

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ETEΠ513	SEMESTER	5th & 7th
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
Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Scientific background		
PREREQUISITE COURSES:	no		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (English for incoming Erasmus students)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	yes		
COURSE WEBSITE (URL)	http://ecourse.uoi.gr/course/view.php?id=747		

(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

Learning Outcomes:

By the end of the course, students are expected to have:

- Deepened their understanding of the distinctive characteristics and techniques of New Media Art.
- Expanded their use of expressive means and tools, as well as the ability to combine them effectively.
- Gained insight into the structure of a sound-based artistic work, with particular focus on time as a core parameter.
- Developed a solid understanding of the fundamental principles of image and sound editing and mixing and become familiar with field recording practices.

In addition, students will have cultivated critical thinking and argumentation skills, forming the basis for the development of a personal visual and artistic language.

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...

.....

Through the course, students will develop the following general competences:

Decision-making

Ability to evaluate alternatives and make informed choices in complex or creative contexts.

Autonomous Work

Capacity to undertake tasks and manage time and responsibilities independently.

Respect for Diversity and Multiculturalism

Awareness and appreciation of cultural, social, and individual differences in contemporary environments.

Respect for the Natural Environment

Understanding of environmental issues and commitment to sustainable and responsible practices.

Social, Professional, and Ethical Responsibility and Sensitivity to Gender Issues

Demonstration of integrity, ethical awareness, and sensitivity in matters of gender equality and social inclusion.

Critical and Self-Critical Thinking

Ability to analyze, evaluate, and reflect on one's own and others' ideas and actions.

Promotion of Free, Creative, and Inductive Thinking

Encouragement of original thought, innovation, and the ability to reason from specific observations to broader generalizations.

(3) SYLLABUS

The use of new media in the creative process is examined. Methods of aesthetic and semantic processing and composition in moving image artworks and mixed media are presented and analyzed.

Additionally, sound is explored and analyzed as a structural, expressive, and narrative element; as spatial material (from stereo and multichannel sources); and the sound environment as an artistic practice.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face to face, individual supervision, group reflection and feedback. Lectures, presentations. Participation in projects, workshops, events.																						
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ITC in teaching and communication with students. Learning support through the platform e-course and other media.																						
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 / presentations</td><td>21</td></tr> <tr> <td>Projects (thematic exercises, free expression exercises)</td><td>26</td></tr> <tr> <td>seminars</td><td>18</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>75 hours</td></tr> </tbody> </table>	Activity	Semester workload	Lectures / presentations	21	Projects (thematic exercises, free expression exercises)	26	seminars	18													Course total	75 hours
Activity	Semester workload																						
Lectures / presentations	21																						
Projects (thematic exercises, free expression exercises)	26																						
seminars	18																						
Course total	75 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>	Progress through the semester. Exhibition/presentation of artistic work. Overall assessment of the assigned coursework. Presentation of the artistic work and required assignment.																						

(5) ATTACHED BIBLIOGRAPHY

- Benjamin, Walter, <i>The Work of Art in the Age of Mechanical Reproduction</i>, Penguin Books, 2008. - Chion, Michel, <i>Film, A Sound Art</i>, Columbia University Press, 2009. - Christiane, Paul, <i>Digital Art</i>, Thames and Hudson, 2008. - Deleuze, Gilles, <i>Cinema 1: The Movement Image</i>, Bloomsbury Publ., 2013. - Deleuze, Gilles, <i>Cinema 2: The Time-Image</i>, Bloomsbury Publishing, 2013. - Eno, Brian, <i>A Year with Swollen Appendices</i>, Faber and Faber, 1996. - Handler Miller, Carolyn, <i>Digital Storytelling</i>, Focal Press, (2008)2012. - Jordan Ken, Parker Randall, <i>Multimedia: From Wagner to Virtual Reality</i>, Norton, 2002.

- Kahn, Douglas, *Noise, Water, Meat, A History of Sound in the Arts*, MIT Press, 2001.
 - Kelly, Caleb (ed.), *Sound. Documents of Contemporary Art*, Whitechapel Gallery, MIT Press, 2011.
 - Kittler, Friedrich, *Gramophone, Film, Typewriter*, Stanford University Press, 1999.
 - Le Grice, Malcolm, *Experimental Cinema in the Digital Age*, BFI, 2001 .
 - Miller, Paul D., *Rhythm Science*, Mediawork / MIT Press, 2004.
 - Rieser, Martin & Zapp, Andrea, *New Screen Media-Cinema/Art/Narrative*, BFI, 2002.
 - Rush, Michael, *New Media in Art*, Thames and Hudson, 2005.
 - Shanken, Edward A., *Art and Electronic Media*, Phaidon Press, 2009.
 - Toop, David, *Ocean of Sound*, Serpent's Tail, 1995.
 - Voegelin, Salome, *Listening to Noise and Silence*, Continuum, 2010
 - Walker, John A., *Art in the Age of Mass Media*, Pluto Press, 2001.
 - Wands, Bruce, *Art of the Digital Age*, Thames and Hudson, 2007.
 - Youngblood, Gene, *Expanded Cinema*, E.P.Dutton, 1970.
-