεις Ύψιλον, Αθήνα Δοκίμια για την τέχνη. Η τέχνη στην εποχή της τεχνητής αναπαραγωγής της, Βάλτερ Μπέντζιαμιν (WalterBenjamin) Η εξαφάνιση της τέχνης, Μπωντριγιάρ (JeanBaudrillard). Λιμναία Οδύσσεια. Κείμενα και συνεντεύξεις 1966-1989, Γιάννης Κουνέλλης, ΑΓΡΑ, 1991, Αθήνα JosephBeuys, Η επανάσταση είμαστε εμείς, Thonges Στριγγαρη Ρεα, Εκδόσεις Πατάκης Η ποιητική του χώρου, Γκαστόν Μπασελάρ (GastonBachelard), Εκδόσεις Χατζηνικολή Η τέχνη και ο χώρος, Μάρτιν Χάιντεγκερ (MartinHeidegger), ΙΝΔΙΚΤΟΣ, 2006, Αθήνα Η τέχνη από το 1900, HalFoster, R. Krauss, Yve - AlainBois, B. H. D. Buchloh, εκδόσεις Επίκεντρο.</p>
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Additional foreign bibliography:

Passages in modern sculpture, Rosalind Krauss, (University library)

The return of the real, Hal Foster, MIT Press

The originality of Avant Guard and other Modernist Myths, Rosalind Krauss, MIT Press

A voyage on the North Sea, Art in the age of Post-medium condition, Rosalind Krauss, Thames and Hudson, 1999

Installation Art, Nicolas De Oliveira (University library)

Understanding Installation Art: From Duchamp to Holzer, Mark Rosenthal, Prestel Publishing, 2003

Site Specific Art: Performance, Place and Documentation by Nick Kaye, Routledge, 2013

Installation Art in the New Millennium: The Empire of the Senses by Jonathan Crary, Nicolas De Oliveira, Nicola Oxley, and Michael Petry, Thames & Hudson, 2004

One Place After Another: Site-specific Art and Locational Identity by M Kwon, MIT Press, 2002

Digital Performance: A History of New Media in Theatre, Dance, Art and Installation (Leonardo Books) by Steve Dixon, MIT Press, 2015

Warped Space, Antony Vidler, MIT Press, 2001

Space, Site, Intervention: Situating Installation Art by Erika Suderberg, MIT Press, 2000

The Artist's House. Form Workplace to Artwork, Kirtsy Bell, Sternberg Press

Robert Smithson. The Collected Writings, ed. Jack Flam, University of California Press

The Sublime. Documents of Contemporary Art, ed. S. Morley, The MIT Press

Nature. Documents of Contemporary Art, ed. J. Kastner, The MIT Press

Unmonumental, The Object in the 21st Century, Phaidon Press, New York, 2007

- *Related academic journals:*

Flashart International, Frieze, Artforum, Parkett, Kunsforum, Art in America (University library)

The bibliography is enriched and formed in relation to the thematic areas and the students' interests.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE (BACHELOR)		
COURSE CODE	TEΠ803	SEMESTER	8
COURSE TITLE	Installations V		
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
		3	3
<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		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes, English		
COURSE WEBSITE (URL)			

(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>Installations V is the last course of the cycle. In this semester the aim is the combination of all the media which students have been taught in the previous semesters for the creation of a work of art. After course completion students will be able to create a complete proposal for a work of art combining the different techniques they have been taught.</p>		
<p>General Competences</p> <p><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></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none;"> <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> </td> <td style="width: 50%; border: none;"> <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>.....</i> <i>Others...</i> </td> </tr> </table>	<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>.....</i> <i>Others...</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>.....</i> <i>Others...</i>	

.....

Search for, analysis and synthesis of data and information
 Project planning and management
 Working independently
 Production of free, creative and visual arts thinking.

(3) SYLLABUS

The semester lasts 13 weeks. Lessons are weekly and have a duration of three hours each. In the first four weeks lectures and screenings relevant to the course topic of this semester take place. The assignment topic is free and students are asked to make use of the knowledge gained in previous semesters and propose the thematic area on which they will create their work. In the next weeks the presentations of the proposals takes place, the management of the idea and technical issues are discussed and the execution of the works begins. In the last two weeks the students' assignments are presented.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face Workshop education	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching Use of ICT in workshop education Use of ICT in communication with the students Use of ICT in student performance evaluation	
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>	Activity	Semester workload
	Seminars/lectures on issues of visual arts research	4 lectures X 1 hour = 4 hours
	Weekly practice in workshop issues	3 X 13=39 hours
	Tutorials	
	Project, artistic creation	Additional workload / home work
	Educational visits to museums, galleries and exhibition spaces in Greece	

	and abroad	
	Course total	3 X 25 = 75
<p align="center">STUDENT PERFORMANCE EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Monitoring the development/progress of students' visual arts skills through assignments during the semester</p> <p>Public presentation: exhibition and support of the students' visual arts work at the end of the semester (in the presence of all students and course professors)</p>	

(5) ATTACHED BIBLIOGRAPHY

<p>- <i>Suggested bibliography:</i></p> <ul style="list-style-type: none"> - Land Art, Ben Tufnell, Tate Publishing. - Land Art, Michael Lailach, Taschen - Art and Place, Phaidon - Art Since 1960, new edition, Michael Archer, Εκδ. Thames & Hudson, Word of Art. - New Art in the 60s and 70s, Redefining reality, Anne Rorimer, Εκδ. Thames & Hudson, Word of Art. - Sculpture Today, Judith Collins, Εκδ. Phaidon. - Marios Spiliopoulos, Human Traces, Metaixmio. - Από τη μινιμαλιστική στην εννοιολογική τέχνη. Μια κριτική ανθολογία, Επιμέλεια: Νίκος Δασκαλοθανάσης, Εκδ. Ανώτατη Σχολή Καλών Τεχνών.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ804	SEMESTER	8
COURSE TITLE	Video Art-Audiovisual media V		
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	
	3	3	
<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		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)	http://arts.uoi.gr/web/ergastiria/ergastirio-vinteotexnis-optikoakoustikon-meson/ https://www.facebook.com/groups/915774831925767/		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>The course Video Art-Audiovisual media V is the last course of the cycle. In this semester the aim is to use new media and technologies for the creation of the Video Art work.</p> <p>Upon semester completion students will be able to create a complete work proposal combining the different techniques they have been taught.</p>										
<p>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></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none;"><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i></td> <td style="width: 50%; border: none;"><i>Project planning and management</i></td> </tr> <tr> <td style="border: none;"><i>Adapting to new situations</i></td> <td style="border: none;"><i>Respect for difference and multiculturalism</i></td> </tr> <tr> <td style="border: none;"><i>Decision-making</i></td> <td style="border: none;"><i>Respect for the natural environment</i></td> </tr> <tr> <td style="border: none;"><i>Working independently</i></td> <td style="border: none;"><i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i></td> </tr> <tr> <td style="border: none;"><i>Team work</i></td> <td style="border: none;"><i>Criticism and self-criticism</i></td> </tr> </table>	<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>	<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>	<i>Decision-making</i>	<i>Respect for the natural environment</i>	<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>	<i>Team work</i>	<i>Criticism and self-criticism</i>
<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>									
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>									
<i>Decision-making</i>	<i>Respect for the natural environment</i>									
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>									
<i>Team work</i>	<i>Criticism and self-criticism</i>									

<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>
<i>Working in an interdisciplinary environment</i>	.....
<i>Production of new research ideas</i>	<i>Others...</i>

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 interdisciplinary environment
Production of new research ideas
Project planning and management
Criticism and self-criticism
Production of free, creative and inductive thinking

(3) SYLLABUS

The semester has a duration of 13 weeks. Lessons are weekly and last 3 hours each.
In the first weeks there are lectures and projections related to the course content. The assignment topic is free and students are asked to use knowledge gained in previous semesters and propose a thematic area in which they will develop their work.

In the next weeks the presentation of the proposals takes place, management of the idea and technical issues are discussed and the execution of the works begins.
In the last 2 weeks the students' works are presented.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face Studio education	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching Use of ICT in studio education Use of ICT in communication with the students Use of ICT in student evaluation	
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>
	-Seminars/lectures on issues of visual arts research	4 lectures X 1 hour = 4 hours
	- Weekly student training in studio issues - Tutorials	3 X 13=39 hours
	-Doing projects, artistic creation	home work Additional workload
	-Educational visits to museums, galleries and exhibition spaces in Greece and abroad	
	Course total	3 X 25 = 75
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</i>	Monitoring the development/progress of students' visual arts skills through assignments during the semester Public presentation: exhibition and support of the students' visual arts work at the end of the semester (in the presence of all students and course professors)	

<i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	
--	--

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

- Εισαγωγή στην Βιντεοτέχνη» Rob Perree, Εκδ. Σχολή Σταυράκου-Επικοινωνία και Κουλτούρα, 1994
Introduction to Video Art Rob Perree, Publisher: Stavrakos School-Communication and Culture, 1994
- Illuminating Video : An Essential Guide to Video Art, Doug Hall (Editor), Sally Jo Fifer (Editor), David Bolt (Preface), Εκδ. Aperture; (June 1, 1991)
- Art Since 1960, new edition, Michael Archer, Εκδ. Thames & Hudson, world of art
- New Art in the 60s and 70s, Redefining Reality, Anne Rorimer, Εκδ. Thames & Hudson, world of art
- New Media in Late 20th-Century Art (World of Art), Michael Rush, Εκδ. Thames & Hudson, world of art
- Digital Art, Christiane Paul, Εκδ. Thames & Hudson, world of art
- New Screen Media: Cinema, Art, Narrative, Martin Rieser (Editor), Andrea Zapp (Editor), Εκδ. British Film Inst. (April 2002)
- Video Spaces (PB), Barbara London, Εκδ. Museum of Modern Art, NY
- Video the Reflexive Medium, Yvonne Spielman, Εκδ. The MIT Press (2008)
- A History of Video Art, Chris Meich- Andrews, Εκδ. Berg (2006)
- A History of Experimental Film and Video, A. L. Rees, Εκδ. British Film Inst. (1999)
- Experimental Cinema in the Digital Age, Malcolm Le Grice, Εκδ. British Film Inst. (2001)
- Film Art Phenomena, Nicky Hamlin, Εκδ. British Film Inst. (2003)
- The New Media Book, Dan Harries (Editor), Εκδ. The MIT Press (2002)
- The Language of New Media, Lev Manovich, Εκδ. The MIT Press (2001).

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
DEPARTMENT	DEPARTMENT OF FINE ARTS AND SCIENCES OF ART		
LEVEL	UNDERGRADUATE		
COURSE CODE	TEΠ 805	SEMESTER	8 th
COURSE TITLE	Printmaking V		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS CREDITS
		3	3
COURSE TYPE	Scientific area		
PREREQUISITE COURSES	No		
TEACHING AND EXAM LANGUAGE	Greek		
THE COURSE IS AVAILABLE TO ERASMUS STUDENTS	Yes, English and Spanish		
COURSE URL	http://ecourse.uoi.gr/course/view.php?id=1476		

(2) LEARNING OUTCOMES

Learning outcomes
<p>In the framework of the course students are expected to be able to create visual arts work using a combination of printmaking methods, as well as a combination of painting or photography with printmaking.</p> <p>The aim is to gain insights into the approach and production of visual art work and the intensive approach of the creative-visual art procedure. The aim is the initiation into the world of contemporary art and new images, experimentation in fine arts and the exploration of the content of the visual art work. The students become familiar with different expressive media. Development of research and methodology.</p>
General skills
<p>Autonomous work Team work Creation of research ideas Promotion of free, creative thinking. Development of skills. Production of new creative ideas.</p>

(3) COURSE CONTENT

Printmaking, new media, technology, mixed techniques.
 Teaching of alternative methods of engraving and printing
 Experimental techniques, Chine-collé, collagraph, paper cut printmaking,
 combination of traditional and digital printing, letterpress and intaglio printing

(4) TEACHING AND LEARNING METHODOLOGY – ASSESSMENT

TEACHING METHODOLOGY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGY (ICT)	Use of ICT in teaching Use of ICT in communication with the students	
ORGANISATION OF TEACHING	Activity	Semester study load
	Laboratory exercises	36 hours
	Artistic creation (not guided exercise)	39 hours
	Course total	75 hours
STUDENT ASSESSMENT	Language of assessment: greek Presentation of visual arts projects-exercises Presentation and discussion in the laboratory, formation of assessment Supporting visual arts work at the end of the semester, evaluation of the work of all the semester, final conclusions concerning student assessment.	

(5) RECOMMENDED BIBLIOGRAPHY

-Recommended Bibliography:

Eudoxus: Michalis Arfaras, *Printmaking and printed art*, Metaixmio.

Additional Bibliography:

Dimitris Pavlopoulos, *Printmaking and Graphic Arts*, Kastanioti Publications.

The complete printmaker, techniques / traditions / innovations, John Ross, Clare Romano, Tim Ross, Free Press.

- *Ioannis Kefallinos, The printmaker, MIET, 1991, Kasdaglis Emmanouil*
- *Goya, Goya, the theatre and the carnival, Nefeli, 2005, Moumtzidou-Papatzima Fani*
- *Two centuries of contemporary Greek printmaking, Govostis, 2004, Grigorakis Nikos*
- *Printmaking 1932-1985, Tassos A., Melissa*
- *Elements of Typographic Art, Crete University Press, Brinkhurst*
- *Contemporary Art in Print: The Publications of Charles Booth-Clibborn and his Imprint, The Paragon Press 1995-2000, BoothClibborn Editions 2001, Patrick Elliot, Jeremy Lewison*
- *Artists and Prints: Masterworks from the museum of Modern Art, Museum of Modern Art, New York 2004, Deborah Wye, Starr Figura*
- *The Contemporary Print, Thames and Hudson Ltd, 1996, Susan Talliman*
- *Hocusai, Phaidon Press 2004, Gian Carlo Calza*
- *Singular Impressions: Monotype in America, Smithsonian Books, US 1997, Joan Mosser.*

Depending on the subject of the project, textbooks, internet sources, sources from the University Library are recommended.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ806	SEMESTER	8
COURSE TITLE	Marble sculpture IV		
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
Three hours per week include: <ul style="list-style-type: none"> • Course delivery-presentations-lectures by the professor • Doing exercises • Collective management of the Marble Sculpture Studio 		3	2
Educational visits to thematic marble technology exhibitions, Marble sculpture studios, archaeological sites and participation in marble sculpture symposia			
<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>	Specialised general background and skills development		
PREREQUISITE COURSES:	Marble Sculpture I TEΠ 506, Marble sculpture II TEΠ 606, Marble sculpture III TEΠ 706		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (Italian and English)		
COURSE WEBSITE (URL)	www.plaka.org/scultura https://www.facebook.com/groups/221386017933178/ http://sculpturon.blogspot.com/		

(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>Upon semester completion students will be able to:</p> <ul style="list-style-type: none"> • Choose the necessary tools (electric) and suitable accessories (discs, drill). • Identify the traces of rubbing tools (rasps) and recognize the different sandpaper classifications. • Classify correctly the different stages of work execution • To organize appropriately the transfer of the marble sculpture with safe packaging and means

of transport.

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...

.....

- Working independently
- Project planning and management
- Respect for the natural environment
- Production of free, creative and inductive thinking
- Perception of three-dimensional analogue space and scale
- Ability to solve technical problems

(3) SYLLABUS

The course has a duration of 13 weeks and is completed with the spring examination. The course contents are:

- Doing exercises
- Individual and collective management of the Marble Sculpture Studio
- Educational visits to thematic marble technology exhibitions, Marble sculpture studios and archaeological sites.
- Participation in sculpture symposia
- Lectures and presentations related to the subject of the exercises (evaluation subjects of the spring semester)

More specifically:

- Hologlyph (idea-model-natural size-transfer to material) – exercise (work in progress from the course Marble Sculpture III)
- Art and technology with the use of digital tools – digital applications
- Modern methods for rock processing (CNC Routers, cutting routers, systems for machine processing with robots 5/7 axes, etc.)
- Glues, varnishes, lotion (traditional and modern marble polishing techniques)
- General principles for the restoration and conservation of works of art in marble or stone.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY

Face-to-face, Distance learning, etc.

Face-to-face, tutorial. Self-reflection and feedback collectively. Lectures, presentations, visits to exhibitions and workshops. Participation in projects, workshops, marble sculpture symposia.

<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>ICT for Teaching and Communication with students, as well as digital technologies in Studio Education, for joint analogue and digital Sculpture.</p>														
<p>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.</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>	<table border="1"> <thead> <tr> <th data-bbox="625 331 1024 365"><i>Activity</i></th> <th data-bbox="1024 331 1299 365"><i>Semester workload</i></th> </tr> </thead> <tbody> <tr> <td data-bbox="625 365 1024 432">Lectures/Presentations/Seminars in topics related to the subject</td> <td data-bbox="1024 365 1299 432">10 Δ/Π/Σ X 1 hour</td> </tr> <tr> <td data-bbox="625 432 1024 465">Studio exercises</td> <td data-bbox="1024 432 1299 465">3 X 13 = 39 hours</td> </tr> <tr> <td data-bbox="625 465 1024 533">Projects outside of the Studio</td> <td data-bbox="1024 465 1299 533">Additional workload 20 hours</td> </tr> <tr> <td data-bbox="625 533 1024 701">Educational visits to thematic marble technology exhibitions and Marble sculpture studios.</td> <td data-bbox="1024 533 1299 701">2 X 3hours = 6 hours</td> </tr> <tr> <td data-bbox="625 701 1024 734"></td> <td data-bbox="1024 701 1299 734"></td> </tr> <tr> <td data-bbox="625 734 1024 766">Course total</td> <td data-bbox="1024 734 1299 766">2ECTS – 60hours</td> </tr> </tbody> </table>	<i>Activity</i>	<i>Semester workload</i>	Lectures/Presentations/Seminars in topics related to the subject	10 Δ/Π/Σ X 1 hour	Studio exercises	3 X 13 = 39 hours	Projects outside of the Studio	Additional workload 20 hours	Educational visits to thematic marble technology exhibitions and Marble sculpture studios.	2 X 3hours = 6 hours			Course total	2ECTS – 60hours
	<i>Activity</i>	<i>Semester workload</i>													
	Lectures/Presentations/Seminars in topics related to the subject	10 Δ/Π/Σ X 1 hour													
	Studio exercises	3 X 13 = 39 hours													
	Projects outside of the Studio	Additional workload 20 hours													
Educational visits to thematic marble technology exhibitions and Marble sculpture studios.	2 X 3hours = 6 hours														
Course total	2ECTS – 60hours														
<p>STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>The language of the final student evaluation is Greek Evaluation at the end of the semester is conclusive on the basis of oral examination and evaluation of the produced work at the studio Evaluation criteria: student's active participation during the semester, theoretical competence in the subject, diligence in using space and tools and quality of produced work The required elements for participation in the examination, as well as criteria for the final evaluation of the semester are clearly displayed in the Sculpture Studio.</p>														

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

- Σημειώσεις του διδάσκοντα, www.plaka.org/scultura, www.sculpturon.blogspot.gr, Professor's notes, www.plaka.org/scultura, www.sculpturon.blogspot.gr,
- Δημητρίου, Σ. (2009). **Η Πολιτική Διάσταση στην Τέχνη - Μια ανθρωπολογική προσέγγιση**. Αθήνα: Σαββάλας
Dimitriou, S. (2009) **The Political Dimension in Art – An anthropological approach**. Athens: Savvalas
- Ορλάνδος, Α. Κ. (1958). **Η Αρχαία Ελληνική Αρχιτεκτονική - Τόμος II Τα Υλικά Δομής**. Αθήνα.
Orlandos, A. K. (1958). **Ancient Greek Architecture – Volume II Structure materials**. Athens.
- Pensabene, P. (1998). (επιμ.) **Marmi Antichi II. Cave e tecnica di lavorazione provenienze e distribuzione**. Roma: "L'erma" di Bretschneider.
- Φλωράκης, Α. Ε. (1995). **Μαρμάρου Τέχνη και Τεχνική - Ο Ι. Φιλιππότης και το εργαστήριο του**. Αθήνα: εκδ. Τήνος.
Florakis, A. E. (1995). **Marble Art and Technique – Filoppotis and his studio**. Athens. Tinos Publications.

COURSE OUTLINE

(1) GENERAL

SCHOOL	FINE ARTS		
ACADEMIC UNIT	Department of Fine Arts and Art Sciences		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	TEΠ807	SEMESTER	summer
COURSE TITLE	Scenography II		
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
		3	3
<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>	skills development		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

Learning outcomes
<p>After completing the course the students will:</p> <ul style="list-style-type: none"> • acquire knowledge on the techniques of film and theatrical production. • be familiar with basic tools and software used in the production of scenographic space. • gain experience in dealing with spatial synthetic problems. • be able to present their ideas and their work with a variety of presentation methods and techniques.
<p>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></p> <p>Search for, analysis and synthesis of data and information, with the use of the necessary technology Team work Project planning and management Criticism and self-criticism Production of free, creative and inductive thinking</p>

(3) SYLLABUS

<p>1st lesson: Introduction, lecture entitled: "Presentation and analysis of various scenography techniques and methods".</p> <p>2nd lesson: Lecture on "Space, time and function in cinema".</p> <p>3rd lesson: Lecture on "History of animation".</p> <p>4th lesson: Lecture on "Model as scenographic tool and setting".</p> <p>5th lesson: Presentation of stop-motion software (Dragonframe)</p> <p>6th lesson: Presentation of editing software (Adobe Premiere)</p> <p>7th lesson: Presentation of special editing and animation software (Adobe After-effects)</p> <p>8th lesson: Presentation of rendering and animation software (V-Ray, 3DSMax)</p> <p>9th lesson: Discussion and student work corrections</p> <p>10th lesson: Discussion and student work corrections</p> <p>11th lesson: Discussion and student work corrections</p> <p>12th lesson: Presentation of student papers and projects</p> <p>13th lesson: Discussion, recap, corrections</p>
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(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, Use of ICT laboratory education, Use of ICT communication with students	
<p style="text-align: center;">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>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</p>	Activity	Semester workload
	teaching	39
	non-directed study	11
	Project	25
	Course total	75
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i>	project	
<p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>		

(5) ATTACHED BIBLIOGRAPHY

<p>6. Barnwell, Jane. <i>Production Design: Architects of the Screen</i>. London and New York:</p>
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Wallflower, 2004.

Bergfelder, Tim. Harris, Sue. Street, Sarah. Film Architecture and the Transnational Imagination: Set Design in 1930s European Cinema. Amsterdam: Amsterdam University Press, 2007.

Hartnoll, Phyllis, The Theatre: A Concise History. London: Thames & Hudson, 1968.

Pallasmaa, Juhani. The Architecture of Image: Existential Space in Cinema. Helsinki: Rakennustieto, 2007.

Tarkovsky, Andrei. Sculpting in Time: Reflections on the cinema. London: The Bodley Head, 1986.

Young, Paul. Duncan, Paul. Editors. Art Cinema. Koln: Taschen, 2009.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ809	SEMESTER	8
COURSE TITLE	Photography V		
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
		3	3
<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>	Scientific area		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

<p>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.</p> <p>Consult Appendix A</p> <ul style="list-style-type: none"> • 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 						
<p>In the course framework students work on a topic (see syllabus) with a digital camera. Upon course completion students are expected to:</p> <ol style="list-style-type: none"> 1) Have improved their photographic techniques along with the cultivation of critical thinking skills and the development of creativity. 2) To be able to create a portfolio of 20 photographs in the proposed topic. <p>The aims of the course are indicatively the following:</p> <ol style="list-style-type: none"> a. The connection of Photography-as an art- with philosophic concepts, such as essence, present, identity, to specific and the partial. b. The broadening of the visual horizon of the student so as to facilitate the production of personal work, excellent from a technical perspective, which promotes research in Photography-as an art. 						
<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?</p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none;">Search for, analysis and synthesis of data and information, with the use of the necessary technology</td> <td style="width: 50%; border: none;">Project planning and management</td> </tr> <tr> <td style="border: none;">Adapting to new situations</td> <td style="border: none;">Respect for difference and multiculturalism</td> </tr> <tr> <td style="border: none;"></td> <td style="border: none;">Respect for the natural environment</td> </tr> </table>	Search for, analysis and synthesis of data and information, with the use of the necessary technology	Project planning and management	Adapting to new situations	Respect for difference and multiculturalism		Respect for the natural environment
Search for, analysis and synthesis of data and information, with the use of the necessary technology	Project planning and management					
Adapting to new situations	Respect for difference and multiculturalism					
	Respect for the natural environment					

<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>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>
Working independently Cooperation in the team Criticism and self-criticism Production of free, creative and inductive thinking	

(3) SYLLABUS

<p>Questions related to ego and its image, here and now, identity, the whole, the specific and the partial, the phenomenon and essence. Analysis of the poetics of the photographic work of contemporary artists. Video projections, in combination with the proposed topic, in which established photographers analyse their work method. Embryology and visual arts creation. Relationships and the contribution of photography to contemporary art. (Analogue and digital photography, common image processing software: Photoshop).</p> <p>Students work on the following topics during the semester: 1. Present as "I-here-now".</p> <p>As an introduction to the investigation process a text is handed out summarising the research axis for student assignment/work. The text raised a field of questions-problems, with the mathematical sense of the term, to which students need to answer using photography.</p>

(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 video projector Internet use	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>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> <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>	Activity	Semester workload
	Lectures	10 hours
	Practical exercises	20 hours
	Doing personal assignment/work	45 hours
	Course total	75 work hours
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>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</i>	Presentation of a personal portfolio with exercises at the date of examinations. Quality, creativity and ability of synthesizing and assimilating the concepts taught are evaluated, while the student's presence during the semester is taken into account.	

<p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	
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(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

1. Παπαδημητρόπουλος Παναγιώτης, *Μεταφωτογραφίες*, εκδ. University Studio Press, 2016.
2. Αντωνιάδης Κωστής, *Λανθάνουσα Εικόνα*, εκδ. Μωρεσόπουλος
3. Παπαδημητρόπουλος Παναγιώτης, *Το Θέμα και η Φωτογραφία*, Εκδ. University Studio Press.
4. Κατσάγγελος Γιώργος, *Προσπαθώντας περισσότερο*, εκδ. University Studio Press
5. Μπαρτ, Ρολάν, *Εικόνα-μουσική-κείμενο*, Πλέθρον, 2001.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ810	SEMESTER	8
COURSE TITLE	COMPUTER SCIENCE FOR THE ARTS V		
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
Lectures and lab exercises		3	3
<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>	Scientific Area		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES (tutorials in English)		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

Learning outcomes
The expected learning outcomes are:
<ul style="list-style-type: none"> • Demonstrated ability to participate in the critique and discussion interactive artworks. • Students demonstrate an understanding of tools and techniques used to create interactive applications with physical computing and embodied interaction. • Students display ability to create interactive artworks with physical computing and creatively communicate ideas through them.
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>
<p>Search for, analysis and synthesis of data and information, with the use of the necessary technology</p> <p>Decision-making</p> <p>Working independently</p> <p>Working in an interdisciplinary environment</p> <p>Production of free, creative and inductive thinking</p>

(3) SYLLABUS

The course is an introduction to electronics (Arduino) for creative applications and wearables. The main objective of the course is the interaction with physical computing and embodied interaction. In the course, the design of wearables is first considered as a sensor for interaction with the human body. Following, the use of sensors for taking environmental measurements, touch, motion and distance sensing, as well as the use of electrical paint to convert almost any object into a sensor.

(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 and in the exams.	
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>	Activity	Semester workload
	Lectures – Lab Exercises	39
	Semester Project	26
	Study and analysis of bibliography	10
	Course total	75
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure Language 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>Evaluation criteria are accessible to the students via the course webpage.</p> <p>During the semester Summative evaluation is achieved through an exercise.</p> <p>Conclusive evaluation is through the presentation of the assigned Semester Project.</p> <p>The exercises and the project are available both in Greek and English.</p>	

(5) ATTACHED BIBLIOGRAPHY

- *Eudoxus bibliography:*

1. Βιβλίο [41954966]: Ανάπτυξη Εφαρμογών με το Arduino, Πατάζογλου Παναγιώτης-Λιωνής Σπυρίδων-Πολυχρόνης
2. Βιβλίο [59396199]: Σχεδίαση Διεπαφής Χρήστη, 6η Έκδοση, Shneiderman Ben, Plaisant Cathrine
3. Βιβλίο [12304]: Επικοινωνία ανθρώπου - υπολογιστή, 3ή Έκδοση, Dix Alan J., Finlay Janet E., Abowd Gregory D., Beale Russell
4. Βιβλίο [59357418]: Σχεδίαση Διαδραστικότητας, 4η Έκδοση, Preece Jennifer, Rogers Yvonne, Sharp Helen

- *Suggested bibliography:*

1. Από τις σύνθετες Τέχνες στα υπερμέσα και τους νέους εικονικούς – δυνητικούς χώρους. Ένα εγχειρίδιο για τον καλλιτέχνη που ασχολείται με την ψηφιακή Τέχνη, ΜΑΤΘΑΙΟΣ ΣΑΝΤΟΡΙΝΑΙΟΣ
2. Εισαγωγή στην αλληλεπίδραση ανθρώπου-υπολογιστή: Σχεδιάζοντας Διαδραστικές Τεχνολογίες, Νικόλαος Αβούρης
3. Αξιολόγηση διαδραστικών συστημάτων με επίκεντρο τον χρήστη, ΕΥΧΡΗΣΤΙΑ, ΠΡΟΣΒΑΣΙΜΟΤΗΤΑ, ΣΥΝΕΡΓΑΤΙΚΗ ΕΡΓΑΣΙΑ, ΕΜΠΕΙΡΙΑ ΤΟΥ ΧΡΗΣΤΗ, Παναγιώτης Κουτσαμπάσης.
4. Arduino Music and Audio Projects, Mike Cook, Apress, 2015.
5. Arduino Programming in 24 Hours, Sams Teach Yourself, Richard Blum, Sams Publishing, 2014.
6. Arduino Cookbook Paperback, Michael Margolis, O'Reilly Media, 2012.
7. Making Things Talk: Using Sensors, Networks, and Arduino to See, Hear, and Feel Your World: Physical Methods for Connecting Physical Objects, Tom Igoe, Maker Media, 2011.
8. Make: Wearable Electronics: Design, prototype, and wear your own interactive garments, Kate Hartman, Maker Media, 2014.
9. Crafting Wearables: Blending Technology with Fashion, Sibel Deren Deren Guler, Apress, 2016.

10. Handmade Electronic Music: The Art of Hardware Hacking, Nicolas Collins, Routledge, 2009.
11. Make It, Wear It: Wearable Electronics for Makers, Crafters, and Cosplayers, Sahrye Cohen, Hal Rodriguez, McGraw-Hill Education, 2018.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE (BACHELOR)		
COURSE CODE	TEΠ811	SEMESTER	8
COURSE TITLE	Digital Art IV		
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
		3	3
<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 (Scientific area)		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

<p>Learning outcomes <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 course completion students will have acquired deep knowledge into the sound design according to the need of moving image (video art, animation), as well as mixed media. They are also expected to acquire critical thinking skills and argumentation, forming, thus, the framework for the development of a personal artistic language.</p>
<p>General Competences <i>Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma</i></p>

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...

Autonomous work
 Team work
 Respect for diversity and multiculturalism
 Respect for the natural environment
 Social, work and ethical responsibility and sensitivity in issues related to gender.
 Ability to exert criticism and self-criticism
 Promotion of free, creative and inductive thinking.

(3) SYLLABUS

The course examines the sound design in combination with moving image. The special aesthetic and technical characteristics in relation to the sound design of video art, animation, multimedia are presented and studied.

(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 Use of ICT in communication with the 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,</i>	Activity	Semester workload
	Lectures	39
	Project work	36

COURSE OUTLINE

(1) GENERAL

SCHOOL	Fine arts		
ACADEMIC UNIT	Fine Arts and Art Sciences		
LEVEL OF STUDIES	bachelor		
COURSE CODE	TEΠ813	SEMESTER	7
COURSE TITLE	Illustration-poster design		
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	
	3	3	
<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>	Specialised general knowledge		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	yes		
COURSE WEBSITE (URL)	-		

(2) LEARNING OUTCOMES

Learning outcomes
<p>After completing the course, the student:</p> <p>Should have developed visual sensitivity to the depiction of ideas, concepts and images. Be able to analyze the process of developing visual ideas through the organization of research activities. Apply the various techniques of digital illustration. Be familiar with modern design styles and handle digital design software. Be able to integrate digital techniques into his / her personal work. Have acquired or developed a critical understanding of the aesthetic and functional value of different applications.</p>
General Competences
<p><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></p> <p>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</p>

Project planning and management
 Respect for difference and multiculturalism
 Criticism and self-criticism
 Production of free, creative and inductive thinking

(3) SYLLABUS

The course focuses on the fields of illustration and poster design within the framework of graphic design. The focus is the presentation and application of illustration techniques resulting from digital design software while the student is studying and applying design principles. He is encouraged to combine the above techniques by other means with his personal work. The aim is to enrich or remodel his personal choices in his visual work, eventually forming his own visual language.

Emphasis is placed on book illustration and poster design, analyzing all the stages required - from the conception of the concept and conceptual study, to the final printing and bookbinding.

(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	
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>	Activity	Semester workload
	Lectures	8
	art workshop,	22
	laboratory practice	9
	Self-directed study- project creation	36
	total	75 hours
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>	<p>Assessment of student performance is carried out after the completion of the following:</p> <ol style="list-style-type: none"> 1. Laboratory performance, consisting of oral participation and contribution to the course, interest and sensitization of the student during the course, regular attendance (40%). 2. The completion of final project Assessment of personal effort through a project that the student is required to complete within the requested timeframe. It is evaluated through public presentation, evaluating what was taught and the further individual investigation of the subject (60%). <p>Towards the end of the semester, a Formatting Assessment is carried out.</p>	

(5) ATTACHED BIBLIOGRAPHY

- Arnheim, R. (2004), *Art and visual perception, A psychology of the creative eye*, University of California Press
- Βακαλό, Ε. (1993) *Οπτική σύνταξη: Λειτουργία και παραγωγή μορφών*, Νεφέλη, Αθήνα
- Κωνσταντινίδου-Σέμογλου, Ο. (2005), *Εικόνα και Παιδί*, cannot not design publications, Θεσ/νίκη
- Μουζακίτη, Φ. (2003), *Φόρμα, Η οπτική γλώσσα στον σύγχρονο σχεδιασμό*, Οδυσσέας
- Φραγκόπουλος, Μ. (2006) *Εισαγωγή στην ιστορία και τη θεωρία του Graphic Design. Μια μικρή ανθολογία*, futura, Αθήνα
- Χαλεβελάκη Μ. (2010), *Μια εισαγωγή στη σημειολογία*, Εκδόσεις Καστανιώτη
- Ambrose G. / Harris P. (2006), *Βασική Γραφιστική: Format*, DartBooks
- Ambrose G. / Harris P. (2006), *Βασική Γραφιστική: Χρώμα*, Dart Books
- Ambrose G. / Harris P. (2006), *Βασική Γραφιστική: Layout*, Dart Books
- Ambrose G. / Harris P. (2006), *Βασική Γραφιστική: Τυπογραφία*, Dart Books
- Ambrose G. / Harris P. (2006), *Βασική Γραφιστική: Εικόνα*, Dart Books
- Bringhurst R. (2012), *Στοιχεία της τυπογραφικής τέχνης*, ΠΕΚ (Πανεπιστημιακές Εκδόσεις Κρήτης)
- Gunther R. Kress, Van Leeuwen T. (2006), *Reading images: the grammar of visual design*, Routledge; 2 edition.
- Hagen K. (2000, *Illustration for Designers*, Hagen
- Heller S., Chwast S. (2008), *Illustration, a visual history*, Abrams, New York
- Kandinsky, W. (1996), *Σημείο, γραμμή, επίπεδο. Συμβολή στην ανάλυση των ζωγραφικών στοιχείων*, Δωδώνη Εκδοτική ΕΠΕ
- Male A. (2007), *Illustration a theoretical and contextual perspective*, AVA Publishing, Spring 2007

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND OF THE SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ 814	SEMESTER	8
COURSE TITLE	HISTORY OF GREEK ART OF THE 20th CENTURY		
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	
	3	2	
<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>	GENERAL BACKGROUND		
PREREQUISITE COURSES:	NONE		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES. TUTORIALS IN ENGLISH ARE OFFERED.		
COURSE WEBSITE (URL)	http://arts.uoi.gr/DEP_ADAMOPOULOU/course2.htm e-course: http://ecourse.uoi.gr/course/view.php?id=828		

(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*

With the successful completion of the course, students will:

- Have acquired proven knowledge and understanding of the tendencies in Greek art production of the 20th century and of the fundamental institutions that have formed that production.
- Be in position to use the knowledge and understanding of this art in order to identify the essential characteristics of style and institutional choices in Greek art of the 20th century.
- Have the ability to form critical judgments in reference to Greek art production of this period.
- Have developed the skills to research in academic literature on formal references to Greek art of the 20th century.

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

Working independently
 Team work
 Ability to research using international sources
 Production of free, creative and critical thinking

(3) SYLLABUS

- Historical context of art production in Greece during the interwar period and the art scene from the end of the 19th century until 1939.
- History of art education and art institutions in Greece.
- Modern art and 'tradition' in Greek art.
- The so-called 'Thirties Generation'.
- Institutions and exhibition policies in Greece after 1949.
- Interwar artistic tendencies in post-war Greece.
- Abstract art in Greece.
- Painting and sculpture in Greece after 1974.
- New ideological orientations in Greek art after 1974.
- Environments, installations, happenings and performances in Greece.
- Art experimentations using audio-visual technology and internet technology. Art institutions in Greece after 1990.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face, lecture hall	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching Use of ICT in 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>	Activity	Semester workload
	Lectures	39
	Study and research in bibliography. Interactive studying through the links offered in the e-course platform.	7
	Team work for the processing of information acquired during the semester	4
	Course total	50
STUDENT PERFORMANCE		

<p style="text-align: center;">EVALUATION</p> <p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Conclusive evaluation, based upon learning outcomes. Setting thematic areas in the e-course platform helps students understand the framework and criteria of their final evaluation.</p> <p>Oral evaluation, in Greek (or English for Erasmus students), comprising short-answer questions on thematic or institutional stylistic choices of Greek art of this period.</p>
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(5) ATTACHED BIBLIOGRAPHY

Suggested bibliography (available in Eudoxos platform):

- Άρης Σαραφιανός, Παναγιώτης Ιωάννου (επιμ.), *Ερευνητικά ζητήματα στην ιστορία της τέχνης από τον ύστερο μεσαίωνα μέχρι τις μέρες μας*, Αθήνα: Ασίνη, 2015.
- Κωτίδης Αντώνης, *Μοντερνισμός και παράδοση στην ελληνική μεταπολεμική και σύγχρονη τέχνη*, Θεσσαλονίκη: University Studio Press, 2011.
- Αρετή Αδαμοπούλου, *Ελληνική μεταπολεμική τέχνη. Εικαστικές παρεμβάσεις στον χώρο*, Θεσσαλονίκη: University Studio Press, 2001.

Related academic bibliography:

- *Ανώτατη Σχολή Καλών Τεχνών. Εκατόν Πενήντα χρόνια 1837-1987*, (κείμενα: Μ. Λαμπράκη-Πλάκα, Α. Κούρια), Αθήνα 1990.
- Βακαλό Ελ., *Η φυσιognωμία της μεταπολεμικής τέχνης στην Ελλάδα*, τομ. 4, Αθήνα 1981-1985 (τ. Α': *Αφαίρεση*, Αθήνα 1981 / τ. Β': *Εξπρεσιονισμός-Υπερρεαλισμός*, Αθήνα 1982 / τ. Γ': *Ο μύθος της ελληνικότητας*, Αθήνα 1983 / τ. Δ': *Μετά την Αφαίρεση*, Αθήνα 1985).
- Δαμάσκος Δημήτρης & Πλάντζος Δημήτρης (ed.), *A Singular Antiquity*, Αθήνα, Μουσείο Μπενάκη, 2008.
- Δεληβορριάς Α., *Αφιέρωμα στην ελληνική χαρακτική. Ενότητα Ι: Οι δάσκαλοι. Ενότητα ΙΙ: Η δεκαετία του '30*, Κέντρο Πολιτισμού «Δ. Γληνός», Αθήνα 1988.
- Δεληγιάννης Δ., *Γιώργος Μπουζιάνης (1885-1959)*, Αθήνα 1996.
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- Λαμπράκη-Πλάκα Μ., Κούρια Α., Πανσελήνου Ν., *Ανωτάτη Σχολή Καλών Τεχνών. Εκατόν πενήντα χρόνια, 1837-1987*, Αθήνα 1990.
- Λοϊζίδη Ν., *Ο υπερρεαλισμός στην νεοελληνική τέχνη – Η περίπτωση Εγγονόπουλου*, Αθήνα 1984.
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- Ματθιόπουλος Ε.Δ., *Κωστής Παρθένος*, Αθήνα, Αδάμ 2009.
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- Παπανικολάου Μ., *Η Ελληνική τέχνη του 20ού αι., Ζωγραφική – γλυπτική*, Αθήνα, εκδ. Αδάμ 1999.
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- Χρήστου Χρ., *Νεοελληνική χαρακτηριστική*, Αθήνα 1994, σειρά *Ελληνική τέχνη*, Εκδοτική Αθηνών.
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- Χρήστου Χρ., *Η ελληνική ζωγραφική στον εικοστό αιώνα*, Αθήναι, Σύλλογος προς διάδοσιν ωφελίμων βιβλίων, 2000.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND SCIENCES OF ART		
LEVEL OF STUDIES	UNDERGRADUATE STUDIES		
COURSE CODE	TEΠ 816	SEMESTER	8
COURSE TITLE	THE MYTH IN ART AND CINEMA		
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
		3	2
<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>	General background, general knowledge		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (in English and French language)		
COURSE WEBSITE (URL)			

(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 successful completion of the course, students will be able to:</p> <ul style="list-style-type: none"> • Understand the phenomenon of myth in its totality • Display profound knowledge of the conditions of creation and development of myth as a total social phenomenon • Compare representations of myth in cinema and film with the representations of myth in other forms of art and performing arts • Distinguish the differences and the similarities of Narrative Cinema and other forms of cinematographic expression

- Evaluate the close relation between myth, art and spectacle in the fields of cinema
- Demonstrate knowledge of the conditions of creation of the archetypal myths in narrative cinema (genres)
- Acknowledge the role of cinema as a mythological and ritual mechanism in modern urban society

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...

.....

Working independently

Team work

Respect for difference and multiculturalism

Criticism and self-criticism

Production of free, creative and inductive thinking

Knowledge of the reflective practice

(3) SYLLABUS

- ❖ Definition: myth and mythological image
- ❖ Forms of visual narrative
- ❖ Greek myths through art
- ❖ Myth upon its context
- ❖ Cinema, myth and ritual
- ❖ Cinema as a producer of myths of the urban era
- ❖ Cinema, myth and ritual
- ❖ Cinema and myths of the cities
- ❖ Film genres and myths
- ❖ Representations of myths in cinema through historical-mythological films

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	MS-Teams	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	E-class ICT in teaching ICT in 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>	Activity	Semester workload
	Lectures and film analysis	44
	Literature review through websites on the electronic platform (e-course)	6
	Course total	50
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>	Conclusive evaluation. Written examination based on essays which assess the learning outcomes. Specifically-defined evaluation criteria are given and they are accessible to students via the e-course platform.	

(5) ATTACHED BIBLIOGRAPHY

<p>Suggested reading:</p> <ul style="list-style-type: none"> ❖ Δημητρίου, Σ., 2011, <i>Ο κινηματογράφος σήμερα. Ανθρωπολογικές, πολιτικές και σημειωτικές διαστάσεις</i>, Σαββάλας-Κοινωνικές επιστήμες, Αθήνα ❖ Dowden, K. / Livingstone, N., 2011, <i>A Companion to Greek Mythology</i>, Oxford University Press, Oxford ❖ Μήττα Δ., <i>Μύθος και τέχνη, 2002, Διάλογος για τη διάχυση των ορίων</i>, Θεσσαλονίκη ❖ Piauxt, M., H., 2008, <i>Ανθρωπολογία και κινηματογράφος. Πέρασμα στην εικόνα, πέρασμα από την εικόνα</i>, (επιστημ. επιμέλεια Χ. Δερμεντζόπουλος), Μεταίχμιο, Αθήνα ❖ Salzman – Mitchell, P. / Alvares J., 2017, <i>Classical Myth and Film in the New Millennium</i>, Oxford University Press, Oxford ❖ Winkler, M.M., (ed.), <i>Classical Myth and Culture in the Cinema</i>, Oxford University Press, Oxford

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	TEΠ 817	SEMESTER	8
COURSE TITLE	Museology II – Management of cultural heritage		
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
In the classroom		3	
<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>	Specialised general knowledge		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes, with tutorials in the English language provided by the professor		
COURSE WEBSITE (URL)	http://ecourse.uoi.gr/course/view.php?id=1117		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>The course provides students with the opportunity to delve deeply into theoretical and practical issues related to the management of cultural heritage. By examining various examples (cultural organisations, historical places, settlements, landscapes, art museums, historic, ethnographic, folk and archaeological museums in Greece and abroad), the relationship between cultural management and social identity, diversity, memory and social claims is examined, while basic knowledge is offered in relation to cultural marketing and the legal framework for the functioning and management of museums and historical sites.</p> <p>More specifically, the course aims at:</p> <ul style="list-style-type: none"> • Familiarising students with the concepts of cultural policy and management. • Enabling students to link museological theory to the practices concerning the management of museums, monuments, historical buildings and sites of historical reference.

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

Working independently, project planning and management, search for, analysis and synthesis of data and information

(3) SYLLABUS

1. Introduction to the concepts and approaches of cultural heritage.
2. Cultural heritage and development
3. Cultural heritage and communities
4. Disputed cultural heritage
5. Management of museums and cultural units
6. Interpretation and management of historical and architectural units
7. Cultural heritage and legal framework
8. Communication strategies of cultural organisations

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face in the classroom and in museums and galleries	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching Use of ICT in 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>	Activity	Semester workload
	Lectures	20
	Field exercise	6
	Study and analysis of bibliography	4
	Written assignment	20
	Course total	50
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</i>	Summative evaluation based on measurement of learning outcomes. Evaluation and public presentation of written assignment.	

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.

(5) ATTACHED BIBLIOGRAPHY

-Eudoxus bibliography:

Νικόλας Βερνίκος, Σοφία Δασκαλοπούλου, Φιλήμων Μπαντιμαρούδης, κ.ά. (επιμέλεια): *Πολιτιστικές βιομηχανίες. Διαδικασίες, υπηρεσίες, αγαθά*, Αθήνα 2005, Κριτική.

--Suggested bibliography :

-Κόνσολα Ντόρα Ν., 2006. *Πολιτιστική ανάπτυξη και πολιτική*. Αθήνα: Παπαζήσης.

- Forp, Michael, 1997. *Managing Museums and Galleries*. London: Routledge.

-*Τετράδια Μοσειολογίας*, τεύχος 5/ 2008.

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- Butler, B., 2006. Heritage and the present past, στο Tilley, C. and Keane, W. and Kuechler-Fogden, S. and Rowlands, M. and Spyer, P., (επιμ.) *Handbook of Material Culture*, London: Sage Publications, σελ. 463-479

.-Black, G., 2009. *Το ελκυστικό μουσείο: Μουσεία και επισκέπτες*. Αθήνα: Πολιτιστικό Ίδρυμα Ομίλου Πειραιώς.

-Γιώργος Γκατζιάς, 2019. *Πολιτιστική Πολιτική, Χορηγία & Εταιρική Κοινωνική Ευθύνη*, Αθήνα: Παπασωτηρίου.

-Α. Λιάκος, 2007, *Πώς το παρελθόν γίνεται ιστορία;*, Αθήνα: Πόλις.

• P. Smith, 2006, *Πολιτισμική Θεωρία*. Αθήνα: Κριτική.

•Kotler, N., Kotler, P., & Kotler, W., 2008, *Museum marketing & strategy: Designing missions, building audiences, generating revenues and resources*, John Wiley and Sons.

• Μπαντιμαρούδης, Φ., 2011. *Πολιτιστική Επικοινωνία*. Αθήνα, Κριτική.

• Κόνσολα, Ντ., 1990. *Πολιτιστική Δραστηριότητα και Κρατική Πολιτική στην Ελλάδα*. Αθήνα: Παπαζήσης.

• P. Nora, 1989, «Between Memory and History: Les Lieux de Memoire. *Representations*», No. 26, Special Issue: Memory and Counter-Memory: σελ. 7-24.

•M. Blockley, A. Hems (Επιμ.), 2005, *Heritage Interpretation: Theory and Practice*, Routledge.

•F. McLean, 1997. *Marketing the museum*. Routledge.

•K. Moore, 1998, *Management in museums*. Athlone Press.

•R., Robert, R. Janes, 2007, *Museum management and marketing*, Routledge.

-Related academic journals:

- Museum Practice
- Museum Management and Curatorship

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
DEPARTMENT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL	UNDERGRADUATE		
Course code	TEΠ 820	Semester	8 th
COURSE TITLE	Material Culture		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	ECTS CREDITS
Lectures		3	2
COURSE TYPE	Special Foundation Course		
PREREQUISITE COURSES	No		
TEACHING AND EXAM LANGUAGE	Greek		
THE COURSE IS AVAILABLE TO ERASMUS STUDENTS	No		
COURSE URL			

(2) LEARNING OUTCOMES

Learning outcomes
<p>Upon completion of the course, students will be able to:</p> <ul style="list-style-type: none"> - Know the basic principles underlying the Material Culture as it developed during the 18th and 19th century in the Greek pre-industrial society. - Identify the local peculiarities of manifestations of the Material Life. - Identify the special features of Material Culture as they were formed in the specific historical, social and economic circumstances.
General skills
<p>Autonomous work Team work Respect for diversity and multiculturalism Promotion of free, creative and inductive thinking</p>

(3) COURSE CONTENT

The course examines the material culture of Greek pre-industrial society, in its three main aspects: housing, nutrition and clothing. These are aspects of everyday life that evolve slowly, in a specific historic context. The material objects, as well as the manifestations related to the means and methods of production and the ways of dealing with living needs are closely related to geography, commerce, cultural exchanges, social life and social hierarchies. It has to be underlined that the material objects, apart from their usability, function at a symbolic level and reflect social relationships.

More specifically, the following thematic units are taught:

- Natural and man-made environment
- Housing
- Nutrition
- Clothing

(4) TEACHING AND LEARNING METHODOLOGY - ASSESSMENT

TEACHING METHODOLOGY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGY (ICT)	Use of ICT in teaching Use of ICT in communication with the students	
ORGANISATION OF TEACHING	Activity	Semester study load
	Lectures	39
	Study and bibliographical analysis	11
	Course total	50
STUDENT ASSESSMENT	Language of assessment: Greek Assessment methodology: Written examination. Questions requiring short answers.	

(5) RECOMMENDED BIBLIOGRAPHY

Recommended bibliography :

- Fernand Braudel, *Material Civilisation, Economy and Capitalism (15th- 18th century), first volume, the structures of everyday life: the possible and the impossible*, Athens, 1995.
- Katerina Korre-Zografou, *The everyday life of modern Greeks (1700-1950)*, Athens, 2005.
- Stelios Papadopoulos, *Anthropological, Museological, Short Studies*, Athens 2003.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ΠΕ901	SEMESTER	9
COURSE TITLE	Diploma dissertation(thesis)		
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	
Weekly teaching hours involve education from professors/academic staff and students' presence in the studio to practise and meet course requirements	36	28	
<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>	-It is obligatory and related to the orientation studio the student attends. -Diploma dissertation (thesis) can be carried out by students who have successfully completed 8 semesters and passed all the courses. However, students can still start carrying out the Diploma dissertation provided they have not passed a maximum of three courses. -Apart from the above, students who wish to carry out a Diploma dissertation must have successfully completed the four year cycle of course from the basic painting studios: Painting I-VIII		
PREREQUISITE COURSES:	Greek		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Yes (English and Spanish)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	https://www.blogger.com/z πτυχιακή		
COURSE WEBSITE (URL)			

(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>Note: The diploma dissertation is carried out during a whole academic year and is an indivisible unit (total: 58 ECTS).</p> <p>Upon semester completion, students, with the knowledge acquired from previous semesters, will be able to:</p> <p>-Conduct research into the mechanisms of visual/fine arts creation</p>

- Develop free and inductive thinking
- Work independently and take decisions
- Work in an interdisciplinary and inter-artistic environment
- Compose a complete visual proposal (diploma dissertation) with clarity of intentions and expressive excellence.

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?

<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>
<i>Decision-making</i>	<i>Respect for the natural environment</i>
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Team work</i>	<i>Criticism and self-criticism</i>
<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>
<i>Working in an interdisciplinary environment</i>	.....
<i>Production of new research ideas</i>	<i>Others...</i>

- Search for, analysis and synthesis of data, organization strategy of the visual proposal and communication design.
- Working in an interdisciplinary and inter-artistic environment
- Criticism and self-criticism
- Production of free, creative and visual arts thinking

(3) SYLLABUS

Education in the laboratory/studio courses and the development of visual arts thinking and creation continue with the diploma dissertation. Students devise and present visual arts work on a thematic area, which they exhibit in its wholeness and defend in the presence of the examiners and the public.

AIM:

Students, having a deeper understanding of the language of visual/fine art and its vocabulary, the development of the process of visual research, its methodology for topic development and the strategy for representation, begin their diploma dissertation which constitutes a visual proposal with clarity of intentions, expressive excellence, promotion of personal style, fiction, strategic communication with the spectator, and is, in effect, the student's standpoint/visual arts artist toward things.

Semester development:

Students are required, with the guidance and help from the supervising professor of the Painting Studio they have chosen to complete and present original visual work, as well as its theoretical support. Students may present the interim stages of their research and evolution from the previous years of research and education in the department

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	<ul style="list-style-type: none"> -Face-to-face -Tutorials - Lectures on the required issues and presentations/analyses of artists' works Students work at the studio all week.
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<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>-Internet use to search for information and analysis of visual works and artists -Audio-visual material -Digital platform (blog) with summaries and bibliography of lectures and presentations.</p>	
<p>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.</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>	<p>Activity</p>	<p>Semester workload</p>
	<p>Lectures/Seminars related to issues of visual arts research</p>	<p>6 lectures x 1 hour</p>
	<p>Tutorial and carrying out of diploma dissertation at the studio</p>	<p>36 x 13 = 468 hours</p>
	<p>Carrying out diploma dissertation/ artistic work/ Homework</p>	<p>226 hours</p>
	<p>Interaction of the studios, educational visits to museums, galleries and exhibition spaces in Greece and abroad.</p>	
	<p>Course total</p>	<p>28 ECTS / 700 hours</p>
<p>STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>- Observation and evaluation of the development/progress of the visual thinking and student methodology in the diploma dissertation during the semester. - Public presentation: Exhibition of the diploma dissertation and its support/defence at the end of the academic year and evaluation (on a scale of 0 to 10) by the supervising professor and two more professors/academic staff from the School.</p> <p>- [Criteria: quality of produced work. Search for, analysis and synthesis of data, personal fiction, strategy, action models and communication design. Criticism and self-criticism. Production of free, original, creative and visual thinking]</p> <p>The evaluation process and the criteria are specified and accessible at the course webpage: https://www.blogger.com/z7-8</p>	

(5) ATTACHED BIBLIOGRAPHY

Depending on the topic and the expressive medium of the diploma dissertation, books, internet sources and sources from the University library are suggested.

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ΤΥΠ 901	SEMESTER	9
COURSE TITLE	Educational psychology		
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
Lectures		3	2
<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>	General background		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No		
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

<p>Learning outcomes <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>Upon course completion students will know:</p> <ul style="list-style-type: none"> - Definitions and research methods in educational psychology - Learning theories: behaviourist, socio-cognitive, cognitive theories - Issues related to intelligence - Cognitive development theories - Theories related to information processing for development - Theory of achievement motivation. Intrinsic and extrinsic motivation - Intrinsic motivation in education 						
<p>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></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%; border: none;"><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i></td> <td style="width: 50%; border: none;"><i>Project planning and management</i></td> </tr> <tr> <td style="border: none;"><i>Adapting to new situations</i></td> <td style="border: none;"><i>Respect for difference and multiculturalism</i></td> </tr> <tr> <td style="border: none;"></td> <td style="border: none;"><i>Respect for the natural environment</i></td> </tr> </table>	<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>	<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>		<i>Respect for the natural environment</i>
<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>					
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>					
	<i>Respect for the natural environment</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>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>
Working independently Respect for difference and multiculturalism Respect for the natural environment Production of free, creative and inductive thinking	

(3) SYLLABUS

- Definitions and research methods in educational psychology
- Learning theories: behaviourist, socio-cognitive, cognitive theories
- Intelligence (the development of measuring intelligence, intelligence theories)
- Intelligence and cognitive development. Heredity and environment. Individual differences. Development mechanisms
- Cognitive development theories. Piaget's theory. Criticism to Piaget's theory and empirical reexamination of his ideas. Metacognitive development. Bruner's theory for skills development. Theories related to information processing for development: Neo-Piagetian theories (Case's and Sternberg's theory)
- Motivation in education. Motives as personality characteristics.
- Theory of achievement motivation. Intrinsic and extrinsic motivation
- Intrinsic motivation in education. The self as a motivation source. Self-perception and self-evaluation.
- Classroom control and management. The teacher's role

(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>	-	
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>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> <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>	Activity	Semester workload
	Lectures	39
	Study and analysis of bibliography	11
	Course total	50
STUDENT PERFORMANCE		

EVALUATION	
<p><i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation: Greek</p> <p>Evaluation method: Summative evaluation</p> <p>Written examination. Questions requiring a short answer.</p>

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

- Goswami, U. (2002). Blackwell handbook of childhood cognitive development. Cornwall: Blackwell.
- Fontana, D. (1996). Ψυχολογία για εκπαιδευτικούς (Μτφ. Μ. Λώμη). Αθήνα: Σαββάλας.
- Καραγιαννοπούλου, Ε. (2007). Για τη μάθηση: Η σημασία του σχεσιακού παράγοντα. Αθήνα: Gutenberg.
- Κωσταρίδου-Ευκλείδη, Α. (1998). Τα κίνητρα στην εκπαίδευση. Αθήνα: Ελληνικά Γράμματα.
- Slavin, R. E. (2007). Εκπαιδευτική ψυχολογία: Θεωρία και πράξη, (Επιμ. Έκδ. Κ. Μ. Κόκκινος. Αθήνα: Μεταίχμιο.
- Χατζηχρήστου, Χ. (2004). Κοινωνική και συναισθηματική αγωγή στο σχολείο: Πρόγραμμα προαγωγής της ψυχικής υγείας και της μάθησης. Αθήνα: Τυπωθήτω

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ΠΕ1001	SEMESTER	10
COURSE TITLE	Diploma dissertation(thesis)		
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	
Weekly teaching hours involve education from professors/academic staff and students' presence in the studio to practise and meet course requirements	36	30	
<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>	-It is obligatory and related to the orientation studio the student attends. -Diploma dissertation (thesis) can be carried out by students who have successfully completed 8 semesters and passed all the courses. However, students can still start carrying out the Diploma dissertation provided they have not passed a maximum of three courses. -Apart from the above, students who wish to carry out a Diploma dissertation must have successfully completed the four year cycle of course from the basic painting studios: Painting I-VIII		
PREREQUISITE COURSES:	Greek		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Yes (English and Spanish)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	https://www.blogger.com/z πτυχιακή		
COURSE WEBSITE (URL)			

(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*

Note: The diploma dissertation is carried out during a whole academic year and is an indivisible unit (total: 58 ECTS).

Upon semester completion, students, with the knowledge acquired from previous semesters, will be able to:

-Conduct research into the mechanisms of visual/fine arts creation

- Develop free and inductive thinking
- Work independently and take decisions
- Work in an interdisciplinary and inter-artistic environment
- Compose a complete visual proposal (diploma dissertation) with clarity of intentions and expressive excellence.

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?

<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>
<i>Decision-making</i>	<i>Respect for the natural environment</i>
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Team work</i>	<i>Criticism and self-criticism</i>
<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>
<i>Working in an interdisciplinary environment</i>	.....
<i>Production of new research ideas</i>	<i>Others...</i>

- Search for, analysis and synthesis of data, organization strategy of the visual proposal and communication design.
- Working in an interdisciplinary and inter-artistic environment
- Criticism and self-criticism
- Production of free, creative and visual arts thinking

(3) SYLLABUS

Education in the laboratory/studio courses and the development of visual arts thinking and creation continue with the diploma dissertation. Students devise and present visual arts work on a thematic area, which they exhibit in its wholeness and defend in the presence of the examiners and the public.

AIM:

Students, having a deeper understanding of the language of visual/fine art and its vocabulary, the development of the process of visual research, its methodology for topic development and the strategy for representation, begin their diploma dissertation which constitutes a visual proposal with clarity of intentions, expressive excellence, promotion of personal style, fiction, strategic communication with the spectator, and is, in effect, the student's standpoint/visual arts artist toward things.

Semester development:

Students are required, with the guidance and help from the supervising professor of the Painting Studio they have chosen to complete and present original visual work, as well as its theoretical support. Students may present the interim stages of their research and evolution from the previous years of research and education in the department

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	<ul style="list-style-type: none"> -Face-to-face -Tutorials - Lectures on the required issues and presentations/analyses of artists' works Students work at the studio all week.
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<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>-Internet use to search for information and analysis of visual works and artists -Audio-visual material -Digital platform (blog) with summaries and bibliography of lectures and presentations.</p>	
<p>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.</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>	<p>Activity</p>	<p>Semester workload</p>
	<p>Lectures/Seminars related to issues of visual arts research</p>	<p>6 lectures x 1 hour</p>
	<p>Tutorial and carrying out of diploma dissertation at the studio</p>	<p>36 x 13 = 468 hours</p>
	<p>Carrying out diploma dissertation/ artistic work/ Homework</p>	<p>276 hours</p>
	<p>Interaction of the studios, educational visits to museums, galleries and exhibition spaces in Greece and abroad.</p>	
	<p>Course total</p>	<p>30ECTS / 750 hours</p>
<p>STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i></p> <p><i>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</i></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>- Observation and evaluation of the development/progress of the visual thinking and student methodology in the diploma dissertation during the semester. - Public presentation: Exhibition of the diploma dissertation and its support/defence at the end of the academic year and evaluation (on a scale of 0 to 10) by the supervising professor and two more professors/academic staff from the School.</p> <p>- [Criteria: quality of produced work. Search for, analysis and synthesis of data, personal fiction, strategy, action models and communication design. Criticism and self-criticism. Production of free, original, creative and visual thinking]</p> <p>The evaluation process and the criteria are specified and accessible at the course webpage: https://www.blogger.com/z7-8</p>	

(5) ATTACHED BIBLIOGRAPHY

Depending on the topic and the expressive medium of the diploma dissertation, books, internet sources and sources from the University library are suggested.