UNIVERSITY OF WEST ATTICA

SCHOOL OF APPLIED ARTS AND CULTURE

DEPARTMENT OF PHOTOGRAPHY AND AUDIOVISUAL ARTS
UNDERGRATUATE CURRICULUM

The Department

The Department of Photography and Audiovisual Arts was founded in 1985 under the name "Department of Photography". It was embodied as a division of the School of Graphic Arts and Art Studies of the former Technological Educational Institute of Athens. Through its 35-year presence, it contributed to the development of visual education in our country and to the production of high quality cultural work. In 2005, the Department, looking forward to its further development in the field of Audiovisual Arts introduced the medium of video into the curriculum. As a result, that led to its renaming as "Department of Photography and Audiovisual Arts". Today, with a remodeled program adapted to current imperatives, it belongs to the School of Applied Arts & Culture of the University of West Attica.

Department's objective is to stimulate a climate that instills creativity, intellectual curiosity and critical thinking. Faculty aims to provide students with theoretical, visual and technological education in the fields of photography and video, through the study and research of contemporary visual culture and the creative development of knowledge in the fields of visual arts and their applications. The curriculum's pluralistic approach further increases our faculty and students' ability to expand the traditional boundaries of the respective media, allowing them to engage in interdisciplinary approaches and practices.

The Department's curriculum objectives are:

I. To develop a critical understanding of modern photography and audiovisual production media, both analog and digital.

II. The acquisition of intellectual, aesthetic and technical skills that enable graduates to respond to the internationally competitive work environment in the areas of reportage, advertising, digital image processing, video, multimedia and in the arts by creating high quality artwork and critically support it.

III. To provide the theoretical knowledge that leads to postgraduate level further study as well as elaborate an original research project.

Faculty's presence in the international environment is reinforced by its multiannual cooperation with Universities abroad. As part of the Erasmus + program, the Department of Photography and Audiovisual Arts has entered into numerous bilateral agreements with Universities around the world that have been operating successfully with an exchange of students, teachers and administrative staff.

I. Following the analogue and digital visual media dynamic development , studies in the Department of Photography and Audiovisual Arts are a valuable asset for any graduate student in order to adapt faster to future developments in an intercultural environment.

II. Finally, the contribution of the Department of Photography and Audiovisual Arts is not limited to the theoretical, visual and technological education of students but also encompasses the development of their social and cultural consciousness as sensitized, active members of a global community with a universal language.

Head of Department
Dr Anastasia Markidou

Curriculum

The departments' curriculum offers 54 Photography & Audiovisual arts related courses. The student prerequisites for successful completion of studies (in not less than 8 semesters) are:
• The student completes his studies by completing 44 to 47 courses (they have the opportunity to choose an internship or 3 courses of 8th Semester of Studies.
• Successful preparation and presentation of a Thesis.
The duration of studies at the Department of Photography & Audiovisual arts is 8 semesters. Interrelated theory and workshop modules are included   in the undergraduate study. The Curriculum is structured ergonomically based after taking the student workload under consideration and follows the credit system (ECTS).

After their introductory enrollment, students are required to renew enrollment every semester. Students who neglect to renew their enrollment for two consecutive or three non-consecutive semesters studies, are deleted from the registers of the Department and lose the opportunity to continue their study. The study is structured in semester courses. Attendance at workshops is mandatory.

At each semester renewal of their enrollment, students have the opportunity to choose an individual study program. Restrictions are set by the maximum number of hours of attendance and by the binding relationship of prerequisite and dependent courses. The General Assembly of the Department determines the arrangement of prerequisite and dependent courses.

Thesis

During the last year of the regular duration of their studies, each student chooses a Thesis topic. The topic must be directly related to the subject matter of the Department. A common thesis topic can be assigned to a group of two students, and in exceptional cases in a group of three students. The supervision of the Thesis is undertaken by the permanent teachers who teach in the Department and the collaborating Academic Scholars, according to the decisions of the Courses. The assignment process is repeated twice a year, immediately after the registrations of each semester, according to instructions issued by the faculty's administration.

 Job Placement
Students are educated about their employment opportunities in the public and private sector. Thus, all students carry out their internship in cognitive subjects that are not only directly related to the specialty but will also provide them with the maximum possible experience as an introduction to their professional career.

The Department announces and informs the students every semester about the available internship positions. Each student has the opportunity to practice in public or private sector workplaces, for a quarter after the end of the 7 semesters of study. Student work is paid, and as regarding the public sector placements they commence on April 1 or October 1 of each year.

To be eligible for the Internship, students must meet the following requirements:
1) To have successfully completed the 7th semester of studies.
2) To have successfully completed 28 courses.
3) To have successfully completed 8 specialization courses.

α/α	CODE	COURSE			Th	L	Hours		Ects
		**1ST SEMESTER**							
1	Π-1010	PHOTOGRAPHY: INTRODUCTION TO CRITICAL READING			2	3	5	150	5
2	Π-1020	BASIC PHOTOGRAPHIC PRINCIPLES AND TECHNIQUES			2	3	5	150	5
3	Π-1030	VIDEO I-THEORY AND TECHNIQUE			2	3	5	150	5
4	Π-1040	PICTURE COMPOSITION			2	2	4	150	5
5	Π-1050	PHYSICS OF IMAGE AND SOUND			2	2	4	150	5
6	Π-1060	ANALOG PHOTOGRAPHY			2	2	4	150	5
	Total number				12	15	27	900	30

α/α	CODE	COURSE			Th	L	Hours		Ects
		**2ND SEMESTER**							
1	Π-2010	PHOTOGRAPHY AS REPRESENTATION			2	3	5	180	6
2	Π-2020	ADVANCED PHOTOGRAPHIC TECHNIQUES			2	3	5	180	6
3	Π-2030	VIDEO II-THEORY AND TECHNIQUE			2	3	5	150	5
4	Π-2040	ADVANCED TECHNIQUES IN ANALOG PHOTOGRAPHY			2	2	4	180	6
5	Π-2050	INTRODUCTION TO DIGITAL MEDIA			2	2	4	90	3
6	Π-2060	HISTORY OF PHOTOGRAPHY-19TH CENTURY			3		3	120	4
	Total number				13	13	26	900	30

α/α	CODE	COURSE			Th	L	Hours		Ects
		**3RD SEMESTER**							
1	Π-3010	PHOTOGRAPHY: SIGNIFYING PRACTICES			3	3	6	180	6
2	Π-3020	PRINCIPLES OF COLOR PHOTOGRAPHY			3	3	6	150	5
3	Π-3030	VIDEO III-THEORY AND TECHNIQUE			2	3	5	150	5
4	Π-3040	PHOTOGRAPHIC DIGITAL PROCESSING			2	3	5	150	5
5	Π-3050	HISTORY OF PHOTOGRAPHY 20TH CENTURY			3		3	120	4
6	Π-3060	STAGES OF VIDEO PRODUCTION			2	2	4	150	5
	Total number				15	14	29	900	30

α/α	CODE	COURSE			Th	L	Hours		Ects
		**4TH SEMESTER**							
1	Π-4010	PHOTOGRAPHY: AESTHETIC THEORIES			3	3	6	180	6
2	Π-4020	LIGHTING TECHNIQUES			3	3	6	150	6
3	Π-4030	HISTORY OF ART I			3		3	90	4
4	Π-4040	COMPOSITE DIGITAL PHOTOGRAPHIC IMAGE			2	3	5	150	5
5	Π-4050	EDITING TECHNIQUES			2	2	4	120	4
6	Π-4060	PRINCIPLES OF DIRECTING			1	2	3	120	5
	Total number				14	13	27	900	30

α/α	CODE	5TH SEMESTER COURSE			Th	L	Hours		Ects
1	Π-5010	CULTURAL ANTHROPOLOGY IN PHOTOGRAPHY			3	3	6	180	6
2	Π-5020	HISTORY OF VIDEO AND AUDIOVISUAL ARTS			3		3	120	4
3	Π-5030	ADVERTISING PHOTOGRAPHY			3	2	5	180	6
4	Π-5040	PHOTOGRAPHIC ESSAY			2	2	4	150	5
5	Π-5050	NARRATIVE CINEMATOGRAPHY/DOCUMENTARY			3	3	6	150	5
6	Π-5060	HISTORY OF ART II			3		3	120	4
	Total number				17	10	27	900	30

α/α	CODE	6TH SEMESTER COURSE			Th	L	Hours		Ects
1	Π-6010	CONTEMPORARY PHOTOGRAPHIC APPROACHES			3	3	6	150	5
2	Π-6020	INTERACTIVE MULTIMEDIA I			2	2	4	150	5
3	Π-6030	VISUAL ARTS APPLICATIONS			2	2	4	120	4
4A	Π-6050	ADVERTISING PRACTICES			2	2	4	150	5
4B	Π-6051	PHOTOJOURNALISM			2	2	4	150	5
5	Π-6060	SEMIOTICS OF THE PHOTOGRAPHIC IMAGE			3		3	90	3
6	Π-6040	INTRODUCTION TO ARCHITECTURAL PHOTOGRAPHY			2	2	4	120	4
7A	Π-6070	SCIENTIFIC PHOTOGRAPHIC APPLICATIONS			3	2	5	120	4
7B	Π-6080	CORPORATE AND MUSIC VIDEO PRODUCTION			2	3	5	120	4
	Total number				21	18	39	900	30

Total number of courses 7   Offered classes 9

The student select one course between 4A-4B and one between **7A-7B**

α/α	CODE	7TH SEMESTER COURSE			Th	L	Hours		Ects
1	Π-7010	ON CURATION AND PUBLISHING			2	3	5	150	5
2	Π-7020	INTERACTIVE MULTIMEDIA II			2	2	4	150	5
3A	Π-7030	SCIENTIFIC PHOTOGRAPHY			3	2	5	180	6
3B	Π-7070	EXPERIMENTAL VIDEO-NEW MEDIA ARTS			2	3	5	180	6
4A	Π-7050	ADVANCED ADVERTISING PHOTOGRAPHY			2	2	4	180	6
4B	Π-7051	DOCUMENTARY:PHOTOGRAPHY AND VIDEO			2	2	4	180	6
5	Π-7060	PSYCHOLOGY OF VISUAL PERCEPTION			3		3	90	3
6	Π-7040	ARCHITECTURAL PHOTOGRAPHY			2	2	4	150	5
	Total number				18	16	34	900	30

Total number of courses 6   Offered courses 8

The student select one course between 3A-3B and one between **4A-4B**

α/α	CODE	COURSE			Th	L	Hours		Ects
		8TH SEMESTER							
1	Π-8090	THESIS						300	15
2	Π-8091	INTERNSHIP							15
3A	Π-8010	SHORT FILM PRODUCTION			2	3	5	150	5
3B	Π-8020	PHOTOGRAPHIC DIGITAL FINE ART PRINTING			2	2	4	150	5
4A	Π-8030	ARCHEOLOGICAL PHOTOGRAPHY			2	2	4	150	5
4B	Π-8040	PHOTOGRAPHIC DIGITAL ASSET MANAGEMENT			2	2	4	150	5
5	Π-8050	STRUCTURAL ANALYSIS OF THE PHOTOGRAPHIC IMAGE			2		2	150	5
	TOTAL				10	9	19	900	30
Total number of courses 2-4 Offered courses 7									
The student select either three months Internship ,or one between 3A-3B,one between 4A-4B and course 5									

Totally fifty-four (54) courses are offered.
The basic studies is fourty five(45)-fourty seven(47) courses. It depends on student's selection between Internship or three (3) courses of 8th semester.

COURSES OUTLINES

1ST SEMESTER

PHOTOGRAPHY: INTRODUCTION TO CRITICAL READING

GENERAL

SCHOOL	**APPLIED ARTS AND CULTURE**		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE DEGREE		
COURSE CODE	1010		1
COURSE TITLE	PHOTOGRAPHY: INTRODUCTION TO CRITICAL READING		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**CREDITS (ECTS)**
	Lectures	2	5
	Laboratory	3	
COURSETYPE	SPECIAL BACKGROUND		
PREREQUISITE COURSES:			
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes
- Understanding the necessity of the photographic theory and its evolution to date.
- Understanding the concept of the genre and its important role in communication.
- Understanding and critical study of the concept of the *canon* and the role of the museums and private collections in the writing of photography history books.
- Understanding the specificity of the photographic image in relation to other forms of representation. In particular, understanding the analogical nature of the photographic image and finding similarities between photography and the visible reality
- Understanding the relationship between memory and photographic image and the role of photography in collective memory.

General Competences
- Research, analyze and synthesize data and information, using the necessary technologies
- Adapt to new situations
- Decision making
- Autonomous work
- Teamwork
- Working in an international environment
- Exercise of criticism and self-criticism
- Project design and management
- Respect for diversity and multiculturalism
- Showing social, professional and ethical responsibility and sensitivity to gender issues
- Promote free, creative and inductive thinking
- Showing social, professional and ethical responsibility and sensitivity to gender issues
- Promote free, creative and inductive thinking

COURSE CONTENT

THEORY
- Introduction to the theory of photography and a brief overview of its evolution to date. The development of new ways of thinking through the theory of photography for the use of the image in a wider social context.

- The concept of *genre* and its role in communication. *Genres* that photography adopted from academic painting and *genres* that evolved due to photography's tautological relationship with reality

- Photography's history books following the *canon*, the role the museums and private collections in creating them. From painting to photography. The discussion on photography as art

- Optical memory and photo image. Photography as a souvenir. Photography's reproductive substance. Photography and Memory: Study example Roland Barthes' *Camera Lucida*. Photography and the collective memory: Study example of photographic archives

- The photographed reality. The belief that photography should resemble the visible reality. The concept of *it has been* at the time of Roland Barthes' photography shooting. Study example of reportage photos in the press and the texts accompanying them

PRACTICE PART OF THS COURSE

- The practice part of the course aims at deepening the relationship between visual perception and photographic imaging by creating abstract compositions where shapes, textures, perspectives, natural light, scale, field depth and clarity retain a primary role

- In the second assignment of the practice part of the course, the selection of images from the internet is required, which will demonstrate the insight that photography should look like the visible reality more through its caption and less through what it depicts

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching Laboratory education Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	13*2=26
	Studyforlectures	33
	HomeworkAssignments	13*3=39
	Study and preparation for examination	65
	Total Course	**150**
STUDENTS ASSESSMENT	- Photographic production - Written essay - Exhibition, public presentation - oral examination	

RECOMMENDED BIBLIOGRAPHY

Antoniadis Costis, Latent Image, Hellenic Center of Photography, 3η Revised Edition, 2014.

Bate, D., Photography - Key Concepts, Berg, 2009.

Barthes, R., Camera Lucida, Jonathan Cape, 1982.

Barthes,R., Image-Music-Text, Fontana Press, 1977.

Berger John, Ways of Seeing, Metaixmio, 2011.

Benjamin, W., For the Work of Art, Plethron, 2013.

Benjamin, W., The Author as Producer, Plethron, 2017.

Bright Susan, Art Photography Now, Thames and Hudson, 2011.

Campany, D., Art and Photography, London: Phaidon Press, 2003.

Cotton Charlotte, The Photograph as Contemporary Art, London: Thames and Hudson, 2004.

Freund, G. Photography and Society. [1st Edition 1974]. London: Gordon Fraser, 1980.

Frizot, M. (επιμ.), A New History of Photography, Koln: Koneman, 1994.

Jaeger, Anne-Celine, Image Makers Image Takers, Thames and Hudson, 2007

Lemagny, J.C. and Rouille, A. (ed.) A History of Photography. London: Cambridge University Press, 1987.

Markidou Natassa, Photography Critical Readings, Private Publishing, 2015.

Mora, G. Photo Speak: A Guide to the Ideas, Movements, and Techniques of Photography, 1839 to the Present, New York: Abbeville Press, 1998.

Sontag Susan, On Photography,Penguin 1977.

Frizot, M. (ed.) A New History of Photography. Koln: Koneman, 1994.

Lemagny, J.C. and Rouille, A. (eds) A History of Photography. London: Cambridge University Press, 1987.

Rosenblum, N. A World History of Photography. New York: Abbeville Press, 1984.

Wells, L. Introduction to Photography, Plethron 2007.

BASIC PHOTOGRAPHIC PRINCIPLES AND TECHNIQUES

GENERAL

SCHOOL	**APPLIED ARTS AND CULTURE**		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	1020	SEMESTER	1
COURSE TITLE	BASIC PHOTOGRAPHIC PRINCIPLES AND TECHNIQUES		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS (ECTS)
	Lectures	2	5
	Laboratory	3	
COURSETYPE	AD		
PREREQUISITE COURSES:			
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK-ENGLISH		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING RESULTS

General context :
The technique of photography as a series of synthetic courses is at the core of the discipline's subject area and aims to build basic knowledge that will enable students to respond to any type of photographic process by choosing the appropriate technique. The main objective of the courses is to link cause and effect through the photographic process, where cause is the reality to be photographed and the resulting photograph is produced. The transformation of the real event into a photographic image is done by changing the dimensions of reality, namely the third dimension of depth and time.The first lesson of this course introduces basic knowledge about photographic equipment, types, qualities and results of their use in the photographic process, as well as the way they participate in shaping the personal aesthetics of photographic shoots and final results.

Method - learning outcomes :
The course is organized into two parts: theory and its application. The theoretical part consists of a series of lectures by the lecturers of the course using visual material, where the topics presented are analyzed and discussed with the active participation of the students / three. In addition, students do theoretical individual work. The theoretical part is the background for the applied part of the course.
The applied strand performs a series of individual exercises, scaling difficulty, which relate to basic photographic techniques and knowledge. Students make public presentations of their work in the classroom with critical student / teacher placement and the potential for improvement.

Upon successful completion of the course the student will be able to:
• Be aware of the existence of all cameras and be able to handle the digital mono optical reflex perfectly.
• Select the correct focal length of the lens to have a specific aesthetic effect.
• Know the types and properties of lenses, as well as the problems they present.
• Control the exposure time for a specific aesthetic effect.
General Competences
Search, analyze and synthesize data and information, using the necessary technologies

Decision making Independent work :

☐ Collaboration with other students.

☐ Exercising criticism and self-criticism

☐ Promoting free, creative and inductive thinking

☐ Applying knowledge to practice

☐ Initiating solutions to problems that occur during the exercises.

General Competences

• Search, analyze and synthesize data and information using the necessary technologies

• Adaptation to new situations

• Decision making

• Independent work

• Teamwork

• Working in an international environment

• Exercising criticism and self-criticism

• Project planning and management Respect for diversity and multiculturalism

• Demonstrate social, professional and ethical responsibility and gender issues awareness.

• Promote free, creative and inductive thinking

COURSE CONTENT

The course includes lectures, theoretical and laboratory exercises on:

• The camera, its parts and how to use it. The definition of exposure of the photosensitive surface and the parameters affecting it. The parts of the camera and how they affect each parameter.

• The principle of operation of photometers. The types of photodiodes used for their manufacture. The light meter reading and exposure setting procedure. The ways and problems in the process. Defining regular exposure.

• The definition of the speed of light sensitivity to photosensitive surfaces, its selection process and its properties. The aesthetic results that are caused by each choice.

• The physiology of the human eye. The color temperature and the color balance of the digital camera and the different optical effects achieved with it.

• The focal length of the camera lens. Defining the standard lens, and the cropfactor relative to the sensor size. The definition and properties of different types of lenses.

• Definition of depth of field and supercellular distance. The parameters that influence the depth of field and the supercellular distance, and the aesthetic effects that result from them.

• The time of exposure, its definition, its setting parameters and its aesthetic characteristics.

• The definition of transparency, opacity and optical density. Neutral filters

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face to face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in Teaching, in Laboratory Education, in Communication with Students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	
	Laboratory Exercise, Field Exercise	
	Study & analysis of literature	
	Interactive teaching	
	Educational visits	

	Project preparation	
	Job writing	
	Total Course 90	*150*
STUDENTS ASSESSMENT	Laboratory Work , Written work, Exhibition, Public Presentation	

RECOMMENDED BIBLIOGRAPHY

- Alsheimer, Leslie. *Black and White in Photoshop CS3 and Photoshop Lightroom*, Εκδ. Focal Press, 2007
- Beardsworth, John. *Digital B+W Photography*, Εκδ. Course PTR, Boston MA, 2004
- Davis, Phil. *Beyond the Zone System*, Εκδ. Focal Press, 1993
- Doeffinger, Derek. *Creative Shutter Speed,* Εκδ. Wiley Publishing, Inc. 2009
- Freeman, Michael. *Mastering B+W Digital Photography,* Εκδ. Lark Books, New York, 2006
- Hamilton, Maurice. *Black and White Photography Techniques with Adobe Photoshop*, Εκδ. AmherstMedia, 2006
- Hedgecoe John. *The new manual of photography*, Dorling Kindersley, 2009.
- *https://www.cambridgeincolour.com/*
- *https://www.camsim.com/*
- Jonson, Chris. *The Practical Zone System*, Εκδ. Focal Press, 1994
- Johnson, S. *Digital Photography*. Εκδ. O'Reilly Media, Inc. 2006
- Mchugh, Sean T. *Understanding photography.* Εκδ. Cambridge in Colour, 2017
- Peterson, Bryan. *Understanding Shutter Speed,* Έκδ. Amphoto books 2008
- Schaub, George. *Digital B+W Printing,* Εκδ. Amphoto Books, 2005
- Worobiec, T., & Spence, R. *Black and White Photography in the Digital Age,* Εκδ. Davis and Charles books, 2007

VIDEO I - THEORY & TECHNIQUE

GENERAL

SCHOOL	APPLIED ARTS AND CULTURE		
ACADEMIC UNIT	DEPARTMENT OF PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE DEGREE		
COURSE CODE	1030	SEMESTER	1
COURSE TITLE	VIDEO I - THEORY & TECHNIQUE		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS (ECTS)
	Lectures	2	5
	Laboratory	3	
COURSETYPE	EY		
PREREQUISITE COURSES:	-		
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes
- General knowledge of the technology and products of professional equipment for the production of audiovisual works.
- Capability of video camera use.
- Familiarity with the main video formats.
- Knowledge of basic video creation principles.
- Developing skills for independent and personal training.
- Ability to work with groups of people involved in the implementation of the project.

- Ability to think and create structured concepts

General Competences
- Search, analyze and synthesize data and information, using the necessary technologies
- Adapting to new situations
- Decision making
- Independent work
- Teamwork
- Exercising criticism and self-criticism
- Project planning and management
- Respecting diversity and multiculturalism
- Ability to use modern technology equipment
- Promotion of free, creative and inductive thinking

COURSE CONTENT

Lectures
- Introduction to light
- Static/moving image recording
- Analysis of the art and technique of the selected audiovisual works and applications
- Camera technology with focus on motion capture

- Lenses
- Aperture/ Shutter speed
- Photometry
- White balance
- Sensor technology
- Introduction to sound
- Creative Lighting Design
- The cinematic shot and its significance
- Using the video camera as a means of expression

LABORATORY

Introduction to the use and operation of the camcorder/dslr, portable lighting fixtures, mounting systems and microphone.

Planning and video recording exercises
- Shot types
- Shooting angles
- Camera movement
- Tripod use
- Application of basic lighting principles
- Color temperature and white balance
- Sound
- Microphone (mono and stereo sound)
- Microphone types

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	
	Lab Assignment, Field assignment	
	Interactive teaching	
	Educational visits	
	Executing the shots	
	Delivery of final project	
	Art Workshop	
	Artistic creation	
	Total Course 90	*150*
STUDENTS ASSESSMENT	*Written Thesis, technical ability, creation of an audiovisual work, exhibition, public presentation*	

RECOMMENDED BIBLIOGRAPHY

- Skopeteas, John, **The Camcorder and the Audiovisual Recording,** Press photo publications, 2008
- Zettl, Herbert, **Television Production Handbook,** Wadsworth Publishing, 2014
- Zettl, Herbert, **Video Basics 7,** Cengage Learning, 2017
- Thompson, Roy, **Grammar Of The Shot,** Focal Press, 2000

PICTURE COMPOSITION

GENERAL

SCHOOL	APPLIED ARTS AND CULTURE		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE DEGREE		
COURSE CODE	1040	SEMESTER	1
COURSE TITLE	PICTURE COMPOSITION		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS		CREDITS (ECTS)
Lectures	2		4
Laboratory	2		
COURSETYPE	ΜΓΥ		
PREREQUISITE COURSES:			
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)	https://eclass.uniwa.gr/courses/PHAA161/		

LEARNING OUTCOMES

Learning outcomes

The entirety of the courses aims at informing and versing the student as regards the fundamental values and methods. Accordingly, the completion of the theoretical and applied courses equips the prospective picture maker with the necessary knowledge for the implementation of a compositionally controlled and correctly structured picture. The theoretical and applied learning process brings out and analyses the fields where the picture maker shall implement her or his compositional activity. This should lead to the understanding, acquisition, personal experience, and implementation or even transgression of the rules that form the ensuing personal quest and artistic completion.

General Competences

- Research, analyse and synthesize data and information
- Adapt to new situations
- Decision making
- Autonomous work
- Working in an international environment
- Exercise of criticism and self-criticism
- Project design and management
- Respect for diversity and multiculturalism
- Showing social, professional and ethical responsibility and sensitivity to gender issues
- Promote free, creative and inductive thinking

COURSE CONTENT

Picture Composition introduces students to the structural logic of the picture by means of analysis of the compositional values and the presentation of compositional methods of picture making. According to the principle, that every creative picture, regardless of its theoretical and practical origin and aim, regardless of its medium, technique, content and theme, has to be found on some structural procedure, the course aims at documenting the compositional choices and quests of the artist.

Theoretical module

Taught material covers the fields: delimitation, optical centre, distance, composition, axes – frame, basis, balance, self-containment, homogeneity, contrast, movement, subject's classification.

Applied module

Implementation of a thematic of exercises like free subject, key aspect/emphasis of a picture, dominant element out of five, composition within composition, contrast, movement of object, stillness of model, movement in portrait, same theme on a different basis, self-containment of peripheral elements of the composition, balance, spiral classification of five dominant elements in a composition.

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	*Face-to-face*	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching Laboratory education Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	13*2=26
	Study for lectures	24
	laboratory practice- art workshop	13*2=26
	Homework Assignments	26
	Study and preparation for exam	48
	Total Course 90	*150*
STUDENTS ASSESSMENT	• laboratory work, • short-answer questions, • open-ended questions • public presentation,	

RECOMMENDED BIBLIOGRAPHY

Essential reading

Pressas, H., (2010). *"COMPOSING – Basic Principles of Picture Making"*, Athens: ION Editions

Recommended Books

Kent, S., (1995). "COMPOSITION" London: Dorling Kindersley Limited

Rankin Poore H., (1976). Pictorial Composition, Dover Publications

Dow Wesley A., (2007) Composition: Understanding Line, Notan and Color, Dover Publications

PHYSICS OF IMAGE AND SOUND

GENERAL

SCHOOL	Fine Arts and Design		
ACADEMIC UNIT	Photography and Audiovisual Arts		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	1050	SEMESTER	1
COURSE TITLE	PHYSICS OF IMAGE AND SOUND		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**CREDITS (ECTS)**
	Lectures	2	5
	Laboratory	2	
COURSETYPE	General Background		
PREREQUISITE COURSES:	No		
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	Greek		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS			
COURSEWEBSITE(URL)	http://eclass.teiath.gr/XXX		

LEARNING OUTCOMES

Learning outcomes

The course provides basic understanding in Optics and Acoustics. Students study the classical topics of geometrical optics. Reflection, refraction, photographic lenses, simple cameras, depth of field are some topics that taught through this course.

General Competences

- Search for, analysis and synthesis of data and information, with the use of necessary technology.
- Decision making.
- Team work.
- Criticism and self criticism.
- Production of free, creative and inductive thinking.

COURSE CONTENT

Lectures:

Theoretical part of the course:
Theories of light, Reflection, Refraction, Scattering of light, Prism, Analysis of light
Mirrors, lenses, optical instruments, Photographic lenses, aberrations, Magnification lens,
Field of View and Depth of field of a camera : description, Color, theories of color, Photographic color filters,
Sound, sound waves, Doppler effect, Reflection and Refraction of sound.Laboratorial part of the course:
Law of reflection and Plane mirrors, Refraction and total internal reflection, Converging lens, Simple Magnifier,
Photographic Camera, Standing sound waves.

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face to face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching Laboratory education Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	13x2=26
	Study for lectures	13x2=26
	Homework Assignments	38
	Study and preparation for exam	70
	Total Course	**160**
STUDENTS ASSESSMENT	Laboratory work Final written examination test	

RECOMMENDED BIBLIOGRAPHY

- LIGHT SCIENCE, PHYSICS AND THE VISUAL ARTS, Thomas D. Rossing et al. Springer 1999.
- OPTICS, E. Hecht et al. Addison, Wesley 1974.
- OPTICS IN PHOTOGRAPHY Kingslake, SPIE, 1992.
- CAMERA TECHNOLOGY, Goldberg, Acad. Press,1992.
- COLOR AND LIGHT IN NATURE 2nd ed. D. K. Lynch et al. Cambridge Univ. Press 2001.
- INTRODUCTION TO OPTICS, F. Pedrotti et al. Prentice Hall, 1987.
- THE PHYSICS OF SOUND, 2nd ed. R. E. Berg, D. G. STORK, Prentice Hall, USA 1995.
- THE SCIENCE OF SOUND, ROSSING, MOORE and WHELLER, Addison – Wesley 2002, USA.

ANALOG PHOTOGRAPHY

GENERAL

SCHOOL	APPLIED ARTS AND CULTURE		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	1060	SEMESTER	1
COURSE TITLE	ANALOG PHOTOGRAPHY		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS (ECTS)
	LECTURES	2	5
	EXERCISES	3	
COURSETYPE	AD		
PREREQUISITE COURSES:			
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK-ENGLISH		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes
PURPOSE OF THE COURSE
The purpose of the course is to introduce students to black and white analogue and color photography, and to enable them to select photographic materials, control film exposure, control the reception and printing of their photographs, manipulate the photographs, lenses, to know concepts such as the focal length of the lens, depth of field, or super-focal length of the lens, etc. and be able to evaluate the results of their photos.

EXPECTED LEARNING OUTCOMES
- Understanding the particularities of photo lenses.
- Understanding the basics of analogue photography.
- The ability to identify and select the technical parameters of photography that form a well-read and well-printed photograph.
- Ability to diagnose errors and distortions in photography using the wrong lens.

General Competences
• Search, analyze and synthesize data and information using the necessary technologies
• Adaptation to new situations
• Decision making
• Independent work
• Teamwork
• Working in an international environment
• Exercising criticism and self-criticism
• Project planning and management Respect for diversity and multiculturalism
• Demonstrate social, professional and ethical responsibility and gender sensitivity
• Promote free, creative and inductive thinking

COURSE CONTENT

Theoretical part
• Basic Types of Analog Cameras, Analog - Digital, Differences Similarities,. The form in the photo. Color temperature
• Camera anatomy, depth and speed control, photometers, photometric methods. The belt system in analog photography.
• Perspective and distortions, filters
• Film Types, Negative and Positive Color Films, Natural and Artificial Lighting, Lighting Modes,
• Focal length of lens. Classification of lenses (wide angle, normal, telephoto, zoom lenses). The diaphragm, the shutter speeds, the sensitivity of the film.
• Light Measuring Instruments - Photometer - Calvinometer - Flowmeter. Exposure control. Bracketing.
• Types and properties of photographic lenses. Transcendental distance, depth of field, factors on which it depends. Dark chamber and black and white and color photography. Process of displaying a black and white film, the process of printing a black and white photograph, contact printing, photograms. Pinhole camera.

Laboratory part
Implement exercises photogrammetric, visual, film presentation, chemical preparation, chemical process, printing photos from negatives, correct and incorrect prints from correct or incorrect negatives, shading masks burning, contrast control in appearance and print, recording deep and shallow depth of field, moving object recording, special techniques for capturing and printing black and white photos ,.

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face to face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in Teaching, in Laboratory Education, in Communication with Students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	
	Laboratory Exercise, Field Exercise	
	Study & analysis of literature	
	Interactive teaching	
	Educational visits	
	Project preparation	
	Job writing	
	Total Course 90	**150**
STUDENTS ASSESSMENT	Laboratory Work , Written work, Exhibition, Public Presentation	

RECOMMENDED BIBLIOGRAPHY
• The Camera, Ansel Adams, Εκδ. Little, Brown and Company, New York, 1980
• The Negative, Ansel Adams, Εκδ. Little, Brown and Company, New York, 1980
• The Print, Ansel Adams, Εκδ. Little, Brown and Company, New York, 1980
• The Manual of Photography, R. Jacobson, S. Ray, Εκδ. Focal Press, 1991
• John P. Schaefer Ansel Adams. Ansel Adams guide. Basic techniques of Photography Book 1Little, Brown 1992
• John P. Schaefer Ansel Adams. Ansel Adams guide. Basic techniques of Photography Book 2 Little, Brown 1992
• Hedgecoe John. *The new manual of photography*, Dorling Kindersley, 2009.

PHOTOGRAPHY AS REPRESENTATION

GENERAL

SCHOOL	APPLIED ARTS AND CULTURE			
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS			
LEVEL OF STUDIES	UNDERGRADUATE DEGREE			
COURSE CODE	2010		SEMESTER	2
COURSE TITLE	PHOTOGRAPHY AS REPRESENTATION			
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS (ECTS)	
	Lectures	3	6	
	Laboratory	3		
COURSETYPE	SPECIAL BACKGROUND			
PREREQUISITE COURSES:	PHOTOGRAPHY: INTRODUCTION TO CRITICAL READING			
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK			
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES			
COURSEWEBSITE(URL)				

LEARNING OUTCOMES

Learning outcomes
- Understanding the basic concepts of the photographic representation mechanism
- Understanding the technical choices that determine the concept of appropriate representation and metamorphosis through specific technical choices
- Understanding the concept of time in photography and the different ways that the time concept is included in the photographs
- Understanding photography as a means of personal expression
- Understanding the metamorphosis of the photographic impression and the technical choices that deliver it
- Understanding documentary photography.

General Competences
- Research, analyze and synthesize data and information, using the necessary technologies
- Adapt to new situations
- Decision making
- Autonomous work
- Teamwork
- Working in an international environment
- Exercise of criticism and self-criticism
- Project design and management Respect for diversity and multiculturalism
- Showing social, professional and ethical responsibility and sensitivity to gender issues
- Promote free, creative and inductive thinking

COURSE CONTENT

LECTURES
- Analogue and digital technology. Photographic representation. The nature of the photographic view point. The degree of imaging (degree of similarity with visual reality). Iconographic conventions

- Photographic language: I. Depth and frame. II. Photographic representation of space. Their use and meaning in photographic expression.
- The concept of metamorphosis through the photographic representation of reality. The technical choices that transform an ordinary object in an aesthetic object.
- Time and Photography: Analysis of Peter Wollen's essay **Fire and Ice** (1984) with time as a subject and the time relationships in photography and cinema. Analysis of the types of time experiences contained in the two media as well as the ways in which the viewer is associated with them
- The snapshot concept. Study example, the *Decisive Moment*. (H.C. Bresson)
- Documentary photography and authenticity. The function of the representation code in the photo document. Study example: Photography of the farmers' rehabilitation program against natural disasters and the financial crisis in the 1930s in the United States (*FSA*).

PRACTICE PART OF THS COURSE
The practice part of the course aims to deepen the relationship between visual perception and photographic representation. It covers three study areas:
- The "representation of space" offers the opportunity of studying how perspective shapes but mainly the understanding of the way perception counteracts on the interpretation of the photograph. Furthermore another important study is to investigate the meaning of a synthesis that is created through the synthesis of the photographic frame.
- The "representation of time" will examine the way we understand movement in photography (snapshot)
- The "metamorphosis of reality" examines the technical choices available through which the photographic impression transforms

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT inteaching Laboratory education Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	13*3=39
	Study for lectures	37
	Homework Assignments	13*3=39
	Study and preparation for exam	65
	Total Course	**180**
STUDENTS ASSESSMENT	• Photographic production • Written essay • Exhibition, public presentation oral examination	

RECOMMENDED BIBLIOGRAPHY

Antoniadis Costis, Latent Image, Hellenic Center of Photography, 3η Revised Edition, 2014.
Bate, D., *Photography - Key Concepts,* Berg, 2009.
Barthes, R., *Camera Lucida*, Jonathan Cape, 1982.
Barthes,R., *Image-Music-Text*, Fontana Press, 1977.
Berger John, Ways of Seeing, *Metaixmio*, 2011.

Benjamin, W., *For the Work of Art*, Plethron, 2013.

Benjamin, W., The Author as Producer*, Plethron*, 2017.

Bright Susan, *Art Photography Now*, Thames and Hudson, 2011.

Campany, D., *Art and Photography*, London: Phaidon Press, 2003.

Cotton Charlotte, *The Photograph as Contemporary Art*, London: Thames and Hudson, 2004.

Freund, G. *Photography and Society.* [1st Edition 1974]. London: Gordon Fraser, 1980.

Frizot, M. (επιμ.), *A New History of Photography*, Koln: Koneman, 1994.

Jaeger, Anne-Celine, *Image Makers Image Takers*, Thames and Hudson, 2007

Lemagny, J.C. and Rouille, A. (ed.) A History of Photography. London: Cambridge University Press, 1987*.*

Markidou Natassa, Photography Critical Readings, Private Publishing, 2015.

Mora, G. *Photo Speak: A Guide to the Ideas, Movements, and Techniques of Photography, 1839 to the Present,* New York: Abbeville Press, 1998.

Sontag Susan, *On Photography*,Penguin 1977.

Frizot, M. (ed.) *A New History of Photography*. Koln: Koneman, 1994.

Lemagny, J.C. and Rouille, A. (eds) *A History of Photography*. London: Cambridge University Press, 1987*.*

Rosenblum, N. *A World History of Photography.* New York: Abbeville Press, 1984.

Wells, L. Introduction to Photography, Plethron 2007.

ADVANCED PHOTOGRAPHIC TECHNIQUES

GENERAL

SCHOOL	APPLIED ARTS AND CULTURE		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	2020	SEMESTER	2
COURSE TITLE	ADVANCED PHOTOGRAPHIC TECHNIQUES		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS		CREDITS (ECTS)
Lectures	2		6
Laboratory	3		
COURSETYPE	AD		
PREREQUISITE COURSES:	PHOTOGRAPHY TECHNIQUES		
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK-ENGLISH		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES
OBJECTIVE OF THE COURSE
The technique of photography as a series of synthetic courses is at the core of the discipline's field of study and aims to build basic knowledge that will enable students to respond to any type of photographic process, by choosing the appropriate technique. The main objective of the courses is to link cause and effect through the photographic process, where cause is the "reality" to be photographed and the how the resulting photograph is produced. The transformation of the real event into a photographic image is done by changing the dimensions of reality, namely the third dimension of depth and time.
The second lesson of this course introduces advanced knowledge on the control of photographic equipment and material quality. This knowledge enables the qualitative photographic imaging and the foreseeability of the result (pre-imaging-provisualization) which are essential features of holistic knowledge in photography.

Method - learning outcomes
The course is organized into two parts, theory and its application. The theoretical part consists of a series of lectures by the lecturers of the course using visual material, where the topics presented are analyzed and discussed with the active participation of the students / three. In addition, students do theoretical individual work. The theoretical part is the background for the applied part of the course.
The applied strand performs a series of individual exercises, with escalating degrees of difficulty, which relate to advanced photographic techniques and knowledge. Students make public presentations of their work in the classroom with a critical attitude (peers / teachers) and the potential for improvement.
Upon successful completion of the course the student will be able to:
• Check the quality performance of its equipment and materials.
• Know the difference between different file templates.
• Check the relationship between scene-shooting - print photography.
• Know different photographic methods, such as zone system, practical sensitometry, etc.
• Understand the means used in the photographic process and their relationships so that they can have the intended photographic effect

General Competences
• Search, analyze and synthesize data and information using the necessary technologies
• Adaptation to new situations
• Decision making
• Independent work
• Teamwork

- Working in an international environment
- Exercising criticism and self-criticism
- Project planning and management Respect for diversity and multiculturalism
- Demonstrate social, professional and ethical responsibility and gender sensitivity
- Promote free, creative and inductive thinking

COURSE CONTENT

Theoretical and Laboratory part
The course includes lectures, theoretical and laboratory exercises on:
- Comparative introduction to color and black and white photography with reference to their differences. Introduction to photographic file types (jpg, raw, tiff, etc.). The process of converting digital digital photography into digital black and white.
- Optical and digital photo filters (polarizers, effect filters, etc.), corrective filters and special effect filters.
- Determining the exposure range of the digital camera. Defining the contrast of brightness and contrast of the scene being photographed. Applying the effect, the exposure range to the photographic process. The " exposure to the right (ETTR)" method
- Correct photo-exposure of a photo (Zonal system, spot metering, gray card, Exposure to the right), use of flash
- Black and white digital photography (converting digital digital photography to black and white using Adobe Photoshop, Gimp etc)

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face to face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in Teaching, in Laboratory Education, in Communication with Students	
	Activity	Semester Work Load
	Lectures	
	Laboratory Exercise, Field Exercise	
	Study & analysis of literature	
TEACHING ORGANIZATION	Interactive teaching	
	Educational visits	
	Project preparation	
	Job writing	
	Total Course 90	**180**
STUDENTS ASSESSMENT	Laboratory Work , Written work, Exhibition, Public Presentation	

RECOMMENDED BIBLIOGRAPHY

- Fisher,Robert.The digital zone system, Εκδ. Rocky Nook, Inc. 2012
- Adams, Ansel.The negative, Εκδ. Little Brown and Company, 2005
- Varis, Lee. Mastering exposure and the zone system for digitalphotography. Course Technology, 2010.
- Jonson, Chris.The Practical Zone System,εκδ. Focal Press, 1994
- Davis, Phil. Beyond the Zone System, εκδ. Focal Press, 1993

- Worobiec, T., &Spence, R. Black and White Photography in the Digital Age, εκδ. Davis and Charles books, 2007
- Hamilton, Maurice.Black and White Photography Techniques with Adobe Photoshop Εκδ. Amherst Media, 2006
- Alsheimer, Leslie,Black and White in Photoshop CS3 and Photoshop Lightroom, Εκδ. Focal Press, 2007
- Beardsworth, John.Digital B+W Photography, Εκδ. Course PTR, Boston MA, 2004
- Freeman, Michael.Mastering B+W Digital Photography, Lark Books,N.York, 2006
- Johnson, S.Digital Photography, Εκδ. O'Reilly Media, Inc. 2006
- Schaub, George. Digital B+W PrintingΕκδ. AmphotoBooks, 2005
- Hedgecoe John. The new manual of photography, Dorling Kindersley, 2009.

VIDEO II-THEORY AND TECHNIQUE

GENERAL

SCHOOL	APPLIED ARTS AND CULTURE		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE DEGREE		
COURSE CODE	2030	Semester	2
COURSE TITLE	VIDEO II-THEORY AND TECHNIQUE		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS (ECTS)
	Lectures	2	5
	Laboratory	3	
COURSE TYPE	GENERAL BACKGROUND		
PREREQUISITE COURSES:			
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes
Upon completion of the course students will have acquired :
- Knowledge and skills required in the production of a short audiovisual project.
- Basic video editing skills and a working knowledge of editing software and tools,
- The ability to analyze and critically evaluate technical and creative aspects of a professional audiovisual production project.

General Competences
- Students are expected to :
- Research, analyze and synthesize data and information, using the appropriate techniques and technologies
- Adapt to new situations
- Competent decision making
- Autonomous work
- Teamwork
- Working in an international environment
- Self-assessment
- Project design and management
- Respect for diversity and multiculturalism
- Demonstrating social, professional and ethical responsibility as well as sensitivity to gender issues
- Promoting creative, deductive and inductive thinking

COURSE CONTENT

THEORY

- Visual narrative and editing
- Editing techniques and creative objectives in a post production environment
- Introduction to audio and music processing
- Narrative time and space
- Continuity editing techniques
- Case studies

Studio work

Production of a short audiovisual project with emphasis on motivation, technical skills and the creative process. Basic principles of video editing software in order to obtain a working knowledge of software and editing tools in a windows operating system environment.

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face-to-face interaction	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Information and communications technologies are implemented	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	13*3=39
	Reading assignments	20
	Studio work/ Assignments	66
	Study and preparation for final exam	25
	Total Course	**150**
STUDENTS ASSESSMENT	Written examination Presentation of projects in the classroom Demonstrating technical ability and skill in studio work General Creative considerations	

RECOMMENDED BIBLIOGRAPHY

- Dancyger, Ken, The Technique Of Film And Video Editing. Focal press, 1993
- Miller, Pat, Script Supervising And Film Continuity, Focal press, 1999
- Adobe Premiere Manual
- Davinci_Resolve_Reference_Manual

ADVANCED TECHNIQUES IN ANALOG PROTOGRAPHY

GENERAL

SCHOOL	**APPLIED ARTS AND CULTURE**		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	2040	SEMESTER	2
COURSE TITLE			

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**CREDITS (ECTS)**
Lectures	2	3
Exercises	3	

COURSETYPE	AD
PREREQUISITE COURSES:	ANALOG PHOTOGRAPHY
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK-ENGLISH
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES
COURSEWEBSITE(URL)	

LEARNING OUTCOMES

OBJECTIVE OF THE COURSE

The purpose of the course is to introduce students to special techniques of black and white analogue photography, and to enable them to choose the photographic materials to be able to fabricate photosensitive surfaces and to come into contact with 19th century analogue photographic techniques that they can use express themselves creatively.

General Competences
• Search, analyze and synthesize data and information using the necessary technologies
• Adaptation to new situations
• Decision making
• Independent work
• Teamwork
Working in an international environment
• Exercising criticism and self-criticism
• Project planning and management Respect for diversity and multiculturalism
• Demonstrate social, professional and ethical responsibility and gender sensitivity
• Promote free, creative and inductive thinking
• Working in an international environment
• Exercising criticism and self-criticism
• Project planning and management Respect for diversity and multiculturalism
• Demonstrate social, professional and ethical responsibility and gender sensitivity
• Promote free, creative and inductive thinking

COURSE CONTENT

Theoretical and Laboratory part

Special techniques: Special printing techniques, contrast control, Burning and dodging, Pushing Pulling, Bracketing, To flash in the photo. Fill in. Lighting tungsten. Lighting and copying. Filters in analog black and white color photography. Macro photography. Panoramic cameras. Stereoscopic Cameras, Electromagnetic Spectrum, Analog Infrared Photography, Analog Ultraviolet Photography, Liquid Emoltion, Lith-ortho Film and Their Techniques, Special Dark Chamber Solarization Silhouette Printing Techniques, Bass relief, Toners, Black and White Retouching Slides 19 . Special lighting techniques

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face to face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in Teaching, in Laboratory Education, in Communication with Students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	
	Laboratory Exercise, Field Exercise	
	Study & analysis of literature	
	Interactive teaching	
	Educational visits	
	Project preparation	
	Job writing	
	Total Course 90	**90**
STUDENTS ASSESSMENT	Laboratory Work , Written work, Exhibition, Public Presentation	

RECOMMENDED BIBLIOGRAPHY

• The Camera, Ansel Adams, Ed. Little, Brown and Company, New York, 1980
• The Negative, Ansel Adams, Ed. Little, Brown and Company, New York, 1980
• The Print, Ansel Adams, Ed. Little, Brown and Company, New York, 1980
• The Manual of Photography, R. Jacobson, S. Ray, Ed. Focal Press, 1991
• John P. Schaefer Ansel Adams. Ansel Adams guide. Basic techniques of Photography Book 1Little, Brown 1992
• John P. Schaefer Ansel Adams. Ansel Adams guide. Basic techniques of Photography Book 2 Little, Brown 1992
• Tasos Schizas The technique of analogue digital photography. Photographic Image. 2014
• John Hedgecoe The photographer's new book. Translated by K. Syrrakos Papasotiriou 2010 ISBN 978-960-7182-81-4
• Chris Marquardt and Monika Andrae. The Film Photography Handbook: Rediscovering Photography in 35mm, Medium, and Large Format
• Robert Burley. Disappearance of Darkness: Photography at the End of the Analog Era
• Christina Z. Anderson. Experimental Photography Workbook: A Manual of Analog Black & White Darkroom Practice

INTRODUCTION TO DIGITAL MEDIA

GENERAL

SCHOOL	**APPLIED ARTS AND CULTURE**		
ACADEMIC UNIT	DEPARTMENT OF PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	2050	SEMESTER	2
COURSE TITLE	INTRODUCTION TO DIGITAL MEDIA		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**CREDITS (ECTS)**
Lectures, Lab projects, Written assignments		5	3
Laboratory			
COURSETYPE	General background, general knowledge, skills development.		
PREREQUISITE COURSES:	None		
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	Greek, English		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	Yes		
COURSEWEBSITE(URL)	https://eclass.uniwa.gr/courses/PHAA157/		

LEARNING OUTCOMES

Learning outcomes
The course is an introduction to digital media technology (image, sound, text) and available digital creation and editing tools. Upon completion of the course students will have advanced knowledge, skills and competencies related to the digitization of analogue media, the specificities of digital media and their compression and storage requirements, digital formats for managing, editing, reusing and delivering content and digital photography core editing concepts.

General Competences
- Applying knowledge to practice
- Search, analyze and synthesize data and information, using the necessary technologies
- Adaptation to new situations and decision making
- Independent work
- Teamwork
- Working in an international environment
- Working in an interdisciplinary environment
- Project planning and management
- Promoting free, creative and inductive thinking

COURSE CONTENT

Digital Media — Basic concepts and principles, From analog information to digital data – Digitization, Media representation, Digital images and graphics, Resolution, Compression, File formats, image editing, tone and color – color models, color spaces, color management, text and digital typography, digital text, tagging, type character sets, hypertext, HTML and webpages.

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Synchronous (face to face) and remote	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in all stages of the learning process (teaching, laboratory, administrative management, assessment and asynchronous communication with students). Support for learning process through Open eClass Institutional Platform	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures/presentations	20
	Writing assignments	10
	Lab work	20
	Project	40
	Total Course	**90**
STUDENTS ASSESSMENT	a) Written assignments. b) Laboratory projects. c) Written exams of both open (short answers) and closed type (multiple choices, matching words, right wrong, etc.) Assessment methods and evaluation criteria are available in the course guide via the Open eClass platform.	

RECOMMENDED BIBLIOGRAPHY

- Kolokythas, K., 2015. Digital media in the audiovisual arts. Athens: Association of Greek Academic Libraries.

- Nigel Chapman, Jenny Chapman. Digital Multimedia. West Sussex: John Wiley & Sons, Ltd, 2009.

- Deligiannis G., 2007. Interactive Multimedia and Digital Technology in the Arts. Athens: Fagotto

- Kokkonis M., Paschalidis G., Bandimaroudis F., 2010. Digital Media. Athens: Critique Ed

- Course notes

- Online resources

Course bibliography is dynamically formulated and is always available at the beginning of the semester through the Foundation's asynchronous education platform.

HISTORY OF PHOTOGRAPHY / 19TH CENTURY

GENERAL

SCHOOL	**APPLIED ARTS AND CULTURE**		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE DEGREE		
COURSE CODE	2060		2
COURSE TITLE	HISTORY OF PHOTOGRAPHY/ 19TH CENTURY		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**CREDITS (ECTS)**
Lectures		3	4
Laboratory			
COURSETYPE	Copulsory, General core		
PREREQUISITE COURSES:	NONE		
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes
This course aims to make students capable:
- To critically evaluate the events and happenings that preceded the history of photography.
- Introduce them to the ways of analysis and composition used in researching the history of photography.
- To understand the social and political-economic inevitability of the photographic invention in the specific historical period.
- To learn about the possibilities of the photography from the way it spread during the 19th century.
- To understand how the transition from the fixed to the moving image took place and how the cinema emerged.
- To study the great historical and other possibilities of photography / document.
- To find out through specific examples how the aesthetics of photographic imaging of each era is reflected in the decoration of the photographs where the photographic portrait took place.

General Competences
- Understanding the peculiarities of the history of photography
- Methods of analysis / synthesis of historical facts
- Factors subjective, objective, political-economic / social that affect the historical event
- Reporting and evaluation of events that preceded the photographic invention
- The necessity of the photography

COURSE CONTENT

LECTURES
Was the invention of photography a random event or a requirement of the times?
- Inventions and "substitutes" of the photograph before its invention
- Industrial revolution, urbanization & needs of cheap & "objective" representation

- The chronicle of the invention. Reactions caused by the emergence of the photographic invention
- Daguerreotype, calotype, other techniques of the first forty years.
 -The commercialization of the photo. Carte de visite photography
- The "photographic" journeys
- The portrait, the man and his (s) image.
- NADAR's life and work.
- PHOTO-CLUBs, exhibitions, events and photographic activities of the period.
- The simplification of the technique. The use of gelatin and the invention of the first amateur camera. Consequences.
- References to the history of Greek photography of this period.
- The birth and evolution of color photography. Color plates
- Motion photography: Muybridge / E. J. Marey / The invention of cinema.
- Academic-pictoralistic photography. Painting-Photography Relationship.
- The photo-document. The case of E. Atget.

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face to face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	
	Laboratoty Exercise	
	Homework Assignments	
	Study and preparation for exam	
	Total Course	
STUDENTS ASSESSMENT	Written project Public Presentation	

RECOMMENDED BIBLIOGRAPHY

- Freund, Gisele. Translation: Eva Mavroeidi, *Photography and Society*, (Athens,
 PHOTOGRAPHOS publications), 1996
- Xanthakis, Alkis. *History of Greek Photography from 1839 to 1960 (*Athens E.L.I.A.,
1981)
- Sontag, Susan. Translation: Hercules Papaioannou, *On photography* (Athens,
 PHOTOGRAPHOS publications), 1993
- ROUILLE, André & LEMAGNY, Jean-Claude, *Histoire de la photographie*, Larousse, 1998.
- Frizot, Michel, *A New History of Photography,* Cologne, Könemn , 1998.
- Gernsheim, Alison & Helmut Gernsheim. *The History of Photography from the Camera Obscura to   the Beginning of the Modern Era.* New York, McGraw-Hill, 1969.
- Newhall, Beaumont, *The History of Photography: From 1839 to the Present.* New York, Museum of   Modern Art, 2009.

PHOTOGRAPHY: SIGNIFYING PRACTICES

GENERAL

SCHOOL	APPLIED ARTS AND CULTURE		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE DEGREE		
COURSE CODE	3010	SEMESTER	3
COURSE TITLE	PHOTOGRAPHY: SIGNIFYING PRACTICES		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS (ECTS)
	Lectures	3	6
	Laboratory	3	
COURSETYPE	SPECIAL BACKGROUND		
PREREQUISITE COURSES:	PHOTOGRAPHY: INTRODUCTION TO CRITICAL READING, PHOTOGRAPHY AS REPRESENTATION		
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes
- Ability to recognize different ways of reading and interpreting photographs and ability to justify the varied readings that photographs acquire through semiology
- Guidelines on critical reading and historical knowledge needed to understand photographic production practices.
- Developing skills for independent and personal learning
- Ability to think and create structured concepts
- Ability to critically support their work and its presentation
- Ability to produce a series of photographs that are conceptually and stylistically related
- Ability to critically analyze work patterns and final results.
- Osmosis in a rich, varied, challenging, experimental and spiritualy, psychic /intellectual study of the photographic production

General Competences
- Ability to recognize different ways of reading and interpreting photographs and ability to justify the varied readings that photographs acquire through semiology
- Guidelines on critical reading and historical knowledge needed to understand photographic production practices.
- Developing skills for independent and personal learning
- Ability to think and create structured concepts
- Ability to critically support their work and its presentation
- Ability to produce a series of photographs that are conceptually and stylistically related

- Ability to critically analyze work patterns and final results.
- Osmosis in a rich, varied, challenging, experimental and spiritualy, psychic /intellectual study of the photographic production

General Competences
- Research, analyze and synthesize data and information, using the necessary technologies
- Adapt to new situations
- Decision making
- Autonomous work
- Teamwork
- Working in an international environment
- Exercise of criticism and self-criticism
- Project design and management .Respect for diversity and multiculturalism
- Showing social, professional and ethical responsibility and sensitivity to gender issues
- Promote free, creative and inductive thinking

COURSE CONTENT

THEORY
- Encoding the photographic message: Analysis of R. Barthes's essay *The Photographic Message*
- The meaning of the photographic image: Analysis of R. Barhes's essay *The Rhetoric of the Image*
- Photography and Contexts:
  I. The relationship between photography and text
  II. Image juxtapositions where *Sequences* and *Photostories* will be examined
- Photography and its relation with various reading concepts
- The rhetoric scheme of *Metonymy* in photography: contemporary documentary photography
- The transformation of documentary photography and its presence in exhibition spaces (Museums, Art spaces)
- The rhetoric scheme of *Metaphor* in contemporary art photography
- the concept of *Narrative* in photography (The integration of elements from cinema, painting, literature and fairy tales)
- The rhetoric of *Straight* photographic representation

PRACTICE PART OF THS COURSE
Through the practice part of the course students will have the opportunity to apply basic strategies taught about creating the photographic meaning in creating their photographs with concise conceptual or narrative content:
- Creating a narrative through a series of photographs:
  I.   **Sequences** and **Photostories**
  II. Image within an image
  III. Photography and Text
- Photographing an abstract concept
- The meaning of images through the rhetoric schemes of Metonymy and Metaphor

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	*Face-to-face*	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT inteaching Laboratory education Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	13*3 = 39
	Study for lectures	37
	Homework Assignments	13*3 = 39
	Study and preparation for exam	65
	Total Course	**180**
STUDENTS ASSESSMENT	• Photographic production • Written essay • Exhibition, public presentation oral examination	

RECOMMENDED BIBLIOGRAPHY

Antoniadis Costis, Latent Image, Hellenic Center of Photography, 3η Revised Edition, 2014.

Bate, D., *Photography - Key Concepts,* Berg, 2009.

Barthes, R., *Camera Lucida*, Jonathan Cape, 1982.

Barthes,R., *Image-Music-Text*, Fontana Press, 1977.

Berger John, Ways of Seeing, *Metaixmio*, 2011.

Benjamin, W., *For the Work of Art*, Plethron, 2013.

Benjamin, W., The Author as Producer*, Plethron*, 2017.

Bright Susan, *Art Photography Now*, Thames and Hudson, 2011.

Campany, D., *Art and Photography*, London: Phaidon Press, 2003.

Cotton Charlotte, *The Photograph as Contemporary Art*, London: Thames and Hudson, 2004.

Freund, G. *Photography and Society.* [1st Edition 1974]. London: Gordon Fraser, 1980.

Frizot, M. (επιμ.), *A New History of Photography*, Koln: Koneman, 1994.

Jaeger, Anne-Celine, *Image Makers Image Takers*, Thames and Hudson, 2007

Lemagny, J.C. and Rouille, A. (ed.) A History of Photography. London: Cambridge University Press, 1987.

Markidou Natassa, Photography Critical Readings, Private Publishing, 2015.

Mora, G. *Photo Speak: A Guide to the Ideas, Movements, and Techniques of Photography, 1839 to the Present,* New York: Abbeville Press, 1998.

Sontag Susan, *On Photography*,Penguin 1977.

Frizot, M. (ed.) *A New History of Photography*. Koln: Koneman, 1994.

Lemagny, J.C. and Rouille, A. (eds) *A History of Photography*. London: Cambridge University Press, 1987.

Rosenblum, N. *A World History of Photography.* New York: Abbeville Press, 1984.

Wells, L. Introduction to Photography, Plethron 2007.

PRINCIPLES OF COLOR PHOTOGRAPHY

GENERAL

SCHOOL	**APPLIED ARTS AND CULTURE**			
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS			
LEVEL OF STUDIES	UNDERGRADUATE DEGREE			
COURSE CODE	3020	SEMESTER		3
COURSE TITLE	PRINCIPLES OF COLOR PHOTOGRAPHY			
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**CREDITS (ECTS)**	
	Lectures	2	5	
	Laboratory	3		
COURSETYPE	MEY			
PREREQUISITE COURSES:				
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK			
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES			
COURSEWEBSITE(URL)				

LEARNING OUTCOMES

Learning outcomes
This course aims to introduce students to both technical and aesthetic issues of color photography.
The main objective of the course is the student's understanding of the basic principles
of color   photography, the adaptation of the Zone System to color photography,
the adaptation of the Zone System to color photography,
the color variations of natural light and the color variety of artificial light sources, as well as
learning to   print color digital photography.

General Competences
- Research, analyse and synthesize data and information, using the necessary technologies
- Adapt to new situations
- Decision making
- Autonomous work
- Teamwork
- Working in an international environment
- Exercise of criticism and self-criticism
- Project design and management Respect for diversity and multiculturalism
- Showing social, professional and ethical responsibility and sensitivity to gender issues
- Promote free, creative and inductive thinking

COURSE CONTENT

THEORY
-Review of the history of color photography
-Color in photography
-Color psychology
-Color systems

-Color cycles and relations between colors
-Zone system in color photography
-Colour temperature of light, colour of light.
-Lighting: natural light and its colour alternations, artificial light with its different-colour sources
-Filters in color photography
-Other color techniques

PRACTICE PART OF THS COURSE
The course involves special exercises so that the student can understand the color wheel in color photography, the function of color (features and properties) as an element of the content of the image. Special exercises related to lighting in color photography, both natural and artificial. Creating a photo portfolio that will combine technique and aesthetics in photos.

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face to face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT inteaching Laboratory education Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	
	Study for lectures	
	Homework Assignments	
	Study and preparation for exam	
	Interactive teaching	
	Total Course	**150**
STUDENTS ASSESSMENT	Written work Written examination Public presentation Multiple choice questionnaires Short –answer questions	

RECOMMENDED BIBLIOGRAPHY

- Hedgecoe John. *The new manual of photography*, Dorling Kindersley, 2009.
- Robert Hirsch ,State University of New York, **Exploring Color Photography,** Mc Graw Hill , 1997
- Henry Horenstein, Color Photography, A Pond Press Book, 1995
- Harald Mante, **Composition et couleur en photographie**, Eyrolles 2012
- John Hedgecoe's,The Art of Colour Photography,Mitchell Beazley 1999
- Phil Malpas, Capturer la Couleur,Ava Publishing Sa, 2007
- Steve Macleod, Postproduction Couleur, Ava Publishing Sa, 2008
- David Prakel, Composition, Ava Publishing Sa, 2006
- Edith Anderson Feisner**, Colour,** Laurence King Publishing, 2006

Video III-THEORY AND TECHNIQUE

GENERAL

SCHOOL	**APPLIED ARTS AND CULTURE**		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE DEGREE		
COURSE CODE	3030	Semester	3
COURSE TITLE	VIDEO III-THEORY AND TECHNIQUE		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**CREDITS (ECTS)**
	Lectures	2	5
	Laboratory	3	
COURSETYPE	GENERAL BACKGROUND		
PREREQUISITE COURSES:			
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes
This course aims towards:
- An initial concise and comprehensive knowledge of the entire audiovisual production workflow, from the idea to final master copy and its distribution.
- The acquisition of basic skills necessary for the preproduction, production and post-production of an audiovisual project.

General Competences
Students are expected to :
- Research, analyze and synthesize data and information, using the appropriate techniques and technologies
- Adapt to new situations
- Competent decision making
- Autonomous work
- Teamwork
- Working in an international environment
- Self-assessment
- Project design and management
- Respect for diversity and multiculturalism
- Demonstrating social, professional and ethical responsibility as well as sensitivity to gender issues
- Promoting creative, deductive and inductive thinking

COURSE CONTENT

THEORY
- Review of previous courses
- Production Design
- Form and rhythm/ camera movement

- Sound: vibrations, and waveforms
- Introduction to mixing and audio processing.
- Digital Color: pixels and bits
- Monitoring tools/ color correction and grading.
- Introduction to Visual effects and motion design.

STUDIO WORK
Introduction to Script writing/ blocking/ Decoupage/ Story boarding
Students will produce a short video with emphasis on the development of a unique personal style while aiming towards the attainment of a creative and/ or professional goal.

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face-to-face interaction	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Information and communications technologies are implemented	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	13x3=39
	Reading assignments	20
	Studio work/ Assignments	66
	Study and preparation for final exam	25
	Total Course	*150*
STUDENTS ASSESSMENT	Written examination Presentation of projects in the classroom Demonstrating technical ability and skill in studio work General Creative considerations	

RECOMMENDED BIBLIOGRAPHY
Sheila Curran Bernard, *Documentary Storytelling,* Focal Press, 2007
Kenneth Kobre, *Videojournalism – Multimedia Storytelling,* Focal Press, 2012
Dancyger Ken, *The Technique Of Film And Video Editing*, Focal press, 1993
Thompson P., *Grammar Of The Shot*, Focal Press, 2000
Brie Gyncild. Lisa Fridsma,   *Adobe After Effects CC,*Classroom in a Book, Adobe, 2019
Jay Rose, *Producing Great Sound for Film and Video,* Focal Press, Fourth Edition, 2015

PHOTOGRAPHIC DIGITAL PROCESSING

GENERAL

SCHOOL	**APPLIED ARTS AND CULTURE**		
ACADEMIC UNIT	DEPARTMENT OF PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	3040	SEMESTER	3
COURSE TITLE	PHOTOGRAPHIC DIGITAL PROCESSING		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**CREDITS (ECTS)**
Lectures		5	5
Laboratory			
COURSETYPE	Specialization, skills development.		
PREREQUISITE COURSES:	2050 Introduction to Digital Media and Tools		
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	Greek, English		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	Yes		
COURSEWEBSITE(URL)	https://eclass.uniwa.gr/courses/PHAA165/		

LEARNING OUTCOMES

Learning outcomes

The course focuses on the production and editing of digital photographic content for different uses and applications. Upon completion of the course students will have advanced knowledge, skills and competencies related to:

- The structure and information levels of the digital image
- Processing techniques and methodologies
- The requirements and objectives of optimum image editing
- The ability to evaluate tonal and color corrections
- Optimal configuration of an editing system
- The ability to make decisions that determine the aesthetics of the photographic image
- Communicating the requirements of optimal editing to other professionals
- The ability to design effective work flows.

General Competences

- Applying knowledge to practice
- Search, analyze and synthesize data and information, using the necessary technologies
- Adaptation to new situations
- Decision making
- Independent work / Teamwork
- Working in an international / interdisciplinary environment
- Project planning and management
- Exercising criticism and self-criticism
- Promoting free, creative and inductive thinking

COURSE CONTENT

The working environment, digital image processing methodologies and techniques. Digital tools - commercial software, good practices, pixel editing, parametric editing, non-destructive editing methods, color management, tone and color corrections, color grading.

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Synchronous (face to face) and remote	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in all stages of the learning process (teaching, laboratory, administrative management, assessment and asynchronous communication with students). Support for learning process through Open eClass Institutional Platform	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures/presentations	13
	Non-guided study	12
	Lab work	50
	Project	75
	Total Course	**150**
STUDENTS ASSESSMENT	a) Lab assignments (60%) b) Final project presentation (40%) Assessment methods and evaluation criteria are available in the course guide via the Open eClass platform.	

RECOMMENDED BIBLIOGRAPHY

- Kolokythas, K., 2015. Digital media in the audiovisual arts. Athens: Association of Greek Academic Libraries.
- Kolokythas, K., 2016. Color Management-A Brief Overview. Athens: Self-published.
- Nigel Chapman, Jenny Chapman. Digital Multimedia. West Sussex: John Wiley & Sons, Ltd, 2009.
- Katrin Eismann, Sean Duggan, Tim Gray, 2010. Real World digital photography, Peachpit Press
- Course notes
- Online resources

Course bibliography is dynamically formulated and is always available at the beginning of the semester through the Foundation's asynchronous education platform.

HISTORY OF PHOTOGRAPHY/20ᵀᴴ CENTURY UNTIL NOW

GENERAL

SCHOOL	APPLIED ARTS AND CULTURE		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE DEGREE		
COURSE CODE	3050	SEMESTER	3
COURSE TITLE	HISTORY OF PHOTOGRAPHY/ 20ᵀᴴ CENTURY UNTIL NOW		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS (ECTS)
	Lectures	3	4
	Laboratory		
COURSETYPE	Copulsory, General core		
PREREQUISITE COURSES:	NONE		
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes
  This course aims to make students capable:
- To explore the relationship and reciprocal stimuli between photography and other arts during the 20th century.
- To understand how and to what extent the various socio-political conditions that prevailed in various developed countries of the West, especially during the interwar period, played a significant role in the birth and development of aesthetic photographic currents.
- To understand the work of the great and well-known photographers of the period and the influences that this exerted on many generations of photographers in the years that followed.
- To understand that the need for information gave birth to the big and well-known magazines and what role did the integration in those of the photographic reporting play.
- To teach the photographic techniques of the period.

General Competences
- -Understanding the great aesthetic and technological changes brought about by the photograph of the "democratization" of the medium
- -Analysis of the effects observed since the beginning of the 19th century and onwards with the industrialization and mass production of cameras.

COURSE CONTENT

LECTURES
The photomontages of the interwar period: photography and artistic movements
- The photographer Man Ray / France
- The Bauhaus School / Germany -
- The photograph in the Soviet Union / USSR / Alex. Rochenko.
- Farm Security Administration. / USA

-The photo after World War II. Subjective photography

- Humanist / humanitarian photography

- The development of photojournalism and the role of magazines of various subjects (eg LIFE)

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face to face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	
	Laboratoty Exercise	
	Homework Assignments	
	Study and preparation for exam	
	Total Course	**120**
STUDENTS ASSESSMENT	Written project Public Presentation	

RECOMMENDED BIBLIOGRAPHY

- Jeffrey, Ian. Translation: Hercules Papaioannou, Photography. A concise History

(Athens, PHOTOGRAPHOS publications), 1996

- Papaioannou, Iraklis, Greek Photography & Photography in Athens of Greece, NEFELI, 2013

- Papadimitropoulos, Panagiotis, The subject and photography, Thessaloniki, University Studio Press, 2017

- Xanthakis, Alkis. History of Photographic Aesthetics, Athens, Aigokeros, 1994

- Bellone, Roger, & Felle, Luc, Histoire mondiale de la photo en couleurs, Paris, Hachette, 1981

- Lavodine, Bertrand, L'autochrome Lumière, Paris, CTHS, 2009

- Szarkowski, John. Photography Until Now. New York, Museum of Modern Art, 1989. Wells, Liz, Photography:
A Critical Introduction, Abingdon, Routledge, 2009.

- Nickel, Douglas R., History of Photography: the State of Research, Art Bulletin 83, 2001

- SOULAGES, François, Esthétique de la photographie - La perte et le reste, Colin, Paris, 2005.

- Bright, Susan: [Translation from English to French: Eric Kohut]. La photographie contemporaine, Paris, Textuel, 2005.

- Frizot, Michel, Nouvelle histoire de la photographie, Paris, Bordas, 1994

- Lemagny, Jean-Claude, La photographie - Tendances des années 1950-1980, CNDP, 2002

STAGES OF VIDEO PRODUCTION

GENERAL

SCHOOL	**APPLIED ARTS AND CULTURE**		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	3060	SEMESTER	3
COURSE TITLE	STAGES OF VIDEO PRODUCTION		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**CREDITS (ECTS)**
	Lectures	2	5
	Laboratory	2	
COURSETYPE	GENERAL INFRASTRUCTURE		
PREREQUISITE COURSES:	NONE		
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES (IN ENGLISH)		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes
- Knowledge and application of the various procedures for the production of an audiovisual work with professional standards
- Ability to design and produce a scene filming
- Script writing for a scene, reperage, decoupage
- Organisation of a shooting, choice of equipment, basic lighting set-up
- Basic sound production
- Capability to direct members of the crew, actors and other participants
- Capability to undertake different roles

General Competences
- Search, analysis and synthesis of data and information using the necessary technologies
- Adaptation to new situations
- Decision-making
- Autonomous work
- Teamwork
- Working in an international environment
- Criticism and self-criticism
- Project planning and management
- Respect for diversity and multiculturalism

COURSE CONTENT
LECTURES :

Understanding and designing the complete production process of a small audiovisual work, from the original idea to the final product

Overview of the hardware market in audiovisual applications

Evaluation of the structure and format of shots, scenes and sequences

One and two camera filming
Lighting-Principles and Techniques
Natural Light
Studio Lighting Set Up
Types of light sources
Microphone types-Sound recording

LABORATORY

Writing a scene for individual or group shooting.
The rhythm of the scene.
The separation into shots, scenes and sequences/ decoupage,
Reperage/scene design.
Sound recording design and application.
Use of boom, lapel mics etc.

- Lighting design.

- Camera motion planning

- Design of coefficients/crew

- Shooting implementation

- Hardware testing and evaluation with specialized overview software (djv view, catalyst, virtual dub, Premiere, Davinci Resolve)*

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face to Face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of IT in Teaching, Laboratory Education, and in Communication with Students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	
	Laboratory Exercise,	
	On Location Project	
	Homework Assignments	
	Study and preparation for exam	
	Total Course	*150*
STUDENTS ASSESSMENT	Written project Delivery of final film Exhibition and Public Presentation Technical capacity Ability to plan and organize	

RECOMMENDED BIBLIOGRAPHY

Karakassis Christos, "An Introduction to Cinematography", Kouinta, 2014

Skopeteas Ioannis, "Camera, Light and Image", ION, 2016

Kehayas Antonis "The script from the original idea to the execution", ELLHN, 1998

Zettl, Herbert, "Television Production" (special Greek edition), ELLHN, 2002

Zettl, Herbert, "Video Production - Basic Principles and Techniques", ELLHN, 1999

Kavagias Giorgos, "The Cinema Without Secrets", Kastaniotis, 1990

G. Petridis, K.Zougris, "Soundtracks, The Sound of The Screen", Eastern, 2006

Bordwell, David - Thompson Kristin "Introduction to Film Art", National Bank Educational Foundation, 2004

Miller Pat, "Script Supervising And Film Continuity", Focal Press 1999

PHOTOGRAPHY: AESTHETIC THEORIES

GENERAL

SCHOOL	APPLIED ARTS AND CULTURE		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE DEGREE		
COURSE CODE	4010	SEMESTER	4
COURSE TITLE	PHOTOGRAPHY: AESTHETIC THEORIES		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS (ECTS)
	Lectures	3	6
	Laboratory	3	
COURSETYPE	SPECIAL BACKGROUND		
PREREQUISITE COURSES:	PHOTOGRAPHY: INTRODUCTION TO CRITICAL READING, PHOTOGRAPHY AS REPRESENTATION,PHOTOGRAPHY: SIGNIFYING PRACTICES		
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes
- Understanding key theories that have formed conceptually and morphologically photography today
- Study and understanding of the critical discourse in photography through theoretical key texts.
- Guidelines on critical reading and historical knowledge crucial in understanding photographic production practices.
- Developing skills for independent and personal learning
- Ability to think and create structured concepts
- Ability to organize and process a comprehensive research
- Ability to produce a series of photographs that are conceptually and formally related.
- Ability to critically analyze work patterns and final results.
- Osmosis in a rich, varied, challenging, experimental and spiritual study of the photographic production

General Competences
- Research, analyze and synthesize data and information, using the necessary technologies
- Adapt to new situations
- Decision making
- Autonomous work
- Teamwork
- Working in an international environment
- Exercise of criticism and self-criticism
- Project design and management Respect for diversity and multiculturalism
- Showing social, professional and ethical responsibility and sensitivity to gender issues
- Promote free, creative and inductive thinking

COURSE CONTENT

THEORY

- The Photographic Representation of a Country: The example of *Straight* Photography in the United States
- Photography: Art and Document. The example of the photographic review *Aperture* (1952-1976) and the documentary photography in the exhibition *Family of Man*,1955
- Observation and Classification: *New Objectivity* and its revival in contemporary photographic production
- The photographic practice of the *historical avant-garde movements* in Europe (Dada, Surrealism, Futurism, Constructivism, Productivism)
- *The Artist as Producer* in the context of *historical avant-garde*
- The concepts of *Aura* and *Visual* Unconscious in the writings of *Walter Benjamin.*
- Representing Society: The Example of *Humanist Photography* (1945-1960).
- *Subjective Photography* and the theory of *Visualism*
- The *Countervision* theory
- The *Apparatus Program* and the creative praxis in photography
- Photography and *Conceptual Art*
- Study of the practice of the photographer-director, who creates an ex nihilo image and the practice of the photographer-collector who chooses images from the reality that surrounds him

PRACTICE PART OF THS COURSE

- The practice part of the course aims at developing strategies of directing, including the use of improvised cameras, disposable plastic cameras, pinhole, old technology etc. as well as interventions in the picture making mechanism, experiments with different lighting conditions such as spot lighting, the use of different types of negative, light sensitive paper or other image printing materials.
-

The aim is to develop a photographic body of work where the camera is examined as a device that visualizes reality with an emphasis on the creative praxis. The practice part encourages the creation of images that are distinguished by experiments with various optics, materials or machines

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT inteaching Laboratory education Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	13*3=39
	Study for lectures	37
	Homework Assignments	13*3=39
	Study and preparation for exam	65
	Total Course	*180*
STUDENTS ASSESSMENT	• Photographic production • Written essay • Exhibition, public presentation oral examination	

RECOMMENDED BIBLIOGRAPHY

-Antoniadis Costis, Latent Image, Hellenic Center of Photography, 3η Revised Edition, 2014.

-Markidou Natassa, Photography Critical Readings, Private Publishing, 2015.

-Berger John, Ways of Seeing, Metaihmio, 2011.

-Benjamin, W., For the Work of Art, Plethron, 2013.

-Benjamin, W., The Author as Producer, Plethron, 2017.

-Bright Susan, Art Photography Now, Thames and Hudson, 2011.

-Campany, D., Art and Photography, London: Phaidon Press, 2003.

-Cotton Charlotte, The Photograph as Contemporary Art, London: Thames and Hudson, 2004.

-Frizot, M. (επιμ.), A New History of Photography, Koln: Koneman, 1994.

-Jaeger, Anne-Celine, Image Makers Image Takers, Thames and Hudson, 2007

-Lemagny, J.C. and Rouille, A. (επιμ.) A History of Photography. London: Cambridge University Press, 1987.

-Mora, G. Photo Speak: A Guide to the Ideas, Movements, and Techniques of Photography, 1839 to the Present, New York: Abbeville Press, 1998.

-Sontag Susan, On Photography,Penguin 1977.

LIGHTING TECHNIQUES

GENERAL

SCHOOL	**APPLIED ARTS AND CULTURE**		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE DEGREE		
COURSE CODE	4020	SEMESTER	4
COURSE TITLE	LIGHTING TECHNIQUES		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**CREDITS (ECTS)**
Lectures		3	6
Laboratory		3	
COURSETYPE	GENERAL BACKROUND Guidance on practical knowledge required for understanding and managing existing lighting. Promoting understanding towards the different lighting versions on a photographic theme		
PREREQUISITE COURSES:	- Stand-alone work - Group Work - Searching, analyzing and synthesizing data and information using the necessary technologies - Developing skills for independent and personal learning		
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes

Study of lighting teqniques through out various forms of art.

Studying of the peculiarities of light in photography

Knowledge of the basic lighting modes -background included- in relation to the specific

nature of the materials and geometry of the subject

Developing skills for independent and personal learning

COURSE CONTENT
LECTURES :

  Introduction to the history of lighting in various art forms and featuring peculiarities in
  the art of photography
       Lighting as a dinstictive feature of photography and its dialogue with the most important movements of
       art.
       Photography in advertising
       Photography in cinema
       The photo studio
       The natural light and flash units

   LABORATORY

Directional and diffused lighting
How to properly assess the quality and quantity of light with suitable measuring instruments
How to use artificial lighting and flash units as well as their combination with existing light.
How to handle lighting units and accessories in the photo studio and in the field.
How to photograph in the studio plain objects, still life compositions and portrait as a condition to cope with the various forms of photography, such us fine art photography, commercial, fashion and animation.
How to photograph using a large format camera and its association with single lens reflex camera (SLR).

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT inteaching Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	
	Study for lectures	
	Homework Assignments	
	Study and preparation for exam	
	Total Course	
STUDENTS ASSESSMENT	Written examination	

RECOMMENDED BIBLIOGRAPHY

- Roger Hicks, Frances Schultz, "Still Life" , Hope Rotovision 1996 (TEI 778,72)
- Roger Hicks, Frances Schultz, Interior Shots, Hope Rotovision 1995
- Roger Hicks, Frances Schultz, Product Shot, Hope Rotovision 1994
- Carl Koch- J.J.- C.Marchesi, Large format, (Press Photo OE)
- Antonia Losapio Professional photographing- Illustration [Book].
- Dick Ward Photography for advertising [Book]. - [s.l.] : Macdonald Illustrated, 1990.
- « Guide pratique de l'éclairage » cinéma, télévision, théâtre René Bouillot
- Freeman Michael Close-up photography [Book]. - [s.l.] : ILEX, 2004.
- Light It, Shoot It, Retouch It: Learn Step by Step How to Go from Empty Studio to Finished Image
- Fruchtman Jerry Pro techniques of studio photography [Book]. - [s.l.] : HPBooks.
- Food Photography: From Snapshots to Great Shot

- René Bouillot , Guide pratique de l'éclairage, cinéma, télévision, théâtre

HISTORY OF ART I

GENERAL

SCHOOL	**APPLIED ARTS AND CULTURE**		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE DEGREE		
COURSE CODE	4030	SEMESTER	4
COURSE TITLE	HISTORY OF ART I		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS (ECTS)
Lectures		3	4
Laboratory			
COURSETYPE	GENERAL BACKGROUND		
PREREQUISITE COURSES:			
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes

The Art History I course introduces students to the world of art, as subject of historical study. Students gain a general overview of the artistic creation of Western culture, with an emphasis on painting. Having gained information about schools, movements, styles and having known the work of selected artists, students come into contact with the necessary knowledge in order to be able to formulate a critical approach, to find help in view of creative dilemmas and to have recourse, when necessary, to reference points. The historical-aesthetical training offered contributes to the personal formation of the students, can further the development of critical ability and also provide a constant source of inspiration.

General Competences

Adapting to new situations.

Decision-making.

Working independently.

Working in an interdisciplinary environment.

Respect for difference and multiculturalism.

Showing social, professional and ethical responsibility and sensitivity to gender issues.

Criticism and self-criticism.

Production of free, creative and inductive thinking.

COURSE CONTENT

The Art History I course is a comprehensive review of a substantial part of the art of Western civilisation, from classical antiquity to the mid-19th century and the movements of Romanticism and Classicism. It aims to introduce the student to the world of art and to bring the prospective creator, researcher, educator, scientist and professional in contact with the creative-expressive course of the western

individual, with an emphasis on painting, as it being the closest format to the study of the image, which is the focus of the Department.

Topics
  1. Introduction: the object of study and the methodology of Art History
  2. Classical (Greek and Roman) antiquity
  3. Renaissance (Italy)
  4. Renaissance (Northern Europe)
  5. Mannerism
  6. Baroque
  7. Romanticism
  8. English School (1750 - 1850)

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	
	Study for lectures	
	Homework Assignments	
	Study and preparation for exam	
	Total Course 90	*90*
STUDENTS ASSESSMENT	Written examination	

RECOMMENDED BIBLIOGRAPHY

Ferber, Michael. *Romanticism: A Very Short Introduction*. Oxford: Oxford University Press, 2010.
Johnson, Geraldine A. *Renaissance Art: A Very Short Introduction*. Oxford: Oxford University Press, 2005.

COMPOSITE DIGITAL PHOTOGRAPHIC IMAGE

GENERAL

SCHOOL	**APPLIED ARTS AND CULTURE**		
ACADEMIC UNIT	Photography and Audiovisual Arts		
LEVEL OF STUDIES	Post graduated		
COURSE CODE	4040	SEMESTER	4
COURSE TITLE	Composite Digital Photographic Image		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**CREDITS (ECTS)**
Lectures		2	5
Laboratory		3	
COURSETYPE	General background		
PREREQUISITE COURSES:	Π 3040		
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	Greek		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	Yes		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes

Recognizing of the important changes, brought to digital photography by digital technology.
Creative approaches to the processing posibilities of digital still images.
Development of a work plan for the production of composite digital photorealistic images.
Appropriate production planning: Selection, organization and evaluation of the required tools and methods.
Application of specialized photographing and digital image processing techniques.
Capability of integrated production of composite images for use in areas such as illustration, advertising, arts, etc.

General Competences
- Project planning and management
- Decision-making
- Working independently
- Team work
- Search for, analysis and synthesis of data and information, with the use of the necessary technology
- Adapting to new situations and tools
- Working in an interdisciplinary environment
- Production of free, creative and inductive thinking
- Production of new *research ideas*
- Respect for difference and multiculturalism

COURSE CONTENT

LECTURES

The evolution of photography from mechanical-analogue to digital. Photography as measurements and digital imaging. Post-photography. Cultural continuity of the image in western culture, interconnection of the image with paintings and computer-generated images.

Presentation of the composite digital photorealistic image with examples of contemporary motion picture and moving images (illustration, cinema, etc.).

The production of complex digital images: rules and prerequisites of design, reception, selection and synthesis.

WORKSHOP:

Creative approaches to the processing possibilities of digital images, specific to the subject of composite digital photorealistic image (selection of material - files, special processing techniques, masks, retouching, perspective, filters, color and tone, coloring).

Specialized tasks and prerequisites for the composition of the individual images: Stage a) pre-production - creation of a customized scenario, specialized planning of individual shots, finding necessary stage aids, b) production - special photographic takes, technical specifications, most suitable images selection, c) post-production - digital collage and processing, use of a modular work

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching, laboratory education, comm unication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	
	Study for lectures	
	Homework Assignments	
	Study and preparation for exam	
	Total Course	*150*
STUDENTS ASSESSMENT	Greek. Conclusive evaluation. Laboratory work. Public presentation. Short-answer questions.	

RECOMMENDED BIBLIOGRAPHY

Essential reading

- Michelle Henning, Patricia Holland, Martin Lister, Derrick Price, Anandi Ramamurthy, Liz Wells,
  ed. Liz Wells, «Photography: A critical introduction», Plethron 2007.
- Ron Brinkmann , "The Art and Science of Digital Compositing", Morgan Kaufmann 2008.

Recommended Books

- Michael Freeman, «Ο πλήρης οδηγός για την Ψηφιακή Φωτογραφία», Κλειδάριθμος 2008. (The complete guide for digital photography, the Ilex Press Limited 2008)
- Tim Daly, «Εγχειρίδιο Ψηφιακής Φωτογραφίας», ΙΩΝ 2000. (Digital: Photography: Handbook: A User's Guide to Creating Digital Images, Quintet Publishing limited 2000)
- David D. Busch, «Digital Retouching and Compositing: Photographers' Guide», Muska & Lipman 2003.
- Steve Anchell, Yvonne J. Butler, Stephen Burns, Eric Cheng, Joe Farace, Lou Jones, Rick Sammon, George Schaub, Jeremy Sutton, Tony Sweet, Taz Tally, Eddie Tapp, Yvonne J. Butler, Editor, "The Advanced Digital Photographer's Workbook, Professionals Creating and Outputting World-Class Images", Elsevier Inc. 2005

EDITING TECHNIQUES

GENERAL

SCHOOL	**APPLIED ARTS AND CULTURE**		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE DEGREE		
COURSE CODE	4050	SEMESTER	4
COURSE TITLE	EDITING TECHNIQUES		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**CREDITS (ECTS)**
Lectures		2	4
Laboratory		2	
COURSETYPE	ΜΓΥ		
PREREQUISITE COURSES:			
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)	https://eclass.gunet.gr/courses/ARTGU189/		

LEARNING OUTCOMES

Learning outcomes
- Basic knowledge of editing technics based on traditional and contemporary filmmaking practices.
- Ability to understand, through analysis and application, the goals of editing such as narrative clarity, the plot, the rhythm, the aesthetics, the significance of the sound etc.
- Ability to develop their own visual perception and make sense of their editing work
- The ability to produce an audiovisual work through editing techniques.
- Ability to critically support their work and their editing choices.

General Competences
- Research, analyse and synthesize data and information, using the apropriate technologies
- Adapt to new situations
- Decision making
- Autonomous work
- Teamwork
- Working in an international environment
- Exercise of criticism and self-criticism
- Project design and management . Encouraging diversity and multiculturalism
- Showing social, professional and ethical responsibility and sensitivity to gender issues
- Promote free, creative and inductive thinking

COURSE CONTENT

THEORY
- History of editing. Basic principles
- Continuity Editing Techniques
o Linear Editing - Classical Hollywood Style
- Cross cutting/ Parallel Editing
- Russian formalism editing theory

- Nonlinear Narrative
- Contemporary Editing Techniques
- Film Grammar
  o Space / Time Montage
  o Story, plot, mood and rhythm

PRACTICE PART OF THS COURSE

Through the practice part of the course students will have the opportunity to experiment through editing techniques in order to create their own video work:
Practical application of theories of
- Post-production workflow. Technical parameters of digital video.
- Video and Audio editing techniques with professional editing software*
- Continuity Editing Techniques
- Nonlinear Editing Techniques

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching Laboratory education Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	13*2=26
	Study for lectures	24
	Laboratory practice- art workshop	13*2=26
	Homework Assignments	22
	Study and preparation for exam	20
	Total Course	*120*
STUDENTS ASSESSMENT	• Video editing production • laboratory work • Written work • Exhibition, public presentation • multiple choice questionnaires • short-answer questions	

RECOMMENDED BIBLIOGRAPHY

- Bellantoni, P. (2005). If It's Purple, Someone's Gonna Die: The Power of Color in Visual Storytelling, Focal Press
- Murch, W. (1992). Coppola, F.F., In the Blink of an Eye: A Perspective on Film Editing, Silman James Press
- Patel M. (2009).The Digital Visual Effects Studio The Artists and Their Work Revealed, Clock and Flame Studios, Toronto
- Riley, R. (2008). Audio Editing with Adobe Audition, PC Publishing
- Villain, D. (1991) Le montage au cinema, Cah Cinema
- Adobe Premiere Manual
- Davinci Resolve Reference Manual

PRINCIPLES OF DIRECTING

GENERAL

SCHOOL	APPLIED ARTS AND CULTURE		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE DEGREE		
COURSE CODE	4060	SEMESTER	4
COURSE TITLE	PRINCIPLES OF DIRECTING		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS (ECTS)
	Lectures	1	4
	Laboratory	3	
COURSETYPE	GENERAL BACKGROUND		
PREREQUISITE COURSES:			
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes
Upon completion of the course students will learn:

- How to design and pitch a personal audiovisual project
- How to develop an idea for a story based on a given text
- How to write and develop a brief scene, block it and/or make a storyboard
- Key Production design principles with emphasis on location scouting, art direction and scoring.

General Competences
- Students are expected to :
- Research, analyze and synthesize data and information, using the appropriate techniques and technologies
- Adapt to new situations
- Competent decision making
- Autonomous work
- Teamwork
- Working in an international environment
- Self-assessment
- Project design and management
- Promoting diversity and multiculturalism
- Demonstrating social, professional and ethical responsibility as well as sensitivity to gender issues

Promoting creative, deductive and inductive thinking

COURSE CONTENT

THEORY
Introduction to drama
Musical scoring

Art direction and location scouting
Camera movement and storyboarding
Basic Cinematography and Color Grading
The Title Sequence

STUDIO

A series of assignments with emphasis on :
- Plot and narrative structure
- Dramatic expression/ acting
- Music and sound effects
- Camera movement, Cinematography and the meaning of light
- Color, visual perception and emotional content
- Presentation skills and techniques

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY		
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE		
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	13x1=13
	Reading assignments	12
	Studio work/ Assignments	41 +39 (13x3)
	Study and preparation for final exam	15
	Total Course	*120*
STUDENTS ASSESSMENT	Written examination Project presentation Technical expertise Creative considerations	

RECOMMENDED BIBLIOGRAPHY

CULTURAL ANTHROPOLOGY IN PHOTOGRAPHY

GENERAL

SCHOOL	**APPLIED ARTS AND CULTURE**		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE DEGREE		
COURSE CODE	5010	SEMESTER	5
COURSE TITLE	CULTURAL ANTHROPOLOGY IN PHOTOGRAPHY		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**CREDITS (ECTS)**
	Lectures	3	6
	Laboratory	3	
COURSETYPE	SPECIAL BACKGROUND		
PREREQUISITE COURSES:	PHOTOGRAPHY: INTRODUCTION TO CRITICAL READING PHOTOGRAPHY AS REPRESENTATION, PHOTOGRAPHY: SIGNIFYING PRACTICES, PHOTOGRAPHY: AESTHETIC THEORIES		
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes
- The development of students' knowledge and critical abilities in relation to the contemporary theoretical reason for photography developed in the context of Cultural Studies and Humanities
- Focus on the critical thinking required to understand the photographic production practice
- Developing skills for independent and personal learning
- Understanding the necessity of research and the inherent specificities of different methods for producing theoretical and art work.
- Ability to think and create structured concepts
- Ability to produce a series of photographs that conceptually and stylistically associated
- Ability to critically analyze the working process and the final results. Critical support of the project and its presentation
- Osmosis in a rich, varied, challenging and experimental production of photo albums

General Competences
- Research, analyze and synthesize data and information, using the necessary technologies
- Adapt to new situations
- Decision making
- Autonomous work - Teamwork
- Working in an international environment
- Exercise of criticism and self-criticism
- Project design and management
- Encouraging diversity and multiculturalism
- Showing social, professional and ethical responsibility and sensitivity to gender issues
- Promote free, creative and inductive thinking

COURSE CONTENT

LECTURES
- Genres that photography adopted from academic painting (portrait, landscape, still life) and their evolution in the cultural environment
- Portrait as a cultural construction
- Photographic representation of oneself: Fiction or Autobiography? Influences from other forms of depiction
- Photographic representation and Otherness:
  I. Paradigms from the colonial era, the systematic carte- postale production in Africa's West Coast and their consumption from the European audience
  II. The modernist era and the current variations in representing otherness
- Landscape as cultural construction:
  I. The origins of landscape in painting. The tradition of Grand Tour in Europe. The collective representation of west America's landscape. The paradigm of America's West Coast photographers.
  II. Greek landscape photography before and after WWII .
  III. Greek landscape. Study cases: the Greek Tourism Organization's posters.
- The Sublime and the Picturesque categories and their current versions in the landscape genre
- Still life photography and how mass produced objects affected it form the early decades of 20th century until today
- The evolution of photographic genres and their mutation in photography today

PRACTICE PART OF THS COURSE
The practice part of the course aims at studying the genres of portrait, landscape and still life. The produced work will be in the following directions
- The body or the self in space.
  Study of one or more pubic or private spaces in view of highlighting the relationship between environment and people or social groups
- Study of landscape as a cultural construction in small or large scale with emphasis on the categories of "Sublime and "Picturesque".
- Study of objects (still life) with emphasis on pre-exist categories like cultural and natural or new fabricated categories.

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching Laboratory education Communication with students	
	Activity	Semester Work Load
	Lectures	13*3=39
	Study for lectures	51
	Homework Assignments	13*3=39
TEACHING ORGANIZATION	Study and preparation for exam	51
	Total Course	*180*
STUDENTS ASSESSMENT	• Photographic production • Written essay • Exhibition, public presentation, oral examination	

RECOMMENDED BIBLIOGRAPHY

Antoniadis Costis, Latent Image, Hellenic Center of Photography, 3η Revised Edition, 2014.

Bate, D., *Photography - Key Concepts,* Berg, 2009.

Barthes, R., *Camera Lucida*, Jonathan Cape, 1982.

Barthes,R., *Image-Music-Text*, Fontana Press, 1977.

Berger John, Ways of Seeing, *Metaixmio*, 2011.

Benjamin, W., *For the Work of Art*, Plethron, 2013.

Benjamin, W., The Author as Producer*, Plethron*, 2017.

Bright, Susan, *Auto Focus: The Self-Portrait in Contemporary Photography*, 2010.

Bright Susan, *Art Photography Now*, Thames and Hudson, 2011.

Campany, D., *Art and Photography*, London: Phaidon Press, 2003.

Cotton Charlotte, *The Photograph as Contemporary Art*, London: Thames and Hudson, 2004.

Freund, G. *Photography and Society.* [1st Edition 1974]. London: Gordon Fraser, 1980.

Frizot, M. (επιμ.), *A New History of Photography*, Koln: Koneman, 1994.

Jaeger, Anne-Celine, *Image Makers Image Takers*, Thames and Hudson, 2007

Lemagny, J.C. and Rouille, A. (ed.) A History of Photography. London: Cambridge University Press, 1987*.*

Markidou Natassa, Photography Critical Readings, Private Publishing, 2015.

Mora, G. *Photo Speak: A Guide to the Ideas, Movements, and Techniques of Photography, 1839 to the Present,* New York: Abbeville Press, 1998.

Schama, Simon, Landscape and Memory, Fontana Press, 1995.

Sontag Susan, *On Photography*,Penguin 1977.

Frizot, M. (ed.) *A New History of Photography*. Koln: Koneman, 1994.

Lemagny, J.C. and Rouille, A. (eds) *A History of Photography*. London: Cambridge University Press, 1987*.*

Mitchell, W.J.T. (επιμ.), Landscape & Power, University of Chicago Press, Chicago and London, 1994.

Newhall, B. *History of Photography 1839-1937* , MOMA, 1982.

Newhall, B. *The History of Photography: From 1839 to the Present Day.* London: Secker and Warburg, 1964.

Rosenblum, N. *A World History of Photography.* New York: Abbeville Press, 1984.

Rosenblum, N.*A History of Women Photographers.* New York: Abbeville Press, 1994*.*

Warner Marien, M. *Photography: A Cultural History.* London: Laurence King Publishing, 2002.

Wells, L. Introduction to Photography, Plethron 2007.

Wells, Liz, *Land Matters. Landscape Photography: Culture and Identity*, I.B.Tauris, 2011.

HISTORY OF VIDEO AND AUDIOVISUAL ARTS

GENERAL

SCHOOL	**APPLIED ARTS AND CULTURE**		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE DEGREE		
COURSE CODE	5020	SEMESTER	5
COURSE TITLE	HISTORY OF VIDEO AND AUDIOVISUAL ARTS		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**CREDITS (ECTS)**
	Lectures	3	4
	Laboratory		
COURSETYPE			
PREREQUISITE COURSES:			
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)	https://eclass.gunet.gr/courses/ARTGU191/		

LEARNING OUTCOMES

Learning outcomes
- Historical knowledge, critical reading and evaluation of essential genres, audiovisual movements and specific works of significant directors.
- Ability to recognize the innovative theoretical and methodological approaches and understand them within broader socio-cultural perspectives.
- Ability to locate, interpret and analyze primary and secondary sources relevant to research questions.
- Ability to independent and personal learning.

General Competences
- Research, analyse and synthesize data and information, using the necessary technologies
- Adapt to new situations
- Decision making
- Autonomous work
- Teamwork
- Working in an international environment
- Exercise of criticism and self-criticism
- Project design and management
- Respect for diversity and multiculturalism
- Showing social, professional and ethical responsibility and sensitivity to gender issues
- Promote free, creative and inductive thinking
- Historical knowledge, critical reading and evaluation of essential genres, audiovisual movements and specific works of significant directors.
- Ability to recognize the innovative theoretical and methodological approaches and understand them within broader socio-cultural perspectives.
- Ability to locate, interpret and analyze primary and secondary sources relevant to research questions.
- Ability to independent and personal learning.

COURSE CONTENT

THEORY

- The invention of cinema
- Early Tricks και Animation
- Pioneer filmmakers
- The Emergence of Hollywood
- Pre-War European Cinema
- The Soviet formalists
- Italian neorealism
- Avant-Garde – Nouvelle Vague
- American Underground Cinema and Video Art
- Greek cinema
- Contemporary filmmaking
- Television, Internet and social media

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching Laboratory education Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	13*3=39
	Study for lectures	26
	Homework Assignments	23
	Study and preparation for exam	30
	Educational visits	2
	Total Course	**120**
STUDENTS ASSESSMENT	• Written work • public presentation • multiple choice questionnaires • short-answer questions	

RECOMMENDED BIBLIOGRAPHY
- Cook, P. (2007). The Cinema Book, 3nd edition, London: BFI.Organization of Teaching,
- Cousins M. (2012). The Story of Film, Pavillion
- Giannetti L.- Eyman S. (2009). Flashback: A Brief Film History, Pearson Education/Allyn & Bacon
- Nowell-Smith**,** G. (1999).The Oxford History of World Cinema, *Oxford* University Press
- Sklar, R. (2001). Film: An International History of the Medium

ADVERTISING PHOTOGRAPHY

GENERAL

SCHOOL	**APPLIED ARTS AND CULTURE**		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE DEGREE		
COURSE CODE	5030	SEMESTER	5
COURSE TITLE	ADVERTISING PHOTOGRAPHY		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**CREDITS (ECTS)**
Lectures		3	6
Laboratory		2	
COURSETYPE	GENERAL BACKROUND The aim is to provide students with the knowledge needed to read, create and, above all, communicate an advertising message.		
PREREQUISITE COURSES:	- Stand-alone work - Group Work - Searching, analyzing and synthesizing data and information using the necessary technologies - Developing skills for independent and personal learning		
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes

Upon completion of the course students must:

- Be able to identify and analyze the important elements of an advertisement.

- Describe how they form its visual message

-To design a photographic composition capable of expressing a specific semantic content.

- To acquire the ability to light and photograph objects with view cameras.

COURSE CONTENT

Lectures
The analysis and study of the three core ways for expressing and transmitting a visual message (representation, symbolism and abstraction) - The purpose of advertising- Photography in advertising - The genres of the promotional image - The role of the text in the promotional image - The hidden functions of advertising - The theory of motivation, photography and the subconscious - Semantics of advertising message – Advertising models and their specific peculiarities.
Workshop:
Photographing objects with a View camera - catalog shots (packshots) to get acquainted with the   capabilities of the View camera (lens selection - choice of film type and size - lighting - shooting   process). Photographing with a digital back adapted to the View camera. Image processing using corresponding programs (Photoshop, Illustrator etc) - sizing - checking for file delivery.

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	
	Study for lectures	
	Homework Assignments	
	Study and preparation for exam	
	Total Course	
STUDENTS ASSESSMENT	Written examination	

RECOMMENDED BIBLIOGRAPHY

- Sobieszek Robert A. *The art of persuasion: a history of advertising photography* Harry N Abrams Inc, 1988
- Dave Saunders, Sandra Moriarti, *Professional Advertising Photography,* Trafalgar Square,1990
- Freeman Michael *Close-up photography*, ILEX, 2004.
- Dave Saunders, *The World's Best Advertising Photography* Hardcover – August 1, 1994
- Lou Lesko, Bobbi Lane, *Advertising Photography: A Straightforward Guide to a Complex Industry*, Boston, Thomson Course Technology PTR 2008
- David Ogilvy, *Ogilvy on Advertising Paperback*, New York, Vintage books, 1985
- Marty Neumeier, *Zag: The Number One Strategy of High-Performance Brands*, Berkeley, New Riders, 2007
- Jon Steel, *Truth, Lies, and Advertising: The Art of Account Planning*, USA, John Wiley & Sons Inc., 1998

PHOTOGRAPHIC ESSAY

GENERAL

SCHOOL	APPLIED ARTS AND CULTURE		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	5040	SEMESTER	5
COURSE TITLE	PHOTOGRAPHIC ESSAY		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS (ECTS)
Lectures	2		5
Laboratory	3		
COURSETYPE	EY		
PREREQUISITE COURSES:			
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes
The aim of the course is the students to understand and apply the concept of photographic storytelling.
During the semester they will acquire those skills that will allow them, through a small number of photographs, to express a personal view of the modern world in which they live.

General Abilities
• Search, analysis and synthesis of data and information, using the necessary technologies
• Adapt to new situations
• Decision - making
• Standalone work
• Teamwork
• Working in an international environment
• Criticize and self-criticism
• Demonstration of social, professional and moral responsibility and gender sensitivity
• Promoting free, creative and inductive thinking

COURSE CONTENT

THEORY
The prehistory of the photographic reportage and its evolution until the interwar period, the photojournalism in the interwar years, the evolution of photojournalism through the eyes of renowned creators, news photographers, documentary photographers. Types of photojournalism, political, parliamentary, economic, free, judicial. Staged photographs in the press, international news agencies, war photojournalism, photojournalism through the eyes of acclaimed creators such as Eugene Smith, Robert Frank, Garry Winogrand, Josef Koudelka, Sabastiao Salgado, Bruce Davidson, August Sander, Alexander Rodcenko, and others. International news agencies and photogalleries.
Workshop part : Photographic projects evolving around the idea of the narrative signification through two-dimensional representation. Applications related to photography and current affairs will be researched, snapshot, street photography, storytelling/narrative, space in the two-dimensional image.

WORKSHOP

In the workshop part of the coursewe will have weekly or 15-day practice projects, depending on the degree of difficulty of the projects, critical analysis dialoguewill unfold, with references to modern photographers and works, weaknesses will be identified but also original and creative initiatives will be supported.

In the last 2 courses, an overview of the semester's work will be attempted.

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	In person	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching Laboratory education Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	
	Laboratory Exercise, Field Exercise	
	Bibliography study & analysis	
	Interactive teaching	
	Educational visits	
	Study preparation (project)	
	Written project	
	Total Course	*150*
STUDENTS ASSESSMENT	Laboratory Project Written Project Exhibition, Public Presentation	

RECOMMENDED BIBLIOGRAPHY

- Freund Gisele, Photography and society, David R Godine, 1980.
- Roland Barthes,«La chambre Claire:note sur la photographie»,Paris,Gallimard,Seuil, 1980
- Sontag Susan, On Photography, London, Allen Lane, 1978.
- Arnheim Rudolf, *Art and Visual Perception. A psychology of the creative eye*, Berkeley, University of California Press, 1974.

NARRATIVE CINEMATOGRAPHY/DOCUMENTARY

GENERAL

SCHOOL	**APPLIED ARTS AND CULTURE**		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE DEGREE		
COURSE CODE	5050	Semester	5
COURSE TITLE	NARRATIVE CINEMATOGRAPHY/DOCUMENTARY		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**CREDITS (ECTS)**
Lectures		3	5
Studio		3	
COURSETYPE	GENERAL BACKGROUND		
PREREQUISITE COURSES:			
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Upon completion of the course students :
- will be able to define and implement narrative elements in fictional and documentary film design and production.
- will have acquired a working knowledge of scriptwriting with an emphasis on narrative structure.
- will complete the production a short narrative audiovisual project.

General Competences
- Research, analyze and synthesize data and information, using the appropriate techniques technologies
- Adapt to new situations
- Decision making
- Autonomous work
- Teamwork
- Working in an international environment
- Self-assessment
- Project design and management
- Respect for diversity and multiculturalism
- Demonstrating social, professional and ethical responsibility as well as sensitivity to gender issues
- Promoting creative, deductive and inductive thinking

COURSE CONTENT

Theory
Elements of Narrative structure
Sound, music, rhythm and mood.
Mimesis vs. Diegesis and the manipulation of time.

Plot development.
Scriptwriting, storyboarding and shot design
Interviewing Techniques/ Run and gun techniques and tools

Studio
Students will produce a short documentary or fictional audiovisual project consisting of :
Writing a script, storyboarding, production design, shooting, editing and final presentation/delivery.

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face-to-face interaction	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Information and communications technologies are implemented	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	13x3=39
	Reading assignments	20
	Studio work/ Assignment	39+51
	Study and preparation for final exam	30
	Total Course	**180**
STUDENTS ASSESSMENT	Written examination	
	Presentation of projects in the classroom	
	Demonstrating technical ability and skill in studio work	
	General Creative considerations	

RECOMMENDED BIBLIOGRAPHY

- Dancyger, Ken, *The Technique Of Film And Video Editing.* Focal press, 1993
- Miller, Pat, *Script Supervising And Film Continuity*, Focal press, 1999
- Adobe Premiere Manual
- Davinci_Resolve_Reference_Manual

HISTORY OF ART II

GENERAL

SCHOOL	**APPLIED ARTS AND CULTURE**		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE DEGREE		
COURSE CODE	5060	**TYPICAL SEMESTER**	5
COURSE TITLE	HISTORY OF ART II		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**CREDITS (ECTS)**
Lectures		3	4
Laboratory			
COURSETYPE	GENERAL BACKGROUND		
PREREQUISITE COURSES:			
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes

The Art History II course deals with western art from the middle of the 19th century until today. The course focuses on the modern and postmodern period and the currents that emerged during these periods. Explicit mention is made to the movements of Impressionism, Expressionism, Symbolism, Cubism, Fauvism, Constructivism, Futurism, Surrealism, Minimalism as well as to the non-currents of postmodern intertextuality. Particular importance is given to the concept of abstraction in contrast to the figurative approach in the visual arts as well as to conceptual art. Upon completion of the cycle of lectures the student acquires a more detailed knowledge of the aforementioned artistic-visual currents.

General Competences

Adapting to new situations
Decision-making.
Working independently.
Working in an interdisciplinary environment.
Respect for difference and multiculturalism.
Showing social, professional and ethical responsibility and sensitivity to gender issues.
Criticism and self-criticism.
Production of free, creative and inductive thinking.

COURSE CONTENT

The course focuses on the modern and postmodern period (from the middle of the 19th century until today) and the currents that emerged during these periods. The artistic movements of Impressionism, Expressionism, Symbolism, Cubism, Fauvism, Constructivism, Futurism, Surrealism, Minimalism as well as the non-currents of postmodern Intertextuality are presented and commented extensively. Particular

emphasis is given to the concept of abstraction in contrast to the figurative approach in the visual arts as well as to conceptual art.

Topics
1. Impressionism
2. Post-Impressionism
3. Expressionism
4. Symbolism
5. Cubism
6. Futurism
7. Abstract Expressionism
8. Post-painterly Abstraction
9. Conceptual Art
10. Performance Art
11. Fluxus
12. Postmodernism
13 Pop Art
14. Stuckism

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	
	Study for lectures	
	Homework Assignments	
	Study and preparation for exam	
	Total Course	*90*
STUDENTS ASSESSMENT	Written examination	

RECOMMENDED BIBLIOGRAPHY

Cottington, David. Modern Art: A Very Short Introduction. Oxford: Oxford University Press, 2005.

Danto, Arthur C. After the End of Art. Contemporary Art and the Pale of History. Princeton: Princeton University Press, 2014.

O'Doherty, Brian. Inside the White Cube. The Ideology of the Gallery Space. Berkeley: University of California Press, 2000.

Stallabrass, Julian. Contemporary Art: A Very Short Introduction. Oxford: Oxford University Press, 2006.

CONTEMPORARY PHOTOGRAPHIC APPROACHES

GENERAL

SCHOOL	APPLIED ARTS AND CULTURE		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE DEGREE		
COURSE CODE	6010	SEMESTER	6
COURSE TITLE	CONTEMPORARY PHOTOGRAPHIC APPROACHES		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS (ECTS)
	Lectures	3	5
	Laboratory	3	
COURSETYPE	SPECIAL BACKGROUND		
PREREQUISITE COURSES:	PHOTOGRAPHY: INTRODUCTION TO CRITICAL READING PHOTOGRAPHY AS REPRESENTATION PHOTOGRAPHY: SIGNIFYING PRACTICES PHOTOGRAPHY: AESTHETIC THEORIES CULTURAL ANTHROPOLOGY IN PHOTOGRAPHY		
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes
The development of students' knowledge and critical abilities in relation to the contemporary theoretical reason for photography developed in the context of Cultural Studies and Humanities
- Focus on the critical thinking required to understand the photographic production practice
- Developing skills for independent and personal learning
- Understanding the necessity of research and the inherent specificities of different methods for producing theoretical and art work.
- Ability to think and create structured concepts
- Ability to produce a series of photographs that conceptually and stylistically associated
- Ability to critically analyze the working process and the final results.
  Critical support of the project and its presentation
- Osmosis in a rich, varied, challenging and experimental production of photo albums

General Competences
- Research, analyze and synthesize data and information, using the necessary technologies
- Adapt to new situations
- Decision making
- Autonomous work
- Teamwork
- Working in an international environment

- Exercise of criticism and self-criticism
- Project design and management
- Respect for diversity and multiculturalism
- Showing social, professional and ethical responsibility and sensitivity to gender issues
- Promote free, creative and inductive thinking

COURSE CONTENT

- Post modernism critical practices in photography (Appropriation, Imitation, Parody)
- The hyper-reality concept and the simulation degrees (Jean Baudrillard)
- Photography and globalization:
  - I. The study of photographers theme change: the everyday and social clash
  - II. The relationship of Information and Aesthetic Pleasure
  - III. The issue of locality and homogenization in photography
  - IV. The viewer as participant in the artist's work
- Capital cities and peripheries: the photographic representation of changes that globalization brings to cities
- The condition of *voyeurism* and *surveillance* in photography:
  - I. The photographer as voyeur
  - II. Voyeurism and desire
  - III. Celebrities and the public eye (*paparazzi photography*)
- Surveillance
- Photography and social identity: the genre of portraiture and its relationship to documentary photography today
- Forms of narration in documentary photography today:
  - I. Narrative creation influenced by other forms of representation.
  - II. Webdocumentaries

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching Laboratory education Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	13*3=39
	Study for lectures	21
	Homework Assignments	13*3=39
	Study and preparation for exam	51
		20
	Total Course	**150**
STUDENTS ASSESSMENT	• Photographic production • Written essay • Exhibition, public presentation • Oral examination	

RECOMMENDED BIBLIOGRAPHY

-Angier, R., *Train Your Gaze - A Practical and Theoretical Introduction to Portrait Photography,* Fairchild Books, 2015.

-Bate, D., *Photography - Key Concepts,* Berg, 2009.

-Bright, Susan, Art Photography Now, Thames and Hudson, 2011.

-Bright, Susan, Auto Focus: The Self-Portrait in Contemporary Photography, 2010.

-Calvino Italo, Invisible Cities, Penguin, 1972.

-Cotton, C., The Photograph as Contemporary Art, London: Thames and Hudson, 2004.

-Coverley Merlin, Psychogeography, Pocket Essentials, 2006.

-Ewing, William, Face: The New Photographic Portrait, Thames and Hudson,   2008.

-Stilgoe R. John, Outside Lies Magic, 1998.

-Tormey Jane, Cities and Photography, Routledge, 2013.

INTERACTIVE MULTIMEDIA I

GENERAL

SCHOOL	APPLIED ARTS AND CULTURE		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE DEGREE		
COURSE CODE	6020	SEMESTER	6
COURSE TITLE	INTERACTIVE MULTIMEDIA I		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS (ECTS)
	Lectures	2	5
	Laboratory	2	
COURSETYPE	ME		
PREREQUISITE COURSES:			
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes

This course aims to introduce students to the world of multimedia, Interactive Multimedia.   Analyzing and evaluating modern interactive applications and through a series of projects, students   gain experience in using software, which are usually used to implement interactivity. Finally,   students focus on designing, developing, and creating their own interactive multimedia application.

General Competences

- Research, analyse and synthesize data and information, using the necessary technologies
- Adapt to new situations
- Decision making
- Autonomous work
- Teamwork
- Working in an international environment
- Exercise of criticism and self-criticism
- Project design and management Respect for diversity and multiculturalism
- Showing social, professional and ethical responsibility and sensitivity to gender issues
- Promote free, creative and inductive thinking

COURSE CONTENT

THEORY

Multimedia

- Interactive Multimedia

- Hypermedia

-The use of multimedia in various fields (education….)

-The structural elements of multimedia like i.e. image, text, video, animation

-The software programs used for digitization, processing, storage, reproduction of   the structural elements of multimedia like i.e. image, text, video, animation.

-The methodology of design analysis, implementation and evaluation of a multimedia application.

PRACTICE PART OF THS COURSE
This course includes a series of exercises aimed to familiarize students with software programs, for creating their own interactive multimedia application, for creating digital books, with interactive content (links, bookmarks, video, buttons…), for creating digital periodicals and interactive PDF files.

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching Laboratory education Communication with students

	Activity	Semester Work Load
	Lectures	
	Study for lectures	
	Laboratory Assignments	
TEACHING ORGANIZATION	Educational visits	
	Project	
	Total Course	**150**

STUDENTS ASSESSMENT	Written essay Workshop Public presentation Written examination

RECOMMENDED BIBLIOGRAPHY

- Tay Vaughan, Multimedia: Making It Work, Mc Graw Hill,2011
- Adobe InDesign CC,by Kelly Anton, 2019
- Tay Vaughan , Multimedia: Making It Work, Fifth Edition, (2001)
- A. Dix, J. Finlay, G.Abowd, R. Beale, Human –Computer Interaction, Prentice Hall, Third Edition, 2004

VISUAL ARTS APPLICATIONS

GENERAL

SCHOOL	APPLIED ARTS AND CULTURE		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE DEGREE		
COURSE CODE	6030	SEMESTER	6
COURSE TITLE	VISUAL ARTS APPLICATIONS		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS (ECTS)
	Lectures	2	4
	Laboratory	2	
COURSETYPE	MEY		
PREREQUISITE COURSES:			
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)	https://eclass.uniwa.gr/courses/PHAA160/		

LEARNING OUTCOMES

Learning outcomes

With the completion of all four theoretical and applied course cycles the student is versed in aesthetically and technically new experimental fine art methods and has grasped the means, which will enable him or her to seek personal creative ways. The experience gained therein may fundamentally augment the furthering of personal deliberation/contemplation and expression.

General Competences

- Decision-making
- Working independently
- Team work
- Project planning and management
- Criticism and self-criticism
- Production of free, creative and inductive thinking
- Improvisation - Inventiveness

COURSE CONTENT

The course aims at bridging aesthetically and technically the immediate and automated image creation of digital and analogue technical means with the artistic, immediate, hand made creation. By means of research and experimentation new – aesthetic, conceptual, and technical – artistic results in actual expression are being achieved.

Theoretical module:

Art forms, art as information, art in everyday life, art as personal expression. Observation and visual thinking. Experimental aesthetics and techniques. The art of children. Presentation of the techniques of: Roy Lichtenstein, Rene' Magritte, Sanford Darling, C. Escher, Louise Nevelson, Chema Madoz, James Rosenquist, Richard Hamilton, Alexander Calder, Christo, Robert Smithson, David Hockney, Frank Stella, Joel Meyerowitz,

Romare Bearden, κ.α. Constructions, Installations, Minimal Art, Land Art, Conceptual Art, elements of Scenography.

Applied module:

1st cycle. Creation of compositions with the technique of collage using primarily pictures out of magazines and newspapers.

2nd cycle. As above but with painting and mixed media interventions in the works with mixed techniques and experimentations.

3rd cycle. Implementation of exercises with painting and mixed media interventions using original photography as raw material.

4th cycle. Introduction in 3D constructions and interventions, Elements of scenography.

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching Laboratory education Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	13*2=26
	Study for lectures	20
	Laboratory practice- art workshop	13*2=26
	Homework Assignments	26
	Study and preparation for exam	22
	Total Course	*120*
STUDENTS ASSESSMENT	laboratory work, short-answer questions, open-ended questions, public presentation art interpretation	

RECOMMENDED BIBLIOGRAPHY

Essential reading

Pressas, H., (2011). "VISUAL ARTS APPLICATIONS Creating With Parallel Expressive Media" Athens: ION Editions

Recommended Books

Frank, P., (2009). "Prebles' ARTFORMS" New Jersey: Pearson Education Inc.

ADVERTISING PHOTOGRAPHIC PRACTICES

GENERAL

SCHOOL	**APPLIED ARTS AND CULTURE**		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE DEGREE		
COURSE CODE	6050	SEMESTER	6
COURSE TITLE	ADVERTISING PHOTOGRAPHIC PRACTICES		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**CREDITS (ECTS)**
	Lectures	2	5
	Laboratory	2	
COURSETYPE	SPECIAL BACKROUND The purpose of the course is to acquaint students with the history of the photographic image usage in advertising. The genres, their evolution as well as the rhetoric of the formulation of photographic images in advertisement.		
PREREQUISITE COURSES:	- Stand-alone work - Group Work - Searching, analyzing and synthesizing data and information using the necessary technologies - Developing skills for independent and personal learning		
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes

Upon completion of the course students are ready to:

- recognize rhetorical patterns in advertisements
- design and create photographic compositions that adopt communicative paterns
- acquire the ability to find creative solutions while composing various advertising photographic
 Images.

COURSE CONTENT

Lectures:

 The enccoding of the photographic message. The concept of stereotype in the
 advertising image. The illustration of the linguistic message The rhetoric of the photographic   image in
advertising. Rhetorical actions and relations. Adding patterns (Repetition, Similarity, Contrast, Double meaning
and Paradox). Deletion patterns
(Ellipse, Definition, Suspension, Tautology). Metaphor and Metonyms in advertising
 photography.

 Workshop

 Photographing objects that require special lighting conditions (transparent-metallic-
 opaque) - shots aimed at supporting the advertised object (background-
 support elements) - Product shooting using supporting elements - Create a non-product photo using the codes
of advertising communication (creative still life) - Digitize, edit, import and use of photos in desktop publishing
(DTP).

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	
	Study for lectures	
	Homework Assignments	
	Study and preparation for exam	
	Total Course	
STUDENTS ASSESSMENT	Written examination	

RECOMMENDED BIBLIOGRAPHY

- Dave Saunders , *The World's Best Advertising Photography* , Hardcover – August 1, 1994
- Chapnick Ben, *The Art of Advertising Photography,* Black Star Rising 2009
- James Webb Young *A technique for producing ideas: A simple five step formula for*
- *producing ideas Paperback*, Waking Lion Press, 2015
- Jonah Berger, Contagious**:** *Why Things Catch On Paperback* , New York, Simon & Schuster Paperbacks, 2013

PHOTOJOURNALISM

GENERAL

SCHOOL	APPLIED ARTS AND CULTURE		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	6051	SEMESTER	6
COURSE TITLE	PHOTOJOURNALISM		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS (ECTS)
	Lectures	2	5
	Laboratory	3	
COURSETYPE	EY		
PREREQUISITE COURSES:			
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING RESULTS

Learning Results
The aim of the course is the ability of students to get acquainted with the Greek peculiarities of the medium, the historical approach of the space, documentary photography and social issues in Greece and to be able to express a more complex photographic narrative on specialized topics.

General Abilities
• Search, analysis and synthesis of data and information, using the necessary technologies
• Adapt to new situations
• Decision-making
• Standalone work
• Teamwork
• Working in an international environment
• Criticize and self-criticism
• Demonstration of social, professional and moral responsibility and gender sensitivity
• Promoting free, creative and inductive thinking

COURSE CONTENT

THEORY
The Greek photography and photojournalism in Greece in the early period, the photojournalism in Greece from the beginning of the 20th century to the Second World War, Albanian War-Occupation-Civil War, the case of Lazaros Akermanidis and Manolis Megalokonomou, the images of the Occupation and the photographic look of Kostas Paraschos, the battle of Decemberians in Athens and the depiction of the events by DmitriKessel, the photographic look of Kostas Balafas and Spyros Meletzis, the life and work of Voula Papaioannou, the photographers Stelios Kassimatis and Dimitris Charisiadis, the propaganda photography in Greece and Apostolos Ververis, the photography of social reflection and the work of Dimitris Tloupas, Dimitris Letsios and Iasonas Apostolidis, the photographers of the Polytechnic University in 1973 Aristotle Sarikostas and Vasilis Karamanolis, foreign photographers-photojournalists who create in Greece.

The semiology of the photographs in photojournalism in Greece.
Workshop
Complex photographic exercises that have as their main idea the meaning of the narrative. As in every workshop there will be critical analysis of the final works with references to other contemporary photographers and works. Weaknesses will be identified but also original and creative initiatives will be supported during its development. There will be clear references to how the narrative is presented, either in electronic or printed form.

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	In person	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching Laboratory education Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	
	Laboratory Exercise, Field Exercise	
	Bibliography study & analysis	
	Interactive teaching	
	Educational visits	
	Study preparation (project)	
	Written project	
	Total Course	*150*
STUDENTS ASSESSMENT	Laboratory Project Written Project Exhibition, Public Presentation	

RECOMMENDED BIBLIOGRAPHY

- Michel Poivert, La photographie contamporaine Ed Flammarion
- Susan Bright Art photography now Ed Thames et Hudson
- Nan Goldin Soeurs Saintes et Sibylles Ed du Regard
- Alec Soth Niagara Ed Steidi

SEMIOTICS OF THE PHOTOGRAPHIC IMAGE

GENERAL

SCHOOL	**APPLIED ARTS AND CULTURE**		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE DEGREE		
COURSE CODE	6060	SEMESTER	6
COURSE TITLE	SEMIOTICS OF THE PHOTOGRAPHIC IMAGE		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**CREDITS (ECTS)**
	Lectures	3	4
	Laboratory		
COURSETYPE	GENERAL BACKGROUND		
PREREQUISITE COURSES:			
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes
Understanding semiology as a theoretical yet quite practical interpretative approach to the visual sign. Understanding the basic function of the sign – signification – as a dialectics between signifier and signified in order to be able to analyse rudimentary but also complex cultural processes, as they pertain to the image. Deliberation on the theoretical problematizations forwarded by semiology as a critical endeavour, so that the one may challenge or even determine the hermeneutical framework of a given semiological analysis.

General Competences
Adapting to new situations.
Decision-making.
Working independently.
Working in an interdisciplinary environment.
Respect for difference and multiculturalism.
Showing social, professional and ethical responsibility and sensitivity to gender issues.
Criticism and self-criticism.
Production of free, creative and inductive thinking.

COURSE CONTENT
Understanding the fundamental principles and structural elements of semiology. Semiology and the image. The semiological approach and its importance for the delineation and understanding of reality, as the latter is experienced as image and thus as sign. Consideration of the semiological construction as well as deconstruction of experience and of the corresponding ethics. Reflection on the position of the artist within contemporary culture, semiologically seen, as regards the possibility of producing creative output therein.
Besides an introduction to the core notions of semiology, the course includes a discussion of the breadth of the semiological approach and its multifaceted object. Discussion of the psychological, sociological,

philosophical, political, aesthetical, and religious presuppositions of semiological theory as well as of their repercussion on the ensuing critique of the image. Assessment of a number of typical hermeneutical frameworks for the understanding of visual reality, focusing on the polarities of authenticity-representation, similarity-difference, truth-myth. The position(ing) of the artist within contemporary culture. Discussion of the semiological theory in relation to examples from the world of art, the media, and fashion.

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	13*3=39
	Study for lectures	26
	Homework Assignments	
	Study and preparation for exam	25
	Total Course	*90*
STUDENTS ASSESSMENT	Written examination	

RECOMMENDED BIBLIOGRAPHY

Baldwin, Jonathan & Lucienne Roberts. *Visual Communication. From Theory to Practice*. Lausanne: AVA Publishing, 2006.

Barthes, Roland. *Camera Lucida*. *Reflexions on Photography*. New York: MacMillan, 2010.

Barthes, Roland. *Critique et vérité*. Paris: Éditions du Seuil, 1966.

Barthes, Roland. *Image – Music – Text*. London: Fontana Press / Harper Collins Publishers, 1993.

Barthes, Roland. *L'aventure sémiologique*. Paris: Points, 2015.

Freud, Sigmund. *The Interpretation of Dreams*. London: Penguin Books, 1991.

Plato. *Cratylus*. Cambridge, Massachusetts: Harvard University Press, 2002.

INTRODUCTION TO ARCHITECTURAL PHOTOGRAPHY

GENERAL

SCHOOL	APPLIED ARTS AND CULTURE		
ACADEMIC UNIT	DEPARTMENT OF PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	6040	SEMESTER	6
COURSE TITLE	INTRODUCTION TO ARCHITECTURAL PHOTOGRAPHY		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS		CREDITS (ECTS)
Lectures	4		4
Laboratory			
COURSETYPE	Specialization		
PREREQUISITE COURSES:	Digital Photographic Applications		
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	Greek, English		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	Yes		
COURSEWEBSITE(URL)	https://eclass.uniwa.gr/courses/PHAA188/		

LEARNING OUTCOMES

Learning outcomes

The aim of the course is to help students' understand and increase their knowledge on issues related to special photography and digital processing techniques related on the publication, documentation and historical record of relevant issues. The exercises in this workshop provide students with exemplary knowledge and skills in editing and managing digital photographic images.

General Competences

- Managing digital photographic files
- Colour correction
- The perfect knowledge of the technique of digital photo processing
- The ability to photograph in Natural conditions
- Final performance , through digital processing of restoration and reconstruction and of photographic subjects.

COURSE CONTENT

Special photography techniques with natural lighting, Use DSLR settings effectively during an architectural photoshoot,HDR and white balance, special digital archiving techniques

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching Laboratory education Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	20
	Non-guided study	60
	Project	70
	Total Course	*150*
STUDENTS ASSESSMENT	a) Labassignments (60%) b) Final project presentation (40%) Assessment methods and evaluation criteria are available in the course guide via the Open eClass platform.	

RECOMMENDED BIBLIOGRAPHY

Adobe Photoshop CC for Photographers 2018 by Martin Evening (Author)
The Photoshop Book for Digital Photographers Scott Kelby
Course notes
Online resources

Course bibliography is dynamically formulated and is always available at the beginning of the semester through the Foundation's asynchronous education platform.

SCIENTIFIC PHOTOGRAPHIC APPLICATIONS

GENERAL

SCHOOL	**APPLIED ARTS AND CULTURE**		
ACADEMIC UNIT	DEPARTMENT OF PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	6070	SEMESTER	6
COURSE TITLE	SCIENTIFIC PHOTOGRAPHIC APPLICATIONS		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**CREDITS (ECTS)**
	Lectures	3	6
	Laboratory	2	
COURSETYPE	Special Background		
PREREQUISITE COURSES:	Scientific Photographic Applications		
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	Greek		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS			
COURSEWEBSITE(URL)	https://eclass.teiath.gr/XXXX		

LEARNING OUTCOMES

Learning outcomes

The strength of this course is its integrated nature as it incorporates the wide variety of uses photography offers. Students will study key aspects of photography including also analysis of the techniques, the materials and the special equipment needed. As a result student will extend their knowledge about imaging and expand their awareness of the latest developments regarding topics such as : Macro photography, Photomicrography, Astrophotography, Holography, Thermography etc.

General Competences

- Search for, analysis and synthesis of data and information, with the use of the necessary technology,
- Decision making,
- Team work
- Criticism and self – criticism
- Production of free, creative and inductive thinking.

COURSE CONTENT

Theoretical part of the course:

Macro photography, Optical microscope: operating principle, Photomicrography, Telescope operating principle, Astrophotography, Laser, Light coherence, Stereoscopic (3D) Photography, Lenticular screens, Optical Holography (Reflection – Transmission Holograms), Photography in IR – UV, Stroboscopic Photography, Kirlian Photography.

Laboratorial part of the course:

Coherent light of a laser, Exploration of laser light, Photomicrography of transparent or opaque subjects, Photoelasticity, Holographic images, Astrophotography.

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching Laboratory education Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	13*3=39
	Study for lectures	13*2=26
	Homework Assignments	38
	Study and preparation for exam	57
	Total Course	**160**
STUDENTS ASSESSMENT	Laboratory Work Final written examination test	

RECOMMENDED BIBLIOGRAPHY

- Scientific Photography & Applied Imaging, Sidney F. Ray, Focal Press 1999.
- Camera Technology, Goldberg, Acad. Press. 1992.
- Manual of Practical Holography, G. Saxby, 1991.
- Holography for Photographers, J. Iovine, 1997.
- Astrophotography for the Amateur, M. Covinghton.
- Photography through the Microscope, Kodak ed.
- The Image Processing Handbook, John C. Russ, 2006.

CORPORATE AND MUSIC VIDEO PRODUCTION

GENERAL

SCHOOL	**APPLIED ARTS AND CULTURE**		
ACADEMIC UNIT	DEPARTMENT OF PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE STUDIES		
COURSE CODE	6080	SEMESTER	6
COURSE TITLE	CORPORATE AND MUSIC VIDEO PRODUCTION		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**CREDITS (ECTS)**
	Lectures	2	4
	Laboratory	3	
COURSETYPE	EY		
PREREQUISITE COURSES:			
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes

Understanding the role of audiovisual products in the wider advertising market

Critical analysis and design of audiovisual works in the context of an advertising strategy that serves communication goals and measurable results

Ability to design and produce corporate or music videos.

General Competences

Search, analyze and synthesize data and information, using the necessary technologie

● Search, analyze and synthesize data and information, using the necessary technologie
● Adaptation to new situations
● Decision making
● Independent work
● Teamwork
● Exercising criticism and self-criticism
● Project planning and management
● Respect for diversity and multiculturalism
● Ability to use modern technology equipment
● Promotion of free, creative and inductive thinking

COURSE CONTENT

Corporate and Music Video Producer: Who are they, what is their business plan, how they attract customers, how do they convince them who is capable of producing a corporate or music video.

Determining the need for corporate / music video production: Does the utility of the video justify the cost of production?

Target audience: Targeted audience needs to be identified and researched, in order to effectively present the information in the video. In the case of a music video, the producer must understand the type of music and its

socio-political message if that exists. What are the types of music videos and which are appropriate for the producer and customer based on specific needs, budget and technical specifications.

Script-Storyboard: The importance of the scriptwriter working with the client and the video production team. The storyboard ensures a successful relationship with the client and gives him / her the opportunity to visualize beforehand the final video.

Corporate and Music Video Direction: Managing Actors, talents, CEOs and extras. The relationship of the director with all the participants of production. The type of music video (stripped-down live performance, one-shot video, storyline video, lyric video) will also determine the mode of directing.

Gathering of all the necessary media and editing: The importance of moving images, photos, graphics, special effects (SFX), audio tracks.

Distribution Channels: Where the video will be played. Aesthetic and technical considerations. Social media.

Workshop

The laboratory exercises of pre-production, production, and post-production of a corporate or music video allow students to apply the creative and communication techniques taught during the theoretical part of the course.

In pre-production, students diagnose the needs of the client and the target audience. They finalize the budget, write the script and prepare the storyboard. They decide on the collaborators, equipment, contact details, shooting locations.

In production students video record and mainly ensure that production stays within the agreed budget and timeline.

In post-production the students do the editing and decide if they need special effects. Finally they "lock" the way the material is extracted.

Use of Software

- Adobe Premiere Pro CC
- Final Cut X
- DaVinci Resolve
- Adobe After Effects CC

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	
	Lab Assignment, Field assignment	
	Interactive teaching	
	Educational visits	
	Executing the shots	
	Delivery of final project	
	Art Workshop	
	Artistic creation	
	Total Course	*120*
STUDENTS ASSESSMENT	Written Thesis, creation of an audiovisual work, exhibition, public presentation	

RECOMMENDED BIBLIOGRAPHY

- Stuart Sweettow Corporate Video Production: Beyond the Board Room (And OUT of the Bored Room), Focal Press, 2016
- Barry Andersson, The DSLR Filmmaker's Handbook: Real-World Production Techniques, Sybex, 2015
- Lara M. Schwartz, Making Music Videos, Billboard Books, 2007
- Burgoyne D., Fiandaca D., Digital Advertising: Past, Present, and Future, Creative Social, 2

ON CURATION AND PUBLISHING

GENERAL

SCHOOL	APPLIED ARTS AND CULTURE		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE DEGREE		
COURSE CODE	7010	SEMESTER	7
COURSE TITLE	ON CURATION AND PUBLISHING		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	CREDITS (ECTS)	
Lectures	2	5	
Laboratory	3		
COURSETYPE	SPECIALISED GENERAL KNOWLEDGE		
PREREQUISITE COURSES:	PHOTOGRAPHY: INTRODUCTION TO CRITICAL READING, PHOTOGRAPHY AS REPRESENTATION		
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes

- Knowledge of the history of the photo book and its current production practices
- Guidelines on the basic knowledge needed to understand the photobook production practices
- Developing skills for independent and personal learning
- Ability to organize and process an integrated photo unit
- Ability to produce photographic series that are conceptually and stylistically associated
- Ability to think and create structured concepts
- Ability to critically analyze the working process and the final results
- Osmosis in a rich, varied, challenging and experimental production of photo albums

General Competences

- Research, analyze and synthesize data and information, using the necessary technologies
- Adapt to new situations
- Decision making
- Autonomous work
- Teamwork
- Working in an international environment
- Exercise of criticism and self-criticism
- Project design and management
- Respect for diversity and multiculturalism
- Showing social, professional and ethical responsibility and sensitivity to gender issues

- Promote free, creative and inductive thinking

COURSE CONTENT

The **Photobook** from the early stages in photography's history constitutes for the photographer a powerful communication tool with a wider audience. The Photobook in comparison to exhibition space provides the photographer with the ability to creatively manage his/her work in a higher level.

- The term **photobook** and its origin. The first photobook productions
- The **Photobook** as an art product in itself. The shape and its function.
- Picture juxtaposition and narrative creation through the photobook pages. Historical study examples from exhibition catalogues like **foto-auge / photo-eye** (1929), **The Photographer's Eye**, 1964 by the curators Franz Roh, Jan Tschichold and John Szarkowski.
- The creative combination of different photographic genres in a photographic publication
- The appropriation and creative management of photographs taken from books, mass media publications and the internet
- Study of contemporary photobook production
- Self publishing photographers and work from independed publishers with a limited copies.

PRACTICE PART OF THE COURSE

Producing a photobook

Aim of the practice part of the course is the production of a photobook (design, images, essay). The produced photobook will have a central idea-subject with images that the student will create during its production or it could be images from past years that the student will develop furthermore.

The range covered by the photobook production is wide and includes all the photobook examples that have been discussed in the meetings. There is also the possibility to apply the methodology of a research or to demonstrate a more personal approach to a subject

Finally, it is possible to appropriate existing photographic material from books, publications and the Internet.The text supporting the images should be in the form of a research

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching Laboratory education Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	13*2=26
	Study for lectures	33
	Homework Assignments	13*3=39
	Study and preparation for exam	65
		20
	Total Course	*150*
STUDENTS ASSESSMENT	• Photographic production • Written essay • Exhibition, public presentation • oral examination	

RECOMMENDED BIBLIOGRAPHY

Armstrong, Carol Scenes in a Library: Reading the Photograph in the Book, 1843-1875, MIT Press, 1998.

Di Bello, Patrizia, Wilson, Colette , Zamir, Shamoon (eds) The Photobook: From Talbot to Ruscha and Beyond I. B. Tauris, 2012.

Colberg,J., Understanding Photobooks: The Form and Content of the Photographic Book, A focal Press Book, Toutledge, 2017.

Fernandez, Horacio, Fotografica Publica: Photography in Print 1919-1939, Museo Nacional Centro de Arte Reina Sofía, 2000.

Parr, Martin & Badger, Gerry, The Photobook: A History Volume I, Phaidon Press , 2004.

Parr, Martin & Badger, Gerry, The Photobook: A History Volume II, Phaidon Press, 2006.

Parr, Martin & Badger, Gerry, The Photobook: A History Volume III, Phaidon Press, 2014.

Parr, Martin, The Chinese Photobook: From the 1900s to the Present, Aperture, 2015.

Ritchin, Fred & Naggar, Carol, Magnum Photobook: The Catalogue Raisonne, Phaidon Press, 2016 Roth, Andrew The Book of 101 Books: Seminal Photographic Books of the Twentieth Century, 2001

Swiss Photobooks from 1927 to the Present , Lars Müller Publishers, 2011.

Stimson, Blake The Pivot of the World: Photography and its Nation, MIT Press, 2006.

James Sarah E.,Common Ground:German Photographic Cultures across the Iron Curtain ,Yale, 2013

INTERACTIVE MULTIMEDIA II

GENERAL

SCHOOL	**APPLIED ARTS AND CULTURE**		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE DEGREE		
COURSE CODE	7020	SEMESTER	7
COURSE TITLE	INTERACTIVE MULTIMEDIA II		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**CREDITS (ECTS)**
Lectures		2	5
Laboratory		2	
COURSETYPE	ME		
PREREQUISITE COURSES:			
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes
The course is a continuation of the course Interactive Multimedia I.
 The methodology of analysis, design, implementation and evaluation of interactive media   applications is developed, as well as the calculation of project completion time and costing so that all factors of the produced system are taken into account.
 Issues related to the aesthetic and social dimensions of multimedia and more generally of multiple media are analyzed. A series of exercises promote the visual possibilities of designing interactive multimedia applications, in the form of a website, so as to highlight creativity, originality and functionality.

General Competences
* Research, analyse and synthesize data and information, using the necessary technologies
* Adapt to new situations
* Decision making
* Autonomous work
* Teamwork
* Working in an international environment
* Exercise of criticism and self-criticism
* Project design and management Respect for diversity and multiculturalism
* Showing social, professional and ethical responsibility and sensitivity to gender issues
* Promote free, creative and inductive thinking

COURSE CONTENT

Theory:
Interaction theories - Design methodologies (Structure Design - User Environment Design) - Development technologies, evaluation and dissemination of interactive multimedia computer systems - Programming and costing - Basic concepts of visual communication - Multi-user interface: user-user interface communication,

design Tools for the World Wide Web, web browsers, such as internet explorer - Design for the World Wide Web.

 Workshop:

As part of the course, students participate in the search and evaluation of modern interactive applications and gain practical experience in the use of multimedia and software writing tools, through a series of basic practical work. Finally, they focus on developing their own interactive multimedia application for the internet.

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching Laboratory education Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	
	Study for lectures	
	Laboratory Assignments	
	Educational visits	
	Project	
	Total Course	*150*
STUDENTS ASSESSMENT	Written essay Laboratory work Public presentation Written examination	

RECOMMENDED BIBLIOGRAPHY

- Tay Vaughan **, Multimedia: Making It Work, Mc Graw Hill,(2011)**

- Dix, J. Finlay, G.Abowd, R. Beale, **Human –Computer Interaction,** Prentice Hall,Third Edition 2004
- Brenda Laurel, **The Art of Human- Computer Interface Design**, Addison-Wesley Publishing Company, 1998
- James G. Lengel, *Web Wizard's Guide to Multimedia*, Addison-Wesley Pub Co, 2001

SCIENTIFIC PHOTOGRAPHY

GENERAL

SCHOOL	APPLIED ARTS AND CULTURE		
ACADEMIC UNIT	Photography and Audiovisual Arts		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	7030	SEMESTER	7
COURSE TITLE	Scientific Photography		
INDEPENDENT TEACHING ACTIVITIES	WEEKLY TEACHING HOURS	CREDITS (ECTS)	
Lectures	3	6	
Laboratory	2		
COURSETYPE	Special Background		
PREREQUISITE COURSES:	Scientific Photographic Applications		
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS			
COURSEWEBSITE(URL)	https://eclass.teiath.gr/XXXX		

LEARNING OUTCOMES

Learning outcomes

The strength of this course is its integrated nature as it incorporates the wide variety of uses photography offers. Students will study key aspects of photography including also analysis of the techniques, the materials and the special equipment needed. As a result students will extend their knowledge about imaging and expand their awareness of the latest developments regarding topics such as : Macro photography, Photomicrography, Astrophotography, Holography, Thermography etc.

General Competences

- Search for, analysis and synthesis of data and information, with the use of the necessary technology,
- Decision making,
- Team work
- Criticism and self – criticism
- Production of free, creative and inductive thinking.

COURSE CONTENT

Theoretical part of the course:

Macro photography, Optical microscope: operating principle, Photomicrography, Telescope operating principle, Astrophotography, Laser, Light coherence, Stereoscopic (3D) Photography, Lenticular screens, Optical Holography (Reflection – Transmission Holograms), Photography in IR – UV, Stroboscopic Photography, Kirlian Photography.

Laboratorial part of the course:

Coherent light of a laser, Exploration of laser light, Photomicrography of transparent or opaque subjects, Photoelasticity, Holographic images, Astrophotography.

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching Laboratory education Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	13*3=39
	Study for lectures	13*2=26
	Homework Assignments	38
	Study and preparation for exam	57
	Total Course	*160*
STUDENTS ASSESSMENT	Laboratory Work Final written examination test	

RECOMMENDED BIBLIOGRAPHY

- Scientific Photography & Applied Imaging, Sidney F. Ray, Focal Press 1999.
- Camera Technology, Goldberg, Acad. Press. 1992.
- Manual of Practical Holography, G. Saxby, 1991.
- Holography for Photographers, J. Iovine, 1997.
- Astrophotography for the Amateur, M. Covinghton.
- Photography through the Microscope, Kodak ed.
- The Image Processing Handbook, John C. Russ, 2006.

EXPERIMENTAL/VIDEO ART-NEW MEDIA ART

GENERAL

SCHOOL	**APPLIED ARTS AND CULTURE**		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE DEGREE		
COURSE CODE	7070	SEMESTER	7
COURSE TITLE	EXPERIMENTAL/VIDEO ART-NEW MEDIA ART		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**CREDITS (ECTS)**
	Lectures	2	6
	Laboratory	3	
COURSETYPE	ME		
PREREQUISITE COURSES:			
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes
- Knowledge, comparative study, critical analysis and evaluation of the characteristics and the periodization of significant art movements and art works through history.
- Gained knowledge of the development of new technologies and how they affected the Video art and the New Media art in order to make parallelisms and differentiations.
- Ability to recognize innovative theoretical and methodological approaches and understand their role within a broader socio-cultural perspective.
- Gained an understanding of the role of new technologies and the utilization of media art and technology as structural elements of artworks.
- Gained familiarity with the basic techniques and technical parameters of shooting and processing audiovisual media through compositing procedures and mixed media art works.
- Improve skills to organize, make experiments, and create an aesthetically and technically whole and meaningful new audiovisual media artwork.
- Ability to critically support their work and their choices

General Competences
- Research, analyse and synthesize data and information, using the necessary technologies
- Adapt to new situations
- Decision making
- Autonomous work
- Teamwork
- Working in an international environment
- Exercise of criticism and self-criticism
- Project design and management Respect for diversity and multiculturalism
- Showing social, professional and ethical responsibility and sensitivity to gender issues
- Promote free, creative and inductive thinking

COURSE CONTENT

THEORY
- From Experimental Video to Digital Media
- New digital technology and its effects on contemporary art production
- Experimental and Avant Garde films (late 1950s-1970s)
- Video art (1960s-1990s)
- Combined art forms-video installation, video sculptures, video Mapping
- Contemporary forms of narration in the New media Art (1990s-today)
- Interactive Art
- Augmented Reality and Virtual Reality
- Digital Compositing Images-Special Effects in moving pictures

PRACTICE PART OF THS COURSE

Through the practice part of the course students will have the opportunity to experiment with different compositing and mixed media techniques in order to create their own art work.

Practical application of theories of
- Specialized compositing software techniques (2d & 3d)
- Compositing Images
- 3D Space management
- Motion paths in 2d space and 3d space
- Masks and Keying
- Imaging techniques aimed at creating special effects
- Basic green screen shots
- Digital model of the artwork
- Synthesis of mixed media techniques in order to create an aesthetically and technically whole and meaningful audiovisual artwork that belongs to Video Art and New Media Art.

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching Laboratory education Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	
	Study for lectures	
	Laboratory practice	
	Homework Assignments	
	Study and preparation for exam	
	Educational visits	
	Artistic creativity	
	Total Course	*120*
STUDENTS ASSESSMENT	• Video editing production • Written essay • Exhibition, public presentation • multiple choice questionnaires • short-answer questions, art interpretation	

RECOMMENDED BIBLIOGRAPHY

- Archer, M. (2002). Art Since 1960, Thames & Hudson
- Hall, D., Fifer, S. J. (2005). Illuminating Video : An Essential Guide to Video Art, Aperture,
- London, B. (1995). Video Spaces (PB), Museum of Modern Art, NY
- Meich- Andrews, C. (2006). A History of Video Art, Berg
- Patel, M. (2009). The Digital Visual Effects Studio The Artists and Their Work Revealed, Clock and Flame Studios, Toronto
- Rees, A. L. (1999). A History of Experimental Film and Video, British Film Inst.
- Rieser, M. (2002). Zapp A., New Screen Media: Cinema, Art, Narrative, British Film Inst.
- Rorimer A. (2001). New Art in the 60s and 70s, Redefining Reality, Thames & Hudson
- Rush, M. (1999). New Media in Late 20th-Century Art, Thames & Hudson
- Rush, M. (2003). VIDEO ART, Thames & Hudson, London
- Paul, C, (2016). A Companion to Digital Art, John Wiley & Sons,
- Spielman, Y., Video the Reflexive Medium, The MIT Press, 2008
- Tribe, M. (2009). Janna R., New Media Art, Taschen
- Le Grice, M. (2001). **Experimental Cinema in the Digital Age,** British Film Inst.
- Harries, D. (2002). **The New Media Book,** The MIT Press
- Manovich, L. (2001) **The Language of New Media,** The MIT Press
- Meyer, C. Meyer, T. (2016). After Effects Apprentice: Real World Skills for the Aspiring Motion Graphics Artist (Apprentice Series)
- Gyncild, B. (2019). Fridsma, L., Adobe After Effects CC Βήμα προς Βήμα

ADVANCED ADVERTISING PHOTOGRAPHY TOPICS

GENERAL

SCHOOL	APPLIED ARTS AND CULTURE		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE DEGREE		
COURSE CODE	7050	SEMESTER	7
COURSE TITLE	ADVANCED ADVERTISING PHOTOGRAPHY TOPICS		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS (ECTS)
	Lectures	2	6
	Laboratory	2	
COURSETYPE	SPECIAL BACKROUND To acquaint students with the history of the photographic image usage in advertising. The genres, their evolution as well as the rhetoric of the formulation of photographic images in advertising.		
PREREQUISITE COURSES:	- Stand-alone work - Group Work - Searching, analyzing and synthesizing data and information using the necessary technologies - Developing skills for independent and personal learning		
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes
The purpose of the course is to acquaint students with the history of the photographic image usage in advertising. The genres, their evolution as well as the rhetoric of the formulation of photographic images in advertising.

General Skills
Upon completion of the course students must:
- Be able to recognize rhetorical patterns in advertisements
- To design and create photographic compositions that adopt them
- To acquire the ability to find creative solutions while composing various advertising photographic images

COURSE CONTENT

Methods of analysis and evaluation of the advertising message. Sample creation. Method of analyzing the relations of signifiers. Methods for determining and evaluating the importance of an advertising image. Classification and evaluation of rhetorical patterns in the visual formulation of advertising messages. The co-convertion procedure in advertising photography.

STILL LIFE Laboratory

Areas of advertising application (editorial-stilllife-commercial-fashion-portrait). Creating an image from a given draft with corresponding theoretical support. Creating drafts for specific advertising messages. Analysis of individual elements - characteristics of the product to be advertised. Reassemble and use them to create -

illustrate the promotional message. Reading the consisting elements of an existing ad. Alternative proposals on a given ad. Digitize, edit, import and use photos in desktop publishing programs (DTP).

STOP MOTION-ANIMATION Laboratory

Learning the principles of animation and equipping students with the skills needed to create a project, in the field of advertising as well as in many other fields.

PHOTOGRAPHY FASHION Laboratory

Production of a fashion photo work in collaboration with models and stylists

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	
	Study for lectures	
	Homework Assignments	
	Study and preparation for exam	
	Total Course	
STUDENTS ASSESSMENT	Written examination	

RECOMMENDED BIBLIOGRAPHY

STILL LIFE

• Lesko Lou, Advertising Photography: A Straightforward Guide to a Complex Industry, Boston,

• Thomson Course Technology PTR 2008

Arens Christian, Weigold Michael, Arens William, Schaefer David, effective advertising, Rosili, 2015

STOP MOTION

• Susannah Shaw, Stop Motion: Craft Skills for Model Animation, 3nd Edition, USA, CRC Press 2017

• Brierton Tom, Stop-Motion Puppet Sculpting: A Manual of Foam Injection, Build-Up, and Finishing Techniques, North Carolina, McFarland 2004

• Brierton Tom, Stop-Motion Armature Machining: A Construction Manual, North Carolina, McFarland 2002

 • Gasek Tom, Frame-By-Frame Stop Motion: The Guide to Non-Traditional Animation Techniques, UK, Blanchard, by Focal Press, 2013

• Purves Barry, Basics Animation 04: Stop-motion, Switzerland, AVA Publishing, 2010

• Purves Barry, Stop Motion: Passion, Process and Performance, UK, Blanchard, by Focal Press, 2007

FASHION

• Angeletti, N., Oliva, A., In Vogue: The Illustrated History of the World's Most Famous Fashion Magazine, New York: Rizzoli, 2006.

• Avedon fashion 1944-2000 : [the definitive collection] / [exhibition organized by] Carol Squires, Vince Aletti ; with an introduction by Philippe Garner ; direction, Norma Stevens ; design, Yolanda Cuomo ; [photographs by Richard Avedon] New York, N.Y. : Abrams : In association with the International Center of Photography and The Richard Avedon Foundation, 2009.

• Barthes, Roland, The language of fashion, translated by Andy Stafford ; edited by Andy Stafford and Michael Carter. Oxford ; New York : Berg, 2006.

 • Chic Clicks: Commerce and Creativity in Contemporary Fashion Photography, The Institute of Contemporary Art, Boston, HatjeCantz Publishers, 2002.

• Duncan-Hall, Nancy, The History of Fashion Photography, New York: Alpine Book Company, 1979.

DOCUMENTARY: PHOTOGRAPHY AND VIDEO

GENERAL

SCHOOL	APPLIED ARTS AND CULTURE		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	7051	SEMESTER	7
COURSE TITLE	DOCUMENTARY: PHOTOGRAPHY AND VIDEO		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS (ECTS)
	Lectures	2	6
	Laboratory	3	
COURSETYPE	ΕΓΓ		
PREREQUISITE COURSES:			
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes
The aim of the course is the ability of students to get to know the
Specifics of the medium, the historical approach of space, photography and video documentary and to be able to express a more complex photographic narrative, a "static image" or the evolution of the movement of «an animated video image», in specialized topics.
They should also be able to support it and integrate it into the current news.

At the end of the courses, students should have acquired a good knowledge of the specificities of photojournalism in both the still and the moving image and be able to critically support their work and the way in which it is presented.

General Abilities
 • Search, analysis and synthesis of data and information, using the necessary technologies
● Adapt to new situations
● Decision-making
● Standalone work
● Teamwork
● Working in an international environment
● Criticize and self-criticism
● Demonstration of social, professional and moral responsibility and gender sensitivity
● Promoting free, creative and inductive thinking

COURSE CONTENT

THEORY
The scene of the Greek and International News Agencies.
The role of photography and video in the press.
The use of photography and video on the print and electronic media. Type – Selection Criteria.

The power of the image-
Sports photography-and video recording of sports venues
The street photography
The motives of the news photographers.
The social documentary as a creative work.
The documentary photography as a lever for social reform.
Snapshots of modern entrepreneurship.
The technique of journalistic portrait.
Theatrical performances, cultural events
Photographers set
The relationship with the authorities and ethics of the photographer and video take

LABORATORY
Complex photographic exercises that have as a central idea the concept of narrative in order to gain a strong scientific background and to expand their experience and know-how in the fields of news photography, photographic essay, journalistic video.

As a laboratory course, criticism will be done, with references to contemporary photographers and work. Weaknesses will be identified and original and creative initiatives will be supported during its development. There will be clear references to the way the narrative is presented, either in electronic or printed form.

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	In person	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching Laboratory education Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	
	Laboratory Exercise, Field Exercise	
	Bibliography study & analysis	
	Interactive teaching	
	Educational visits	
	Study preparation(project)	
	Written project	
	Total Course	*180*
STUDENTS ASSESSMENT	Laboratory Project Written Project Exhibition, Public Presentation	

RECOMMENDED BIBLIOGRAPHY

- Freund Gisele, *Photography and society*, David R Godine, 1980.
- Roland Barthes, *«La chambre Claire: note sur la photographie»,* Paris, Gallimard, Seuil, 1980.
- Sontag Susan, *On Photography*, London, Allen Lane, 1978.
- Arnheim Rudolf, *Art and Visual Perception. A psychology of the creative eye*, Berkeley, University of California Press, 1974.

PSYCHOLOGY OF VISUAL PERCEPTION

GENERAL

SCHOOL	**APPLIED ARTS AND CULTURE**
ACADEMIC UNIT	Photography
LEVEL OF STUDIES	Undergraduate

COURSE CODE	7060	**SEMESTER**	7

COURSE TITLE	Psychology of Visual Perception	

INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**CREDITS (ECTS)**
Lectures	3	4
Laboratory		

COURSETYPE	General Background
PREREQUISITE COURSES:	
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	Greek
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	Yes
COURSEWEBSITE(URL)	

LEARNING OUTCOMES

Learning outcomes

Development of thought as for the perception of the exterior and interior world concerning the image.
Knowledge of the rules of visual perception and their application on photography
Knowledge of the analysis of the relation of image, speech and reality

General Competences

- Search for, analysis and synthesis of data and information with the use of the necessary technology
- Adapting to new situations
- Working independently
- Working in an international environment
- Working in an interdisciplinary environment
- Production of new research ideas
- 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

COURSE CONTENT

Composition and function of the psychic system
Relation image-reality
Relation image-feeling
Relation image and speech
The 'stage of the mirror' as a producer of images and perception of the image of reality
Relation image to self-image
Genetics and ontology of the glance

The meanings of metaphor and metonymy in visual representation

Image as a substitute and equivalent of reality

Photography as sign according to Eco and Hjemslev

Relation of photography with the language, the language of dream and the language of art

Photography as a defense mechanism of 'ego'

The meaning of time, mourning and immortality

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	135
	Study for lectures	
	Homework Assignments	
	Study and preparation for exam	
	Total Course	**135**
STUDENTS ASSESSMENT	Greek Written Work Public Presentation Multiple Choice Questionnaires Short-Answer Questions	

RECOMMENDED BIBLIOGRAPHY

ARNHEIM R., Art and Visual Perception

BARTHES R., Camera Lucida

GOODMAN N., Languages of Art

DANTO A., What Art Is

DOR J., Introduction a la lecture de Lacan

SONTAG S., On Photography

TISSERON S., Psychanalyse de l' image

FREUD S., Introduction to Psychoanalysis

ARCHITECTURAL PHOTOGRAPHY

GENERAL

SCHOOL	**APPLIED ARTS AND CULTURE**				
ACADEMIC UNIT	DEPARTMENT OF PHOTOGRAPHY AND AUDIOVISUAL ARTS				
LEVEL OF STUDIES	UNDERGRADUATE				
COURSE CODE	7040		SEMESTER		7
COURSE TITLE	ARCHITECTURAL PHOTOGRAPHY				
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**		**CREDITS (ECTS)**	
Lectures, presentations, workshops		4		5	
Laboratory					
COURSETYPE	Specialization				
PREREQUISITE COURSES:	Introduction to Architecural Photography				
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	Greek, English				
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	Yes				
COURSEWEBSITE(URL)	https://eclass.uniwa.gr/courses/PHAA237/				

LEARNING OUTCOMES

Learning outcomes

The aim of is to teach students to create successful images of exterior architecture, and interior architectural design., by a highly competent creation of digital photographic image with accurate exposure, proper color correction, and excellent printing output. The successfully use of specific digital tools for the architectural image (free-transform/HDR) to correct distortion and capture mixed lighting with multiple exposures.

General Competences

- Comprehensive understanding of architectural lighting.
- Heightened sensitivity to light and how it strengthens architectural design
- Ability to use High Dynamic Range (HDR): multiple exposures to create dramatic architecture/interior images without additional professional lighting.
- Control of Parallax (Free Transform Procedure) to correct distortion and perspective so buildings do not look like they are leaning to one side or falling back.
- Creation of exceptional images with light and architecture, including dusk imagery.
- DSLR settings for architectural photography: RAW, shutter speed, aperture, ISO sensitivity, exposure, bracketing to overlay images, stitching
- Documenting Architecture: applying the knowledge gained in the course to an exterior or interior photoshoot
- Editing architectural photography: creating a strong selection of images to communicate a building
- Post-production tools with Lightroom and Photoshop: lens correction, white balance, layers, masks, adjustment layers, verticals, framing and more

COURSE CONTENT

This course is a thorough architectural photography through theory and practice.
Special photography techniques with natural and artificial lighting, special digital techniques, panoramic photography, indoor photography. Through lectures and practical exercises the student becomes familiar with photo shooting techniques and the equipment necessary for creating architectural photographs of interiors

and exteriors. Students will also learn image post-production tools used in architectural photography -and will be introduced to the practice of editing architectural photography, necessary to create a concise and strong documentation of a building.

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Synchronous (face to face) and remote (Open eClass)	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in all stages of the learning process (teaching, laboratory, administrative management, assessment and asynchronous communication with students). Support for learning process through Open eClass Institutional Platform	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	20
	Non-guided study	60
	Project	70
	Total Course	**150**
STUDENTS ASSESSMENT	a) Labassignments (60%) b) Final project presentation (40%) Assessment methods and evaluation criteria are available in the course guide via the Open eClass platform.	

RECOMMENDED BIBLIOGRAPHY
- Architectural Photography: Composition, Capture, and Digital Image Processing by Adrian Schulz
- Urban Photography by Tim Cornbill
- Professional Architectural Photography by Michael Harris
- Course notes
- Online resources

Course bibliography is dynamically formulated and is always available at the beginning of the semester through the Foundation's asynchronous education platform.

SHORT FILM PRODUCTION

GENERAL

SCHOOL	**APPLIED ARTS AND CULTURE**		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	8010	SEMESTER	8
COURSE TITLE	SHORT FILM PRODUCTION		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**CREDITS (ECTS)**
	Lectures	2	5
	Laboratory	3	
COURSETYPE	AΔ		
PREREQUISITE COURSES:			
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes

Ability to organize and implement a small narrative audiovisual work following successfully all the stages of its production (preproduction- production - postproduction) with emphasis on personal style, economy and efficiency. Knowledge of the handling of the techniques of screenwriting, directing, and editing.

Orientation to practical and more specialized knowledge needed for the implementation of a short film

Development of skills for independent and personal learning.

Ability to work with groups of people related to the implementation of the project.

Ability to take roles and find coefficients

Ability to think and create structured concepts

Ability to critically analysis how to work and the final results.

Sharpening and broadening critical and creative capacity and perception in the context of audiovisual creation.

General Competences
- Search, analysis and synthesis of data and information, using the necessary technologies
- Adapt to new situations
- Decision-making
- Standalone work
- Teamwork
- Working in an international environment
- Criticize and self-criticism
- Design, management and implementation of audiovisual works
- Respect for diversity and multiculturalism
- Demonstration of social, professional and moral responsibility and gender sensitivity

- Promoting free, creative and inductive thinking
- Broadening expressive tools and unlocking the creative imagination of students
- Promotion of artistic research

COURSE CONTENT

Theory
- Short-film fiction
- Presentation and critical analysis of short films by major creators.
- Acting approaches
- Motives and plot/ Stanislavsky's theory
- Scenario analysis
- The management of cinematic time in short films
- Sources of funding
- Presentation of major festivals and distribution venues

Laboratory

- Create a short film
- Design/
- Script
- Production design
- Sources of funding
- Production implementation
- Distribution/ Promotion and show in festivals and competitions

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	In person	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching Laboratory education Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	
	Laboratory Exercise, Field Exercise	
	Bibliography study & analysis	
	Interactive teaching	
	Study preparation(project)- Submit to the final film	
	Written project	
	Art workshop	
	Artistic creation	
	Total Course	**150**
STUDENTS ASSESSMENT	Study Preparation (project) Written Project Exhibition, Public Presentation	

RECOMMENDED BIBLIOGRAPHY

- **Roberta Marie Munroe,** How Not to Make a Short Film: Secrets from a Sundance Programmer, **2009.**
- **Kim Adelman,** Making it Big in Shorts: The Ultimate Filmmaker's Guide to Short Films - **2nd edition, 2009.**
- **Daniel Gurskis,** The Short Screenplay: Your Short Film from Concept to Production **(Aspiring Filmmaker's Library), 2006.**

- **Lloyd Kaufman,** Direct Your Own Damn Movie! , **2009.**
- **Steven D. Katz,** Film Directing Shot by Shot: Visualizing from Concept to Screen, 1991.
- **Walter Murch,** In the Blink of an Eye*, **2nd Edition**.
- **David Mamet**, True and false: heresy and common sense for the actor, **London: Faber, 1998.**
- **David Mamet,** On directing film, **London: Faber, 1992.**
- **Camille Landau - Tiare White,** What they don't teach you at film school: 161 strategies for making your own movie no matter what, **New York, Hyperion, 2011.**

PHOTOGRAPHIC DIGITAL FINE ART PRINTING

GENERAL

SCHOOL	APPLIED ARTS AND CULTURE		
ACADEMIC UNIT	DEPT. OF PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	8020	SEMESTER	8
COURSE TITLE	PHOTOGRAPHIC DIGITAL FINE ART PRINTING		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS (ECTS)
		4	5
COURSETYPE	Specialization		
PREREQUISITE COURSES:	Π=2050, Π-3040		
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	Greek		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES (in English)		
COURSEWEBSITE(URL)	https://eclass.teiath.gr/XXXX		

LEARNING OUTCOMES

Learning outcomes

The focus of this course is on digital printmaking of photographic content and the creation of printed photographic works. Upon completion of the course students will have advanced knowledge, skills and abilities related to:

- digital photo printmaking techniques
- principles governing inkjet printing of digital image files
- the relationship between software, printers, inks and substrates and the management of their combinations,
- the ability to apply digital color management for repetitive optimal printing results
- the creative dimension of digital technology in the field of photographic printmaking
- the effective communication of photo printing requirements
- the evaluation of printed photoworks in terms of their aesthetic and communicative impact.
- making decisions that affect the aesthetics of the printed photographic image and the ability to complete the production of a printed photographic portfolio

General Competences

- Practical application of knowledge
- Search, analysis and synthesis of data and information, using the necessary technologies
- Adaptation to new situations
- Decision making
- Autonomous work
- Teamwork
- Work in an international environment
- Work in an interdisciplinary environment
- Project design and management
- Exercise criticism and self-criticism
- Promoting free, creative and inductive thinking
- Promotion of creative and artistic practice

COURSE CONTENT
- The printed photo
- Reproduction methods
- Devices, Inks, Substrates
- Color Management
- Quality assessment
- Creative interventions - possibilities and limits
- Printing a series of photographs
- Printmaking - The photographer's role

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	In person with asynchronous support through an institutional platform (Open eClass)
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	At all stages of the learning process (teaching, laboratory, administrative management, assessment and asynchronous communication with students).

TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures/presentations	13
	Lab	26
	Project	56
	Total Course	**95**

STUDENTS ASSESSMENT	α) Laboratory exercises (Formative, Summative / 40%) β) Project (Summative - 60%) The evaluation criteria are available in the course guide (Open eClass platform).

RECOMMENDED BIBLIOGRAPHY
Suggested bibliographic resources.
- White G (E), 2007. Photography and the Art of Digital Printing. Berkeley: New Riders.
- Class notes
- Online resources

The bibliography of the course is dynamically formed and is always available at the beginning of the semester through the asynchronous education platform Open eClass.

ARCHEOLOGICAL PHOTOGRAPHY

GENERAL

SCHOOL	**APPLIED ARTS AND CULTURE**		
ACADEMIC UNIT	PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	8030	SEMESTER	8
COURSE TITLE	ARCHEOLOGICAL PHOTOGRAPHY		
INDEPENDENT TEACHING ACTIVITIES	**WEEKLY TEACHING HOURS**	**CREDITS (ECTS)**	
LECTURES	2	5	
EXERCISES	3		
COURSETYPE	AD		
PREREQUISITE COURSES:	PHOTOGRAPHIC TECHNIQUES		
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	GREEK-ENGLISH		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	YES		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes
PURPOSE OF THE COURSE
The purpose of the course is to provide students with theoretical and technological education in both Analog and Digital Archaeological Photography. To introduce students to the special techniques of Archaeological Photography and Documentation. To enable them to handle and control photographic materials, with the aim of capturing, studying, researching and documenting archaeological material and for the creative development of specific techniques and knowledge in the fields of Archaeological Photography applications.

General Competences
• Search, analyze and synthesize data and information using the necessary technologies
• Adaptation to new situations
• Decision making
• Independent work
• Teamwork
• Working in an international environment
• Exercising criticism and self-criticism
• Project planning and management Respect for diversity and multiculturalism
• Demonstrate social, professional and ethical responsibility and gender sensitivity
• Promote free, creative and inductive thinking

COURSE CONTENT

Theoretical part AND Laboratory part
• Map of Archaeological Landscape of Excavations and Archaeological Finds.
Recording - mapping of archaeological finds. Analog - Digital Technology, Belt System, Perspective, Natural and Artificial Lighting, Color Temperature, WB, Reflectors etc.
Documentation - documentation of portable images, paintings, photographs of burial monuments, bones, etc.
Printing - documentation of marble bas-reliefs and wooden relief-surfaces

Special infrared techniques. Scientific analysis - documentation of works of art and antiquities. Discovery of paintings on paintings and portable icons. Chemical Analysis of Paintings and Portable Pictures with Infrared Photography

Special techniques of Ultraviolet photography Scientific analysis - documentation of works of art and antiquities. Portable picture documentation of deterioration etc.

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching Laboratory education Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	
	Laboratory Exercise, Field Exercise	
	Study & analysis of literature	
	Interactive teaching	
	Educational visits	
	Project preparation	
	Job writing	
	Total Course	**150**
STUDENTS ASSESSMENT	Laboratory Work , Written work, Exhibition, Public Presentation	

RECOMMENDED BIBLIOGRAPHY
• JohnP. Schaefer Ansel Adams. Ansel Adams guide. Basic techniques of Photography Book 1Little, Brown 1992

• John P. SchaeferAnsel Adams. Ansel Adams guide. Basic techniques of Photography Book 2 Little, Brown 1992

• John Hedgecoe The photographer's new book. Translated by K. Syrrakos Papasotiriou 2010 ISBN 978-960-7182-81-4

• Harold Davis Creative landscapes. Paperback ISBN-13: 978-1118027325

• Tasos Schizas The technique of analogue digital photography. Photographic Image. 2014

• Michael Freeman The photographers mind: Creative thinking for Better Digital Photos Paperback

• Aristidis Kontogeorgis "Infrared Photography" (B Enhanced Version), Ion editions, (170 pages). ISBN 960-405-926

PHOTOGRAPHIC DIGITAL ASSET MANAGEMENT

GENERAL

SCHOOL	APPLIED ARTS AND CULTURE		
ACADEMIC UNIT	DEPARTMENT OF PHOTOGRAPHY AND AUDIOVISUAL ARTS		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	8040	SEMESTER	8
COURSE TITLE	PHOTOGRAPHIC DIGITAL ASSET MANAGEMENT		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS (ECTS)
Lectures, Presentations, Lab projects		4	5
COURSETYPE	Specialization		
PREREQUISITE COURSES:	2050 Introduction to Digital Media and Tools		
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	Greek, English		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	Yes		
COURSEWEBSITE(URL)	https://eclass.uniwa.gr/courses/PHAA158/		

LEARNING OUTCOMES

Learning outcomes

The course focuses on the concepts, technologies, workflows and best practices for organizing, archiving and preserving digital photographic content based on the life cycle of digital assets. Upon completion of the course students will have:

- Advanced knowledge on applying curating and organizing policies to related working environments, on designing workflows for creating and preserving photographic content, and on building best practices for discrete content uses.
- Advanced photo organizing skills for different workflows.
- Advance skills on designing, organizing and managing digital photographic resources.

General Competences
- Applying knowledge to practice
- Search, analyze and synthesize data and information, using the necessary technologies
- Adaptation to new situations
- Decision making
- Independent work / Teamwork
- Working in an international / interdisciplinary environment
- Project planning and management
- Exercising criticism and self-criticism
- Promoting free, creative and inductive thinking
- Perception of added value of photographic assets

COURSE CONTENT

The digital photographic archive – life cycle, real and conceptual structures, Organizing systems – in situ, cloud, Open source, Digital libraries and tools – commercial apps, Dynamic indexing and classification, Workflow and good practices, Storage environments and repositories, Digital Resources Documentation, Metadata: Languages, Descriptive Schemes and Metadata Processing, Nomenclature Schemes and Best

Practices, Digital Formats and Workflow, Digital   Photo Maintenance migration resources,   policies, Copyright management, safeguarding and professional practices.

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Synchronous (face to face) and remote	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in all stages of the learning process (teaching, laboratory, administrative management, assessment and asynchronous communication with students). Support for learning process through Open eClass Institutional Platform	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures/presentations	20
	Non-guided study	60
	Project	70
	Total Course	**150**
STUDENTS ASSESSMENT	a) Lab assignments (40%) b) Written exams (60%) Assessment methods and evaluation criteria are available in the course guide via the Open eClass platform.	

RECOMMENDED BIBLIOGRAPHY

- Zorich D., Fink E.. 1999. Introduction to Managing Digital Assets: Options for Cultural and Educational Organizations, Los Angeles: Getty Publications.
- Jacobsen J., Schlenker T., Edwards L. 2013. Implementing a Digital Asset management System. Burlington MA: Focal Press.
- Krogh P., 2009. The Dam Book, Digital Asset Management for Photographers. Sebastopol: O'Reilly Media
- Murtha B. 2016. Introduction to Metadata, Los Angeles: Getty Publications.
- Course notes
- Online resources

Course bibliography is dynamically formulated and is always available at the beginning of the semester through the Foundation's asynchronous education platform.

STRUCTURAL ANALYSIS OF THE PHOTOGRAPHIC IMAGE

GENERAL

SCHOOL	APPLIED ARTS AND CULTURE		
ACADEMIC UNIT	Photography		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	8050	SEMESTER	8
COURSE TITLE	Structural Analysis of the Photographic Image		
INDEPENDENT TEACHING ACTIVITIES		WEEKLY TEACHING HOURS	CREDITS (ECTS)
	Lectures	2	5
COURSETYPE	Special Background		
PREREQUISITE COURSES:	Psychology of Visual Perception		
LANGUAGE OFINSTRUCTION And EXAMINATIONS:	Greek		
ISTHECOURSEOFFEREDTO ERASMUSSTUDENTS	Yes		
COURSEWEBSITE(URL)			

LEARNING OUTCOMES

Learning outcomes

Application and analysis of the photographic picture as a psychological organon of interpretation of the reality and the self.

Research of the psychological and psychoanalytical dimension of photography as a signifier of a symbolical system of discourse and application of that knowledge on scientific fields such as psychopathology, relation of the adolescent image with the self

Application of the psychological knowledge to research and analysis of several art movements

Application of photography as an interpreting mirror of the social phenomenae

General Competences

- Search for, analysis and synthesis of data and information with the use of the necessary technology
- Adapting to new situations
- Working independently
- Team work
- Working in an international environment
- Working in an interdisciplinary environment
- Production of new research ideas
- 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

COURSE CONTENT

Analysis of the composing parts of the lacanian topology and application in photography

Structural analysis of the meaning of photography as a signifier

The psychology of the photographer and the artist

Photography and its relation with the glance and the body

Introduction to the psychopathology of the image

Narcissism as context of photography

The meanings of loss and mourning in the construction of the image

The meaning of void as structural condition of the image

TEACHING and LEARNING METHODS-EVALUATION

METHOD OF DELIVERY	Face-to-face	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIE	Use of ICT in teaching Communication with students	
TEACHING ORGANIZATION	Activity	Semester Work Load
	Lectures	80
	Total Course	**80**
STUDENTS ASSESSMENT	Greek Written Work Public Presentation Multiple Choice Questionnaires Short-Answer Questions	

RECOMMENDED BIBLIOGRAPHY

ADORNO Th., Aesthetic Theory

ARNHEIM R., Art and Visual Perception

DANTO A., The transfiguration of the Commonplace

GOODMAN N., Languages of Art

HEIDEGGER M., The origin of the Work of Art

MERLEAU PONTY M., Phenomenology of Perception