

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ETEΠ614	SEMESTER	6 th , 8 th
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
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=836		

(2) LEARNING OUTCOMES

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> Consult Appendix A • <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>						
Learning Outcomes: By the end of the course, students will have deepened their understanding of linear and nonlinear modes of narration, comprehended the individual structural characteristics of artistic media, and grasped their organic relationship within a unified, polymorphic whole. Furthermore, they are expected to have developed critical thinking skills and the ability to construct well-founded arguments, thus establishing the foundation for the development of a personal visual language.						
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> <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></td><td><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>
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	<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>.....</i>
<i>Working in an interdisciplinary environment</i>	<i>Others...</i>
<i>Production of new research ideas</i>	<i>.....</i>

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 course examines narrativity in New Media Art. It includes reference to and analysis of narrative forms from other arts such as literature and cinema. Methods of storytelling that can govern works produced through a combination of expressive media (image, sound, film, text) are explored, aiming to create new modes of narration.

In the practical exercises, emphasis is placed on the semantic connections that enable the organization of the narrative as well as the harmonious composition of its individual elements within the whole.

(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> </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
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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>	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.

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 - Kittler, Friedrich, *Gramophone, Film, Typewriter*, Stanford University Press, 1999.
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 - Miller, Paul D., *Rhythm Science*, Mediawork / MIT Press, 2004.
 - Rieser, Martin & Zapp, Andrea, *New Screen Media-Cinema/Art/Narrative*, BFI, 2002.
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 - 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.
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