ΠΕΡΙΓΡΑΜΜΑ ΜΑΘΗΜΑΤΟΣ (Course Syllabus)

1. General

School	**School of Humanities and Social Sciences**
Department	Department of Culture, Creative Media and Industries
Study Level	Undergraduate

Course code	EP 181	**Semester**	1st

Course Title	Audiovisual Arts and Digital Photographic Image

Autonomous Teaching Activities	**Weekly Teaching Hours**	**Credits**
13 weeks	4	6

Course Type *Υποβάθρου , Γενικών Γνώσεων, Επιστημονικής Περιοχής, Ανάπτυξης Δεξιοτήτων*	Background, Skills Development - Compulsory
Prerequisites:	
Course teaching and evaluation language:	Greek
The course is offered to Erasmus incoming students	
Course Page (URL)	

2. Learning Outcomes

Learning Outcomes
Describe the learning outcomes of the course, the specific knowledge, skills and abilities students will acquire upon successful completion of the course of the appropriate level.

COURSE DESCRIPTION – OBJECTIVES
This laboratory course introduces to Audiovisual Arts, their media and practices. Emphasis is placed on the philosophy of the audiovisual media and the ways in which they are intertwined with, and reshape notions such as time, motion, speed, image capture, composition and invention. The course concentrates on directed and staged imagery by examining its different genres and developing practices. It familiarises with basic techniques and concepts related to Image capture from its analogue to its digital version. Through appropriate assignments, students experiment with tools and various mechanisms of the digital photographic image, and acquire a view of the historical / technological development of the medium of photography, ensuring conditions for the creation and production of high-quality audiovisual results. Students get familiarized with digital editing processes and for the completion of the course they create artworks using the medium of photography with a focus on directed image and its digital manipulation.

LEARNING OUTCOMES
Upon successful completion of the course students will have:
- Got familiar with basic Image capture processes and sound recording tools.
- Gained insightful comprehension of dynamic practices related to space, time, motion, image statics and lighting.
- Attained an inclusive overview of historical knowledge about audiovisual media as an introduction to their evolution and philosophy.
- Got the capacity to connect an audiovisual work with theoretical tools for the conception, design, production and its presentation.
- Introduced to the conceptual direction, staged imagery and the uses of various lighting sources.
- Gained the ability to distinguish the different ways in which the audiovisual media are informed by, but also inform, the broader dialogue that develops in art and aesthetics.
- The acquisition of technical skills of digital image editing and manipulation.

The course aims at cultivating the following skills:
- Research, analyze and synthesize data and information, using the necessary technologies
- Decision making
- Independent work
- Teamwork
- Project design and management
- Respect for diversity and multiculturalism
- Respect for the natural environment
- Demonstrate social, professional and ethical responsibility and gender sensitivity
- Exercising criticism and self-criticism
- Promoting free, creative and inductive thinking

3. Course Content

The laboratory course consists of a Theoretical Part (**TP**) and a Practical Part (**PP**) (from 2 hours each). For the successful completion of the course, the attendance of both parts is required.

WEEK 1
- **TP**: Introduction. Concepts: Creative media and Audiovisual practices. Audiovisual media [key terminology: still image/photography, moving image – historical review and early practices, conceptualizations]
- **PP:** Still Image Capture Techniques I: Analog Photography [Image Capture, Film, Focus, Depth of Field, Speed, Lenses, Cameras]

WEEK 2
- **TP**: The beginning of moving image: Early, experimental and non-narrative cinema [time – motion – speed]. Image Design and Composition (Photography, Video, New Media)
- **PP:** Color temperature and color balance adjustment. Focal length and Depth of field.

WEEK 3
- **TP**: Imaging, Recording, Representation, Photographic image and composition, conceptual and aesthetic approaches
- **PP:** Still image capture techniques II: Digital photography [Image capture, resolution, format, Lenses, Digital Cameras]

WEEK 4
- **TP**: Directing Practices I: Invented Reality [Indoors - Light - Lighting - Colour Temperature & Lighting Sources]
- **PP:** Digital Image Processing: Methodologies and techniques for editing digital images. Digital tools. Work flow. Image information structure and layers. Introduction to Photoshop Digital Image Processing Program

WEEK 5
- **TP**: Early digital image / The art of computers [computer art]. Image Transformations / Fictions of Digital Photography

- **PP:** Digitized Image File Management: File Size, Image Modifications, Image File Formatting.

WEEK 6
- Practical exercise 1 – Assignment Presentation A

WEEK 7
- Practical exercise 1 – Assignment Presentation B

WEEK 8
- **TP**: Directing Practices II: Audiovisual Interventions in Outdoor Environments. Case Study: Text-Centered Interventions and Graffiti (Part A)
- **PP:** Management of Layers. Transformations, Connectivity, Creation, managing and using of selections

WEEK 9
- **TP**: Directing Practices III: Performative Photography
- **PP:** Vector Graphics: Types of vectors, paths, drawing functions. How to draw a path. Drawing straight and curved segments with the pen tool, Difference between Path and Work Path, Creating a selection from a Path.

WEEK 10
- **TP**: Sound in visual arts: [Sound recording mechanisms – soundscape]. Directing Practices IV: Audiovisual Spatial Installations. Case Study: Image and Audio Noise
- **PP:** Restoration and retouching tools. Tonal and Color Corrections of Digitized Image.

WEEK 11
- Practical exercise 2 – Assignment Presentation A

WEEK 12
- Practical exercise 2 – Assignment Presentation B

WEEK 13
- **TP**: Artist Statement. Strategies and examples
- **PP:** Issues of graphic editing and presentation of audiovisual material (digital file)

4. Instructive and Learning Methods - Evaluation

Delivery Method.	Delivered by physical presence In addition: • Topics divided into instructional units • Readings / Scientific articles and other related texts • Case study / Examples • On-site laboratory exercises of technical content
Use of IT's in teaching and communication with students	Teaching support: • Use of computer and video projector • Use of audiovisual material (internet connection, internet notebooks, image projections, videos and other moving image examples, films, technical lectures, audio listening, PowerPoint presentations) • Support Learning Process via the e-class platform • Use of image editing software programs

Teaching Structure		
The methods of teaching are described in detail *The student study hours for each learning activity are recorded as well as the non-instructional study hours so that the overall*	*Methods*	*Semester Work Load*
	Lectures	15
	Art laboratory	20
	Study and analysis of bibliography	5

	Writing in the form of an artist statement	10
workload at semester level corresponds to ECTS standards.	Artistic creation	40
	Laboratory exercise	30
	Non-instructional study	30
	Course Total **(25 Hrs. Work Load per Credit Unit)**	**150**

Student Evaluation *Description of the evaluation procedure*	<u>Formative assessment:</u> - Oral presentations of the practical exercises using audiovisual material. <u>Summative assessment:</u> - Final work: The creation of a series of photographic images based on conceptualization, design, direction and digital processing. - Written text (200-300 words | delivered with the final work) which describes the conception process, the design and the compositional practices of the work submitted as a final. - The evaluation of the course is completed by submitting the final work to eclass on a certain date and with the presentations that take place during the scheduled examination period, publicly at the course venue. **Final work: 60%** **Assignments: 40%** *The evaluation criteria are explicitly mentioned during the first introductory lecture. They are also available, in the course description on the university's eclass asynchronous e-learning platform.*

5. Recommended Readings

Advised Bibliography:

1. <u>BIBLIOGRAPHY IN GREEK</u>
- Cadava, E. (2014) *Λέξεις φωτός*. Αθήνα: Νήσος. Κωδικός: [50662556].
- Jomaron, J. (2009) *Ιστορία σύγχρονης σκηνοθεσίας*. Αθήνα: University Studio Press. Κωδικός: [17339].
- Paul, C., Apter, M.J., Ascott, R. et al (2022) *Ψηφιακές Τεχνολογίες και Τέχνες*. Αθήνα: Ροπή. Κωδικός: [112695883].
- Perrée, R. (2020) *Εισαγωγή στη βιντεοτέχνη*. Αθήνα: Εκδόσεις Αιγόκερως. Κωδικός: [94689918].
- Κολοκυθάς, Κ. (2016) *Ψηφιακά Μέσα στις Οπτικοακουστικές Τέχνες.* Αθήνα: Κάλλιπος, Ανοικτές Ακαδημαϊκές Εκδόσεις. Κωδικός: [320257].
- Σχίζας, Α. (2020) *Η Τέχνη της Αναλογικής και της Ψηφιακής Φωτογραφίας*. Αθήνα: Φωτογραφικό Είδωλο. Κωδικός: [94701659].

2. <u>BIBLIOGRAPHY IN ENGLISH</u>
- Alphen, E. (2014) *Staging the Archive: Art and Photography in the Age of New Media*. 1st edition. London: Reaktion Books.
- Baldwin, G. & Jürgens, M. (2009) *Looking at Photographs: A Guide to Technical Terms*. 2nd edition. Los Angeles: J. Paul Getty Museum.
- Box, H. (2020) *Set Lighting Technician's Handbook: Film Lighting Equipment, Practice, and Electrical*. 5th edition. London: Routledge.
- Brown, B. (2018) *Motion picture and video lighting*. 3rd edition. London: Routledge.

- Faulkner A., Chavez C. (2020) *Adobe Photoshop CC Classroom in a Book 2020 release*. Hoboken, NJ: Adobe Press - Pearson Education
- Gulbins, J. & Gulbins, R. (2009) *Photographic Multishot Techniques: High Dynamic Range, Super-Resolution, Extended Depth of Field, Stitching*. 1st edition. San Rafael, CA: Rocky Nook.
- Guynn, W. (2011) *The Routledge Companion to Film History*. 1st edition. New York: Routledge.
- Licht, A. (2019) *Sound Art Revisited*. London: Bloomsbury Academic.
- London, B. (2020) *Video/Art: The First Fifty Years*. New York: Phaidon Press.
- Maître, H. (2017) *From Photon to Pixel: The Digital Camera Handbook*. 2nd edition. London: Wiley-ISTE.
- Martin, A. (2014) *Mise en Scène and Film Style: From Classical Hollywood to New Media Art*. 1st edition. London: Palgrave Macmillan.
- Rees, A. (2011) *A History of Experimental Film and Video*. 2nd edition. London: British Film Institute.
- Rosenblum, N. & Stoll, D. (2019) *A world history of photography*. 5th edition. New York: Abbeville Press.
- Tieber, C. & Windisch, A. (2014) *The sounds of silent films*. Basingstoke: Palgrave Macmillan.
- Weibel, P. (2019) *Sound Art: Sound as a Medium of Art*. Cambridge, Massachusetts: The MIT Press.

Journals:
- European Photography
- The Media History Digital Library
- The Journal of Cinema and Media Studies