

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 483	Semester	4 th
Course Title	Video Art and Post-production		
Autonomous Teaching Activities		Weekly Teaching Hours	Credits
13 weeks		4	6
Course Type <i>Υποβάθρου , Γενικών Γνώσεων, Επιστημονικής Περιοχής, Ανάπτυξης Δεξιοτήτων</i>	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 examines reality as a construction through video art and its practices. It emphasizes on the digital imagery, its symbolism and fiction by analysing digitalities that compose contemporary video art and post-cinema. Students get familiar with video as a medium of artistic creation and research while are introduced to basic concepts of digital moving image and audio processing, such as non-linear storytelling, time variations, transformation and digital interventions. Through a series of practical exercises, they acquire technical skills that support the understanding of post-production, as a critical process of designing, conceptualizing, developing and visualizing concepts and artistic statements. The goal is to experiment with digital interventions through fundamental editing tools.

LEARNING OUTCOMES

Upon successful completion of the course students will have:

- Understood the practices and aesthetic interventions of video art.
- Explored the potentials of digital image and video processing technologies.
- Understood the post-production process as an evolutionarily selective post-directed act.
- Got acquired with practical experience within the framework of digital editing and image processing.
- Got familiar with digital art, its path and evolution, as well as its contemporary manifestations, both in the performing and visual arts and in art research projects.
- Experimented in designing and creating audiovisual works using digital and non-linear narrative practices.

General Skills

Taking into account the general competencies that the graduate must have acquired (as listed in the Diploma Supplement and listed below), which one (s) does the course aim for?

*Research, analyze and synthesize data and information, using the necessary technologies
Adaptation to new situations*

Decision making
Independent work
Teamwork
Working in an international environment
Working in an interdisciplinary environment
Production of new research ideas 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

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:** Concepts: pre-production, production, post-production (editing). Introduction to Video art: Historical Review. Aesthetic approaches and conceptual practices.
- **PP:** Uses and operation of a video camera, portable lighting, support systems and microphone. Tripod Handling/ Camera Movements.

WEEK 2

- **TP:** Early forms of post-production: from Collage to Photomontage and Montage.
- **PP:** Basic lighting principles. Colour temperature and white balance. Audio, microphone (mono and stereo sound), types of microphones.

WEEK 3

- **TP:** Video essays and video poetry.
- **PP:** Introduction to non-linear video editing: Digital editing [Image resolution - Dimension ratio - Ways of producing and transmitting a DV signal video (NTSC, PAL) - High-Definition Digital System (HDV)]. Specialized Software for Video Digital Editing (Premiere, Davinci Resolve)

WEEK 4

- **TP:** Video in performance art and performance as video art [Video Performance - Performed Video].
- **PP:** Digital video editing I: Premiere program, imported files, - Key Frames - Multiple Windows - Time Settings.

WEEK 5

- Practical exercise 1 – Assignment Presentation A

WEEK 6

- Practical exercise 1 – Assignment Presentation B

WEEK 7

- **TP:** Expanded Cinema: Influences and relations of Experimental, Avant-Garde and Underground Cinema in Video art.
- **PP:** Cinema Practices: Stage Design - Pre -Production: Separation in Plans, Scenes and Sequences/ (Decoupage), Creation of Storyboards, Reperage/ capture Design, Sound and Application. Camera movements.

WEEK 8

- **TP:** Social and political activism in Video art. The video as a document. Examples and presentation of audiovisual material.
- **PP:** Digital video editing II: Colour Correction Grading

WEEK 9

- **TP:** Video genres: Abstract Video, Virtual, Machinima.
- **PP:** Digital video editing III: Video Transitions - Video Effects

WEEK 10

- **TP:** Effects of experimental music and Sound art in Video art.
- **PP:** Digital sound and editing software programs. Mixes and specialized sound effects. Digital video editing IV: Subtitles, Opening and/or End Titles, Video Export and Supported Files

WEEK 11

- Practical exercise 2 – Assignment Presentation A

WEEK 12

- Practical exercise 2 – Assignment Presentation B

WEEK 13

- **TP:** Video as sculpture, painting, installation and projection. Video art and Photography.
- **PP:** Final work: Presentation Issues (Video Technical Specifications, Link creation, graphic design editing of the submitted PDF file)

4. Instructive and Learning Methods - Evaluation

Delivery Method.	Delivered by physical presence In addition: <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> • 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 video and sound editing software programs 											
Teaching Structure <i>The methods of teaching are described in detail</i> <i>The student study hours for each learning activity are recorded as well as the non-instructional study hours so that the overall workload at semester level corresponds to ECTS standards.</i>	<table border="1"> <thead> <tr> <th data-bbox="699 1800 1023 1832">Methods</th> <th data-bbox="1031 1800 1361 1832">Semester Work Load</th> </tr> </thead> <tbody> <tr> <td data-bbox="699 1832 1023 1863">Lectures</td> <td data-bbox="1031 1832 1361 1863">15</td> </tr> <tr> <td data-bbox="699 1863 1023 1895">Art laboratory</td> <td data-bbox="1031 1863 1361 1895">20</td> </tr> <tr> <td data-bbox="699 1895 1023 1962">Study and analysis of bibliography</td> <td data-bbox="1031 1895 1361 1962">5</td> </tr> <tr> <td data-bbox="699 1962 1023 2029">Writing in the form of an artist statement</td> <td data-bbox="1031 1962 1361 2029">10</td> </tr> </tbody> </table>	Methods	Semester Work Load	Lectures	15	Art laboratory	20	Study and analysis of bibliography	5	Writing in the form of an artist statement	10	
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Lectures	15											
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	Artistic creation	40
	Laboratory exercise	30
	Non-instructional study	30
	Course Total (25 Hrs. Work Load per Credit Unit)	150
Student Evaluation <i>Description of the evaluation procedure</i>	<p><u>Formative assessment:</u></p> <ul style="list-style-type: none"> - Oral presentations of the practical exercises using audiovisual material. <p><u>Summative assessment:</u></p> <ul style="list-style-type: none"> - Final work: The design and creation of a digital video with emphasis on its post-production editing processes. - 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. <p>Final work: 60% Assignments: 40%</p> <p><i>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.</i></p>	

5. Recommended Readings

Advised Bibliography:

1. BIBLIOGRAPHY IN GREEK

- Αϊζενστάιν, Σ.Μ. , Μπαλάζ, Μπ. , Β. Ραφαηλίδης, et al (2021) *Το Μοντάζ*. Αθήνα: Αιγόκερως. Κωδικός: [102074150]
- Barrett, C. (2007) *Ψηφιακό βίντεο για αρχάριους*. Αθήνα: Κλειδάριθμος. Κωδικός [13947].
- Βασιλάκος, Α. (2008) *Ψηφιακές μορφές τέχνης*. Αθήνα: Τζιόλα. Κωδικός: [18549065].
- Βογιατζής, Η., Χατζημπεκιάρη, Φ., Braidotti R., et al [συλλογικό]. (2020) *Εισαγωγή στις ψηφιακές σπουδές*. Αθήνα: Ροπή. Κωδικός: [94691814].
- Γεωργάκη, Α. (2020) *Ο ήχος ως υλικό στη σύγχρονη μουσική δημιουργία*. Αθήνα: Fagotto Books. Κωδικός: [94645402].
- Κάρλος, Χ. (2010) *Βίντεο Μοντάζ. Τεχνολογία, Τέχνη και Τεχνική*. Αθήνα: Έναστρον. Κωδικός [7756].
- Κοκκίδου, Μ. (2019) *Οπτικοακουστική αφήγηση, εργαλεία ανάλυσης, εκπαιδευτικές εφαρμογές*. Αθήνα: Fagotto Books. Κωδικός: [86195275].
- Piauxt, M. H. (2009) *Ανθρωπολογία και Κινηματογράφος. Πέρασμα στην εικόνα, πέρασμα από την εικόνα*. Αθήνα: Μεταίχμιο. Κωδικός: [23998].
- Σαντοριναίος, Μ. (2015) *Από τις σύνθετες Τέχνες στα υπερμέσα και τους νέους εικονικούς – δυνητικούς χώρους. Ένα εγχειρίδιο για τον καλλιτέχνη που ασχολείται με την ψηφιακή Τέχνη*. Αθήνα: Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. Κωδικός: [59303612].
- Schechner, R. (2010) *Η θεωρία της επιτέλεσης*. Αθήνα: Τελέθριο. Κωδικός: [41957383].

2. BIBLIOGRAPHY IN ENGLISH

- Betancourt M. (2017) *Semiotics and Title Sequences*. New York: Routledge.
- Dragu, M. (2020) *Form and Meaning in Avant-Garde Collage and Montage*. New York and London: Routledge.

- King, H. (2015) *Virtual Memory: Time-Based Art and the Dream of Digitality*. 1st edition. Durham, North Carolina: Duke University Press Books.
- Meigh-Andrews, C. (2014) *A History of Video Art*. 2nd edition. New York and London: Bloomsbury.
- Strutt, D. (2019) *The Digital Image and Reality: Affect, Metaphysics and Post-Cinema*. 1st edition. Amsterdam: Amsterdam University Press.
- Westgeest, H. (2016) *Video Art Theory. A Comparative Approach*. Chichester, West Sussex, UK: Wiley Blackwell.
- Zervigón, A.M. (2012) *John Heartfield and the Agitated Image. Photography, Persuasion, and the Rise of Avant-Garde Photomontage*. Chicago: The University of Chicago Press

Journals:

- Digital Creativity
- Leonardo