

COURSE OUTLINE

(1) GENERAL

SCHOOL	OF SOCIAL SCIENCES		
ACADEMIC UNIT	CULTURAL TECHNOLOGY AND COMMUNICATION		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	EPI310	SEMESTER	5
COURSE TITLE	VISUAL CULTURE AND DIGITAL COMMUNICATION 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	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>	SPECIALISED GENERAL KNOWLEDGE		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES		
COURSE WEBSITE (URL)	https://eclass.aegean.gr/courses/131130/		

(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

The course is an acquaintance with the meaning and contents of Visual Culture.

After the fulfillment of the course students should be able to:

- 1. Comprehend the broader sense of the terms “image” and “visual culture”, as well as the relation between the image and society.**
- 2. Have and outline of the History of Photography and understand the influence of this new medium to our concept of representation.**
- 3. Be capable of using the basic methodology of Visual Communication and its basic theories.**
- 4. Comprehend the cultural frames of the 19th and 20th century audiovisual arts.**
- 5. Realize the role the photographic as well as the moving image (cinema) played for the evolution of our visual conception from mid-19th century to nowadays.**

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...
.....

1. Production of free, creative and inductive thinking.
2. Criticism and self-criticism.
3. Respect for difference and multiculturalism.
4. Search for, analysis and synthesis of data and information, with the use of the necessary technology.
5. Working independently.
6. Team work.
7. Working in an international and interdisciplinary environment.
8. Showing social, professional and ethical responsibility and sensitivity to gender issues.

(3) SYLLABUS

The following is an outline of the general frame of the course. The course focuses on part of this general frame per academic year.

- Neoclassicism, Romanticism, academic art and Impressionism in Europe, the new directions of visual arts and their theoretical frames.
 - Post-Impressionism and Cezanne, the Greek example, the School of Munich and Europe.
 - The sociopolitical and theoretical frames of Modernism, the artistic movements in Europe (Fauvism, Cubism, Futurism, Dada and Surrealism, Expressionism, Constructivism), the relation between 20th century and psychoanalysis (Picasso, the Surrealists, Giorgio De Chirico and Sigmund Freud).
 - Modernism in Greece.
 - Europe and Greece after 1945.
 - The aftermath of Modernism. The Postmodern.

(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>	Using of ICT teaching																									
<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>	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: center;">Activity</th> <th style="text-align: center;">Semester workload</th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td style="text-align: center;">13*3=39 h</td> </tr> <tr> <td>Lectures' study</td> <td style="text-align: center;">13*3=39 h</td> </tr> <tr> <td>Preparation of Projects</td> <td style="text-align: center;">13*1 h= 13 h</td> </tr> <tr> <td>Semester Project</td> <td style="text-align: center;">13*3 h= 39 h</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;">130h</td> </tr> </tbody> </table>		Activity	Semester workload	Lectures	13*3=39 h	Lectures' study	13*3=39 h	Preparation of Projects	13*1 h= 13 h	Semester Project	13*3 h= 39 h													Course total	130h
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<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>Open-ended questions, or Short-answer questions, or Multiple choice questionnaires, or Oral examination and Essay with Public Presentation</p>																									

(5) ATTACHED BIBLIOGRAPHY

Suggested bibliography:

a. Coursebooks:

1. Εύη Σαμπανίκου, Φωτογραφία και Ζωγραφική 19^{ος} – 20^{ος} αι, Εκδόσεις τυπωθήτω/Gutenberg, Αθήνα 2003, ISBN: 978-960-402-110-9 (Κωδικός στον ΕΥΔΟΞΟ: 32135

2. Γιάννης Σκαρπέλος, *Εικόνα και Κοινωνία, Εκδόσεις Τόπος, Αθήνα 2011, ISBN: 978-960-499-010-8 (Κωδικός στον ΕΥΔΟΞΟ: 12765338)*

b. Additional Bibliography:

1. Η. Η. Arnason, *Ιστορία της Σύγχρονης Τέχνης. Ζωγραφική, Γλυπτική, Αρχιτεκτονική, Φωτογραφία*, εκδ. Επίκεντρο, Αθήνα 2005, ISBN: 978-960-6645-67-9 (Κωδικός στον ΕΥΔΟΞΟ: 15054).

2. Τζ. Ρούμπιν, *Ιμπρεσιονισμός*, εκδ. Καστανιώτη, Αθήνα 2000, ISBN: 960-03-2653-3

3. Αντ. Κωτίδης, *Ελληνική Τέχνη. Ζωγραφική 19^{ου} αι.*, ΕΚΔΟΤΙΚΗ ΑΘΗΝΩΝ, Αθήνα 1998, ISBN: 960-213-302-3.

4. Χρ. Χρήστου, *Ελληνική Τέχνη. Ζωγραφική 20^{ου} αι.*, ΕΚΔΟΤΙΚΗ ΑΘΗΝΩΝ, Αθήνα 1998, ISBN: 960-213-303-1.

5. Μ. Γκαίηλ, *Νταντά και Υπερρεαλισμός*, εκδ. Καστανιώτη, Αθήνα 1999, ISBN: 960-03-2448-4 (Κωδικός στον Εύδοξο: 16980)

6. Μ. Λαμπράκη – Πλάκα, *Εθνική Πινακοθήκη. Μουσείο Αλεξάνδρου Σούτζου. Τέσσερις Αιώνες Ελληνικής Ζωγραφικής, Εθνική Πινακοθήκη και Μουσείο Αλεξάνδρου Σούτζου*, Αθήνα 2000, ISBN: 960-7791-07-X.

7. Ν. Λοιζίδη, *Ο Υπερρεαλισμός στη Νεοελληνική Τέχνη. Η περίπτωση του Νίκου Εγγονόπουλου*, εκδ. Νεφέλη, Αθήνα 1984.

8. Arnold Hauser, *Κοινωνική Ιστορία της Τέχνης*, τόμοι 3-4, εκδόσεις Κάλβος, Αθήνα 1980.

9. Walter Benjamin, *Δοκίμια για την Τέχνη* (περιέχει «Το έργο τέχνης την εποχή της τεχνικής αναπαραγωγιμότητάς του»), εκδόσεις Κάλβος, Αθήνα 1978.

10. Andre Malraux, *Το φανταστικό μουσείο*, εκδόσεις Πλέθρον, Αθήνα 2007, ISBN: 978-960-348-157-7.

Also:

Additional international bibliography (in languages other than Greek) is given during the lectures.

- Related academic journals:

1. Art Theory and History: <http://ijath.cgpublisher.com/>

2. International Journal of Art Theory and Criticism:

<http://www.journalnetwork.org/journals/international-journal-of-art-theory-and-criticism#author-guide-tab>

3. Art History – Wiley Online Library:

[http://onlinelibrary.wiley.com/journal/10.1111/\(ISSN\)1467-8365](http://onlinelibrary.wiley.com/journal/10.1111/(ISSN)1467-8365)

4. The Journal of Aesthetics and Art Theory – Wiley Online Library:

[http://onlinelibrary.wiley.com/journal/10.1111/\(ISSN\)1540-6245](http://onlinelibrary.wiley.com/journal/10.1111/(ISSN)1540-6245)

5. Oxford Art Journal: <https://academic.oup.com/oaj>

6. International Journal of Art and History: <http://ijaahnet.com/>

7. The Art Bulletin: <http://www.tandfonline.com/loi/rcab20>

International Journal for Digital Art History: <http://dah-journal.org/>