

**DEPARTMENT OF
PHOTOGRAPHY AND
AUDIOVISUAL**

COURSE GUIDE

1st SEMESTER

COURSE	PHOTOGRAPHY: THEORY & APPLICATIONS I
COURSE TYPE	THEORY – LABORATORY
HOURS PER WEEK	5 (2 THEORY- 3 LAB)
CATEGORY	COMPULSORY, SPECIAL CORE
ECTS	6
TYPICAL SEMESTER	1 st

AIM AND OBJECTIVES OF THE COURSE

The course aims at the description of the physiology of visual perception that enables us to see the world that surrounds us. Additionally, it explores the equivalent perceptual mechanism that allow us to see and recognize what photographic images depict.

The laboratorial part of the course aims at the deepening of the above subjects. Relevant exercises examine the relations of visual perception and photographic representation.

EXPECTED LEARNING OUTCOMES

Comprehension of the relation of memory to the photographic image.

Comprehension of the analogical nature of photographic image and specifically the nature of visual perception that allows the recognition of similarities of photography to visual reality.

Skills for defining and selecting the technical parameters of photographing that form on an image the condition of identification with reality.

Skills for the diagnosis of errors and distortions on the photographic image.

COURSE DESCRIPTION

Theoretical part of the course:

Relation of visual memory to photography. The photograph as a token of memory. The perception of visual reality. Stability phenomena of visual perception-the perception of natural image. Physiology of the process of understanding the photographic images- Photography and the depiction of visual reality. From painting to photography. Perspective, light and space. The representation of facts and situations in photography.

Laboratorial part of the course:

Lines, shapes and texture. View point. Light and abstraction. Scale: creative exploration of the phenomenon of objects size. Sharpness: creative exploration of the selective focusing of a subject.

BIBLIOGRAPHY

- C. Antoniadis, Lanthanousa Eikona, Moressopoulos, 1995.
Liz Wells, Introduction to Photography, Plethron, 2008
E. H. Gombrich, Art and Illusion, Nefeli, 1995
Fotothiki 1975-1997, Cd-rom, Athens Photographic Center 1997

R. Arnheim, *Art and Visual Perception*, University of California Press, Berkeley, California, 1974.

COURSE	PHOTOGRAPHIC TECHNIQUES I
COURSE TYPE	THEORY – LABORATORY
HOURS PER WEEK	5 (2 THEORY- 3 LAB)
CATEGORY	COMPULSORY, GENERAL CORE
ECTS	6
TYPICAL SEMESTER	1 st

AIM AND OBJECTIVES OF THE COURSE

The purpose of this course is to familiarize students with the black and white analogue photography, enable them to choose the photographic materials, to control the exposure of film, to control the shooting and the printing of their photos, manage their photographic lenses, to learn concepts such as lens focal length, depth of field, etc. and be able to evaluate the results of their photographs.

EXPECTED LEARNING OUTCOMES

Understanding the characteristics of photographic lenses.

Understanding the basic principles of photography.

The ability to identify and select the technical parameters of shooting and printing a good photo.

The ability to diagnose errors and distortions in the picture with the use of the wrong lens.

COURSE DESCRIPTION

Theoretical part of the course:

Basic types of Cameras, Analog – Digital, focal length of the lens, classification of lenses (wide, normal, telephoto, zoom lenses). The aperture, shutters speeds, the sensitivity of the film. Instruments for measuring light. Properties of photographic lenses. depth of field. Darkroom and black and white photos. Developing and printing black and white films, contact prints.

Laboratorial part of the course:

Photograms, contact sheet printing photos from negatives, correct and incorrect printing of good or bad negatives, recording large and small depth of field, recording moving object, special shooting and printing techniques of black and white photographs.

BIBLIOGRAPHY

The Camera, Ansel Adams, Editions Little, Brown and Company, New York, 1980
The Negative, Ansel Adams, Editions Little, Brown and Company, New York, 1980
The Print, Ansel Adams, Editions Little, Brown and Company, New York, 1980
The Manual of Photography, R. Jacobson, S. Ray, Editions Focal Press, 1991

COURSE	VIDEO I: THEORY AND TECHNIQUE
COURSE TYPE	THEORY – LABORATORY
HOURS PER WEEK	5 (2 THEORY- 3 LAB)
CATEGORY	COMPULSORY, SPECIAL CORE
ECTS	5
TYPICAL SEMESTER	1 st

AIM AND OBJECTIVES OF THE COURSE

The course aims at introducing students to the technology and video equipment to video producing techniques as well to the basic expressive means of the language of the moving image. In addition its aim is to connect photographic communication to moving image communication highlighting common aspects in their practice and codes

EXPECTED LEARNING OUTCOMES

On completing the course students will be able to understand the market and technology of audiovisual equipment. Additionally, they will be able to complete video producing techniques with a video camera and lighting in relation to basic professional applications (social events coverage, interviews etc.).

COURSE DESCRIPTION

Theoretical part of the course splits in two sections:

The first section introduces students to the audiovisual language through projections and lectures explaining the different forms and internal structures that audiovisual works adopts. The second section relates to the means of expression and the video camera technology.

Laboratorial part of the course:

Introduction in the video camera technology and its operation as well to the use of portable lighting the video camera supportive mechanisms and audio tools.

BIBLIOGRAPHY

Skopeteas John, Videocamera and the Audiovisual Recording, Press Photo Publications, 2008

Zettl Herbert, Television Production (special Greek ed.) Ellin, 2002

Zettl Herbert, Video production – Basic Concepts, Ellin, 1999

Bordwell, David - Thompson Kristin, Introduction to Art of Film, National Bank Cultural Foundation, 2004.

Mpotinas Thomas, The Secret Charm of Cinema, Paraskinio, 1993

Kahagias Antonis, Scenario from the Beginning, Ellin, 1998

Hilliard Robert, Writing for Television and Radio, Ellin, 2002

Jacobs Lewis, Cinematography Expressive Means, Kathreptis, 1998

Kavagias Giorgos, Cinema without Secrets, Kastaniotis, 1990

Thompson Roy, Grammar of the Shot, Focal Press, 2000

COURSE	PICTURE COMPOSITION
COURSE TYPE	THEORY – LABORATORY
HOURS PER WEEK	4 (2 THEORY- 2 LAB)
CATEGORY	COMPULSORY, GENERAL CORE
ECTS	4
TYPICAL SEMESTER	1 st

AIM AND OBJECTIVES OF THE COURSE

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.

EXPECTED LEARNING OUTCOMES

The entirety of the course aims at informing and versing the student as regards the fundamental values and methods. Accordingly, the completion of the theoretical and laboratorial courses equips the prospective picture maker with the necessary knowledge for the implementation of a compositionally controlled and correctly structured picture. The theoretical and laboratorial 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.

COURSE DESCRIPTION

Theoretical part of the course:

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

Laboratorial part of the course:

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.

BIBLIOGRAPHY

Pressas, Harris *"COMPOSING – Basic Principles of Picture Making"* Athens: ION Editions, 2010

Kent, Sarah *"COMPOSITION"* London: Dorling Kindersley Limited, 1995

COURSE	PHYSICS OF IMAGE AND SOUND I
COURSE TYPE	THEORY – LABORATORY
HOURS PER WEEK	5 (2 THEORY- 3 LAB)
CATEGORY	COMPULSORY, GENERAL CORE
ECTS	6
TYPICAL SEMESTER	1 st

AIM AND OBJECTIVES OF THE COURSE

The course provides basic understanding in Optics and Acoustics. This introduction is taught through course units listed below (course description). Students will obtain a solid foundation for further study of the subject.

EXPECTED LEARNING OUTCOMES

Understanding of the classical topics of optics like geometrical optics etc. and at the same time newer concepts are introduced including optical instrumentation and laser basics.

COURSE DESCRIPTION

Theoretical part of the course:

Nature of light, Speed of light, Geometrical Optics, Images formed by plane and curved mirrors, Refraction of light, total internal reflection, Prism, Lenses, Images formed by lens, Simple Cameras, Telescopes and Microscopes. Sound, speed of sound, 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.

BIBLIOGRAPHY

Light Science, Physics and the Visual arts, Thomas D. Rossing, et al, Springer 1999.

Optics E. Hecht et al. Addison, Wesley, 1974.

The Science of Sound, Rossing, Moore and Wheller, Addison-Wesley 2002, USA

COURSE	INTRODUCTION TO CRITICAL THEORY
COURSE TYPE	THEORY
HOURS PER WEEK	3
CATEGORY	COMPULSORY, GENERAL CORE
ECTS	3
TYPICAL SEMESTER	1 st

AIM AND OBJECTIVES OF THE COURSE

The understanding of basic principles (structure and process) of visual communication methodology as well as the meaning of visual literacy. The comparative approach of visual communication theories from ancient times to nowadays. The application of theory through examples from the area of art, advertising and mass media

EXPECTED LEARNING OUTCOMES

The comprehension of visual literacy and the meaning of visual culture. The ability to compare visual culture with the established concept of education.
 To help students learn the available methodology of analysis and understand visual communication in the broader context of visual culture.
 To clarify how the artist positions oneself and produces in the area between commercial product and the public in the broader space of modern communication environment. To cultivate the necessary critical perception through the awareness of the multidimensional area of visual communication.

COURSE DESCRIPTION

Introduction to the basic concepts and methodology of visual communication. Discussion on the methods of approaching it. Analysis of various psychological sociological philosophical and political parameters of visual communication theory and practice along with the impact (positive or negative) that those parameters have in the relationship between person and society. The application of visual communication as a thread that connects the product and its producer/artist with the public. Discussion and application of theory in to practice with examples from the field of art and mass media.

BIBLIOGRAPHY

- Baldwin, Jonathan & Roberts, Lucienne. Visual Communication: From Theory to Practice. Lausanne: AVA Academia, 2006.
 Debord, Guy. Society Of The Spectacle. Thessaloniki: Thessaloniki Editions, 1986.
 Elkins, James (Ed). Visual Literacy. London: Routledge, 2008.
 Klimis Mastoridis (Ed.), Proceedings of the 1st International Conference on typography & visual communication, June 2002, Thessaloniki, Greece 2004
 Plato. The Republic. Athens: Polis, 2002.
 Rose, Gillian. Visual Methodologies – An Introduction to the Interpretation of Visual Materials. 2nd Edition. London: Sage, 2007.

2nd SEMESTER

COURSE	PHOTOGRAPHY: THEORY & APPLICATIONS II
COURSE TYPE	THEORY – LABORATORY
HOURS PER WEEK	5 (2 THEORY- 3 LAB)
CATEGORY	COMPULSORY, SPECIAL CORE
ECTS	6
TYPICAL SEMESTER	2 nd

AIM AND OBJECTIVES OF THE COURSE

The content of the course is structured as an extension of the preceding but in this semester is placed more emphasis on the perception of the photographed subject. The laboratorial part of the course aims at the in depth knowledge of the photographic subjects along with the completion of assignments that investigate the relations of visual perception to photographic representation.

EXPECTED LEARNING OUTCOMES

Comprehension of the photographic process according to which things and spaces are represented. Comprehension of the iconographic conventions that allow the precise representation of facts and situations.

Skills for defying the photographic technical parameters (frame, view point, exposure time etc.) that form photographic representation and how these parameters intervene in its reading.

COURSE DESCRIPTION

Theoretical part of the course:

Degree of photographic representation, analogy and identification of the subject. The concept of metamorphosis through the representation of reality. Field and photographic frame. Photographic lenses and depiction of space. Grading and colouring representation of subject. Natural and artificial light. Exposure time. Snapshots. Iconographic conventions. Reading photographs.

Laboratorial part of the course:

Representation of space with various focal length lenses. Study of the frame dynamics. Representation of time, the movement of the subject, the snapshot, the decisive moment. Night photography.

BIBLIOGRAPHY

C. Antoniadis, Lanthanousa Eikona, Moressopoulos, 1995.

Liz Wells, Introduction to Photography, Plethron, 2008

E. H. Gombrich, Art and Illusion, Nefeli, 1995

Fotothiki 1975-1997, Cd-rom, Athens Photographic Center 1997

R. Arnheim, Art and Visual Perception, University of California Press, Berkeley, California, 1974

COURSE	PHOTOGRAPHIC TECHNIQUES II
COURSE TYPE	THEORY – LABORATORY
HOURS PER WEEK	5 (2 THEORY- 3 LAB)
CATEGORY	COMPULSORY, SPECIAL CORE
ECTS	6
TYPICAL SEMESTER	2 nd

AIM AND OBJECTIVES OF THE COURSE

The course aims to familiarize students with the black and white digital photography and the zone system.

EXPECTED LEARNING OUTCOMES

To make students able to convert color images made with digital cameras in black and white ones with different techniques, to create interesting black and white photographs using digital technology, to be able to expose correctly using the zone system when using analog and digital photography and creatively exploit their technical knowledge.

COURSE DESCRIPTION

Theoretical part of the course:

Digital Photography basic techniques, the Zone System in the analog and digital photography, ways of converting color photos to black and white in digital photography with the use of Adobe Photoshop, giving color to black and white photographs with the use of Adobe Photoshop, digital printing and special techniques

Laboratorial part of the course:

Digital Photography basic techniques, the Zone System in analog and digital photography, ways of converting color photos to black and white in digital photography with the use of Adobe Photoshop, giving color to black and white photographs with the use of Adobe Photoshop, light sources, digital printing and special techniques.

BIBLIOGRAPHY

The Camera, Ansel Adams, Editions Little, Brown and Company, New York, 1980
The Negative, Ansel Adams, Editions Little, Brown and Company, New York, 1980
The Print, Ansel Adams, Editions Little, Brown and Company, New York, 1980
The Manual of Photography, R. Jacobson, S. Ray, Editions Focal Press, 1991
The Practical Zone System, Chris Jonson, Editions Focal Press, 1994
Beyond the Zone System, Phil Davis, Editions Focal Press, 1993
Black and White Photography in the Digital Age, T. Worobiec, R. Spence, editions Davis and Charles books, 2007
Black and White Photography Techniques with Adobe Photoshop, Maurice Hamilton, Editions Amherst Media, 2006

Black and White in Photoshop CS3 and Photoshop Lightroom, Leslie Alsheimer, Editions Focal Press, 2007

Digital B+W Photography, John Beardsworth, Editions Course PTR, Boston MA, 2004

Mastering B+W Digital Photography, Michael Freeman, Editions Lark Books, New York, 2006

Digital Photography, S. Johnson, Editions O'Reilly Media, Inc. 2006

Digital B+W Printing, George Schaub, Editions Amphoto Books, 2005

COURSE	INTRODUCTION TO DIGITAL MEDIA
COURSE TYPE	THEORY – LABORATORY
HOURS PER WEEK	4 (2 THEORY- 2 LAB)
CATEGORY	COMPULSORY, SPECIAL CORE
ECTS	4
TYPICAL SEMESTER	2 nd

AIM AND OBJECTIVES OF THE COURSE

Introduction to computers and operating systems. Introduction to digital imaging applications. Introduction to internet services.

EXPECTED LEARNING OUTCOMES

- To be able to use common computer operating systems.
- To be able to use basic digital tools for image editing.
- To be able to store and manage digital files.
- To be familiar with internet services and relative terminology.
- To be able to search and retrieve relative information on the internet.

COURSE DESCRIPTION

Theoretical part of the course:

Introduction to analog/digital concept. Introduction to computers and operating systems. Creation, storage and management of digital assets. Introduction to digital images. Digital image editing. Internet services and applications.

Laboratorial part of the course:

Lab assignments are related to basic image processing applications and editing tools.

BIBLIOGRAPHY

- Introduction to Photoshop 5,5,, E.Weinman, P. Lourekas Kleidarithmos.
- Photoshop 5 Mnual , T. Michael Clark, Giourdas.
- Computer Graphics, John Corrigan, Giourdas.
- Digital Image Processing, Gr. A. Baxes, Wiley.

COURSE	VIDEO II: THEORY AND TECHNIQUE
COURSE TYPE	THEORY – LABORATORY
HOURS PER WEEK	5 (2 THEORY- 3 LAB)
CATEGORY	COMPULSORY, SPECIAL CORE
ECTS	5
TYPICAL SEMESTER	2 nd

AIM AND OBJECTIVES OF THE COURSE

This course introduces students to the technology, the narrative methods/strategies, and the techniques of editing audiovisual pieces of work; it involves selecting, arranging shots and determining their duration and content (pictures, dialogue, sounds and music), in order to produce a meaningful audiovisual piece of work. Another basic aim of this course is to get the students acquainted with the basic functions of professional digital video editing software, that are currently used in the audiovisual studio production. In order to accomplish this, students are guided to shoot and edit a short audiovisual project from its conception to its final realization.

EXPECTED LEARNING OUTCOMES

After completion of this course, the students will be familiar with the various audiovisual applications and the video editing choices that the software market offers. Furthermore, they will be capable of comprehending and evaluating the inner structure, the linkage of shots, the optical and sound effects used and the overall time/space relationships created in any audiovisual piece of work. In addition, they will be initiated in undertaking the professional editing of social events (i.e., television news broadcasts, video clips, etc), as editors.

COURSE DESCRIPTION

Theoretical part of the course:

The theoretical part of this course aims to exemplify (mainly through thorough analysis of characteristic scenes from classical Hollywood films and innovative modernist art films, projected to the students) the innumerable possibilities creative montage presents in determining space and time in an audiovisual work of art. Students are taught the basic rules and techniques of classical continuity editing that bring forth the sense of verisimilitude, as well as the breaking of these rules that cinematic modernism brought in the 1960's. For practice, students are given exercises which include writing a shooting script and drawing a storyboard.

Laboratorial part of the course:

In the lab students are taught how to use professional editing software in order to edit audiovisual material or create optical disks (CD & DVD). Finally, they produce, either individually or as a group, a video of their own conception.

BIBLIOGRAPHY

Bordwell, David - Thompson Kristin, Introduction To Art Of Film, National Bank Cultural Foundation, 2004

Soldatos G. Editions Aigokeros, 2003
Marcel Martin, Cinematographic Language, Kalvos, 1984
Botinas Thomas, Botinas, The secret charm of cinema, Paraskinio, 1993
Pinel Vincent, Editions Patakis, 2003
Papagiannidis Takis, Direction: Theory and application, Kastaniotis, 2005
Zettl Herbert, Video Production Basic concepts and techniques, Ellin, 1999
Zettl Herbert Applied Media Aesthetics, Ellin, 1996
Arijon Daniel Film Language Grammar, Plano, 1986
Dancyger Ken The Technique Of Film And Video Editions Focal press, 1993
Miller Pat Script Supervising And Film Continuity, Focal press, 1999

COURSE	HISTORY OF PHOTOGRAPHY I
COURSE TYPE	THEORY
HOURS PER WEEK	3
CATEGORY	COMPULSORY, GENERAL CORE
ECTS	5
TYPICAL SEMESTER	2 nd

AIM AND OBJECTIVES OF THE COURSE

To understand the particularities of the history of photography: Methods of analysis/ synthesis, subjective/ objective factors, political, economic and social. Reference and evaluation of the events, which preceded the invention of photography. The necessity of the means.

EXPECTED LEARNING OUTCOMES

The purpose of this course is to make students:
 Realize the necessity of the History of the Photography course
 Introduce ways of analysis and synthesis, which are used in research on the history of photography.
 Critically evaluate the events that preceded the history of photography
 Understand the social, political and economic necessity of the photographic invention, of the particular historical period.
 Be taught the potential of the photographic means, from the way it was spread the first 40 years since the official launch of the invention.

COURSE DESCRIPTION

The chronicle of the invention. Daguerreotype. Reactions caused by the appearance of the invention of photography. Calotype. Other techniques of the first forty years. The commercialization of photography. "Photographic" travels. PHOTO-CLUBS, exhibitions, events and general activities of the period. The portrait or the person and his picture(s). Simplifying the technique. Using gelatin emulsions and the invention of the first amateur camera. Consequences. Life and works of NADAR. References to history of Greek photography of that period.

BIBLIOGRAPHY

Freund, Gisele. Translation: Eva Mavroeidi, *Photography and Society*, (Athens, PHOTOGRAPHOS publications), 1996
 Jeffrey, Ian. Translation: Hercules Papaioannou, *Photography. A concise History* (Athens, PHOTOGRAPHOS publications), 1996
 Sontag, Susan. Translation: Hercules Papaioannou, *On photography* (Athens, PHOTOGRAPHOS publications), 1993
 Xanthakis, Alkis. *History of Greek Photography from 1839 to 1960* (Athens E.L.I.A., 1981)

COURSE	PHYSICS OF IMAGE AND SOUND II
COURSE TYPE	THEORY – LABORATORY
HOURS PER WEEK	4 (2 THEORY- 2 LAB)
CATEGORY	COMPULSORY, GENERAL CORE
ECTS	4
TYPICAL SEMESTER	2 nd

AIM AND OBJECTIVES OF THE COURSE

In this course that comes right after “Physics of Image and Sound I” students will extend in to the physiology of human vision and also basic concepts regarding Optics and Acoustic. Topics typically studied are listed below (course Description).

EXPECTED LEARNING OUTCOMES

Students will continue to study in greater depth core topics spanning the areas of optics, acoustics, wave motion. The important aspect of optics in photographic processing is revealed through this course.

COURSE DESCRIPTION

Theoretical part of the course:

Light Sources, Photometry, Pinhole Camera, Wave optics, Interference and Diffraction, Interference in thin films, Field of View and Depth of Field of a Camera Lens, Lens Aberrations, photographic perspective, law of Scheimflug, Black body radiation, electromagnetic spectra, theories of color.

Laboratorial part of the course:

Measuring illumination, Spectra of light sources, Image formation by a compound system of lenses, light absorption, Diffraction grating, Lens (spherical and color) aberrations.

BIBLIOGRAPHY

Introduction to Optics F. Pedrotti and Leno Pedrotti, Prentice- Hall International, Inc. 1987.

Color and Light in Nature, D. Lynch and W. Livingston, Cambridge University Press, 2004

3rd SEMESTER

COURSE	PHOTOGRAPHY THEORY & APPLICATIONS III
COURSE TYPE	THEORY – LABORATORY
HOURS PER WEEK	6 (3 THEORY- 3 LAB)
CATEGORY	COMPULSORY
ECTS	6
TYPICAL SEMESTER	3 rd

AIM AND OBJECTIVES OF THE COURSE

This course aims at the process analysis of the formation of photographic meaning. Students are trained to learn how photographs are read and interpreted. In addition they are trained to explain the diverse readings photographs acquire.

EXPECTED LEARNING OUTCOMES

The course enables students to understand the fundamental principles of photographic meaning. Additionally they learn to apply the fundamental principles of the formation of photographic meaning that are taught by creating photographs that contain an explicit contextual or narrative content.

COURSE DESCRIPTION

Theoretical Part of the course:

What is theory- The photographic meaning- The codification of photographic meaning- Photographic document and authenticity- Iconographic Conventions- Metaphor and Metonymy- The concept of representation- Systems of Representation- Photographic sequences and photostories-Photography and Cinema-Photography and Text- The contextual of Photographic Image.

Laboratorial part of the course:

Composition of visual message-Narrative: Photographic sequences and photostories- Photographs within photographs (in the urban landscape). Narrative: Photography and Text. The meaning through metaphoric and metonymic relations.

BIBLIOGRAPHY

- C. Antoniadis, Lanthanousa Eikona, Moressopoulos, 1995.
- Liz Wells, Introduction to Photography, Plethron, 2008.
- Roland Barthes, Image Music Text, Plethron, 1988.
- Roland Barthes, Mythologies, Editions Rappa, 1973.
- Roland Barthes, Camera Lucida, Kedros, 1983.

COURSE	PHOTOGRAPHIC TECHNIQUES III
COURSE TYPE	THEORY – LABORATORY
HOURS PER WEEK	6 (6 THEORY- 3 LAB)
CATEGORY	COMPULSORY, SPECIAL CORE
ECTS	7
TYPICAL SEMESTER	3 rd

AIM AND OBJECTIVES OF THE COURSE

This course series aims at introducing students to color photography as regards both technique and aesthetics.

EXPECTED LEARNING OUTCOMES

On completion of the course, students will:

Understand the key principles of color photography

Understand how color works in photography (color systems, color cycles and relations between colors)

Know how the zone system works in color photography

Create a photograph with the photosensitive surfaces of color negative and color positive film

Know lighting, natural light with its color alternations and artificial light with its different-color sources, both in photochemical and digital photography

Know how filters work both in color photochemical and digital photography

Be able to properly print a color photograph.

COURSE DESCRIPTION

Theoretical part of the course:

Review of the history of color photography

Color in photography; color psychology

Color systems, color cycles and relations between colors

Photometry, methods and techniques for calculating exposure to light

Photosensitive surfaces of color negative and color positive film

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 both in photochemical and digital photography

Filters in color photography, both analog and digital

From the dark room to digital photography: evolution of color photography

Laboratorial part of the course:

The course series comprises exercises for students to understand the mode of operation of:

The color (characteristics and properties) as an element of the content of the photograph created by them

The relations of colors (color harmony, contrast, dominating, monochromatic) and how they apply to color photography
The relationship between color and exposure
How light operates in the different periods of the day and how artificial light and its different-color sources work
Correction of color and exposure of a photograph

BIBLIOGRAPHY

John Hedgecoe's. The Art of Color Photography. Mitchell Beazley, 1999
Robert Hirsch, State University of New York at Buffalo Exploring Color Photography. Third Edition Mc Graw Hill , 1991
The Art of Seeing, The KODAK Workshop Series Eastman Kodak Company, 1984.
Color Printing Techniques , The KODAK Workshop Series Eastman Kodak Company, 1981.
Adrian Bailey & Adrian Holloway The Book of Color photography, Moresopoulos, Photography
Color Photography, A Working Manual, Henry Horenstein, Little, Brown and Company, 1995
Color, How to use color in art and design, Edith Anderson Feisner, Laurence King Publishing, 2006

COURSE	VIDEO III: THEORY & TECHNIQUE
COURSE TYPE	THEORY – LABORATORY
HOURS PER WEEK	5 (2 THEORY- 3 LAB)
CATEGORY	COMPULSORY, SPECIAL CORE
ECTS	6
TYPICAL SEMESTER	3 rd

AIM AND OBJECTIVE OF THE COURSE

The course aims to introduce students to the various types of audiovisual works and the analysis of practical issues that arise during their creation. There is an examination of the production of applied audiovisual works as well more complex art forms of audiovisual expression.

In addition the course aims to teach students advanced techniques and moving image processing software that allows the production of art work scientific or high quality educational use

EXPECTED LEARNING OUTCOMES

At the end of the course students will be able to

Understand the software market and technology application for moving image manipulation

Evaluate narration and structure of various genres of audiovisual work

COURSE DESCRIPTION

Theoretical part of the course consists of two sections:

The first section introduces applied audiovisual works through projections and lectures and examines them.

The second section deals with art forms of expression and their cultural heritage.

Laboratorial part of the course:

The laboratorial part of the course consists of learning through exercising of selective professional software for advanced technique moving image manipulation as well the necessary shooting techniques for the production of suitable material.

BIBLIOGRAPHY

Perree Rob: Introduction to video art, Communication and Culture,1994.

Theodorakis, Stella Film Protopories, Nephela, 1990

Marlow Eugene Electronic Public Relations, Ellin, 1996

Hilliard Robert Writing for radio and television, Ellin, 2002 2002

Bordwell, David - Thompson Kristin Introduction To Art Of Film, National Bank Cultural Foundation, 2004.

Kavagias Giorgos, Cinema without secrets, Kastaniotis, 1990

Koulesof Lev, Cinema Art, Aigokeros, 1996

Rush Michael, New Media In Late 20th-Century Art, Thames & Hudson, 1999

Rush Michael, Video Art, Thames & Hudson, London, 2003

Illuminating Video: An Essential Guide To Video Art, Aperture, 1991
Art Of The Electronic Age, Times and Hudson, 1997

COURSE	HISTORY OF PHOTOGRAPHY II
COURSE TYPE	THEORY
HOURS PER WEEK	3
CATEGORY	COMPULSORY, GENERAL CORE
ECTS	5
TYPICAL SEMESTER	3 rd

AIM AND OBJECTIVES OF THE COURSE

Understanding the great aesthetical and technological changes that were brought to photography by the first democratization of the means through the industrialization and the mass production of cameras, in late 19th century.

EXPECTED LEARNING OUTCOMES

The purpose of this course is to make students:

Realize the transition from static to motion picture and how we reached cinematography.

Study the great historical and other potential of photography/ photo documentary.

Find out through specific examples how photographic aesthetics affected the decoration of the photographs, where the photographic portrait was made.

Investigate the relationship and the reciprocal influences of photography and other kinds of art, within 1880-1916 period.

Learn about techniques of photography, from 1880 to 1916.

COURSE DESCRIPTION

The advent and evolution of color photography. The autochrome plates. The recording of movement: Muybridge / E. J. Marey history of cinematography. The Academic and pictorial photography. Painting- Photography relationship. Snapshot photography. The case of Eugene Atget. Printed photo. Camera Work magazine. Photo documentary through reference to J. H. Lartigue' s work. The amateurs. The evolution of photographs and cameras. Aesthetical perceptions about décor: symbols for every case. Photojournalism during the period of Crimean War. References to the history of Greek photography during that period.

BIBLIOGRAPHY

Freund, Gisele. Translation: Eva Mavroeidi, *Photography and Society*, (Athens, PHOTOGRAPHOS publications), 1996

Jeffrey, Ian. Translation: Hercules Papaioannou, *Photography. A concise History* (Athens, PHOTOGRAPHOS publications), 1996

Sontag, Susan. Translation: Hercules Papaioannou, *On photography* (Athens, PHOTOGRAPHOS publications), 1993

Xanthakis, Alkis. *History of Greek Photography from 1839 to 1960* (Athens E.L.I.A., 1981)

COURSE	DIGITAL APPLICATIONS I
COURSE TYPE	THEORY – LABORATORY
HOURS PER WEEK	5 (2 THEORY- 3 LAB)
CATEGORY	COMPULSORY, SPECIAL CORE
ECTS	5
TYPICAL SEMESTER	3 rd

AIM AND OBJECTIVES OF THE COURSE

Introduce to students the basic concepts of analysis and structure of imaging systems, the nature of digital photographic images, and the basic principles of digital image editing and printing.

EXPECTED LEARNING OUTCOMES

Understanding of the basic principles of image analysis and composition.

Understand color management workflows.

The ability to use image processing software for image editing

The ability to digitize analog photographic images.

Competence on digital image optimization for specific uses.

COURSE DESCRIPTION

Theoretical part of the course:

From Analog to Digital photography - Image editing tools - Color Management systems - The concept of size in digital imaging - Image resolution and uses - Digitization and printing - Color and tone image editing - Digital printing.

Laboratorial part of the course:

Assignments are related to advance image editing techniques.

BIBLIOGRAPHY

S.Ihrig & Em.Ihrig, Scanning the professional Way, MacGraw-Hill, Berkeley, California, 1995

W.J.Mitchell, The Reconfigured Eye, The MIT Press, Cambridge, Massachusetts, 1992.

Martin Lister, The photographic image in digital culture, Routledge, London & New York 1995.

4th SEMESTER

COURSE	PHOTOGRAPHY: THEORY & APPLICATIONS IV
COURSE TYPE	THEORY – LABORATORY
HOURS PER WEEK	6 (3 THEORY- 3 LAB)
CATEGORY	COMPULSORY, SPECIAL CORE
ECTS	7
TYPICAL SEMESTER	4 th

AIM AND OBJECTIVES OF THE COURSE

The course aims at the examination of the photographic camera as an ‘apparatus’ that depicts the visible world. In photography, the essence of the praxis of creation is defined as being in close relation to the intention and the beliefs of the creator-photographer. In addition, the course examines systematically the essential principles that rule the methodological analysis and taxonomy of the photographic image.

EXPECTED LEARNING OUTCOMES

Comprehension of the concept of the photographic camera as a set of choices that shape conceptually and visually the photographic work.

Skills for evaluating the photographic work through the investigation of its visual data.

Skills for the production of photographic work that are distinguished for their formal and content coherence.

COURSE DESCRIPTION

Theoretical Part of the course:

The ‘program’ of the photographic camera- Creative praxis in photography- Method of analysis and evaluation of photographic work-Taxonomy and the photographic genres- Photography as a mirror of reality-Photography as the metamorphosis of reality- Photography in conceptual art- Photography as material in the domain of fine arts- The invention, development of photographic genres in relation to social conditions and cultural setting.

Laboratorial part of the course:

Techniques and strategies-Staging-Use of self-made photographic cameras- Intervention in the default photographic mode of picture taking- Staging the light-photographic metastructures.

BIBLIOGRAPHY

Wilhem Flusser, Towards a Philosophy of Photography, University Studio Press, 1998.

C. Antoniadis, Lanthanousa Eikona, Moressopoulos, 1995.

Liz Wells, Introduction to Photography, Plethron, 2008.

Photothiki 1975-1997, CD ROM, Photography Center of Athens, 1997.

COURSE	PHOTOGRAPHIC TECHNIQS IV
COURSE TYPE	THEORY – LABORATORY
HOURS PER WEEK	6 (3 THEORY- 3 LAB)
CATEGORY	COMPULSORY, SPECIAL CORE
ECTS	7
TYPICAL SEMESTER	4 th

AIM AND OBJECTIVES OF THE COURSE

The main purpose of the course is to get acquainted to Studio photography. For advertising photography or personal project, still life or portrait , still photography or cinema the students are supposed to know how to lead an idea to become photographic reality: in a space where there is nothing ready to be shot but an environment of photographic equipment concerning lighting, camera and other photographic accessories.

EXPECTED LEARNING OUTCOMES

The ability to photograph singular objects, still lifes and portraits in a studio.
 Manipulation of light heads and accessories
 Main knowledge and distinction between continuous light and flash light
 Light metering
 Choice and use of background
 Make a light research and create different aspects
 Learn the way of photographing with a large format camera and make the necessary comparisons with the DSLRS.
 This course is obligatory due to the fact that students follow courses on Advertising Photography in the next semester.

COURSE DESCRIPTION

Initially exercises are made by using the DSLR cameras with emphasis on making basic experimentations with light and geometry on the subject. Furthermore this continues by using the large format camera that allows more possibilities. Students present a DVD of their work by the end of the semester.

EXERCISES

LIGHT: Directional – diffused. Ambient- artificial. Tungsten – daylight. Continuous – flash. Photomesuring – zone system.

CAMERA: The geometry of photographic image. The large format camera

SPECIAL CONDITIONS: The background. Different types of light according to the different materials as reflective, transparent, absorbing.

BIBLIOGRAPHY

Carl Koch- J.J.- C.Marchesi, The Large Format, (Press Photo OE)

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 ""

COURSE	HISTORY OF PHOTOGRAPHY III
COURSE TYPE	THEORY
HOURS PER WEEK	3
CATEGORY	COMPULSORY, GENERAL CORE
ECTS	5
TYPICAL SEMESTER	4 th

AIM AND OBJECTIVES OF THE COURSE

Understanding the reciprocal relationship between photography and the important artistic trends between 1st and 2nd World War, through the study of specific aspects of political and economic systems of that period.

EXPECTED LEARNING OUTCOMES

The purpose of this course is to make students:

Understand the relationship between photography and the important artistic trends between 1st and 2nd World War.

Aware of the particularity and the great value of the works of important photographers who excelled themselves from 1916 till 1970 in different social and political contexts (U.S.A- Germany- Soviet Union e.t.c).

Critically evaluate the results of the guided photographic production in illiberal regimes (e.g Soviet Union under Stalin), but also in Western Democracies (e.g Advertising in U.S.A, F.S.A e.t.c)

Understand the great discoveries in the field of photographic technique during the 20th century.

COURSE DESCRIPTION

The photomontage of Interwar: photography and the artistic tendencies at the beginning of the Century. Photographer Man Ray. The Bauhaus school. Photography in the Soviet Union. The case of Alex. Rochenko. U.S.A .: Photography/ Fashion/ Advertising/ F.S.A. Photography after World War through the works of well – known photographers. Robert Capa - Robert Frank. William Klein - Ed. Boubat. Ralph Gibson - H. Newton - J. Koudelka. Modern applied photography. References to the history of Greek photography during that period of time.

BIBLIOGRAPHY

Freund, Gisele. Translation: Eva Mavroeidi, *Photography and Society*, (Athens, Photographos publications), 1996

Jeffrey, Ian. Translation: Hercules Papaioannou, *Photography. A concise History* (Athens, Photographos publications), 1996

Sontag, Susan. Translation: Hercules Papaioannou, *On photography* (Athens, Photographos publications), 1993

Xanthakis, Alkis. *History of Greek Photography from 1839 to 1960* (Athens E.L.I.A., 1981)

COURSE	HISTORY OF ART
COURSE TYPE	THEORY
HOURS PER WEEK	2
CATEGORY	COMPULSORY
ECTS	3
TYPICAL SEMESTER	4 th

AIM AND OBJECTIVES OF THE COURSE

The course aims at introducing students to the world of art. Furthermore, art history aims at bringing the prospective artist, researcher, and scholar of art in contact with the creative artistic journey of mankind while emphasising picture painting as being the closest medium to the subject matter of the Department.

EXPECTED LEARNING OUTCOMES

Upon completion of a cycle of lectures the student possesses a wider knowledge on art, which should function as an important resource along his or her further visual and generally artistic journey. Having acquired a large quantity of important information on schools, movements, techniques, and having – above all – delved in the Oeuvre of great Masters, the students have crucially furthered their personal culture. Moreover the student is therewith being equipped with the necessary knowledge for the formation of a critical approach, for assistance regarding personal dilemmas and, of course, for accessing, whenever necessary, reference points and, by extension, a constant source of inspiration.

COURSE DESCRIPTION

General introduction to prehistoric art as well as to classical Greek art. A broad approach to Renaissance art. Detailed study of the work of major figures of Romanticism, Impressionism, Symbolism, Fauvism, Futurism, Cubism, Surrealism, etc. References to Greek participants to the aforementioned movements.

BIBLIOGRAPHY

Janson, Anthony. "History Of Art, Combined Edition" New Jersey: Pearson Education Inc. 2004
 Gombrich, E H. "The Story Of Art" Oxford: Phaidon, 1994
 Marceau, Jo (project editor), "Art A World History" London: Dorling Kindersley, 1997
 Zuffi, Stefano (curatore). "Storia Dell'arte" Milano: Mondadori Electa, 2006

COURSE	ENGLISH TERMINOLOGY
COURSE TYPE	THEORY
HOURS PER WEEK	2
CATEGORY	COMPULSORY, SPECIAL CORE
ECTS	3
TYPICAL SEMESTER	4 th

AIM AND OBJECTIVES OF THE COURSE

The course aims to familiarize students with the terminology of Photography with the use of foreign Bibliography and to develop language skills to enhance their interest in further learning through authentic passages of their specialty. The objective of the course is the effective use of the foreign language structure for correct and fluent communication (oral and written) on the subject matter.

EXPECTED LEARNING OUTCOMES

At the completion of the course students will be able to:
 Understand authentic texts (lectures, monographs, papers, specialty magazines etc.) that deal with issues of Photography as well as reproduce summaries of their content.
 Communicate effectively (orally and in writing) with foreign professionals within the framework of technological applications.
 Attend and successfully participate in Photography seminars, conventions, trade shows and lectures in English.
 Use International Bibliography in the field of Photography.

COURSE DESCRIPTION

Acquisition and effective use of the Foreign Language and Terminology through the study of authentic texts (ESP) of advanced level dealing with various aspects of Photography.
 The course syllabus which consists of 15 modules includes: authentic passages, comprehension questions, multiselection, couplings, T/F, synonyms, antonyms, derivatives, etc.
 Practice on the context of Photography passages in composing technical specifications and reports (oral and written communication).
 The linguistic processing is supplemented with a list of readings on Photography as well as, articles and reports from the internet, since this will provide the students the opportunity to search and select multiple sources of information in the technological and scientific developments universally, necessary for their prospective positions.

BIBLIOGRAPHY

Diamantis G., English in Printing Technology, Graphic Design and Photography, 1993, Stamoulis Publishing.
 Peach S. and Butterfield, Photography from Beginner to Expert, Usborne Publishing LTD, 1987.

Tom Grimm and Michel Grimm, The Basic Book of Photography, Penguin Books LTD, 1997.

English articles on Photography.

COURSE	DIGITAL APPLICATIONS II
COURSE TYPE	THEORY – LABORATORY
HOURS PER WEEK	5 (2 THEORY- 3 LAB)
CATEGORY	COMPULSORY, SPECIAL CORE
ECTS	5
TYPICAL SEMESTER	4 th

AIM AND OBJECTIVES OF THE COURSE

The study of the effects of digital technology in photography. Understanding the ability of interventions and relative consequences, in the content and format of digital photographic images. The description of methodology for digitally composing photorealistic images.

EXPECTED LEARNING OUTCOMES

Understanding of the impact of digital technology on photographic image creation.
Acquisition of advanced skills on digital image processing software.
Acquisition of advanced skills on creation, evaluation and editing of digital images
Acquisition of advanced skills on digital synthesis of photorealistic images.

COURSE DESCRIPTION

Theoretical part of the course:

Input devices, Digital camera, Scanners, sensors, Digital convertors, color depth, raw files, output devices, screens, printers.

Laboratorial part of the course:

Assignments are related to advance image editing techniques.

BIBLIOGRAPHY

S.Ihrig & Em.Ihrig, Scanning the professional Way, MacGraw-Hill, Berkeley, California, 1995

W.J.Mitchell, The Reconfigured Eye, The MIT Press, Cambridge, Massachusetts, 1992.

Martin Lister, The photographic image in digital culture, Routledge, London & New York 1995.

Akira Kassai, Essentials of Digital Photography, New Rider, Indianapolis, USA, 1998

Liz Wells, Introduction to Photography, Plethron, 2008

5th SEMESTER

COURSE	ART FORMS I
COURSE TYPE	THEORY – LABORATORY
HOURS PER WEEK	6 (3 THEORY- 3 LAB)
CATEGORY	COMPULSORY, SPECIALTY
ECTS	7
TYPICAL SEMESTER	5 th

AIM AND OBJECTIVES OF THE COURSE

The course aims at the expansion of knowledge and the creative/critical skills of the students in view of the contemporary theoretical and critical discourse for photography that develops in the context of contemporary art and cultural studies. Texts and projects from Greek and foreign theorists and photographers/artists are employed for study and analysis. The practice part of the course aims at the investigation and the individual processing of conceptual, expressive and ideological mechanisms of the photographic medium.

EXPECTED LEARNING OUTCOMES

To enable students through the choice and expansion of specific projects to understand the necessity of research and the particularities of various methods, techniques and forms of the development of artistic production.

COURSE DESCRIPTION

Theoretical part of the course:

Introduction to the established theoretical approaches to photography as art (Roland Barthes, Victor Burgin, Susan Sontag etc). Photography in the context of contemporary art and cultural studies and humanities. Cultural context and representation. Ideologies and Realities. Photography and Technology. The genre of landscape as an example. Natural, urban and suburban. The concept of typology, the concept of taxonomy. Photographic examples historical and contemporary.

Laboratorial part of the course:

Typological approach of parts of the urban landscape. Critique of the project during its development. Development and documentation. At the time of the conclusion of the practice based work students must complete a series of photographs.

BIBLIOGRAPHY

- Roland Barthes, Mythologies, Editions Rappa, 1973.
Liz Wells, Introduction to Photography, Plethron, 2008.
Victor Burgin, Thinking Photography, London: Macmillan, 1982.
Mary Marien Warner, Photography: A Cultural History, London: Laurence King, 2002.
C. Antoniadis, Lanthanousa Eikona, Moressopoulos, 1995.
Photothiki 1975-1997, CD ROM, Photography Center of Athens, 1997.

COURSE	VIDEO EDITING AND DIRECTING
COURSE TYPE	THEORY – LABORATORY
HOURS PER WEEK	6 (3 THEORY- 3 LAB)
CATEGORY	COMPULSORY, SPECIAL CORE
ECTS	7
TYPICAL SEMESTER	5 th

AIM AND OBJECTIVES OF THE COURSE

The course aims to increase knowledge and creative and critical ability of students in relation to contemporary theoretical and critical discourse.

Texts and films by Greek and foreign filmmakers and theorists of film are used for study and analysis. The purpose of laboratory exercises of this course is the exploration and management of personal conceptual, expressive and ideological mechanisms for creating an integrated project.

EXPECTED LEARNING OUTCOMES

Through the selection and development of specific tasks students should be able to organize a video production on a selected scenario. To be able to divide scenes and shots, choose the right people to sublimate their roles, handle ideal camera movements and characteristics of the lenses and mount their material using digital technology in order to create a complete project and incorporating in it their creative imagination.

COURSE DESCRIPTION

Theoretical part of the course:

The prehistory of Audiovisual Arts and the invention of cinema, the filmmaker George Melies.

The film production, the job of the director of photography and its relationship with the director, the actor in the movie, creating a scenario, aesthetics in cinema editing as a foundation of cinematic language, editing (time - rate), the semiotics in cinema, the Greek film production until 1940, the social role of audiovisual perceptual and conceptual art, filmmaking, the role of the director in a video production.

Laboratorial part of the course:

This part includes full learning through exercises, so that students can organize a video production on a selected scenario. Be able to divide scenes and shots, choose the right people to sublimate their roles and use shooting techniques necessary to produce suitable material.

BIBLIOGRAPHY

Vlassas Grigoris Directing and Editing, Photo Imaging Group, Athens 2008.

Yuri Lotman, SEMIOTICS AND AESTHETICS OF FILM, Ed. Theory, 1982.

Bordwell, David - Thompson Kristin INTRODUCTION TO ART OF FILM, National Bank Cultural Foundation, 2004.

Koulesof Lev CINEMA ART, Capricorn, 1996.
Rush Michael, VIDEO ART, Thames & Hudson, London, 2003.
Theodorakis, Stella FILM PROTOPORIES, Nephele, 1990.
Marten Marcel THE LANGUAGE OF FILM, Calvia 1984.
Pinel Vincent EDITING Patakis, 2003.

COURSE	PHOTO ESSAY I
COURSE TYPE	THEORY – LABORATORY
HOURS PER WEEK	4 (2 THEORY- 2 LAB)
CATEGORY	COMPULSORY, SPECIALTY
ECTS	5
TYPICAL SEMESTER	5 th

AIM AND OBJECTIVES OF THE COURSE

The course aims that the understanding and implementation of the concept of photographic storytelling. During the semester the students gains the skills that enable them, through a small number of photos, to express personal opinion, for the modern world in which they live.

EXPECTED LEARNING OUTCOMES

By the end of the course the students should be able to critically support their work and the way of its presentation.

COURSE DESCRIPTION

Theoretical part of the course:

The prehistory of photographic reportage and its evolution until the interwar period, the photojournalism in the interwar years , the evolution of photojournalism, the photojournalism through established artists, news photographers, documentary photographers. Different types of Photojournalism such as political, parliamentary, financial, free lance, legal. Staged photos in the press, the international news agencies, the warzone photojournalism, photojournalism through the eyes of renowned artists such as Eugene Smith, Robert Frank, Garry Winogrand, Josef Koudelka, Sebastiao Salgado, Bruce Davidson, August Sander, Alexander Rodcenko, and others . International news agencies and galleries.

Laboratorial part of the course:

Simple and short photographic exercises that have as main idea the concept of storytelling through the two-dimensional depiction.

Applications will be investigated on: photo and news , photo moment (snapshot) , street photography , narrative time , space in the two-dimensional image .

As a laboratory course there will be practical exercises lasting a week or two, depending on the degree of difficulty of the exercise.

There will be critical review, with references to contemporary photographers and assignments, weaknesses will be identified and original and creative initiatives will be supported.

Over the last two lessons there will be a review of the semester work.

BIBLIOGRAPHY

Grigoris Vlassas, Occupation Photojournalist , publishing Photo Imaging Group, Athens 2002 .

Michel Poivert La photographie contemporaine Ed Flammarion

Susan Bright Art photography now Ed Thames et Hudson
Sophie Calle Douleurs exquis Ed Acte Sud
Reymond Depardon Correspondance Newyorkaise Ed Cahiers de cinema
Richard Bolton The contest of meaning Ed The MIT Press
Nicolas Nixon The Brown sisters Ed The Moma
Bystander-The history of street photography Little, Brown & Company

COURSE	PSYCHOLOGY OF VISUAL PERCEPTION
COURSE TYPE	THEORY
HOURS PER WEEK	3
CATEGORY	COMPULSORY
ECTS	5
TYPICAL SEMESTER	5 th

AIM AND OBJECTIVES OF THE COURSE

The course aims at the investigation of the function of perceptual ability of the psyche. It also examines the image and its connection to reality on the basis of the algorithm desire/fear and the 'mirror stage'.

EXPECTED LEARNING OUTCOMES

To enable students to organize their thought in relation to the perception of their external and internal world on the basis of the image

COURSE DESCRIPTION

The image. The image- reality relation. The image- desire relation. The image - language relation. The relation of image and image of the self. The relation of image to identity. The gaze. Genetics and ontology of the gaze. The limits. The distance. The gaze as a component of the relation with the 'Other'. The concepts of time and mourning. The gaze as a dis-junction of subject-object.

BIBLIOGRAPHY

- Fotis Kaggelaris The process of depersonalization in schizophrenia, Ellinika Grammata, Athens, 2003
J. Dor Introduction to the reading of Lacan, Plethron, Athens, 1993

6th SEMESTER

COURSE	ART FORMS II
COURSE TYPE	THEORY – LABORATORY
HOURS PER WEEK	6 (3 THEORY- 3 LAB)
CATEGORY	COMPULSORY, SPECIALTY
ECTS	7
TYPICAL SEMESTER	6 th

AIM AND OBJECTIVES OF THE COURSE

The course aims at the expansion of knowledge and the creative/critical skills of the students in view of the contemporary theoretical and critical discourse for photography that develops in the context of contemporary art and cultural studies. The laboratorial part of the course aims at the investigation and the personal processing of conceptual, expressive and ideological mechanisms of the photographic medium through the choice of a exclusive subject.

EXPECTED LEARNING OUTCOMES

With the completion of the laboratorial part of the course students must be in the position to critically support they project and the mode of its presentation.

COURSE DESCRIPTION

Theoretical part of the course:

Further development of the contemporary theoretical approaches to photography. The Landscape as cultural and ideological construction. Cultural significations of the landscape. The construction of the concepts of beauty and the picturesque. Transitional landscapes. The everyday overlooked and ugly landscape.

Laboratorial part of the course:

Urban/Suburban or natural landscape. Critique of the project during its development. Development and documentation. With the completion of the practical part of the course students must be in the position to critically support their project as well as their choice of subject.

BIBLIOGRAPHY

Stathatos John, *The Invention Of Landscape*, Camera Obscura, Thessaloniki.
 Mitchell, W.J.T., *Landscape and Power*, Chicago and London: The University of Chicago Press.

COURSE	VISUAL ARTS APPLICATIONS
COURSE TYPE	THEORY – LABORATORY
HOURS PER WEEK	4 (2 THEORY- 2 LAB)
CATEGORY	COMPULSORY, SPECIAL CORE
ECTS	5
TYPICAL SEMESTER	6 th

AIM AND OBJECTIVES OF THE COURSE

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

EXPECTED LEARNING OUTCOMES

With the completion of all four theoretical and laboratorial course cycles the student is versed in aesthetically and technically new experimental fine art methods and has mastered 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.

COURSE DESCRIPTION

Theoretical part of the course:

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.

Laboratorial part of the course:

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.

BIBLIOGRAPHY

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

Frank, Patrick. "Prebles' ARTFORMS" New Jersey: Pearson Education Inc. 2009.

COURSE	MULTIMEDIA I
COURSE TYPE	THEORY – LABORATORY
HOURS PER WEEK	4 (2 THEORY- 2 LAB)
CATEGORY	ELECTIVE COMPULSORY, SPECIALTY
ECTS	5
TYPICAL SEMESTER	6 th

AIM AND OBJECTIVES OF THE COURSE

This course aims at the description of interactive multimedia applications used on the internet, education and mobile telephony. Additionally, the course intends to the understanding of the design of multimedia applications namely: a) the meaning and aesthetics of multimedia and internet b) programming languages of software commonly used in multimedia applications

EXPECTED LEARNING OUTCOMES

The understanding of the communicative and educational potential of multimedia applications by composing text, pictures , sounds and video.

COURSE DESCRIPTION

Theoretical part of the course:

Interaction analysis, design methodologies , technologies development and deployment of interactive multimedia information systems - The design of multimedia applications - Basic concepts of visual communication, interface design.

Laboratorial part of the course:

Key concepts of interactive application design. Evaluation of time for completing a project and its cost. Production of an interactive multimedia application using Adobe Flash for CDs and websites.

BIBLIOGRAPHY

Macromedia Director MX και Lingo Official educational guide: M. Giourdas
 Interactive multimedia applications: Franka Pantano-Rokou: Kritiki
 Human – Computer Interaction: A. Dix, J. Finlay, G.Abowd, R. Beale Prentice Hall
 Director 8 demystified: Phill Gross Jason Roberts Macromedia press Peachpit Press

COURSE	PHOTO ESSAY II
COURSE TYPE	THEORY – LABORATORY
HOURS PER WEEK	4 (2 THEORY- 2 LAB)
CATEGORY	ELECTIVE COMPULSORY, SPECIALTY
ECTS	4
TYPICAL SEMESTER	6 th

AIM AND OBJECTIVES OF THE COURSE

The aim of the course is to learn the specifics of the Greek media , the historical approach to space, documentary photography and the social themes in Greece and to be able to express a more complex photographic narrative on specialized issues . Also, to teach students how to support and incorporate narrative into the story of the medium.

EXPECTED LEARNING OUTCOMES

By the end of the course the students should have acquired a good knowledge of the particularities of photojournalism and be able to critically support their work and the way of its presentation.

COURSE DESCRIPTION

Theoretical part of the course:

The Greek photography and photojournalism in Greece's early period , photojournalism in Greece since the beginning of the 20th century until the 2nd World War , Albanian War - Occupation - Civil War, the case of Lazarus Akermanidis and Manolis Megalokonomou , images during the German Occupation and the photographic look of Costas Paraschos, the battle of December in Athens and the documentation of events by Dmitri Kessel, the photographic look of Kostas Balafas and Spiros Meletzis, the life and work of Voula Papaioannou , the photographers Stelios Kassimatis and Dimitris Harissiadis, the propaganda photo in Greece and Apostolos Ververis ,the photo of social reflection and the work of Tloupas Dimitris , Dimitris Letsios and Jason Apostolides , the photographers of The Technical University in 1973 Aristotelis Sarikostas and Vasilis Karamanolis , foreign photographers- photojournalist who create in Greece .

The semiotics of photography in Greek photojournalism.

Laboratorial part of the course:

Advanced photographic exercises that their main idea is the concept of storytelling. As a laboratory course there will be critical review with references to contemporary photographers and works . Weaknesses will be identified and support will be given on original and creative initiatives during their progress. There will be referencing in the way of presenting a narrative in electronic or printed format.

BIBLIOGRAPHY

Grigoris Vlassas, The documentary photography in Greece 1940-1981 , publishing Photo Imaging Group, Athens 2008 .

Grigoris Vlassas, Occupation Photojournalist, publishing Photo Imaging Group,
Athens 2002 .

Michel Poivert La photographie contemporaine Ed Flammarion

Susan Bright Art photography now Ed Thames et Hudson

Nan Goldin Soeurs Saintes et Sibylles Ed du Regard

Sophie Calle Douleurs exquises Ed Acte Sud

Alec Soth Niagara Ed Steidi

COURSE	ADVERTISING PHOTOGRAPHY II
COURSE TYPE	THEORY – LABORATORY
HOURS PER WEEK	4 (2 THEORY- 2 LAB)
CATEGORY	ELECTIVE COMPULSORY, SPECIALTY
ECTS	4
TYPICAL SEMESTER	6 th

AIM AND OBJECTIVES OF THE COURSE

The aim of this course is to make students acquainted with the history of the photographic image used in advertising. The types, their evolution and the rhetoric of photographic image formation in advertising.

EXPECTED LEARNING OUTCOMES

With the completion of the course students should be able to:

Recognize the rhetorical forms in advertising.

Design and create photographic compositions (synthesis) utilizing these forms

Acquire the competencies to identify creative solutions for composing advertisement photographic images.

COURSE DESCRIPTION

Theoretical part of the course:

Coding of the photographic message. The meaning of stereotype in advertising image. The visualization (picturing) of an oral message. The rhetoric of the photographic image. The rhetoric actions and relations. Forms of addition (Repetition, Resemblance, Contrast, Double Meaning and Paradox). Forms of removal (Absence, Periphrasis, Inhibition {Suspension}, Tautology). The Metaphor in advertising photography.

Laboratorial part of the course:

Photography of objects requiring specific lighting conditions. (transparent-metallic-opaque) – Simple photo acquisitions (shots) aiming to support the advertising object (background - supporting elements) – Photo shots of products using supporting elements (agents). The creation of a subject (of students' choice) by employing the advertising communication codes. Creative still life - import and use of photographs in publishing programs.

BIBLIOGRAPHY

Robert A Sobieszec, "THE ART OF PERSUASION" Harry N Abrams NY David Ogilvy "On Advertising" , Workbook Photography 23 (2000) The One Show – volume 22 (Rotovision 2000)
Epica Book 13, Europe's best advertising (Rotovision 1999)

COURSE	STRUCTURAL ANALYSIS OF THE PHOTOGRAPHIC IMAGE
COURSE TYPE	THEORY
HOURS PER WEEK	3
CATEGORY	ELECTIVE COMPULSORY
ECTS	3
TYPICAL SEMESTER	6 th

AIM AND OBJECTIVES OF THE COURSE

This course aims at the examination of the metonymic and metaphoric dimension of photography as signifier –of a symbolic system of language-of his/her self and the world via the function of the psychic system and the defence mechanisms of the ego.

EXPECTED LEARNING OUTCOMES

Students learn the psychological-psychoanalytic aspect of photography as a particular language of the emergence and interpretation of the internal and external reality.

COURSE DESCRIPTION

Photography as signifier. The concepts of metonymy and metaphor. The language and the silence of photography. The body and the gaze of photography. The concept of narcissism and photography. Introduction to the psychopathology of the image. Approaching photography as a medium of psychotherapy. Approaching photography as an interpretative mirror of social symptom (photographs, paintings etc.)

BIBLIOGRAPHY

Fotis Kaggelaris The process of depersonalization in schizophrenia, Ellinika Grammata, Athens, 2003
Sigmund Freud, Introduction to Psychoanalysis, Govostis, Athens.
Rundolf Arnheim, Art and Visual Perception, Themelio, Athens, 1999.

COURSE	SEMIOLOGY OF THE PHOTOGRAPHIC IMAGE
COURSE TYPE	THEORY
HOURS PER WEEK	3
CATEGORY	ELECTIVE COMPULSORY, GENERAL CORE
ECTS	4
TYPICAL SEMESTER	6 th

AIM AND OBJECTIVES OF THE COURSE

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 occurs as image and thus as sign. Consideration of the semiological construction as well as deconstruction of experience and of the corresponding ethics. Reflection upon the position of the artist within contemporary culture, semiologically seen, as regards the possibility of producing creative and/or consumer output therein.

EXPECTED LEARNING OUTCOMES

Understanding semiology as theoretical yet at the same time 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 societal processes, as they pertain to the image.
 Deliberation about the theoretical problematizations forwarded by semiology as critical endeavour, so that the practicing semiologist is in position to judge or even steer himself/herself the hermeneutical aesthetical-ethical framework of semiological analysis.

COURSE DESCRIPTION

Besides an introduction to the core notions of semiology, a discussion of the breadth of the semiological approach and its multifaceted object. Discussion of the psychological, sociological, philosophical, political, aesthetical, and religious *a priori* (or lack thereof) 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 reality, focusing on the polarities of authenticity-representation, similarity-difference, truth-myth. The position(ing) of the artist within contemporary modern and/or postmodern culture. Discussion of the semiological theory vis-à-vis examples from the world of art, the media, and fashion.

BIBLIOGRAPHY

- 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.

Foucault, Michel. *Manet and the Object of Painting*. London: Tate Publishing, 2009.
Zoidis Evaggelos, *Seeing: Semiology of the image*, Athens, Ion, 2008.

7th SEMESTER

COURSE	ART FORMS III
COURSE TYPE	THEORY – LABORATORY
HOURS PER WEEK	5 (3 THEORY- 2 LAB)
CATEGORY	COMPULSORY, SPECIALTY
ECTS	7
TYPICAL SEMESTER	7 th

AIM AND OBJECTIVES OF THE COURSE

The course aims at the expansion of knowledge and the creative/critical skills of the students in view of the contemporary theoretical and critical discourse for photography that develops in the context of contemporary art and cultural studies. The laboratorial part of the course aims at the investigation and the personal processing of conceptual, expressive and ideological mechanisms of the photographic medium through the selection of an exclusive subject.

EXPECTED LEARNING OUTCOMES

To enable students through the choice and expansion of specific projects to understand the necessity of research and the particularities of various methods, techniques and forms of the development of artistic production.

COURSE DESCRIPTION

Theoretical part of the course:

Visual Methodologies and methodologies of photographic production. Production and presentation of art work. Writing the Text. Research methods. Histories and Art Theories.

Laboratorial part of the course: Critique of the project during its development. Development and documentation. With the completion of the practical part of the course students must be in the position to critically support their project as well as their choice of subject.

BIBLIOGRAPHY

Cotton Charlotte, *The Photograph as Contemporary Art*, Thames and Hudson, 2004.
Rose Gillian, *Visual Methodologies*, Sage Publications, 2001.
Frizot Michel, *A New History of Photography*, Konemann, 1998.

COURSE	MULTIMEDIA II
COURSE TYPE	THEORY – LABORATORY
HOURS PER WEEK	4 (2 THEORY- 2 LAB)
CATEGORY	ELECTIVE COMPULSORY, SPECIALTY
ECTS	5
TYPICAL SEMESTER	7 th

AIM AND OBJECTIVES OF THE COURSE

The course aims at learning and practicing Action Script 3 and XML with the support of examples drawn from other languages used in similar software for multimedia applications.

EXPECTED LEARNING OUTCOMES

To enable students to create an interactive multimedia application , relying principally on the handling of language Action Script 3 and XML.

COURSE DESCRIPTION

Theoretical part of the course:

Learning and using language Action Script 3 and XML. Techniques and standards related to the encoding, representation and interaction with relevant data streams (audio, video, design motion video) and publishing content in various media.

Laboratorial part of the course:

The creation of a multimedia application step by step by prioritizing actions that lead to its completion (Required language: Action Script 3). The production of timetable for the application, evaluation of the time needed for its completion (Related software: Adobe Flash).

BIBLIOGRAPHY

Adobe Flash CS3 Professional Step by Step, M. Giourdas editions
Flash CS3 The missing manual E.A. Vander Veer & Chris Grover Pogue Press O' Reilly
Multimedia Interface design Brend Laurel

COURSE	SCIENTIFIC PHOTOGRAPHY
COURSE TYPE	THEORY – LABORATORY
HOURS PER WEEK	5 (3 THEORY- 2 LAB)
CATEGORY	COMPULSORY, SPECIALTY
ECTS	6
TYPICAL SEMESTER	7 th

AIM AND OBJECTIVES OF THE COURSE

This course provides a solid grounding in all aspects of photography, studying in more depth the use of photography and imaging as tools in science, technology and medicine.

EXPECTED 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: Photomicrography, Astrophotography, Stereoscopic (3D) photography, Holography, High Speed Photography etc.

COURSE DESCRIPTION

Theoretical part of the course:

The human eye, Photoreceptors in the eye, Visual Perception, Light diffraction, Airy disc, stereoscopic vision, Laser light, Holography, Polarization, law of Malus, Photoelasticity, Macro photography, Photomicrography, lenticular monitors. Electromagnetic spectra, UV and IR radiation.

Laboratorial part of the course:

Exploration of Polarized light, Diffraction Gratings, Exploration of laser light, Holographic Images. Photomicrography, Astrophotography, Stereoscopic Images, Fiber Optics.

BIBLIOGRAPHY

Scientific Photography & Applied Imaging, Sidney F. Ray, 1999.
Holography For Photographers, J. Iovine, 1997.
Astrophotography For The Amateur, M. Covington.
The Image Processing Handbook, John C. Russ, 2006.

COURSE	ADVERTISING PHOTOGRAPHY III
COURSE TYPE	THEORY – LABORATORY
HOURS PER WEEK	4 (2 THEORY- 2 LAB)
CATEGORY	ELECTIVE COMPULSORY, SPECIALTY
ECTS	4
TYPICAL SEMESTER	7 th

AIM AND OBJECTIVES OF THE COURSE

The aim of the course is the examination of the basic analysis methods that evaluate the communicational characteristics of the photographic image in advertisements.

EXPECTED LEARNING OUTCOMES

With the completion of the course students should be able to:

Identify and propose creative solutions for composing advertising photographs (photographic images) (photographic pictures).

Assess the effectiveness (of the photographic images)

Apply with professional consistency the acquired technical and theoretical knowledge in the creation of the visual message in advertising communication.

COURSE DESCRIPTION

Theoretical part of the course:

Methods of analysis and evaluation of the advertisements message. Creation of a sample. Methods for analyzing the relations of the significations. Methods for determination and assessment of the significance of an advertising photograph (image) Classification and assessment of the rhetorical patterns in the visual formulation of advertising messages.

Laboratorial part of the course:

Areas of advertisement applications (editorial-still life-commercial-fashion –portrait). Creation of an image (picture), from a given draft (blueprint) and the corresponding theoretical (conceptual) support. Creation of preliminary drafts (blueprints) for specific advertising messages. Analysis of all items and characteristics (primary and secondary) of the product to be advertised. Reformulation and utilization of these items and characteristics in the creation-illustration of the advertizing message. Identification of the components of an existing advertisement. Alternative proposals to already classified advertisements.

BIBLIOGRAPHY

Fresh ideas in promotion , Betsy Newberry, North Light Books 1996
 Visual Language, Peter Bonnici, Rotovision 1999
 The best of newspaper design – 21st edition, Rockport 2000
 Fifteenth Annual, Black Book AR100 Award Show, Black Book 2000

COURSE	PHOTO ESSAY (PHOTOGRAPHY & VIDEO) III
COURSE TYPE	THEORY – LABORATORY
HOURS PER WEEK	4 (2 THEORY- 2 LAB)
CATEGORY	ELECTIVE COMPULSORY, SPECIALTY
ECTS	4
TYPICAL SEMESTER	7 th

AIM AND OBJECTIVES OF THE COURSE

The aim of this course is for the students to develop their personal expression and critical thinking through a series of images (fixed camera) or animation (video) or a combination that interacts with each other forming a section:

- A. In the scientific field of documentary photography or photojournalism.
- B. In the field of video documentary or video journalism.

Students can choose the medium they will work completing their work in photography or video.

EXPECTED LEARNING OUTCOMES

Through the selection and development of specific tasks the students will develop their personal expression and critical thinking, they will learn to understand the codes of conduct and behavior towards the persons who are photographed or videotaped:

- A. In a scientific field of documentary photography or photojournalism.
- B. In the field of video documentary or video journalism.

By the end of the course students should be able to critically support their work and the way of its presentation.

COURSE DESCRIPTION

Theoretical part of the course:

Photography as means of expressing and reflecting the events around us, semiotics in photography and in animation, photography and video in journalism, the personal style in photojournalism, the copyrights of the photographer or video maker, the codes of conduct and behavior of photographers over the persons who will be photographed or videotaped, the modes of copyright in photographs or audiovisual work.

Laboratorial part of the course:

The students must produce a photographic series, in order to develop their critical thinking through images that interact with each other in order to form a unity.

- A. In a scientific field of documentary photography or photojournalism.
- B. In the field of video documentary or video journalism.

The students can choose the medium they will work completing their work in photography or in video.

BIBLIOGRAPHY

Grigoris Vlassas, *The Chronicle of Greek Photography 1940-1981*, publishing Photo Imaging Group, Athens 2009.

Grigoris Vlassas, *Occupation Photojournalist*, publishing Photo Imaging Group, Athens 2002.

COURSE	RESEARCH & METHODOLOGY
COURSE TYPE	THEORY
HOURS PER WEEK	3
CATEGORY	ELECTIVE COMPULSORY
ECTS	4
TYPICAL SEMESTER	7 th

AIM AND OBJECTIVES OF THE COURSE

The purpose of this course is to make the students:

Understand research methodology and how it is carried out: from finding recourses, analyzing data till the composition of the final essay.

Investigate in depth a specific topic of their choice within the tight time limits of a semester, as a practice workshop concerning the course.

Write the final draft of the essay in the way it is established by the Academic practice, citing sources, bibliography, incorporating notes in paragraphs, illustration and credits of photographs.

Organize the oral presentation of their research within a particular timeframe, using audiovisual media.

EXPECTED LEARNING OUTCOMES

By finishing this course the students should be in a position to:

Organize their research effectively on any topic they deal with not only on strictly professional basis but at academic and scientific level as well.

To proceed in writing with the results of the research according to current academic standards.

To present their research work successfully in front of an audience.

COURSE DESCRIPTION

Research methodology

Ways and methods of looking for sources

The indexing of a treatise not only by conventional means but also by using new technologies.

Research sources on the internet.

Ways of horizontal and vertical reading.

Notes of the most important and interesting parts

Synthesis of the final draft

The value and usability of citations and footnotes

The ethics of research.

Where personal judgment and viewpoint starts and where the “borrowing” of the judgments of others finish.

Organization and presentation of a text.

Organization and oral presentation of a text of a scientific essay.

BIBLIOGRAPHY

Jardel-Christiane, Souflerou, & Soufleros, Evaggelos. *Scientific Speech: oral and written* (Thessaloniki, 2000)

COURSE	HISTORY OF VIDEO & THE AUDIOVISUAL ARTS
COURSE TYPE	THEORY
HOURS PER WEEK	3
CATEGORY	COMPULSORY, GENERAL CORE
ECTS	4
TYPICAL SEMESTER	7 th

AIM AND OBJECTIVES OF THE COURSE

This course aims to introduce students to the evolution of the audiovisual arts, from the invention of Cinema to the 3D-movies of our days. Emphasis is given to the various art movements that appeared in the terrain of the audiovisual communication.

EXPECTED LEARNING OUTCOMES

After completion of this course, the students by being exposed to the basic theoretical approaches that will provide them with insight on how meaning is produced in films, they will be able to go through a formal analysis of any audiovisual piece of work.

COURSE DESCRIPTION

Lectures are divided in two sections. The first section covers the evolution of world cinema from its silent era to the coming of sound, television, the technological upcoming of video and its use in video art. The second section emphasizes on the most important film trends and innovative movements that characterize the history of world cinema (i.e., experimental cinema, *Nouvelle Vague*, *Dogma 95* etc).

BIBLIOGRAPHY

- Bordwell, David - Thompson Kristin, Introduction To Art Of Film, National Bank Cultural Foundation, 2004.
 Valoukos Stathis , Cinema History, Aigokeros , 2003
 Reader Keith, History of world cinema, Aigokeros, 1985
 Triantafilou Soti Histoty of world cinema 1975-1992, Aigokeros, 1985
 Bordwell, David - Thompson Kristin, Film History An Introduction Mc Graw-Hill,1994
 Rush Michael, VIDEO ART, Thames & Hudson, London, 2003
 Rush, Michael NEW MEDIA IN LATE 20TH-CENTURY ART, Thames & Hudson, 1999