

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ETEΠ606	SEMESTER	6th, 8th
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
The weekly teaching hours concern training by the professors and the students' stay in the laboratory. Lectures are given and exercises are carried out.		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:	NO		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK AND ENGLISH LANGUAGE FOR ERASMUS STUDENTS		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES		
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*

Presentation of the students' personal artistic proposals. Emphasis is placed on giving meaning, on the selection and processing of primary material, editing, experimentation and the extent to which a personal discourse is articulated. For the Video Installation, issues arising from multiple projections in space are explored: organization in space, non-linear-fragmentary narrative, arrangement, size of elements, position and movement of the viewer, techniques for synchronizing different projections, sound installation, technical specifications.

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, analysis and synthesis of data and Project planning and management.
information, using the necessary technologies
Adaptation to new situations
Decision-making
Autonomous work
Teamwork
Working in an international environment
Working in an interdisciplinary environment

(3) SYLLABUS

Emphasis is placed on investigating issues related to multiple projections in space: organization and arrangement of projections in space, narrative issues, weight of elements, size of the work, position and movement of the viewer, synchronization, durations and repetitions, technical specifications. Exploration of the aesthetic possibilities and extensions of video: non-linear narratives, hyperlinks, interaction, etc.

Lectures on the requested topics and presentations of artists' works continue throughout the semester.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face to face in the Workshop. Personalized supervision, work assignments/exercises. Lectures and analyses of artists' works.																						
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, in Laboratory Education, 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>	<table border="1"> <thead> <tr> <th>Activity</th><th>Semester workload</th></tr> </thead> <tbody> <tr> <td>Lectures</td><td>3</td></tr> <tr> <td>Workshop exercises/ Artistic creation:</td><td>3 X 13 = 39 hours</td></tr> <tr> <td>Individual supervision of each student</td><td></td></tr> <tr> <td>Preparation of a study (project)</td><td></td></tr> <tr> <td>Extra workload / home work</td><td>33</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	3	Workshop exercises/ Artistic creation:	3 X 13 = 39 hours	Individual supervision of each student		Preparation of a study (project)		Extra workload / home work	33									Course total	75 hours
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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>	Monitoring the development/progress of the student's artistic abilities through the assignments - exercises he/she completes during the semester. B. Public Presentation: exhibition of works and support of the produced visual work at the end of the semester (presence of all students and professors of the course) The evaluation process and criteria are specified and accessible on the course website.																						

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(5) ATTACHED BIBLIOGRAPHY

- *Suggested bibliography:*

- *Related academic journals:*

"Introduction to Video Art", Rob Perree, Stavrakos School-Communication and Culture, 1994

Illuminating Video: An Essential Guide to Video Art, Doug Hall (Editor), Sally Jo Fifer (Editor), David Bolt (Preface), Aperture; (June 1, 1991)

Art Since 1960, new edition, Michael Archer, Thames & Hudson, world of art

New Art in the 60s and 70s, Redefining Reality, Anne Rorimer, Thames & Hudson, world of art

New Media in Late 20th-Century Art (World of Art), Michael Rush, Thames & Hudson, world of art

Digital Art, Christiane Paul, Thames & Hudson, world of art

New Screen Media: Cinema, Art, Narrative, Martin Rieser (Editor), Andrea Zapp (Editor), British Film Inst. (April 2002)

Video Spaces (PB), Barbara London, Ed. Museum of Modern Art, NY

Video the Reflexive Medium, Yvonne Spielman, Ed. The MIT Press (2008)

A History of Video Art, Chris Meich-Andrews, Ed. Berg (2006)

A History of Experimental Film and Video, A. L. Rees, Ed. British Film Inst. (1999)

Experimental Cinema in the Digital Age, Malcolm Le Grice, Ed. British Film Inst. (2001)

Film Art Phenomena, Nicky Hamlin, Ed. British Film Inst. (2003)

The New Media Book, Dan Harries (Editor), Ed. The MIT Press (2002)

The Language of New Media, Lev Manovich, Ed. The MIT Press (2001).