

COURSE OUTLINE

(1) GENERAL

SCHOOL	OF SOCIAL SCIENCES		
ACADEMIC UNIT	CULTURAL TECHNOLOGY AND COMMUNICATION		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	EPI 310	SEMESTER	5
COURSE TITLE	VISUAL CULTURE AND PHOTO IMAGE: HISTORY, THEORY AND PRACTICE		
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 <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> <i>Consult Appendix A</i> <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 an acquaintance with the meaning and contents of Visual Culture, as well as the history of photography. After the fulfillment of the course students should be able to:</p> <ol style="list-style-type: none"> 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

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Others...

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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.

- Visual Culture and Photography
 - Photographic theory
- The sociopolitical and artistic context of photography from the mid-19th to the mid-20th century: 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.
 - Photography and Modernism: The sociopolitical and theoretical frame, the European artistic movements (Fauvism, Cubism, Futurism, Dada and Surrealism, Expressionism, Constructivism).
 - Case studies, Group 1: Alfred Stieglitz and the Photo-Secession, Edward Steichen, Paul Strand, Lewis Hine and social photography, Eugene Atget. Greek photography: Nelly's, Spiros Meletzis, Kostas Balafas.
 - Case studies, Group 2: New Objectivity and American Neo-realistic photography, Henri Cartier Bresson, Robert Capa and the Magnum, Alexander Rodchenko Russian Avant-Garde, the photographic magazines and the dissemination of photography.
 - Photography during the second half of the 20th and the early 21st century. Influences of contemporary cultural theories.

- Photography on the web and the social media, marketing and photography.
- Photography and issues of integration in the 21st century. The non-western 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>	Using of ICT teaching	
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	
	Essay writing	
	Educational Visits	
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>	Open-ended questions, or Short-answer questions, or Multiple choice questionnaires, or Oral examination Or / and Essay with Public Presentation	

(5) 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. Πλ. Ριβέλλης, Σκέψεις για τη Φωτογραφία. Μια προσωπική ανάγνωση της ιστορίας της, Εκδόσεις Φωτοχώρος/Φωτογραφικός Κύκλος, Αθήνα 1993, ISBN: 960-7404-00-9.
2. Henri Cartier – Bresson, Η Αποφασιστική Στιγμή, Εκδόσεις Άγρα, Αθήνα 1998, ISBN: 960-325-270-0.
3. E. Sampanikou – E. Kavakli (eds), Aspects of Representation. Studies on Art and Technology. New Technologies in Contemporary Cultural Expression, Department of Cultural Technology and Communication – University of the Aegean, Mytilene 2008. ISBN: 978-960-87902-3-0.
4. Χ. Ξανθάκη, Ιστορία της Φωτογραφικής Αισθητικής, εκδ. Αιγόκερως, Αθήνα 1994 (Κωδικός στον ΕΥΔΟΞΟ: 3014)
5. John Berger και συνεργάτες, Η Εικόνα και το Βλέμμα, εκδ. Μεταίχμιο, Αθήνα 2011, ISBN: 978-960-501-220-5 (Κωδικός στον ΕΥΔΟΞΟ: 12306596).
6. Ν. Μεταλληνός, Οπτικο-ακουστική Επικοινωνία, εκδ. τυπωθήτω, Αθήνα 1997, ISBN: 960 7643 275 (Κωδικός στον ΕΥΔΟΞΟ: 31911).
7. Arnold Hauser, Κοινωνική Ιστορία της Τέχνης, τόμος 4, εκδόσεις Κάλβος, Αθήνα 1980.
8. Walter Benjamin, Δοκίμια για την Τέχνη (περιέχει «Το έργο τέχνης την εποχή της τεχνικής αναπαραγωγικότητάς του» και «Συνοπτική ιστορία της Φωτογραφίας»), εκδόσεις Κάλβος, Αθήνα 1978.
9. Susan Sontag, Περί Φωτογραφίας, Εκδόσεις του περιοδικού «Φωτογράφος», Αθήνα 1993, ISBN: 960-85120-3-4.
10. John A. Walker, Η Τέχνη στην Εποχή των Μέσων Μαζικής Επικοινωνίας, Εκδόσεις University Studio Press, Θεσσαλονίκη 2010, ISBN: 987-960-12-1928-8.
11. 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).

Also:

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

- Related academic journals:

1. Journal of Visual Culture: <http://journals.sagepub.com/home/vcu>
2. InVisible Culture: <http://ivc.lib.rochester.edu/>
3. History of Photography: <http://www.tandfonline.com/loi/thph20>
4. Art Theory and History: <http://ijath.cgipublisher.com/>
5. International Journal of Art Theory and Criticism:
<http://www.journalnetwork.org/journals/international-journal-of-art-theory-and-criticism#author-guide-tab>
6. 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)
7. 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)
8. Oxford Art Journal: <https://academic.oup.com/oaj>
9. International Journal of Art and History: <http://ijaahnet.com/>
10. The Art Bulletin: <http://www.tandfonline.com/loi/rcab20>
11. International Journal for Digital Art History: <http://dah-journal.org/>