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AUDIO VISUAL ARTS

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DEPARTMENT OF AUDIO & VISUAL ARTS

IONIAN UNIVERSITY

Courses' Descriptions

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Theory

THE100 Introduction to History of Art

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	THE100	**SEMESTER**	1st
COURSE TITLE	Introduction to History of Art		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture		2	4
COURSE CATEGORY	General Background		
COURSE TYPE	Compulsory		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/the100/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

By the end of this course students should be able to:

- give an outline of the characteristics of Renaissance and Baroque art as far as style, genres, techniques and *sujets* are concerned
- recognize the subject, describe and analyze stylistically the works of art used as examples during the course
- explain key notions and terms (of art criticism, art theory),
- describe ways in which the art of this period is related to its historical, social and cultural context (worldview and culture, art theory, social conditions of artistic production, artists' education et al.)
- understand the criteria developed for judging art during the Renaissance and Baroque period as the foundations of the West European art education

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

This course aims at a) introducing students to the history of Western Art from Renaissance to the 18th century (periodization, genres, *sujets*), b) at acquainting them with key notions and terms c) at guiding them to develop the skills required to describe and analyze works of art. The course further focuses on Italian Renaissance and Baroque art in order to examine closer aesthetic ideals and criteria for evaluating art, the social conditions of artistic production along with the changing social position of the artist and the emergence of new techniques and methods of composition in the historical, socio-political and cultural context of the period.

#1: Introduction to periodization, discussion of the changing social function of art. Key examples: Giovanni Bellini, St. Zaccaria Altarpiece, Venice, 1505 and Thomas Struth, *San Zaccaria*, Venice, 1995 (photograph, c-print).

#2: Introduction to the significance of the conditions of artistic production and of the layers of meanings behind the image. Key example: Tiziano Vecellio, *Bacchus and Ariadne* (1522-1523).

#3: α) Definition of periods of art and outline of significant historical and cultural landmarks effecting conditions of artistic production, art institutions, the promotion and reception of art (Renaissance, Enlightenment, Industrial Revolution et al). b) Definition and description of genres, media and subjects.

#4: Renaissance art and its relation to antiquity. Key notions: the idealist conception of beauty, “classical”, “classicism” and “imitatio naturae”.

#5: Definition of Renaissance and its relation to medieval art and culture. Comparative analysis of a Byzantine icon, a mediaeval illustrated manuscript and a Renaissance religious painting. Italo-Byzantine style.

#6: Perspective I:

1. a) Discussion of the rendering of space in Classical vase painting, Roman wall paintings and Renaissance religious paintings; Comparative analysis.
2. b) Giotto’s “space box”.

#7: Perspective II:

1. "construzione legittima” (15th) and ‘deviations’. Key examples: Masaccio’s Holly Trinity, Sta Maria Novella, 1427-1428 and Donatello, *The Feast of Herod*, 1427 & *St. Anthony of Padua*.
2. Perspective by A. Dürer
3. Camera obscura and the use of mirrors in Netherlands

#8: a) Public commissions of works of art in Florence (first half of 15th c). Key example: the Brunelleschi and Ghiberti competition for the Baptistry of Florence (comparative analysis). b) Private commissions in

the 15th c. Florence; Medici as patrons of the arts

#9: The transition from the 15th to the 16th c.: the changes in art education curricula and the new status quo of the artist. Key example: Leonardo da Vinci as *uomo universale*; his contribution in Renaissance art theory and practice.

#10: a) perspective as "symbolic form" (Erwin Panofsky & elements of iconology) b) "painting and experience" (Michael Baxandall and cultural historical approach)

Key examples: Dürer's *Melancholia* (1514) and *Primavera* by Botticelli (1470-1480).

#11: High Renaissance

1. a) The Vatican and Rome, the new center for the arts. Key example: Michelangelo.
2. b) High and Late Renaissance in Venice: painterly vs linear and Tiziano's 'modernism'. Key example: *Poesie*

#12: a) Mannerism and Counter Reformation.

Key example: Caravaggio. B) Baroque Classicism.

#13: High Baroque: art, religion and the city of Rome. Key example: Gian Lorenzo Bernini.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Literature Study and Analysis — 48 Practice and Preparation — 26 **Course Total** (ECTS: 4) — **100**
EVALUATION OF STUDENTS	The students are evaluated through a written exam which has two parts: A) a description and analysis of a given work of art B) an essay on a given subject. Evaluation methods are described in e-class and orally, at the beginning and the end of semester.

5. BIBLIOGRAPHY

- Gombrich, Ernst. 1995. *The Story of Art*. Phaidon.

- Bell, Julian. 2010. *Mirror of the World*. London: Thames & Hudson.
- Hartt, Frederick. 2003. *A History of Italian Renaissance Art: painting, sculpture, architecture*. London: Thames & Hudson.
- Burke, Peter. 1999. *The Italian Renaissance. Culture and Society in Italy*. Cambridge: Polity Press.

See also, e-class for further bibliography, course material and links.

THE102 Research Methodology

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	THE102	**SEMESTER**	1st
COURSE TITLE	Research Methodology		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Tutorial		3	6
COURSE CATEGORY	General Background		
COURSE TYPE	Compulsory		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/the102/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA121/		

2. TEACHING RESULTS

Teaching Results

Students will be acquainted with sources, resources and research methods available in order to:

1. Form advanced search strategies
2. Use all available and current carriers of music-and-audiovisual-related information
3. Apply advanced search methods in bibliographic and meta-bibliographic databases
4. Apply advanced skills to form a research question, to organize an academic essay, to identify/evaluate sources, to argument/reason and to cite appropriately
5. Apply advanced research paper-related writing skills
6. Apply advanced skills to use reference management tools
7. Apply advanced skills to find other scholar/academic content
8. Apply advanced ‘surfing in the Web’ skills in order to find valid music-and-audiovisual-specific information.
9. Apply advanced skills to evaluate annotated bibliography
10. Apply advanced skills to evaluate authority, currency, objectivity, purpose, relevance, etc.
11. Apply advanced skills to identify the importance of primary sources in the audiovisual arts domain.
12. Understand intellectual property, open access, academic integrity and plagiarism related issues.
13. Apply advanced skills to identify and use several citation styles, e.g., APA, MLA, Chicago, Harvard, etc.

General Skills
• Seek, analyze and synthesize data • Autonomous work • Team work • Project design and management • Freedom of thought

3. CONTENT

The course introduces students to research methods and academic writing. Additionally, the course introduces students: a) to advanced skills related with information search, retrieval, evaluation, information technology and information ethics, b) to technical reading and writing for professional and academic purposes.

1st week: *Academic research and writing: basic concepts*

2nd week: *Tools and academic research-and-writing-related resourses with emphasis on arts*

1. Introduction to the Ionian University Library resources and databases
2. Introduction to types of [re]sources: primary, secondary, tertiary
3. Content types, media types, carrier types
4. Examples
5. Practice in class
6. 1st assignment

3rd week: *Information-related processes: access, search, retrieval, etc.*

1. [Re]source access, search and retrieval
2. [Re]source technical reading
3. Examples
4. Practice in class
5. Assignment-Discussion

4th week: *Academic papers-specific issues*

1. Introduction to types of research and/or research papers
2. Citation/Referencing styles. Citing sources
3. Examples
4. Practice in class

5th week: *Academic/non academic/commercial sources. Citation/Referencing styles*

1. Periodicals vs Magazines. Identification and/or classification-related criteria and processes
2. Academic research papers vs non academic research papers
3. Content evaluation
4. Citing/Referencing styles. Citing sources
5. Examples
6. Practice in class

7. 2nd assignment

6th week: *Developing the research question. Citing/Referencing styles*

1. Research process
2. Research question synthesis
3. Terms/concepts definitions
4. Argumentation
5. Evidence/Proof/Documentation process
6. Citation/Referencing styles. Citing sources
7. Examples
8. Practice in class
9. Assignment-Discussion

7th week: *Evaluation-related skills*

1. Evaluating [re]sources
2. Evaluating research results/findings
3. Evaluating content
4. Identifying sources
5. Citing/Referencing styles. Citing sources
6. Examples
7. Practice in class

8th week: *Critical reading and producing new knowledge*

1. Academic/scientific papers/articles-related critical reading
2. Producing new knowledge
3. Citation/Referencing styles
4. Examples
5. 3rd assignment

9th week: *Artistic research*

1. Types of artistic research
2. Citing/Referencing styles. Citing sources
3. Examples
4. Practice in class
5. Assignment-Discussion

10th week: *Types of research papers/essays and academic writing*

1. Annotated bibliography
2. Cause and effect paper/essay
3. Comparative essay
4. Comparative review paper
5. Citing/Referencing styles. Citing sources
6. Examples
7. Practice in class

11th week: *Types of information disorder and/or pollution*

1. Types of information pollution and fabricated/false content
2. Citing/Referencing styles. Citing sources

3. Examples
4. Practice in class
5. 4th assignment

12th week: *Research ethics, standards of conduct for researchers and information technologies*

1. Academic integrity codes and best practices of conducting research
2. Information technology-related issues
3. Plagiarism and various types of non academic practices in research and writing
4. Examples
5. Practice in class
6. Presenting assignments

13th week: *Summing-up*

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	• The learning process is supported by the asyncrhonous e-learning platform Ionio Open eClass (https://opencourses.ionio.gr.) • Webtools, resources and sources (e.g. Scopus, Mendeley, etc.)
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Tutoring Lectures — 13 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 6) — **125**
EVALUATION OF STUDENTS	Students' evaluation includes the following: Mandatory assignments Final exams Final grade = 60% exams + 40% assignments 1.

5. BIBLIOGRAPHY

THE104 Mathematics and Art

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	THE104	**SEMESTER**	1st
COURSE TITLE	Mathematics and Art		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Tutorial		4	6
COURSE CATEGORY	General Background		
COURSE TYPE	Compulsory		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/the104/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

Scope of the course is to provide to the students an overview of the traditional relation between mathematics and art. To understand the connection between the consistency of science and aesthetics and harmony.

After the attendance of the course the student will be able to:

- spot and identify the golden ratio and symmetries to artefacts and artworks
- understand fractals and their connection to artworks
- understand ratios to music harmony
- to draw functions and curves
- understand basic algebra for computer programming

General Skills

- Seek, analyze and synthesize data

- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

This course analyses the relation between mathematics and art through the presentation of specific examples, as well as the basic theory, proving their bonds and interdependence. The course is organised in three basic units (painting, formative arts, and music), in each of which the basic concepts are presented, together with examples of celebrated works, in conjunction with the analysis of the respective mathematical concepts. In the context of the course, special emphasis is placed on the application of the aforementioned concepts through examples and drills. In parallel, special tutorials are provided concerning reviewing basic mathematics that are needed in audiovisual technology.

1st Week

Course introduction. General description of the syllabus, course evaluation and the compulsory project. Introduction to Golden Ratio: definition – properties of the number Φ.

TUTORIAL: Basic mathematics overview (functions, coordinate system). Basic function graphics (strait lines, parabola, exponential etc.).

2nd Week

Doubling the cube – Fibonacci sequence – Pascal triangle and their relation to Golden Ratio. Golden ratio construction on a line segment and construction of a golden rectangle. Golden triangles, Fibonacci spirals, golden ratio examples – “The Vitruvian Man”.

TUTORIAL: Golden ratio calculation, proof of Φ properties, proof of geometric construction of golden ratio.

3rd Week

Symmetry: Definition – reflection symmetry, rotation symmetry, translation symmetry. Team theory (equivalence of symmetries).

TUTORIAL: Triagular functions, triangular cyrcle. Sinus functions, wave function.

4th Week

Symmetry (cont). Shape symmetry (triangle, rectangle). Rosete symmetry.

TUTORIAL: Logarithms, logarithmic function. Cirle equation.

5th Week

Symmetry of solids (tetrahedron, cube). Frieze symmetry (7 types of symmetry). Wallpaper symmetry (17 symmetries).

TUTORIAL: Symmetry exercises

6th Week

Fractals – Chaotic systems – selfsimularity. Golden triangle, Weierstrass function, Durer pentagon, Von Koch snowflake.

TUTORIAL: Conics – ellipse, parabola, hyperbola. Spirals (logarithmic, linear)

7th Week

Fractals (cont). Sierpinski triangle, Sierpinski carpet. Julia sets, Mandelbrot sets. Fractal dimension. Fractal applications

TUTORIAL: Von Koch snowflake perimeter and area calculation

8th Week

Escher: his work. Symmetry in Escher paintings – Escher tilings

TUTORIAL: Fractal dimension calculation of basic shapes

9th Week

Escher (cont): selfsimularity in Escher works – impossible shapes

TUTORIAL: Introduction to matrices. Definitions, properties – operations with matrices, matrix multiplication

10th Week

Introduction to Music and Math: Pythagoras and fractions, monohord, tone, semitone.

TUTORIAL: Transpose matrices, invert matrix, determinants, systems and determinants.

11th Week

Music and Math (cont): Fourier analysis – twelve-tone method (Schoenberg) - Xenakis

TUTORIAL: Examples of application of mathematical curves to art.

12th Week

General overview of the relation between art and mathematics – mathematics as inspiration to art. Examples (origami, mandala, rosetes, kaleidoscope etc.). Topology and its applications to architechture and scalpture.

TUTORIAL: Analysis Fourier exercises

13th Week

General overview of the course – previous exams demonstration

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26

	Tutoring Lectures	26
	Literature Study and Analysis	64
	Practice and Preparation	34
	Course Total (ECTS: 6)	**150**
EVALUATION OF STUDENTS	The evaluation is a result of the final written exam and a compulsory project.	

5. BIBLIOGRAPHY

Paul A. Calter. (2006). Squaring the Circle

Sasho Kalajdzievski (2008). Math and Art – An introduction to Visual Mathematics

Felipe Cucker (2013). Manifold Mirrors – The Crossing Paths of the Arts and Mathematics

THE200 History of Modern Art

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	THE200	**SEMESTER**	2nd
COURSE TITLE	History of Modern Art		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture		3	5
COURSE CATEGORY	General Background		
COURSE TYPE	Compulsory		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/the200/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

By the end of this course students should be able to:

- understand modernism (/modern style and experimentation with form, techniques and media) as the expression of the changing historical and socio-political conditions, cultural hierarchies and ideological discourses
- give an outline of the characteristics and periodization of modern and avant-garde movements as far as style, subjects, the use of techniques and the experimentation with form and media is concerned
- to be able to recognize and describe styles, movements, techniques, media in artworks used as examples during the course
- explain certain key notions and terms

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

The course introduces to the history of European modern and avant-garde movements from the 19th century to the inter-war period, and the relation of modern 'aesthetics' to modernization, i.e. the experience of cultural, historical and socio-political changes. Particular emphasis is also placed a) on the shaping of a professional identity, *métier* and ways of distributing and communicating art alternative to the art education and art institutions established since the 18th century on the one hand, and b) on the attitude of avant-garde movements towards technological advances and new scientific theories, on the other.

Week #1: Introduction: Enlightenment as the foundations of modernism: historical and socio-political conditions and cultural context; changes in the production and distribution of art, the emergence of new sujets and styles; the establishment of art institutions; art education, the shaping of criteria for judging art and the Salons (*Grand Manner*).

Week #2: a) The Academy and monarchy Classicism & the "promodern" Classicism of French Revolution: the emergence of new subjects from contemporary history and the shift to the public sphere. b) Classicism vs Romanticism

Week #3: a) Romanticism and the first critique to Enlightenment; the value of imagination and the expressive power of the modern subject. b) Realism: Gustave Courbet.

Week #4: Impressionism: 'realism' or abstraction? Impressionism and modern life; Neoimpressionism and science.

Week #5: Symbolism, Synthetism, and the art of expression; the issue of Orientalism.

Week #6: Fauvism and German expressionism: primitivism, the 'decorative', Expressionist critique to modernization and 'escapism'.

Week #7: Analytic and Synthetic Cubism. Cubist collage: art and the real, art and language.

Week #8: Abstraction in Europe and Russian avant-gardes: the rise of a new reality and a new language.

Week #9: Art at the machine age (I). Futurism and Constructivism.

Week #10: Art at the machine age (II): Constructivism and Bauhaus: avant-gardes and socio-political

intervention. The utopia of *Gesamtkunstwerk* and its history in the Turn of the (19th to 20th) Century.

Week #11: Surrealism.

Week #12: Dada: the main avant-garde strategies of an anti-art.

Week #13: Inter-war period: 'return to order', art and propaganda.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 39 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	The students are evaluated through a written exam which has two parts: A) a description and analysis of a given work of art B) an essay on a given subject. Evaluation methods are described in e-class and orally, at the beginning and the end of semester.

5. BIBLIOGRAPHY

Stangos, Nikos ed. 1994. *Concepts of Modern Art: From Fauvism to Postmodernism*. Thames & Hudson.

Buchloh, Benjamin, Rosalind Krauss, Hal Foster et al. 2012. *Art Since 1900: Modernism, Antimodernism, Postmodernism*. Thames & Hudson.

See also, Grove Art and tate.org.uk art glossary along with e-class, for further bibliography, course material and links.

THE202 Communication Theory

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	THE202	**SEMESTER**	2nd
COURSE TITLE	Communication Theory		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture		3	5
COURSE CATEGORY	General Background		
COURSE TYPE	Compulsory		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/the202/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

Students will acquire the ability to understand communication phenomena and be familiar with the basic elements of interpersonal communication. Upon successful completion of the course, students will be able to:

- understanding the types of human communication

- understanding the perceptual process and its influences in communication

- expressing within a multicultural environment concerning the meaning in verbal and non verbal communication

- identifying basic facial expressions having in perspective individual differences in emotional development.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

In this course communication interaction is analyzed and integrated into a wider interdisciplinary field combining issues from cognitive science, consciousness studies and theories of emotion. More specifically, the subjects integrated in this course are: characteristics of human communication, verbal and non-verbal communication, perception and audience theory, expressions of emotions and their importance in human relations, cultural interpretation of emotions and its relevance in audiovisual arts.

In the context of the course, an experiential workshop is held in order to get to know the body, the importance of breathing, proprioception and how the relationship with the body is linked to the ability to communicate with the other. Confidence exercises and improvisations, emphasis on the strength of the team to achieve the goals.

1st Week: Elements, principles and characteristics of interpersonal communication.
2nd Week: Audience, culture and gender.
3rd Week: Self in interpersonal communication.
4th Week: Verbal communication.
5th Week: Non-verbal communication. The gaze.
6th Week: Emotions and socialization. Cultural understanding of emotions.
7th Week: Definition and examples of emotions. Emotional development. Emotional awareness in literature, fine arts and theatre.
8th Week: Role, projection, dramaturgy, idealization.
9th Week: Control of facial expressions, misrepresentation, embarrassment and awe, reality and invention.
10th Week: Group performance, area.
11th Week: Public and private sphere of communication. Nomadic media.
12th Week: Presentation of final assignment (part 1).
13th Week: Presentation of final assignment (part 2).

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Tutoring Lectures — 13 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	Written examination paper. Final written assignment. Oral presentation of final written assignment.

5. BIBLIOGRAPHY

Darwin, Charles, *The expression of emotions in man and animals* (1872), Oxford University Press: 2002.

Oatley, Keith and Jennifer M. Jenkins, *Understanding Emotions*, Oxford: John Wiley and Sons, 1996.

Goffman, Erving, *The Presentation of Self in Everyday Life*, New York: Bantam Doubleday Dell Publishing Group, 1959.

Material available on the e-class platform.

THE302 Philosophy & Media Aesthetics

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	THE302	**SEMESTER**	3rd
COURSE TITLE	Philosophy & Media Aesthetics		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Tutorial		3	5
COURSE CATEGORY	General Background		
COURSE TYPE	Compulsory		
PREREQUISITES	THE202		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/the302/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

Students will acquire the ability to understand mass media communication phenomena and be familiar with the basic elements of media archaeology. Upon successful completion of the course, students will be able to:

- understanding the cultural stages of orality and literacy

- using the terminology: cognitive development, language, pictography, text processing, calligraphy, manuscript, typography, digital writing, hypertext, private and public sphere

- identifying the demographic expansion of communication technology: from state-owned media to privatization and globalization

- identifying the social dimension of media: related with gender representation and effects in education

- designing hypothetical sci-fi scenarios regarding the development of media.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work

- Project design and management
- Freedom of thought

3. CONTENT

The objective of the course is the understanding of media technological advances and their potential socio-cultural consequences. Media effects on human communicational ability from the point of view of individual development, from orality to typography. The course focus on the mutual relations of mass communication (from the optical telegraph to the Internet) and their integration in the respective historic context. Thus, among other, literary and film sources belonging to the science fiction genre are cited.

1st Week: Human language: nature, functions and characteristics.
2nd Week: The language of the animals. The origin of languages. Oral and written speech.
3rd Week: Language and subjectivity. The interpretation of texts. Writing and power. The representation of the world and the body in maps and in books.
4th Week: The importance of the road network: the horse, the post, the bicycle and the car.
5th Week: The right to media access: the semaphore and the electrical telegraph.
6th Week: The influence of media in social structure: the typewriter.
7th Week: Private and public sphere (part 1): phonograph, photography and film.
8th Week: Private and public sphere (part 2): the telephone and the radio.
9th Week: Electronic media and global communication: television and the internet.
10th Week: Cool and hot media: the psychological influence and the shaping of education.
11th Week: The arts and technologies of writing. Concrete poetry. Blogging. Linearity and multilinearity.
12th Week: Presentation of final assignment (part 1).
13th Week: Presentation of final assignment (part 2).

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Tutoring Lectures — 13 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	Written examination paper. Final written assignment. Oral presentation of final written assignment.

5. BIBLIOGRAPHY

Bolter, Jay David, *Writing Space: Computers, Hypertext, and the Remediation of Print*, Mahwah: Lawrence Erlbaum Associates, 1990.

Kittler, Friedrich, *Gramophone, Film, Typewriter,* Palo Alto: Stanford University Press, 1999.

Material available on the e-class platform.

Other recommended:

Flusser, Vilém, *Into the Universe of Technical Images*, Minnesota: University of Minnesota Press, 2011.
Olson, David R., *The world on paper: The conceptual and cognitive implications of writing and reading*, Cambridge, New York and Melbourne: Cambridge University Press, 1996.
Ong, Walter J., *Orality and Literacy: The technologizing of the word*, London and New York: Methuen, 1982.

THE400 History of Contemporary Art I

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	THE400	**SEMESTER**	4th
COURSE TITLE	History of Contemporary Art I		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture		2	4
COURSE CATEGORY	General Background		
COURSE TYPE	Compulsory		
PREREQUISITES	(THE100), (THE200)		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/the400/		
ECLASS	https://e-class.ionio.gr/courses/DAVA113		

2. TEACHING RESULTS

Teaching Results

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

Contemporary art from World War II to the present is examined in relation to the establishment of Modernism as the prevailing cultural tradition, on the one hand, and the raising criticism of modernist culture, its institutions and ‘aesthetics’, on the other. The emergence of new media and approaches to art itself and the artist’s role are examined in relation to the various attitudes towards consumer society, mass media and Information Society, as well as to the commitment or the sensitiveness concerning gender issues, the changing dynamics between centre and periphery, and the globalisation era.

1st Week
2nd Week
3rd Week

4th Week
5th Week
6th Week
7th Week
8th Week
9th Week
10th Week
11th Week
12th Week
13th Week

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Literature Study and Analysis — 48 Practice and Preparation — 26 **Course Total** (ECTS: 4) — **100**
EVALUATION OF STUDENTS	

5. BIBLIOGRAPHY

THE404 Communication via the Internet

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	THE404	**SEMESTER**	4th
COURSE TITLE	Communication via the Internet		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture		3	5
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/the404/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA125/		

2. TEACHING RESULTS

Teaching Results

After completing the course, students should be able to discuss and argue in relation to the basic effects of the advent of the Internet in modern society. In particular, they should be familiar with the communicative effects on social activities such as the economy, distance education, legislation and social networking.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

The development of the Internet and its extensive use in everyday life have formulated new types of communication and expression, influencing a wider spectrum of contemporary humans' activities. The World Wide Web, as a form of realisation of the semantic conception of the hyper-text, constitutes a place of dynamic and multilevel developments, the study of which requires an interdisciplinary approach, as it is proved by the rapid expansion of the emerging Web Science. Issues such as free access to content, new forms of inequality, the boundaries between public and private sphere, economy knowledge, Information Society, and, to a greater extend, the Internet effects on traditional mass media, together with the production and diffusion of content, constitute the interdisciplinary subject of Internet Communication.

The central drift in approaching this phenomenon is a combined study of the Medium prevalent technological characteristics and the impact of its use on social relationships, the economy, interpersonal communication and mass media.

1st Week: Introductory lesson

2nd Week: History of Internet

3rd Week: Internet Economy

4th Week: E-Government

5th Week: Internet and Media Content

6th Week: Legal Framework, Copyright and Anonymity

7th Week: Online Communities and Social Media

8th Week: Gender and Interpersonal Relationships on the Internet

9th Week: Usability and Accessibility

10th Week: Distance Education

11th Week: Research and Internet Measurements

12th Week: Web Science

13th Week: Review

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 39 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	• 40% Participation via comments in 8 sections (comment: 0.3 per section - presentation of comment: 0.2 per section) • 60% Final exams or individual project

5. BIBLIOGRAPHY

- Apostolakis, Ioannis (2011). Collaborative Web and Society. Athens: Papazisis.
- Tselios, Nikolaos (2007). Introduction to Web Science: Basic Services and Educational Uses. Athens: Klidarithmos.

THE500 History of Contemporary Art II

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	THE500	**SEMESTER**	5th
COURSE TITLE	History of Contemporary Art II		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture		3	5
COURSE CATEGORY	General Background		
COURSE TYPE	Elective		
PREREQUISITES	THE400		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/the500/		
ECLASS			

2. TEACHING RESULTS

Teaching Results
-familiarity with modern forms and modern means of expression in art -deepening the theoretical background of modern art -development of critical thinking and discourse around art and image in general (as a basic condition of artistic creation)
General Skills
• Seek, analyze and synthesize data • Autonomous work • Team work • Project design and management • Freedom of thought

3. CONTENT

Contemporary art from World War II to the present is examined in relation to the establishment of Modernism as the prevailing cultural tradition, on the one hand, and the raising criticism of modernist culture, its institutions and ‘aesthetics’, on the other. The emergence of new media and approaches to art itself and the artist’s role are examined in relation to the various attitudes towards consumer society, mass media and Information Society, as well as to the commitment or the sensitiveness concerning

gender issues, the changing dynamics between centre and periphery, and the globalisation era.

1st Week
2nd Week
3rd Week
4th Week
5th Week
6th Week
7th Week
8th Week
9th Week
10th Week
11th Week
12th Week
13th Week

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 39 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	

5. BIBLIOGRAPHY

THE503 Elements of Film Directing & Acting

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	THE503	**SEMESTER**	5th
COURSE TITLE	Elements of Film Directing & Acting		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture		3	5
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/the503/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

The students will be trained in depth on the elements of film directing and seeking their personal gaze in cinema. Also, they will be prepared for the film industry as soon as they complete their studies.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

This module focuses on the basic elements of film directing and seeking the personal gaze in cinema. It analyses the notion of film form, personal style, the use of color, the creation of production file for funding, pitching techniques, crowdfunding options, how to organize a casting, how to work with actors, communication between film departments and film strategy.

1st Week

Introduction to a profession film set

2d Week

Introduction to the notion of film form and style

3d Week

Creating the psychological profile of the character

4th Week

Creating the psychological profile of the character II

5th Week

Stanislavski’s method and working with actors

6th Week

Workshop with local actors. The students will have to work close with the actors with examples

7th Week

Casting workshop with local casting director. The students will learn with examples how to organize a casting

8th Week

Directors note and funding. How to apply in traditional funding paths

9th Week

Crowdfunding: Pross and Cons

10th Week

The art of pitching

11th Week

The use of color in cinema: Color theory and examples

12th Week

Final check for the assignments

13th Week

Presentation and evaluation of the final assignments

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 39 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	The course evaluation is performed by the delivery of the assignment which consists of the creation of a pilot scene of their final script, the directors note and the shotlist. The students will also have to pitch their final idea in class.

5. BIBLIOGRAPHY

Βιβλίο [21709]: Κινηματογράφος και σκηνοθεσία, Aumont Jacques

Βιβλίο [22042]: Master Class, Tirard Laurent,Boorman John,Pollack Sydney,Sautet Claude,Allen Woody,Bertolucci Bernardo,Scorsese Martin,Wenders Wim,Almodovar Pedro,Burton Tim

Βιβλίο [21938]: Σκηνοθετώντας μια ταινία, Mamet David

Βιβλίο [10298]: Σμιλεύοντας το χρόνο, Αντρέι Ταρκόφσκι

Further suggestions:

Knudsen, E. (2018) *Finding the personal voice in filmmaking*. Cham, Switzerland: Palgrave Macmillan.

Proferes, N. T. (2018) *Film directing fundamentals : see your film before shooting*. Fourth edition. New

York, New York ;: Routledge.

Katz, S. (2011) *Film directing : shot by shot - visualizing from concept to screen*. Milton: Taylor & Francis Group.

Rea, P. and Irving, D. K. (2015) *Producing and Directing the Short Film and Video*. 5th ed. Abingdon: Taylor & Francis Group.

De Jong, W., Knudsen, E. and Rothwell, J. (2012) *Creative documentary : theory and practice* . Harlow: Pearson Education.

O' Brien, N. (2018) *Stanislavski in Practice: Exercises for Students 2nd Edition*. New York: Routledge

Stanislavsky, K. (1980) *An actor prepares.*

Barr, T. and Kline, E. S. (1997) *Acting for the camera* . [Rev. ed.]. New York: HarperPerennial.

Ραφαηλίδης, Β. (1996) *Το βλέμμα του ποιητή*. Αθήνα: Αιγόκερος

Στάθη, Ε. (2011) *Σημεία και σύμβολα στη φιλμική γλώσσα*. Αθήνα: Αιγόκερος

THE504 History and Theory of Cinema

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	THE504	**SEMESTER**	5th
COURSE TITLE	History and Theory of Cinema		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture		3	5
COURSE CATEGORY	General Background		
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/the504/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

Students will develop a general awareness of film history and be familiar with the basic language of film analysis and composition.

By the end of the course, students can expect to be familiar with:

- general historiographic issues specific to cinema
- the basic language of film aesthetics
- key trends, genres and creative individuals of cinema
- basic tools of formal film analysis

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

A general introduction to the history and theory of cinema. It traces the key developments, movements, genres and creative figures of cinema, from its early days to the present, while exploring the basic tools of

formal film analysis. Emphasis is given to historical, sociopolitical, economic, technological, cultural, and aesthetic contexts as well as to the specificities of cinema as a medium and its interactions with other arts.

Week 1: The Birth of Cinema

Week 2: Historical Avant-gardes

Week 3: German Expressionism

Week 4: Soviet Montage

Week 5: Slapstick Comedy

Week 6: Classical Hollywood – The Coming of Sound

Week 7: Poetic Realism

Week 8: The Genre Film – Film Noir

Week 9: Italian Neo-Realism

Week 10: The French New Wave

Week 11: European Art Cinema – Auteur Cinema

Week 12: Documentary – In Search of the Truth

Week 13: New Hollywood

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 39 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	Assignment & Oral presentation

5. BIBLIOGRAPHY

Bordwell, David; Kristin Thompson (1979). *Film Art: An Introduction*. Reading, MA: Addison-Wesley. Ninth edition, 2009.

Thompson, Kristin; David Bordwell (1994). *Film History: An Introduction*. New York: McGraw-Hill. Third

edition, 2010.

THE505 Screenwriting Techniques for Cinema and Education

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	THE505	**SEMESTER**	5th
COURSE TITLE	Screenwriting Techniques for Cinema and Education		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture		3	5
COURSE CATEGORY			
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/the505/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA277/		

2. TEACHING RESULTS

Teaching Results
General Skills
• Decision making • Production of new research ideas • Evaluation and self-evaluation • Freedom of thought

3. CONTENT

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 39 Literature Study and Analysis — 56

	Practice and Preparation **Course Total** (ECTS: 5)	30 **125**
EVALUATION OF STUDENTS		

5. BIBLIOGRAPHY

THE601 Multimedia Narrative Structure

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	THE601	**SEMESTER**	6th
COURSE TITLE	Multimedia Narrative Structure		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lab Lecture		2	4
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/the601/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA191/		

2. TEACHING RESULTS

Teaching Results

The course aims to introduce students in basic concepts about scenario and nonlinear narratives in the field of video games and multimedia arts.

After the end of the course students will be able to write scripts for nonlinear narrative media such as video games, multimedia artistic applications and interactive audiovisual works.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

The course begins with a historical review of narrative design. We examine and analyse methods and techniques for non-serial narration through various media. Appreciation of medium capabilities for the development of systems based on interactive narration is the issue here, a task that includes both art-based works or other multimedia applications. We examine the complexity issues that arise, where various strategies are presented targeting the reduction of the complexity. Students will have to create such a multimedia system in order to successfully complete the course.

1st Week.What is narrative.

2nd Week. Structure of story.

3rd Week. Nonlinear narrative cinema.

4th Week. The narrative in interactive games. Story and narrative development for video games.

5th Week. The narrative in interactive games. Narrative design in video games.

6th Week. The narrative in interactive games. Non-linear narrative. Creating flow charts that visualize nonlinear scenarios.

7th Week. The development of animation and the role of animation in arcade games and modern games.

8th Week. Interactive Cinema. Artistic works based on modern cinematographic forms.

9th Week. Hyper Narratives. Visual poetry and artistic works on internet.

10th Week. Hyper comics. Hypertext comics.

11th Week. The role of storytelling in interactive digital projects and hypermedia. Part 1.

12th Week. Repetitions.

13th Week. Delivery of final work.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lab Lectures — 26 Literature Study and Analysis — 48 Practice and Preparation — 26 **Course Total** (ECTS: 4) — **100**
EVALUATION OF STUDENTS	Progress and assessment of the course is implemented by delivering artistic work during the semester and is completed with a total delivery of completed works at the end of the semester.

5. BIBLIOGRAPHY

The scenario: The structure and technique of writing, Valoukos Stathis, Capricorn, 2002.

Professional Techniques for Video Game Writing, Wendy Despain, Taylor & Francis, 2008

THE602 Multimedia Semiotics I

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	THE602	**SEMESTER**	6th
COURSE TITLE	Multimedia Semiotics I		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture		3	5
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	THE302, (THE503)		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/the602/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

The aim of the course is for students to acquire the ability to interpretively understand symbolic systems and to familiarize themselves with basic reference points of their communication function. Upon successful completion of the course, students will be able to:

- using the terminology: sign, expression, image, emotion, echoic memory, icon, symbol, myth, idol and narrative identity

- understanding perception as sense and as cognitive process

- understanding visual representation of female and male stereotypes

- identifying the influence of psychoanalytic theory on the analysis of audiovisual media.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

The relationship between external images (from the environment and screen media such as television, film or computer-based media) and internal imagery (such as mental representations of objects, sensations, ideas and dreams) is analyzed. This relationship is responsible for the recognition and understanding of perceived images. The first part of the course's approach entails the integration of semiotics, concerning the creation of images and their apprehension on behalf of the audience, and communication theory, regarding the research on the relation between mental processing and behavior. Themes concerning symbolism and mythology in audiovisual expression are also examined.

1st Week: What is semiotics.
2nd Week: The gaze and mental images.
3rd Week: Sound imagery, cognition and culture.
4th Week: Unconscious, dreams, symbols and archetypes.
5th Week: Childhood and pregnancy imaging. Images of self-development.
6th Week: Self-image and images of social identity.
7th Week: Analyzing moving images: gender and androgynous.
8th Week: Analyzing moving images: impairment and empowerment.
9th Week: The semiotics of everyday life: environment, space and objects.
10th Week: "Virtual" semiotics and digital images.
11th Week: Semiotics of the uncanny: medical imaging, the microscopic gaze and the images from inside the human body.
12th Week: Presentation of final assignment (part 1).
13th Week: Presentation of final assignment (part 2).

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 39 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	Written examination paper. Final written assignment. Oral presentation of final written assignment.

5. BIBLIOGRAPHY

Elias, Norbert, *The Symbol Theory*, Sage Publication, 1991.
Kress, Gunther and Theo Van Leeuwen, *Reading Images: The Grammar of Visual Design*, Routledge, 2006.
Material available on the e-class platform.

THE603 History of Digital Art

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	THE603	**SEMESTER**	6th
COURSE TITLE	History of Digital Art		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture		3	5
COURSE CATEGORY	General Background		
COURSE TYPE	Compulsory		
PREREQUISITES	(THE400)		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/the603/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA334/		

2. TEACHING RESULTS

Teaching Results
General Skills
• Seek, analyze and synthesize data • Autonomous work • Team work • Project design and management • Freedom of thought

3. CONTENT

The course examines the origins of digital art which are traced back to the first graphic works on a personal computer. Then, it goes on examining the emergence of the first animated, illusionist aesthetics of the 1980s, and the employment of digital technology by video artists, to finally focus on digital art and generally the use of digital technology in the artistic creation in various fields, including the Internet. Issues that are further explored include: virtual reality in spatial environments and on the Internet, in relation to its philosophical approaches, the timely interest in the vision of social intervention on the part of net.art avant-garde of the Worldwide Web art, the debate on and the attitude of artists towards the social impact of the rising globalisation of the Information Society.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 39 Literature Study and Analysis — 26 Practice and Preparation — 26 **Course Total** (ECTS: 5) — **91**
EVALUATION OF STUDENTS	The course progresses with lectures, discussions, and exercises that need to be completed during the semester. For the final evaluation are estimated: lesson participation, development of tasks, completeness of execution, creative approach to the subject, in-depth understanding of the concepts that students are dealing with.

5. BIBLIOGRAPHY

Michael Rush, *Video Art*. Thames & Hudson: London, 2007.

Michael Rush, *New Media in Art*. Thames & Hudson: London, 2005.

Doug Hall & Sally Jo Fifer (επιμ.), *Illuminating Video*. Aperture: New York, 1990.

Meigh-Andrews, Chris, *A history of video art: development of form and function*. Berg: Oxford New York ca 2006.

Frank Popper, *From Technological to Virtual Art*. The MIT Press: London, 2007.

Christiane Paul, *Digital Art*. Thames & Hudson, 2003.

Mark Tribe, Jana Reena. *New Media Art*. Taschen: Κολωνία 2006.

Lev Manovich, *The Language of New Media*. The MIT Press: Cambridge Mass., 2001.

Rachel Greene. Internet Art. Thames & Hudson: Λονδίνο, 2004.

Julian Stallabrass. *Internet Art. The online clash of culture and commerce*. Tate Publishing: Λονδίνο, 2003.

1999. Weibel, “On the History and Aesthetics of the Digital Image”, στο *Ars Electronica 84*, αναδ. στο T. Druckrey (επιμ.), *Ars Electronica: Facing the Future. A Survey of Two Decades,* Cambridge, Mass. and London 1999.

www.mediaartnet.org

Ματθαίος Σαντοριναίος, *Από τις σύνθετες Τέχνες στα υπερμέσα και τους νέους εικονικούς – δυνητικούς χώρους. Ένα εγχειρίδιο για τον καλλιτέχνη που ασχολείται με την ψηφιακή Τέχνη*. Ελληνικά Ακαδημαϊκά Ηλεκτρονικά Συγγράμματα και Βοηθήματα - Αποθετήριο "Κάλλιπος", 2016.

THE606 Organization and Presentation of Artistic Portfolio

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	THE606	**SEMESTER**	6th
COURSE TITLE	Organization and Presentation of Artistic Portfolio		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Lab Lecture		3	5
COURSE CATEGORY			
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/the606/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA166/		

2. TEACHING RESULTS

Teaching Results

By the end of this course students will be expected:

1. To express and communicate their ideas and art effectively and in at least one audiovisual arts medium.
2. To demonstrate creativity, originality, risk-taking, experimentation and use of medium.
3. To apply appropriate media, techniques, and processes.
4. To apply efficiently skills such as critical thinking, analysis and evaluation.
5. To demonstrate personal responsibility and problem solving skills.
6. To select and apply a range of subject matter, symbols and ideas.
7. To reflect on how artworks differ visually, spatially, and functionally.
8. To demonstrate an understanding of presentation.
9. To demonstrate an understanding of interview.
10. To collaborate and contribute effectively to the community.
11. To understand the range of careers in the field of audiovisual arts.
12. To identify career opportunities and professional options associated to one’s own strengths.
13. To recognize that a portfolio is a tool for professional artist and personal documentation, as well as, a requirement for a college admission.
14. To prepare a portfolio for use in application to institutions of higher education or for the workplace.
15. To demonstrate an understanding of how to apply technical skills with a variety of media required to prepare an art portfolio.

16. To demonstrate skills on reflecting on, describing and evaluating one's own portfolio.
17. To demonstrate an understanding of how to create an efficient biographical note (CV or Resume).
18. To speak effectively about their work and the work of others using formal critical concepts and techniques.
19. To demonstrate knowledge to write a cover letter, a critique and an artist statement.

General Skills

- Decision making
- Autonomous work
- Team work
- Production of new research ideas

3. CONTENT

This portfolio course emphasizes on the relationship of the artist to his/her work. The main objective of this course is to help students develop a scholarship-worthy portfolio. The course also explores conceptual thinking (narration/story telling) along with critical thinking (verbal/visual vocabulary), creative thinking (problem solving), communication skills (technical and/or not), and imagination as crucial features in developing the personal vision of the student. Students will have the opportunity to be further acquainted with traditional and digital mediums, presentation methods and techniques, and current trends and procedures as they develop and evolve within each period.

1st week: *Introduction to the fundamental terms and concepts*

2nd week: *Introduction to the types of art portfolio*

- What is Art and Project Portfolio
- Contents of the Art-and-Project Portfolio
- Portfolio as a means of demonstrating artistic and professional evolvement
- Portfolio as a marketing product and medium to promote one's work in the market

3rd week: *Developing and preparing a portfolio*

- Stages of art development and preparation
- Art portfolio management tools
- Critical evaluation
- Portfolio assessment
- Collaboration-related issues
- Decision making-related issues
- Reviewing, updating content-related issues
- Code of ethics, copyright-related issues and technological protection measures

4th week: *Art ePortfolios*

- ePortfolios components
- Pros
- Best practices per field of expertise
- Popular online/web tools
- ePortfolio evaluation
- Technical issues
- Examples
- Discussion

5th week: *Introduction to Film and Script Portfolios*

- Specific-related features
- Specific-related practices and guidelines
- Popular online/web tools
- Examples
- Discussion

6th week: *Introduction to Photography and Graphic Design Portfolios*

- Specific related features
- Specific-related practices and guidelines
- Popular online/web tools
- Examples

7η εβδομάδα: *Εισαγωγή στα Game Art and Concept Art Portfolios*

- Specific related features
- Specific-related practices and guidelines
- Popular online/web tools
- Examples
- Discussion

8η εβδομάδα: *Other types of Portfolios*

- Music Portfolio
- Informatics
- Specific related features
- Specific-related practices and guidelines
- Popular online/web tools
- Examples
- Discussion

9η εβδομάδα: *Bios, Curriculum Vitae and Resumes*

- Features and content
- Arrangement, structure, style
- Popular online/web tools
- Examples

10η εβδομάδα: Types of letters

- Cover letters
- Recommendation letters
- Job application letters
- Features and content
- Arrangement, structure, style
- Popular online/web tools
- Examples
- Discussion

11η εβδομάδα: "*Getting ready for the market*": *artistic and professional identity*

- Logos
- Branding
- Slogans-taglines

- Guidelines
- Best practices
- Examples
- Discussion

12η εβδομάδα: *ePortfolio, Traditional Portfolio and preparing the presentation*

- ePortfolio vs physical portfolio
- From the first draft to the presentation day
- “Visualizing” the portfolio
- Popular online/web tools
- Examples
- Discussion

13η εβδομάδα: *Student Art Portfolio Presentation*

- Presenting the portfolio
- Discussion

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	• The learning process is supported by the asyncrhonous e-learning platform Ionio Open eClass (https://opencourses.ionio.gr.) • Webtools, resources and sources, e.g.: Foliospaces: https://www.foliospaces.org/ Behance: https://www.behance.net/search/projects/?search=portfolio Adobe portfolio: https://portfolio.adobe.com/ Mahara: https://mahara.org/ VisualizeMe:http://vizualize.me/ Cvmaker: https://cvmkr.com/ Careeronestop.org: https://www.careeronestop.org/JobSearch/Resumes/cover-letters-sample.aspx Successatschool.org: https://successatschool.org/advicedetails/280/cover-letter-template-no-experience
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Lab Lectures — 13 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	Students’ evaluation includes the following: Mandatory assignments

	Final exams Final grade = 60% exams + 40% assignments

5. BIBLIOGRAPHY

- Barry, A.M. (1990). *The Advertising Portfolio: Creating an Effective Presentation of your Work*. NTC Business Books.
- Blom D., Hitchcock M. (2017) Perceived Usefulness and Relevance of ePortfolios in the Creative Arts: Investigating Student Views. In: Rowley J. (eds) ePortfolios in Australian Universities. Springer, Singapore
- Robert Knoeppel & Joyce P. Logan (2011) Linking theory with practice: a longitudinal analysis of student portfolios in principal preparation, International Journal of Leadership in Education, 14:3, 337-349, DOI: 10.1080/13603124.2010.503280
- Rowley, J. (2017). *ePortfolios in Australian Universities*. Singapore: Springer Singapore : Imprint: Springer.
- Rothman, J. (2016). *Manage Your Project Portfolio: Increase Your Capacity and Finish More Projects*. Pragmatic Bookshelf.
- Νικολακάκη, Ε. (2016). Η συμβολή του eportfolio ως μέσο αξιολόγησης του εκπαιδευομένου στην τριτοβάθμια εξ αποστάσεως εκπαίδευση. *Ανοικτή Εκπαίδευση: το περιοδικό για την Ανοικτή και εξ Αποστάσεως Εκπαίδευση και την Εκπαιδευτική Τεχνολογία*, 12, 5-22. https://doi.org/10.12681/jode.10235

THE607 Theory & Methodology of Cinema

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	THE607	**SEMESTER**	6th
COURSE TITLE	Theory & Methodology of Cinema		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture		3	5
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	(THE504)		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/the607/		
ECLASS	https://e-class.ionio.gr/courses/DAVA330		

2. TEACHING RESULTS

Teaching Results

Students will acquire a general awareness of film theory and methodology and develop critical and analytical thinking.

By the end of the course, students can expect to be able to:

- understand basic concepts and arguments of film theory
- compare and contrast different schools of thought in film studies
- apply different theories and methodologies of film criticism and analysis

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

An introduction to the development of film theory from its “classical” period of formalism and realism through the various approaches to film analysis that have emerged since the 1960s including auteur theory, semiotics, psychoanalysis, feminism, etc. The course aims to familiarize students with the major

schools of thought in film theory and a wide range of critical methods and theoretical perspectives in the study of cinema, cultivating critical and analytical skills. Theoretical discussions are combined with exercises in film analysis.

Week 1: What is Film Theory?

Week 2: Early Silent Film Theory

Week 3: Film Formalism

Week 4: Film Realism

Week 5: The Auteur and Auteur Theory

Week 6: Structuralism and Semiotics

Week 7: Ideology and Marxism

Week 8: Psychoanalysis and Cinema

Week 9: Gender and Feminism

Week 10: Queer Theory

Week 11: Film Audiences and Reception

Week 12: Third Cinema and Post-Colonialism

Week 13: Postmodernism

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 39 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	Film essay

5. BIBLIOGRAPHY

Hill John and Pamela Church Gibson (eds) (2000), *Film studies: critical approaches*, Oxford: Oxford University Press.

Stam, Robert (2000), *Film Theory*: *An Introduction*, Oxford: Blackwell Publishing.

THE608 Art and Education: Optical and Conceptual Structures

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	THE608	**SEMESTER**	6th
COURSE TITLE	Art and Education: Optical and Conceptual Structures		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture		2	5
COURSE CATEGORY	Deepening Knowledge		
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/the608/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

Course Participants are expected to:

- understand that culture is a presumption of cognitive structure
- explore the deeper meaning, since critical thinking is not limited to obtaining declarative, procedural knowledge, but in action (thinking and analysis)
- understand visual, conceptual, textual structures
- distinguish "formations loaded with perceptual content", interpretation issues, meaning framing
- Be aware of basic socio-ideological and educational considerations that influence the concept of quality education, the formation of a quality culture

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

The aesthetic experience is mainly activating the reflective ability and imagination, decodes, reinterprets, restates, reprocesses and strengthens meanings, so it is an extremely importantsubject to be under

research study, particularly important for cognitive development, documented by theoretical approaches and research in the Education area. The art exposure is fuctioning as a cultivating field for our way of thinking. The rupture depth, whichis introducedby the works of art on social conventions, alienating norms, stereotypical assumptions, creates a syllogism core which decisively contributes to cultivating creative criticism, liberalizing creativity, forming consciousness within institutional and personal conditions in the field of education. Dialectically, critically and versatile issues are considered, aiming at shaping thought on issues relating to culture, but also in relation to political, social, economic changes and circumstances. Attempts to analyze a process through which belief systems, desires, consumption of some style or ways of thinking, which promotes values, ideas, will not beeasily accepted without seeking information, causes and detailed findings with clarity, accuracy, appropriateness, consistency, rationality, impartiality and deepness.

1st Week
Perceptual and aesthetic content: Cognitive development and research (eclecticism, axiom of multiplicity - aesthetic object - technical product)

2nd Week
Artistic form - scientific techniques - recreational practices - (recreational practices of the teen communities)

3rd Week
Conceptual researchon the aesthetic dimension of different cultures and societies

4th Week
Values in relation to correlations, comparisons, proportions -Is The role of art co-ordinating or coincidental?

5th Week
Past-Future Interface (manipulative mode, specific arguments, interpolateexcerpts, revivals, styles, trends or integrated mentalities)

6th Week
Partial and fragmentarySemiology or obsessive with the principle of reality

7th Week
Convergence of art and ontology - Embracing of symbolism processes

8th Week
Revocation and affirmation of object subject relationship in aesthetic experience - New Aesthetic

9th Week
Conversion of art, technique, imagination, logic, scientific, poetic thinking, aesthetic ethos, a particular ethical and political dimension that ımposes the necessity of the sensual power of the beautiful and therefore of the liberation of man's creative instincts and impulses.

10th Week
Art and technology: Possibilities of form and matter - extended sensation

11th Week
Variations: theatrical, cinematographic, musical language etc.

12th Week
Media / Form, Style, Patterns, the necessity of selectivity - Participative Artwork

13th Week
Cognitive Games - Arts in Schools

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 39 Literature Study and Analysis — 48 Practice and Preparation — 26 **Course Total** (ECTS: 5) — **113**
EVALUATION OF STUDENTS	Written examination + assignment grade point average or Projects/Assignments as an evaluation method

5. BIBLIOGRAPHY

Buck- Morss, S. (2011). *Η διαλεκτική του βλέπειν. Ο Βάλτερ Μπένγιαμιν και το σχέδιο εργασίας περί στοών*. Ηράκλειο: Πανεπιστημιακές Εκδόσεις Κρήτης.
Merlin, D. (2018). *Η καταγωγή του σύγχρονου νου. Τρία στάδια στην εξέλιξη της κουλτούρας και της γνωσιακής λειτουργίας*. Αθήνα: MIET.
Χουλιαράκη, Λ. (2012). *Το θέαμα της οδύνης*. Ηράκλειο: Πανεπιστημιακές Εκδόσεις Κρήτης.
Hall, S. (2010). *Αυτό σημαίνει αυτό, αυτό σημαίνει εκείνο*. Αθήνα: Εκδόσεις Δίαυλος.

THE702 Multimedia Semiotics II

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	THE702	**SEMESTER**	7th
COURSE TITLE	Multimedia Semiotics II		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Tutorial		3	5
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	(THE601), THE602		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/the702/		
ECLASS	https://e-class.ionio.gr/courses/DAVA162		

2. TEACHING RESULTS

Teaching Results

The aim of the course is for students to acquire the ability to interpretively understand symbolic systems and to familiarize themselves with complex reference points of their communication function. Upon successful completion of the course, students will be able to:

- identifying the process of creating and encoding meaning in computer environment concerning deconstruction and understanding of content by the user

- understanding the relation between audiovisual content and peripherals in the creation of meaning and data interpretation

- developing analysis of interactive narrative and analysis of augmented reality systems and virtual environments.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

The relationship between external images (from the environment and screen media such as television, film or computer-based media) and internal imagery (such as mental representations of objects, sensations, ideas and dreams) is analyzed. This relationship is responsible for the recognition and understanding of perceived images. In the second part of the course object of analysis are the interactive media with emphasis on entertainment and narrative videogames. Apart from audiovisual content, peripheral content, which contributes to meaning transmission and affects the interpretation process, also constitutes material for analysis.

1st Week: Course structure. Final assignment subject and methodology.
2nd Week: Homo Ludens: what is a “game” and what is “playing”. Structural models in nonlinear environments. In-situ assignment 1.
3rd Week: History of videogames. Elements of interactive performance. Narrative and videogames. In-situ assignment 2.
4th Week: The rules of the game. Bluffing, cheating and the gamer culture. Dramatization and strategy. In-situ assignment 3.
5th Week: The player's psychology. Variations of the immersive experience. In-situ assignment 4.
6th Week: Space and Place. In-situ assignment 5.
7th Week: MMOGs. In-situ assignment 6.
8th Week: The issue of identity. Presentation of development in final assignment (part 1).
9th Week: The issue of gender. Presentation of development in final assignment (part 2).
10th Week: User and creator. Presentation of development in final assignment (part 3).
11th Week: Age and violence in videogames. Presentation of development in final assignment (part 4).
12th Week: Interactive education systems. Presentation of development of final assignment (part 5).
13th Week: Criticism of videogames. Presentation of development of final assignment (part 6).

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Tutoring Lectures — 13 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	Written examination paper. Final written assignment. Oral presentation of final written assignment.

5. BIBLIOGRAPHY

Arnheim, Rudolf. *Visual Thinking*, University of California Press, 1997.
Zeki, Semir. *Inner Vision: An Exploration of Art and the Brain*, Oxford University Press, 2000.
Material available on the e-class platform.

THE703 Contemporary Greek Art

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	THE703	**SEMESTER**	7th
COURSE TITLE	Contemporary Greek Art		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture		3	5
COURSE CATEGORY	General Background		
COURSE TYPE	Elective		
PREREQUISITES	THE200, THE400		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/the703/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA136/		

2. TEACHING RESULTS

Teaching Results
General Skills
• Seek, analyze and synthesize data • Autonomous work • Team work • Project design and management • Freedom of thought

3. CONTENT

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 39

	Literature Study and Analysis	56
	Practice and Preparation	30
	Course Total (ECTS: 5)	**125**
EVALUATION OF STUDENTS		

5. BIBLIOGRAPHY

THE706 Theory of Curatorial Practice

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	THE706	**SEMESTER**	7th
COURSE TITLE	Theory of Curatorial Practice		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture		3	5
COURSE CATEGORY			
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/the706/		
ECLASS			

2. TEACHING RESULTS

Teaching Results
General Skills
• Adaptation to new environments

3. CONTENT

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 39 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**

EVALUATION OF STUDENTS	

5. BIBLIOGRAPHY

THE801 Materials, Techniques and Media of Artistic Practice

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	THE801	**SEMESTER**	8th
COURSE TITLE	Materials, Techniques and Media of Artistic Practice		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture		3	5
COURSE CATEGORY	Deepening Knowledge		
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/the801/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA335/		

2. TEACHING RESULTS

Teaching Results
- Familiarity with basic theoretical and interdisciplinary evaluations of artistic work - Understanding the changing materials, instruments and techniques / methods of artistic production in the context of broader technological and political and social developments - Analysis of the interaction of artistic production with other areas of social and scientific activity
General Skills
• Seek, analyze and synthesize data

3. CONTENT

The course introduces materials, techniques and media used by the artist and analyzes the changing nature, structure, and characteristics of artistic work. The course examines: a) how the use of non-conventional materials and the use of new technologies and tools redefine the concepts of "artistic skill", "artistic specialization" and "creativity", b) how specific technical and artistic methods express broader pedagogical demands, as well as the vision for an enlarged, non-specialized art community; and (c) how the content of artistic practice changes through the transformations of materials, media and techniques.

Week # 1: Introductory presentation of the course structure and organization. Reference of indicative themes and relationships between them. Introduction to the basic definitions and concepts of interest during the semester. First discussions and analysis of examples with students' participation.
Week # 2: Skill and specialty. New Readings. From technique to new media.

Week # 3: The case of painting.
Week # 4: The case of the visual object.
Week # 5 Creativity and Softwares.
Week # 6: The role of the audience is changing.
Week # 7: Mid-term Presentation of projects.
Week # 8: 'Openness' and the work of art
Week # 9: Materials and digital dematerializeation in the 21st century.
Week # 10: Interdisciplinary, artistic practice as research.
Week # 11: Borderlines.
Week # 12: Relation of artistic production to other areas of social and scientific interest.
Week # 13: Presentation of projects.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Use of applications, use of audiovisual media, use of new technologies in order to explore concepts and themes, familiarity with internetic research and multimodal communication tools.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 39 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	The course progresses with lectures, discussions, and exercises that need to be completed during the semester. For the final evaluation are estimated: lesson participation, development of tasks, completeness of execution, creative approach to the subject, in-depth understanding of the concepts that students are dealing with.

5. BIBLIOGRAPHY

Amelia Jones (επιμ.). 2006. A Companion to Contemporary Art since 1945.Malden: Blackwell. Terry Smith, 2009.

Anna Dezeuze: "'Open work,' 'do-it-yourself artwork,' and bricolage." In The "do-it-yourself" artwork: Participation from Fluxus to New Media. Manchester: Manchester University Press, 2012.

Brenda Laurel, Computers as theatre, Addison-Wesley Pub. Co., Reading, 1991.

Douglas Khan, Noise, Water, Meat: A History of Sound in the Arts. Cambridge, Mass.; London: The MIT Press, 1999.

Ellis, J., Visible Fictions: Cinema, Television, Video, Routledge,2nd ed.,1992.

Frank Popper, From Technological to Virtual Art. The MIT Press: London, 2007.

Gabriele Klein, "Labour, Life, Art," in Ric Allsopp, Richard Gough (επιμ.), "On Labour and Performance," Performance Research vol. 17, no. 6 (December 2012): 4-13.

Giulio Carlo Argan & Achille Bonito Oliva, Η Μοντέρνα Τέχνη (1770-1970) & η Τέχνη στην Καμπή του 21ου

αιώνα. ΙΤΕ/ ΠΕΚ, Ηράκλειο, 2014.

John Roberts, The Intangibilities of Form: Skill and Deskilling in Art after the Readymade. London: Verso, 2007.

Lev Manovich, The Language of New Media. The MIT Press: Cambridge Mass., 2001.

Michael Rush, New Media in Art. Thames & Hudson: London, 2005. Oliver Grau, From Virtual Art to Immersion, Cambridge, MA: MIT Press, 2003.

Petra Lange-Berndt (επιμ.), Materiality. London: Whitechapel Gallery, 2015.

Stephen Wilson, Information Arts: Intersections of Art, Science and Technology. Cambridge, Mass.; London: The MIT Press, 2002.

THE804 Greek Cinema

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	THE804	**SEMESTER**	8th
COURSE TITLE	Greek Cinema		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
		3	5
COURSE CATEGORY			
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/the804/		
ECLASS			

2. TEACHING RESULTS

Teaching Results
General Skills
• Seek, analyze and synthesize data • Respect for diversity • Evaluation and self-evaluation • Freedom of thought

3. CONTENT

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 39 **Course Total** (ECTS: 5) — **39**

EVALUATION OF STUDENTS	

5. BIBLIOGRAPHY

THE805 Art, Ecology, Education

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	THE805	**SEMESTER**	8th
COURSE TITLE	Art, Ecology, Education		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Lab Lecture		3	5
COURSE CATEGORY			
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/the805/		
ECLASS			

2. TEACHING RESULTS

Teaching Results
General Skills
• Adaptation to new environments • Decision making

3. CONTENT

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 39 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**

EVALUATION OF STUDENTS	

5. BIBLIOGRAPHY

THE806 Hybrid Arts Practices

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	THE806	**SEMESTER**	8th
COURSE TITLE	Hybrid Arts Practices		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Tutorial		3	5
COURSE CATEGORY			
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/the806/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

Students will have an understanding of the relationships between art, scientific research and technological innovation and how each sector informs and promotes the other.

Students should have acquired knowledge about the strategies of artists in the context of techno-scientific research and implementation of works of art characterized by the strong element of hybridization. Finally objective is to strengthen the ability of students to research, design and implement their personal works of art that are characterized by a strong element of hybridization.

General Skills

- Freedom of thought

3. CONTENT

The synergy of art with science is a practice that is gaining more and more ground due to technological and social developments. The primary goal of the course is to enhance and broaden the understanding of the hybridization of this synergy, focusing on different methods but also re-examining the traditional relationship between artistic practice and scientific research.

The subject of study is the texts of international literature and the analysis of examples of works of art that are the result of the collaboration of art with various scientific fields. Ethical and methodological issues of artworks as a result of development in the fields of biotechnology, medicine, robotics, nanotechnology, ecology, particle physics and others are examined. Finally, the object of analysis is the use of scientific tools and laboratory facilities in the creation of hybrid artworks.

Week#1: Introduction, general overview of course structure and definitions (science, art, technoromanticism - technophobia, hybrid, prototype and others). The Scientific Method: Knowledge - Truth - Rationality. Inductive method, deductive method, falsification.

Week#2: Art - Science : Historical review of their relationship. Methodological differences and similarities. Scientific Illustration. Artists and works that have been influenced by science.

Week#3: Interdisciplinary collaboration and the artist in the research laboratory.

Week#4: Political action and art. Technopolitical and tactical means. Ethical issues arising from the synergy between art, science and technology. Presentation of assignment’s topic.

Week#5: Case Study I: Space and Space Explorations. Gravity. Macrocosm. Natural materials and natural phenomena. Nonlinear dynamic systems. Meteorology, solar energy, geology and mechanical motion.

Week#6: Case Study II: Biology. Microbiology. Industrial. Ecology, Microorganisms, plants, animals, insects. Anthropocene era.

Week#7: Case Study III: Medicine. Genetic. The human body and the depiction and modification of the body. Prosthetic. Biopolitics.

Week#8: Case Study IV: Kinetics. Robotics. Artificial Intelligence. Alternative interfaces: (motion, gesture, touch, facial expression, speech).

Week#9: Case Study V: Information Systems: databases, telematics, tracking, RFID / barcode, information visualization.

Week#10: Work Progress.

Week#11: Collecting, archiving, preserving and curating hybrid artworks.

Week#12: Exhibitions and festivals · educational programs, art and research collaborations, think tanks.

Week#13: Presentation of assignments.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	The OpenEclass platform is being used for the exchange of files related to the course as well as the communication between the instructors and the participating students.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Tutoring Lectures — 13 Literature Study and Analysis — 56 Practice and Preparation — 30

	Course Total (ECTS: 5) **125**
EVALUATION OF STUDENTS	The evaluation will be carried out through the delivery of individual or group assignment.

5. BIBLIOGRAPHY

Ascott, Roy, ed. Engineering Nature: Art & Consciousness in the Post-Biological Era. Bristol ; Portland, OR: Intellect, 2006.

Feyerabend, Paul. Against Method. 3rd ed. London ; New York: Verso, 1993.

Kac, Eduardo. Signs of life: bio art and beyond. The MIT Press. 2007

Kuhn, Thomas S., and Ian Hacking. The Structure of Scientific Revolutions. Fourth edition. Chicago ; London: The University of Chicago Press, 2012.

Latour, Bruno. Laboratory Life: The Social Construction of Scientific Facts. Princeton University Press. 1979.

MacCormack, Patricia. The Ahuman Manifesto: Activism for the End of the Anthropocene. Bloomsbury Academic. 2020.

Popper, Frank. From Technological to Virtual Art. Leonardo. Cambridge, Mass: MIT Press, 2007.

Reichle, Ingeborg. Art in the age of technoscience: genetic engineering, robotics, and artificial life in contemporary art. Wien: Springer. 2009.

Scott, Jill, ed. Artists-in-Labs Processes of Inquiry. Wien: Springer. 2006.

Thomas, Paul. Nanoart: The Immateriality of Art. Bristol: Intellect, 2013.

Wilson, Stephen. Information Arts: Intersections of Art, Science and Technology. The MIT Press Cambridge, Massachusetts London, England, 2002.

THE901 Art and Law

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	THE901	**SEMESTER**	9th
COURSE TITLE	Art and Law		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Tutorial		2	4
COURSE CATEGORY	General Background		
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/the901/		
ECLASS	https://opencourses.ionio.gr/modules/contact/index.php?course_id=2090		

2. TEACHING RESULTS

Teaching Results

This course focuses on legal issues related to arts and explores the artists' rights in their work of arts, specifically property rights-related matters, including copyright, moral rights and resale rights while examining issues relating to licence agreements with third parties.

Students will be acquainted with the Greek Law on Copyright as well as with Codes of Integrity and Ethics and their implementation in arts, research, museums and arts galleries.

By the end of this course students will be expected to achieve the following:

- Basic knowledge and understanding of substantive and procedural copyright law and codes of integrity specifically for works of art.
- Basic understanding and ability to discern between the various forms of copyrighted works of art and knowledge of the basic theory and genres of cultural products/works of art, legal possession and management-related issues.
- Basic knowledge of freedom of speech and expression regarding works of art specifically, free access to information, free access on arts-related research.

General Skills

- Seek, analyze and synthesize data
- Autonomous work

- Team work
- Project design and management
- Freedom of thought

3. CONTENT

Special issues of cultural property. Copyright in the digital era. The concept of creator today (collective works of art, works of art on the Internet). Exceptions in favour of education, research, justifiable use and private reproduction. Collective management of copyrights, agreements concerning the assignment of managing of copyrights to collective management organizations. The law and the Internet. Legal prerequisites regulating issues of acquisition, legal possession, trading and transportation of private cultural property. Data bank production, creator's/producer's copyright. Public domain and access to information. Freedom of expression. Freedom of art, prohibition of censorship. Freedom of the press. The right to receive and disseminate information.

1st Week: Introduction. Synopsis of the history of Copyright. Foundations of Copyright Law. Ethics. Code of Integrity.

2nd week: Intellectual property. Copyright. Industrial property. Understanding the work of art through the lenses of the legal context.

3rd week: Creator. Originality. Rights. Exceptions. Collective Management Organizations. Licences. Public Domain. Orphan works. Anonymous/Pseudonymous works.

4th week: Freedom of art. Constitutional Compromise. Extent of content. Conflict with other constitutional rights. Case studies on freedom of art nationally and globally.

5th week: Basic concepts of cultural goods. Categories and distinctions. Public ownership. Collector: concept and requirements/prerequisites. Depiction of monuments.

6th week: Access and use of monuments and sites. Fees categories related to accessibility, reproduction and distribution of reproductions of monuments. Practical approaches and implementation.

7th week: Museums. Auctions. Art dealers. Codes of Ethics for Museums. Integrity of exhibits, of collecting, of visitors, of professionals.

8th week: Infringement. Piracy. Internet protection. Consequences of piracy.

9th week: Artificial intelligence and art: Reflections, legal and theoretical approach perspectives. Case studies.

10th week: International Law Framework. Fair Use. Fair Dealing. European Legislation-EU law. Free-Culture and Open Initiatives. Creative Commons Licences. Types of Music Licensing.

11th week: Derivatives. Correlations to original work, creator identification, rights clearance.

12th week: Presentation of assignments.

13th week: Presentation of assignments and summing-up.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	• The learning process is enhanced by the asyncrhonous e-learning platform Ionio Open

	eClass (https://opencourses.ionio.gr.) • Multimedia content, webtools, resources and sources
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 13 Tutoring Lectures — 13 Literature Study and Analysis — 48 Practice and Preparation — 26 **Course Total** (ECTS: 4) — **100**
EVALUATION OF STUDENTS	Students' evaluation includes the following: Assignment + Presentation Final exams Final grade = 70% exams + 30% assignment

5. BIBLIOGRAPHY

Ασημακόπουλος, Γ. (2015). *Άδειες χρήσης περιεχομένου του πλαισίου αδειοδότησης Creative Commons* [Διαφάνειες]. Στο Παρασκευάς, Μ., Ασημακόπουλος, Γ., & Τριανταφύλλου, Β. 2015. *Κοινωνία της πληροφορίας* [Προπτυχιακό εγχειρίδιο]. Κάλλιπος, Ανοικτές Ακαδημαϊκές Εκδόσεις. κεφ 5. http://hdl.handle.net/11419/403.

Καλλινίκου, Δ. (2021). *Πνευματική ιδιοκτησία & Συγγενικά Δικαιώματα.*(4η εκδ.). Αθήνα: Σάκκουλας.

Κανελλοπούλου-Μπότη, Μ. (2023). *Μουσεία και δίκαιο.* Θεσσαλονίκη: Σάκκουλας.

Κυριάκη-Μάνεση, Δ., & Κουλούρης, Α. (2015). *Διαχείριση ψηφιακού περιεχομένου* [Προπτυχιακό εγχειρίδιο]. Κάλλιπος, Ανοικτές Ακαδημαϊκές Εκδόσεις. http://hdl.handle.net/11419/2496.

Lessig, L. (2002). *The future of ideas: the fate of the commons in a connected world*. New York: Vintage Books.

THE905 Teaching of Art & Creative Technologies

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	THE905	**SEMESTER**	9th
COURSE TITLE	Teaching of Art & Creative Technologies		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture		3	5
COURSE CATEGORY	Deepening Knowledge		
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/the905/		
ECLASS	https://e-class.ionio.gr/courses/DAVA334		

2. TEACHING RESULTS

Teaching Results

Participants are expected to:

- concetrate on the essential characteristics of the “medium”, to identify correlations and demonstrate causal effects, without the meanings being degraded in language games and the common sense being lost
- to analyze, synthesize data and information, help their students to collect data without accumulation and misuse of information, and be able to manage the problem of the intangible,
- to design many and different activities using the necessary technologies in the teaching of art courses to meet and satisfy the needs of each student
- to suggest reasoned teaching practices and uses of digital technologies
- to acquire specialized knowledge on the design of integrated educational programs in the field of Art and Technology

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

The course explores and reinforces the relationship between art, technology and education. It analyzes the integration of creative and emerging technologies in Art Teaching and sets out its practices, themes, and possibilities. Emphasis is placed on acquiring knowledge related to the teaching of digital art creation and its methods, as well as on the management of creative technologies that are appropriate for the school environment of learning (in Primary and Secondary Education). At the same time, special emphasis is placed on the practical experience of students by incorporating creative technologies into the curriculum and creating expressive digital art and other audiovisual and appropriate digital tools and materials for their use in the classroom. Students will be encouraged to work in an innovative way with creative materials and digital technologies and means and combine them with interdisciplinary, cooperative and playful pedagogical methods. Examples of such technologies include digital manufacturing tools such as 3D printing, laser engraving machines, smart materials such as e-Textiles, robotics and interactive systems and programming environments such as Scratch, Processing, MAX / MSP. Furthermore, the course will encourage the exploration of hybrid digital methods such as data visualization, augmented reality, video projection mapping and the distribution of information through social networking, as implemented in Web 2.0 communities such as Facebook, Twitter and Flickr. Particular emphasis will be given to the use of new and emerging digital tools and materials that are intrinsically linked to the most well-known laboratory materials such as clay, paint, and cardboard.

1st Week

Teaching of Art courses, challenges of the global and new technology. New media and alternative teaching suggestions, constant connectivity, multicultural reality as well as with respect to the cyberspace, the globalization, virtual reality and the present culture

2nd Week

New media and combination of languages, dissolution of the generic frontiers -Learning strategies, case-by-case methods (critical teaching, exploratory learning, interdisciplinary approach, socio-knowledge theory)

3rd Week

Ways of expression, language as a code (social practices) and space of information and attention management: the visual concept of the cognitive process, poetics of navigation, the seduction of images, written discourse, oral speech, acoustic skills, audio landscapes, orientation or disorientation within space, eventuality of aesthetic values

4th Week

Network and perpetual transition process. Use of criteria of relevance, relationship, cause, effect to ithe homogenizing logic of network communities: Analysis of morphological characteristics (from the words to the pictures, object, vertical, horizontal, beauty, symmetry, law of rhythms, exuberance, use of color, shapes and colors, time, space)

5th Week

Digital art- Internet art with iunlimited possibilities and a cultural field that offers real acts of resistance (learning projects for school students)

6th Week

New artists' roles (from work to experience) – the pluralistic and polyphonic face of the artist - Network artistic activism- social, cultural, educational aspects

7th Week

Creativity – Stages of the creative process-creative persons' skills-creative construction tools

8th Week

Digital materiality - New issues for educational programs. Dgital tools and materials that are intrinsically linked to the laboratory materials such as clay, paint, and cardboard

9th Week

Artistic creation, visual and acoustic tools, interactive systems and programming environments such as: Scratch, Processing, MAX / MSP

10th Week

Digital narration - Interactive narration - Illusion, narration and interactivity

11th Week

Cultural practices (folk culture as a field of atomic and collective expression) as digital representations, e-culture politics, intercultural education

12th Week

Art and digital games (gamification)

13th Week

Software and websites. Design thinking, creative thinking and problem solving

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 39 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	Written examination + workshop performance/assignments or Projects/Assignments as an evaluation method

5. BIBLIOGRAPHY

Eagleton, T. (2006). *Η ιδεολογία του αισθητικού*. Αθήνα: Εκδόσεις Πολύτροπον.
Καστοριάδης, Κ. (2008). *Παράθυρο στο χάος*. Αθήνα: Εκδόσεις Ύψιλον.
Moles, A. (2005). *Θεωρία της πληροφορίας και αισθητική αντίληψη*, Αθήνα: Εκδόσεις MIET.
Castane, H. (2011). *Λέξη και εικόνα*. Πάτρα: Εκδόσεις Opportuna.

THE906 Practice of Exhibition Design

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	THE906	**SEMESTER**	9th
COURSE TITLE	Practice of Exhibition Design		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture		3	5
COURSE CATEGORY			
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/the906/		
ECLASS			

2. TEACHING RESULTS

Teaching Results
General Skills
• Adaptation to new environments

3. CONTENT

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 39 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**

EVALUATION OF STUDENTS	

5. BIBLIOGRAPHY

Technology

TEC110 Introduction to Computer Science I

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	TEC110	**SEMESTER**	1st
COURSE TITLE	Introduction to Computer Science I		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Tutorial		4	6
COURSE CATEGORY	General Background		
COURSE TYPE	Compulsory		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/tec110/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA149/		

2. TEACHING RESULTS

Teaching Results

The aim of the course is to lay the foundations for understanding the functioning and potential of computer science. The main principles of operation and the structure of computers are briefly covered, while at the same time, the basic chapters concerning the science of Informatics are introduced.
The course aims to create the appropriate background for better linking with the subject matter of the following courses in the next semesters related to Information Technology and Programming.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

Introduction to the fundamental concepts of Computer Science. Historical review from the Antikythera Computer to the Quantum Computer. Social, ethical and legal issues related to Information Technology. The Turing and Von Neumann models. Numerical systems. Storing and displaying numbers. Numerical and Logical operations. Description of the internal architecture of the computer. Integrated Circuits. Central Processing Unit, main memory, input/output systems. Computer Networks. Software. Operating Systems. Introduction to the concept of programming. Basic algorithmic structures. Introduction to programming

languages: machine language, symbolic language, high-level languages. Presentation of the ARDUINO micro-controller. The course is supported with tutorials.

For each week of teaching, the student will be able to ...

Week 1: Historical & Technological Evolution of Computers (Chapter 1)

• Provide a history of computers and their technology from Antikytheron analog computers and lamps to transistors and quantum technology.
• Define a Turing model of a computer.
• Define von Neumann's computer model.
• Describe the three components of a computer (hardware, data, and logic).
• Describe some social and ethical issues related to the use of computers.

Week 2: Numerical Systems (Chapter 2)

• Understand the concept of numerical systems.
• To distinguish the differences between the positional and non-positional numerical systems.
• Describe the binary, decimal, octal and hexadecimal systems.
• Convert a binary, octal, or hexadecimal number to the decimal system.
• Convert a decimal number to the binary, octal, and hexadecimal systems.
• Convert a binary number to octal and vice versa.
• Convert a binary number to hexadecimal and vice versa.
• Calculate the number of digits required in each system to represent a particular value.

Week 3: Data Representation (Chapter 3)

• Identify the five types of data (numbers, text, audio, images, videos) that are used within a computer.
• Describe how different data is stored with corresponding encoding systems (IEEE, ASCII, etc.) inside the computer.

Week 4: Operations with Data (Chapter 4)

• Identify the three categories of operations performed on data.
• Perform single-person and binary logic operations in bit patterns.
• To distinguish logical offset operations from numerical displacements.
• Perform insertion and subtraction operations on integers that are stored as a complement to two.
• Perform operations of addition and subtraction in integers stored in sign and size.
• Perform add-on and subtraction operations in real numbers stored in floating-point format.

Week 5: Computer Organization (Chapter 5)

• Describe the three subsystems of a computer.
• Describe the role of the Central Processing Unit (CPU).
• Describe the phases of recall, decode, and cycle execution.
• Describe the main memory and its address space.
• Define the input / output subsystem.
• Understand how subsystems are interconnected.
• Describe various input / output addressing methods.
• Distinguish the two basic trends in computer design.
• Understand how to improve the performance of a computer by using funneling and parallel processing.

Week 6: Computer Networks (Chapter 6)

• Describe the criteria to be met by networks, physical structures and network categories.
• Describe the TCP / IP protocol collection as an Internet networking model.
• Set TCP / IP protocols collection levels and their relationship.
• Describe the client-server architecture of the Internet.
• Describe three of the first Internet applications: email, file transfer, and remote connection.
• Understand the Web as the most common application of the Internet, as well as its components.
• To distinguish the three types of Internet documents: static, dynamic and active.

Week 7: Operating Systems (Chapter 7)

• Understand the role of the operating system.
• Understand the boot process to load the operating system into memory.
• List the components of an operating system.
• Describe the role of the memory manager, processes, devices, and files in an operating system.
• Understand the basic features of the three most common operating systems (UNIX, Linux and Windows).

Week 8: Algorithms (Chapter 8)

• Define an algorithm and relate it to the solution of a problem.
• Define three structures and describe their use in algorithms.
• Describe the UML charts and the pseudocode as well as how to use them in algorithms.
• Describe basic algorithms and their applications.
• Describe the concept of classification and understand them
mechanisms of the three elementary classification algorithms.
• Describe the concept of searching and understand them
mechanisms of the two common search algorithms.
• Define sub-algorithms and their relationships with algorithms.
• To distinguish iterative and retrospective algorithms.

Week 9: Programming Languages (Chapter 9)

• Describe the evolution of programming languages from machine language to high-level languages.
• Understand how a program in a high-level language translates into machine language.
• Understand the differences between four computer language versions.
• Understand the process model and how it interacts with a program unit and data elements.
• Understand the object-oriented model and how it interacts with a program unit and objects.
• Define the functional model and understand its applications.
• Define the manifest model and understand its applications.
• Understand common concepts of procedural and object-oriented languages.

Week 10: ARDUINO (hardware)
• Understand the Arduino system in terms of hardware.

Week 11: ARDUINO (software)
• Understand the ARDUINO development platform.

Week 12: ARDUINO (applications)
• Understand ARDUINO applications.

Week 13: ARDUINO and Interactive Art
• Understand the use of Arduino in Interactive Art facilities.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Tutoring Lectures — 26 Literature Study and Analysis — 64 Practice and Preparation — 34 **Course Total** (ECTS: 6) — **150**
EVALUATION OF STUDENTS	Evaluation is done by written examination at the end of the semester.

5. BIBLIOGRAPHY

1. Introduction to Computer Science, 2nd Edition, Behrouz A. Forouzan, Firouz Mosharraf, 2008, ISBN 960-209-707-8, (550 pages). KLEIDARITHMOS, 2010.

2. THE "COMMAND" OF GALILEO,
AN ANTHOLOGY FROM SIGNIFICANT SCIENCE OF THE SCIENTIFIC REASON, Bolles Edmund Blair, University Publication of Crete, 2005.

TEC210 Introduction to Computer Science II

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	TEC210	**SEMESTER**	2nd
COURSE TITLE	Introduction to Computer Science II		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Tutorial, Hands-on Lab		4	7
COURSE CATEGORY	General Background		
COURSE TYPE	Compulsory		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/tec210/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA184/		

2. TEACHING RESULTS

Teaching Results

The course is the continuation of the TEC110 course.
The aim of the course is to set the introductory bases for understanding the capabilities of Computer Science. The basic principles of operation and the structure of computers are briefly covered, while at the same time introducing the basic chapters concerning Computer Science, such as Computer Logic, Data Organization and various other advanced topics, e.g. Compression of Data, Computer Security and Computer Theory. The emphasis is on Students learning how to search for new sources of knowledge, apply this knowledge to other subjects of the Department Curriculum, to use it in problem analysis and in the creation or evaluation of Audiovisual Art (interactive, web-based, video, game, etc.).

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

Software technology. Software life cycle, development process models, modularity. Data structures. The meaning of table. Records, linked lists. Abstract data types. Trees - binary trees. Graphs. Files structures. Databases and database models. Relations, entities, fields. Base operations. Structured Query Language

(SQL). Data compression (image, sound, video). Data security, public and private encryption key. Authentication, key management, digital signature. Calculation theory. Introduction to artificial intelligence (knowledge representation, expert systems, visual processing, pattern recognition). The course is combined with tutorials and labworks on such topics as networks, algorithm development, databases, audio and visual processing, programming in assembly language and high level language.

Upon completion of the 13 lectures, the student will be able to ...

Week 1: Logic Technology (Chapter 10)

• Understand the life cycle of software (phases) and development process models.
• Identify the quality of the documentation (user & system).
• Apply the program build process (writing and debugging, compiling, execution).

Labwork 1: Programming (using Matlab)

Week 2: Data Structures (Chapter 11)

• Define a data structure.
• Define arrays as data structures and describe how they are used to store data item lists.
• To distinguish the name of an array from the names of its elements.
• Describe the functions defined for arrays.
• Define records as data structures and describe how they are used to store properties belonging to simple data items.
• To distinguish the name of a record from the names of its fields.
• Define a linked list as a data structure and describe how it is implemented using indexes.
• Understand the mechanism through which the nodes of an array are accessed.
• Describe the functions defined for the linked lists.
• Compare and compare arrays, records, and linked lists.
• Define array, record and linked list applications.

Labwork 2: INTEL-8086 simulator presentation.

Week 3: Abstract Data Types (Chapter 12)

• Understand the concept of abstract data type.
• Define the stacks, the basic functions that are performed on them, their applications, and how they are implemented.
• Define the queues, the basic functions performed on them, their applications, and how they are implemented.
• Define the general line lists, the basic functions that are performed on them, their applications, and how they are implemented.
• Define general trees and their applications.
• Define binary trees - a specific tree type - and their applications.
• Define binary search trees (BST) and their applications.
• Define the graphs and their applications.

Labwork 3: Assembly program exercises on the INTEL-8086 simulator.

Week 4: File Structures (Chapter 13)

• Define the two categories of file access methods: sequential access and random access.
• Understand the structure of sequential files and the way they are updated.
• Understand the structure of indexed files and the relationship between the index and the data file.

• Understand the concept of fragmented files and describe some methods of fragmentation.
• Describe address conflicts and how to solve them.
• Understand the concept of directories and how they can be used to organize files.
• To distinguish text files and binary files.

Labwork 4: HTML - Presentation of the basic document format of the web, example implementation.

Week 5: Databases (Chapter 14)

• Define a database and database management system (DBMS) as well as describe the components of a DBMS.
• Describe the architecture of a DBMS based on the ANSI / SPARC standard.
• Define the three traditional database models: hierarchical, network, and relational.
• Describe the relational model and relationships.
• Understand the functions that apply to a relational SQL-based database.
• Describe the steps taken in database design.
• Define ERM and E-R charts and explain the entities and relationships in this model.
• Define the hierarchical levels of normalization and understand the logic used for normalizing relationships.
• Describe other types of databases other than the relational model.

Labwork 5: Databases - Presentation of environment.

Week 6: Data Compression (Chapter 15)

• Understand the difference between non-loss and loss of compression.
• Describe current length coding and how compression is achieved with this method.
• Describe Huffman coding and how compression is achieved with this method.
• Describe the Lempel Ziv encoding and the dictionary's role in coding and decoding.
• Describe the basic concept behind the JPEG standard for image compression.
• Describe the basic concept behind the MPEG standard for video compression and its relation to the JPEG standard.
• Describe the basic concept behind the MP3 standard for audio compression.

Labwork 6: Relational Base Example and creation in OpenOffice (SQL queries).

Week 7: Security Encryption (Chapter 16)

• Define the three security objectives - confidentiality, integrity, and availability - as well as types of attacks against these goals.
• Define the five security services - data confidentiality, data integrity, authentication, non-denial, and access control - that prevent security attacks.
• Describe two techniques for providing security services: cryptography and segregation.
• Understand the differences between symmetric key cryptography and asymmetric key cryptography and describe how confidentiality is ensured using cryptographic symmetric key or asymmetric key algorithms.
• Describe how integrity is ensured by using cryptographic segmentation functions.
• Understand the idea of digital signatures and how they can ensure the integrity and authentication of messages and non-denial.
• Describe briefly the entity's authentication certification and the categories of testimonies: something that is known, something that is possessed, and something inherent.
• Describe the four techniques used for entity authentication: the password-based technique, the challenge-response technique, the zero-knowledge technique, and the biometrics.
• Describe key management.

Labwork 7: Programming - Familiarization in the language environment.

Week 8: Calculation Theory (Chapter 17)

• Describe the programming language we call Simple Language and define its basic commands.
• Writing macros in the Simple Language with a combination of simple commands.
• Describe the components of a Turing machine as a computational model.
• To show how to simulate Simple Language simple commands using a Turing machine.
• Understand Church-Turing and its importance.
• Define the Gödel number and its implementation.
• Understand the concept of the termination problem and how it turns out that this problem is unsolvable.
• To distinguish solvable from unsolvable problems.
• To distinguish the polynomials from the non-polynomial solvable problems.

Labwork 8: Programming - examples.

Week 9: Artificial Intelligence (Chapter 18).

• Define Artificial Intelligence and give it a brief history.
• Describe how to represent knowledge in an intelligent agent.
• Show how expert systems can be used when a specialist person is unavailable.
• Explain how an artificial agent can be used to simulate work done by humans.
• Explain how experienced systems and shared systems can use different search techniques to solve problems.
• Explain how a learning process in humans can be simulated to some extent by using neural networks that create electronically equivalent neurons called artificial neurons.

Labwork 9: Programming examples.

Week 10: Repeat ARDUINO (use emulator).

Labwork 10: ARDUINO - presentation of the platform, examples.

Week 11: Progress Review.

Labwork 11: ARDUINO - Material Exercises.

Week 12: Progress Solutions - Lesson Evaluation Questionnaire.

Labwork 12: ARDUINO - Software exercises.

Week 13: Interactive Art Applications.

Labwork 13: ARDUINO & Interactive Art.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 13 Lab Practice — 26

	Tutoring Lectures	13
	Literature Study and Analysis	80
	Practice and Preparation	43
	Course Total (ECTS: 7)	**175**
EVALUATION OF STUDENTS	The following methods may be used: **Progress Test.** Bp = degree of progress. **Theory and exercises:** written examination (with open books). Be = Degree of examination. **Laboratory exercises:** laboratory test per person. Total grade = 70% grade of written examination (Bπ * 0,1 + Bε * Bε * 0,9) + 30% grade of laboratory **Note 1:** The total grade is entered in the student record by the Secretariat if both the grade of the written examination and the laboratory grade are> = of the base (i.e., 3.5 & 1.5 respectively). **Note 2:** The software used are MATLAB, Microsoft Access and ARDUINO. Also assembly language, assembler and the microcontroller ARDUINO are employed.	

5. BIBLIOGRAPHY

1. How Computers Work, Ron White,
Key lock. ISBN: 978-960-461-194-2 (304 pages)

2. THE "COMMAND" OF GALILEO,
AN ANTHOLOGY FROM SIGNIFICANT SCIENCE OF THE SCIENTIFIC REASON, Bolles Edmund Blair, University Publication of Crete, 2005.

TEC310 Website Development

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	TEC310	**SEMESTER**	3rd
COURSE TITLE	Website Development		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lab Lecture, Tutorial		3	5
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/tec310/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA158/		

2. TEACHING RESULTS

Teaching Results

Students should know the hyper text markup language (HTML) and layout and formatting commands using style sheets, and to be able to use this knowledge to develop websites. The course provides students with the opportunity to evaluate, using the above knowledge, websites.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

The main objective of this course is to present the basic technologies used for the construction of web sites and applications on the World Wide Web, whereas at a practical level, emphasis is put on learning the extensible hypertext markup language (XHTML) and its accompanying technologies, such as style sheets and client-side scripting languages. Special attention is paid to usability and accessibility issues, through the Design-for-All approach, as well as to Web standards. Designing, structural organisation and static web sites realisation are analysed. Moreover, other topics addressed include user needs analysis, designing and development of web sites infrastructure, with simultaneous reference to dynamic programming technologies.

1st Week: Introductory lesson

2nd Week: Introduction to HTML

3rd Week: Basic Structure of Pages

4th Week: Color & Style Sheets

5th Week: Content Development for Web

6th Week: Connections

7th Week: Images, Multimedia, Graphics

8th Week: Lists, Tables, Frames

9th Week: Forms

10th Week: Data Insert

11th Week: Dynamic Content

12th Week: Publish on the Web

13th Week: Review

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lab Lectures — 26 Tutoring Lectures — 13 Literature Study and Analysis — 60 Practice and Preparation — 26 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	• 65% Final Exams • 35% Individual Project - Website Development: The recommended subject is a personal site. Other subjects will be accepted upon request

5. BIBLIOGRAPHY

- Castro, E., Hyslop, B. (2013), HTML 5 and CSS 3 with images, (7th Edition). Athens: Klidarithmos
- Lemay, L. , Colburn, R. (2011), HTML and CSS Manual. Athens: Giourdas

TEC311 Introduction to Computer Programming I

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	TEC311	**SEMESTER**	3rd
COURSE TITLE	Introduction to Computer Programming I		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Lab Lecture		4	7
COURSE CATEGORY	General Background		
COURSE TYPE	Elective		
PREREQUISITES	TEC110		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/tec311/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

To familiarise students with essential elements of computer programming in general and the C programming language in particular.
To provide a basic understanding of algorithmic problem solving principles and develop further coding skills towards moderately
complex applications.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

An introductory course on computer programming and algorithmic problem solving using the C programming language

1st Week Computer architecture basics, hardware, software, operating systems.
2nd Week Design of computer programmes, algorithm development, flowcharts.Programming languages: classification, examples, history, components. Compilers, interpreters, assemblers and their

characteristics.
3rd Week Introduction to the C programming language: history, features.
4th Week Variables, basic data types. Operators: numerical, bitwise, relational, logical and their priorities.
5th Week Data input-output and formatting. Functions enabling character input-output.
6th Week Algebraic operators. Logical expressions, statements and operators.
7th Week Programme flow control fundamentals. The if-else commands and variants. The switch command.
8th Week The while command. The do-while command. The for command. Nested execution.
9th Week Functions: user-defined, library, declaration and call.
10th Week Pointers, string management.
11th Week Arrays, character arrays and associated declaration procedures.
12th Week Passing arrays to functions. Multi-dimensional arrays.
13th Week Structures: definition, fields, variable declaration. Arrays of structures. Passing structure elements to functions. Pointers to structures. Nested structures.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Lab Lectures — 26 Literature Study and Analysis — 80 Practice and Preparation — 43 **Course Total** (ECTS: 7) — **175**
EVALUATION OF STUDENTS	Written examination paper.

5. BIBLIOGRAPHY

(in Greek)

Ν. Μ. Χατζηγιαννάκης, Η γλώσσα C σε βάθος

Deitel & Deitel, C Προγραμματισμός

TEC410 Dynamic Web Applications

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	TEC410	**SEMESTER**	4th
COURSE TITLE	Dynamic Web Applications		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lab Lecture, Tutorial		3	5
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	(TEC311), TEC410		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/tec410/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA157/		

2. TEACHING RESULTS

Teaching Results

After completing the course, students should be familiar to the development and management of dynamic Web applications. Also they should be able to design and implement a dynamic digital content management application using open source software packages, such as content management systems.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

The Internet expansion and especially the extensive post content on the Web have stimulated the development of technologies for creating dynamic applications that enable the implementation of complex interactive environments and easy content management. Advanced applications, such as content management platforms, distance education digital systems, and social networking sites are included, among others, in the wide range of dynamic Internet applications that have a direct impact on the ways of content publication and distribution. In the course, PHP language for creating applications is taught, and insights into the MySQL database management system for storing and retrieving content are provided, the main educational objective being the capacity for developing, managing and evaluating dynamic

applications that run in the Web environment.

1st Week: Introductory lesson

2nd Week: Introduction to PHP

3rd Week: Programming in PHP

4th Week: Create Dynamic Web Sites

5th Week: Introduction to SQL

6th Week: PHP & Database

7th Week: Content Management Systems

8th Week: Advanced SQL & MySQL

9th Week: Errors

10th Week: Programming Techniques

11th Week: Web Application Developing

12th Week: Working Sessions and Technical Security

13th Week: Course Overview

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lab Lectures — 26 Tutoring Lectures — 13 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	• Final exams 65% • Individual Project 35% [dynamic application development]

5. BIBLIOGRAPHY

Ullman Larry (2009) Introduction to PHP 6 & MYSQL 5. Athens: Klidarithmos.
Welling Luke & Thomson Laura (2005) Web Application Development with PHP and MySQL. Athens: Giourdas.

TEC411 Introduction to Computer Programming II

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	TEC411	**SEMESTER**	4th
COURSE TITLE	Introduction to Computer Programming II		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Lab Lecture		4	7
COURSE CATEGORY	General Background		
COURSE TYPE	Elective		
PREREQUISITES	TEC110, (TEC311)		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/tec411/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

To familiarise students with the Matlab and Processing high-level programming languages so that they become conversant with computational problem solving, data visualisation and creative coding.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

An introductory course on the Matlab and Processing programming languages

1st Week Matlab: fundamentals, the programming environment, types of windows and their usage. Seeking help: the commands help and lookfor.
2nd Week Variables, accuracy, the format command, the commands who and whos. Reserved variable names.
3rd Week Array handling tools, initialization, basic operations, inversion.
4th Week Functional, complex and statistical operators. Handling of character strings.
5th Week Programme flow control, relational and logical operators, priorities. The commands if, switch,

for.
6th Week 2-D graphics. Menu-driven presentation control. Multiple-trace graphics. Other commands.
7th Week 3-D graphics and presentation control tools.
8th Week Multimedia. Handling images and moving image sequences.
9th Week Processing: fundamentals the programming environment, types of windows and their usage.
10th Week Drawing simple geometric shapes, presentation control.
11th Week Drawing complex geometric shapes. Programme flow control fundamentals.
12th Week Interaction programming and associated tools.
13th Week Elements of object-oriented programming. Classes and objects. Constructors. Arrays and their incorporation to classes.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Lab Lectures — 26 Literature Study and Analysis — 80 Practice and Preparation — 43 **Course Total** (ECTS: 7) — **175**
EVALUATION OF STUDENTS	Written examination paper.

5. BIBLIOGRAPHY

(in Greek)

D. Hanselman, B. Littlefield, Μάθετε το Matlab 7
STORMY ATTAWAY, MATLAB: ΜΙΑ ΠΡΑΚΤΙΚΗ ΕΙΣΑΓΩΓΗ ΣΤΟΝ ΠΡΟΓΡΑΜΜΑΤΙΣΜΟ ΚΑΙ ΤΗΝ ΕΠΙΛΥΣΗ ΠΡΟΒΛΗΜΑΤΩΝ

TEC414 Mathematics for Audiovisual Technology

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	TEC414	**SEMESTER**	4th
COURSE TITLE	Mathematics for Audiovisual Technology		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Lab Lecture		4	7
COURSE CATEGORY	General Background		
COURSE TYPE	Elective		
PREREQUISITES	THE104		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/tec414/		
ECLASS	https://opencourses.ionio.gr/modules/contact/index.php?course_id=2321		

2. TEACHING RESULTS

Teaching Results

The objective of the course is to provide to the students a general overview of the fondamental mathematics that are used in the audio and image processing together with the mathematics needed for 2d and 3d computer graphics.

The successful attendance of the course offers the ability to the corresponding students to:

- draw plots of functions and curves both in theory and in the computer
- know the derivatives (one or two variables) and calculate intergals
- understand analytic geometry and descrete mathematics
- write code in Octave (or MATLAB) that is applied for mathematical transforms

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management

- Freedom of thought

3. CONTENT

In the context of this course, basic knowledge required for understanding concepts concerning mostly issues of technological nature is given. The course is organised in four thematic units (analysis, algebra, analytic geometry and probabilities-statistics), in which the theoretical approach and presentation of the subjects and the respective mathematical concepts are combined with concrete examples of audiovisual technologies applications (e.g. development of algorithms for interactive audiovisual applications). Special emphasis is placed on the application of mathematical concepts through examples and drills related to sound and image technologies, using the mathematical package Matlab.

1st Week

General introduction to the course. Basic elements of function plots in programming environment.

LAB:Introduction to Octave environment. Running simple programms for creating the plots of strait lines and parabolas

2nd Week

Functions: limits, continuous functions, derivatives. Basic functions (linear, logarithmic, exponential etc). Even – odd functions, invert function, composite functions.

LAB: Plots of cirlces in Cartesian and polar coordinates

3rd Week

Calculus. Derivatives – derivatives of basic functions. The derivative of the sum and product of functions. Local minimum and local maximum

LAB:

4th Week

Integrals: Introduction to integrals – antiderivative integral – definite integral. Integrals of basic functions. Trapezium method.

LAB: Plot of the transverse on specific point

5th Week

Integration with substitution – integration by parts. Calculation of the curve length

LAB: Run and analyse the trapezium methond on computer

6th Week

Multiple variable functions – partial derivatives.

LAB: Calculation of curve length

7th Week

Chain rule – examples. Vectors – internal product – external product

LAB: Spiral graphics – (2d and 3d)

8th Week

Vector analysis: Vector functions – 2 variable vector functions . Gradient of functions

LAB: Sphere plotting

9th Week

Vertical vector - transverse

LAB:Cone graphic (cylinder)

10th Week

Fourier tranform, Fourier sequence, Fourier integral

LAB: Descrite Fourier transform (FFT)

11th Week

Sequenses – Series – definitions, sequence limit – arithmetic and geometric series. Convergent series – divergent series

LAB: Solving 3x3 systems

12th Week

Combinatorics – Probabilities: ordering – permulation. Ordering with repeat. District probability

LAB: Plots of probability functions

13th Week

General overview – past exams exercises

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Lab Lectures — 26 Literature Study and Analysis — 80 Practice and Preparation — 43 **Course Total** (ECTS: 7) — **175**
EVALUATION OF STUDENTS	The evaluation is a result of the final written exam.

5. BIBLIOGRAPHY

Wrede Robert C., Spiegel Murray R. (2015). Ανώτερα Μαθηματικά – Σειρά Schaum

B.S.Grewal (2014). Higher Engineering Mathematics. Khanna Publishers

TEC611 Designing Interfaces

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	TEC611	**SEMESTER**	6th
COURSE TITLE	Designing Interfaces		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Lab Lecture		3	5
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	AVA540		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/tec611/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

Students who successfully attend the course will become familiar with good data visualization practices (with and without a computer), will be introduced to the notion of junkcharts, will know how to measure the usability of a system, will be introduced to the interfaces design rules and principles, will get to know Norman's design principles, the human-computer systems design research and its characteristics, the interaction design system process(4 stages), the design and methods for measuring the quality of an interface, the field of computer human communication, the human processor model, the user-system interaction model under Norman ,various distributed cognitive models, perception issues, attention and memory issues, system design examples, user interface design issues, Norman rules, the golden rules of Schneiderman, NASA's design guidelines, analyzing input / output devices, Fitt's law, perceptual problems, visual limitations, interface cartography, user/system feedback, experience transfer, idioms and stereotypes, associations and culture, pathologic design, help systems.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

The course analyses the practice of designing both physical (non-digital) and interactive digital products, environments, systems, and services. Part of the process involves analysis about how a user might interact with the end-product, digital and physical. The introduction of Augmented Reality and 3D Printing finally allows the connection between digital and physical presence, hence this course is an essential part of the development process between those two worlds. Common topics presented include interaction design principles, aesthetics and design, human–computer interaction, and software development, form and behavior. We focus not only on but try to imagine how things could be, combining design with functionality in order to achieve the targeted end-user experience.

Week 1: Introduction
Week 2: Data Visualization
Week 3: Human - Computer Interaction
Week 4: Examples - System Design & Analysis Interface
Week 5: Designing User Interfaces
Week 6: Devices & Interaction (A)
Week 7: Devices & Interaction (B)
Week 8: Human Factors
Week 9: Design Rules
Week 10: Course Summary & Exercise
Week 11: Exercise & Parameter Analysis
Week 12: Exercise Completion (corrections)
Week 13: Presentation & Evaluation of the Exercise

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 13 Lab Lectures — 26 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	The exercises can be completed in English. Progress in this course is assessed during the semester by quality implementation and timely submission of the required work and participation in the course activities (presentations, visits, projects, experiments). Submitted work is rated for the quality and scope of the implementation, proper formatting and completeness of the presentation that is often required to be implemented by the students to present the results of their research as part of the lecture. Work sent via other communication channels such as e-mail, social media will not be considered. Students are responsible to seek clarification if they do not understand the assignment and solve their queries during the course laboratory. In order for students

	to receive their final grade, they must submit a signed statement stating that their work does not contain plagiarism and it was solely created for this particular course. They must also sign the marking form provided by the lecturer during the exam period. Students who do not complete the course and fail for a specific term, can complete and submit the work requested during the most recent semester. As the course progresses from year to year, they should always enquire about the latest exercises which should be present within the e-class system. Those exercises are submitted during the examination date as it is programmed centrally by the department and the students should also sign the form provided during the examination in order for their work to be evaluated and receive the final mark.

5. BIBLIOGRAPHY

The books listed are distributed in Greek language. Please contact the professor of the course should you require particular references in your language for easier reading.

Βιβλίο [320155]: ΑΞΙΟΛΟΓΗΣΗ ΔΙΑΔΡΑΣΤΙΚΩΝ ΣΥΣΤΗΜΑΤΩΝ ΜΕ ΕΠΙΚΕΝΤΡΟ ΤΟΝ ΧΡΗΣΤΗ, ΠΑΝΑΓΙΩΤΗΣ ΚΟΥΤΣΑΜΠΑΣΗΣ

Βιβλίο [59303612]: Από τις σύνθετες Τέχνες στα υπερμέσα και τους νέους εικονικούς – δυνητικούς χώρους. Ένα εγχειρίδιο για τον καλλιτέχνη που ασχολείται με την ψηφιακή Τέχνη, ΜΑΤΘΑΙΟΣ ΣΑΝΤΟΡΙΝΑΙΟΣ

ΒΑΣΙΚΑ ΣΤΟΙΧΕΙΑ ΤΗΣ ΕΜΠΕΙΡΙΑΣ ΤΟΥ ΧΡΗΣΤΗ: ΣΧΕΔΙΑΣΗ ΙΣΤΟΤΟΠΩΝ ΜΕ ΑΝΘΡΩΠΟΚΕΝΤΡΙΚΑ ΚΡΙΤΗΡΙΑ
Κωδικός Βιβλίου στον Εύδοξο: 12533833
Έκδοση: 1η/2011
Συγγραφείς: JESSE JAMES GARRETT
ISBN: 978-960-461-445-5
Τύπος: Σύγγραμμα
Διαθέτης (Εκδότης): ΕΚΔΟΣΕΙΣ ΚΛΕΙΔΑΡΙΘΜΟΣ ΕΠΕ

ΑΛΛΗΛΕΠΙΔΡΑΣΗ ΑΝΘΡΩΠΟΥ - ΥΠΟΛΟΓΙΣΤΗ: ΑΡΧΕΣ, ΜΕΘΟΔΟΙ ΚΑΙ ΠΑΡΑΔΕΙΓΜΑΤΑ
Κωδικός Βιβλίου στον Εύδοξο: 12279101
Έκδοση: 1η/2011
Συγγραφείς: ΠΑΝΑΓΙΩΤΗΣ ΚΟΥΤΣΑΜΠΑΣΗΣ
ISBN: 978-960-461-439-4
Τύπος: Σύγγραμμα
Διαθέτης (Εκδότης): ΕΚΔΟΣΕΙΣ ΚΛΕΙΔΑΡΙΘΜΟΣ ΕΠΕ

ΔΙΕΠΑΦΗ ΧΡΗΣΤΗ - ΥΠΟΛΟΓΙΣΤΗ: ΜΙΑ ΣΥΓΧΡΟΝΗ ΠΡΟΣΕΓΓΙΣΗ
Κωδικός Βιβλίου στον Εύδοξο: 13650
Έκδοση: 1η/2006
Συγγραφείς: ΔΗΜΟΣΘΕΝΗΣ ΑΚΟΥΜΙΑΝΑΚΗΣ

ISBN: 960-209-975-5
Τύπος: Σύγγραμμα
Διαθέτης (Εκδότης): ΕΚΔΟΣΕΙΣ ΚΛΕΙΔΑΡΙΘΜΟΣ ΕΠΕ

Σχεδίαση Διεπαφής Χρήστη, 6η Εκδοση
Κωδικός Βιβλίου στον Εύδοξο: 59396199
Έκδοση: 6η Εκδοση/2016
Συγγραφείς: Shneiderman Ben, Plaisant Cathrerine
ISBN: 978-960-418-655-6
Τύπος: Σύγγραμμα
Διαθέτης (Εκδότης): ΕΚΔΟΣΕΙΣ Α. ΤΖΙΟΛΑ & ΥΙΟΙ Α.Ε.

Audio

AUD120 Acoustics and Psychoacoustics

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AUD120	**SEMESTER**	1st
COURSE TITLE	Acoustics and Psychoacoustics		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Tutorial, Hands-on Lab		4	6
COURSE CATEGORY	General Background		
COURSE TYPE	Compulsory		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/aud120/		
ECLASS	https://opencourses.ionio.gr/modules/contact/index.php?course_id=199		

2. TEACHING RESULTS

Teaching Results

"Acoustics and Psychoacoustics" is offered as a mandatory course for all undergraduate students during the first semester of their studies at the department of audio and visual arts. The course overall aim is to provide an introduction on foundations of acoustics and psychoacoustics, with emphasis on the sound perception mechanism. Focus is particularly given on the sound itself as a wave signal, and the ways that the objective human listening parameters affect the subjective acoustic perception.

The successful attendance of the course offers the ability to the corresponding students to:

- perform basic calculations for estimating sound level measurements,
- describe the sound wave propagation phenomena within the framework of everyday applications,
- discriminate the qualitative and quantitative characteristics of the frequency domain representation of acoustic signals,
- outline the conceptual limits between acoustics and psychoacoustics,
- discriminate the difference between objective and subjective measurements,
- recognize the impact of psychoacoustic mechanisms on human perception.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work

- Project design and management
- Evaluation and self-evaluation
- Freedom of thought

3. CONTENT

General description of acoustic science: history and briefing of its basic topics and fields. Examples of using acoustics' concepts in art and technology. Definition of sound and the difference between sound and noise. Sound production and propagation. Fundamental oscillation parameters: period, frequency and wave length. Foundations on sound physics: sound as a wave signal. Measuring sound: pressure, intensity and acoustic power. Sound wave propagation phenomena. Logarithmic sound perception, measuring sound using decibels: definition of level measurements. Sound level meters. The graphical representation of acoustic perception. Spectral analysis and frequency-domain signal representation: additive synthesis and music notes. Using filters to process sound. The physiology of human listening mechanism. Subjective sound perception: loudness, pitch and timbre definition. Description and application of the masking effect. Auditory illusions. Spatial sound perception and binaural hearing. The precedence effect. Foundations of room acoustics.

Week #1: General description of acoustic science. Historical evolution and fundamental fields briefing.

Week #2: Examples of using acoustics' concepts in digital art, sound art and modern audiovisual technological and creative applications.

Week #3: Sound and auditory events. Discussion on the difference between sound and noise. Sound production and propagation in the free field. Fundamental oscillation parameters: period, frequency and wave length. Human listening in the frequency domain.

Week #4: Sound physics overview. Working with frequency bands. Qualitative modelling of sound. Definition and measurement of acoustic pressure. Other sound measurements: intensity, propagation speed and acoustic impedance.

Week #5: Dominant wave propagation phenomena: diffraction and refraction. How the atmospheric temperature affects sound propagation. Reflection and diffusion. Principles and applications of the Doppler effect.

Week #6: Sound source types: simple monopoles and dipoles. Basic characteristics of a sound source: the acoustic power. Propagation in the free field, as well as in the diffuse field. The mathematic relation between sound intensity and pressure in the free field.

Week #7: The human listening dynamic range concept. Logarithmic perception: The Weber – Fechner law. Using decibels to measure sound and to define levels of measurements. Common ranges of level measurements. The map of human listening perception.

Week #8: Summing multiple, concurrently active acoustic sources. Sound and noise level meters: typical parameters and technical specifications. Applying psychoacoustic weights (A, B, C and D) for optimal sound level measurement.

Week #9: Sound as a composite signal. Calculating the spectrum of periodic signals. Representing sound in the frequency domain. Fourier analysis theory and examples. For typical sound signals. The phase component. Theory of synthesizing harmonic sounds. Defining musical notes in the frequency domain. Systems for spectral analysis. Using filters to process sound.

Week #10: Subjective sound perception. Human listening physiology. The subjective human response to the level of sound: loudness, definition and subjective units. Definition of the minimum audible field and the masking effect.

Week #11: Critical bands and filters. The subjective hearing response to the frequency of sound: the pitch measurement. Evaluating subjective just noticeable differences. Timbre: definition and additive synthesis applications. Auditory illusions demonstrations.

Week #12: Binaural hearing: the authenticity concept. Achieving authenticity using 3D sound projection technologies. Foundations of duplex theory and basic stereo panning. The precedence effect. Fundamentals of binaural rendering.

Week #13: An introduction to room acoustics. Defining the room acoustics behaviour in mathematical terms. Reflections, reverberation and echoes in a glance. Definition of the room impulse response and the reverberation time.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Lab Practice — 13 Tutoring Lectures — 13 Literature Study and Analysis — 64 Practice and Preparation — 34 **Course Total** (ECTS: 6) — **150**
EVALUATION OF STUDENTS	Course evaluation is performed by written exams.

5. BIBLIOGRAPHY

Everest, F. A. (2001). Master handbook of acoustics.

Temkin, S., & Temkin, S. (1981). *Elements of acoustics* (pp. 228-246). New York: Wiley.

AUD221 Introduction to Music

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AUD221	**SEMESTER**	2nd
COURSE TITLE	Introduction to Music		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture		3	5
COURSE CATEGORY	General Background		
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/aud221/		
ECLASS			

2. TEACHING RESULTS

Teaching Results
General Skills
• Autonomous work • Work in interdisciplinary environment • Project design and management • Evaluation and self-evaluation • Freedom of thought

3. CONTENT

AUD221 Introduction to Music

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.

TEACHING STRUCTURE	Activity	Semester Workload
	Lectures	39
	Literature Study and Analysis	48
	Practice and Preparation	26
	Course Total (ECTS: 5)	**113**
EVALUATION OF STUDENTS		

5. BIBLIOGRAPHY

AUD320 Sound Technology

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AUD320	**SEMESTER**	3rd
COURSE TITLE	Sound Technology		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Hands-on Lab		3	5
COURSE CATEGORY	General Background		
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/aud320/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

"Audio Technology" is offered as an optional course for all undergraduate students during the third semester of their studies at the department of audio and visual arts. The course overall aim is to provide a presentation and analysis of the topics related to prior but also state-of-the-art sound technology. This knowledge is required for the future selection and employment of these technologies in the creative field of digital and new media arts, based on their physical or inherent limitations and functional capabilities. Particular focus is given the comparative evolution of equivalent analog and digital technologies. This comparison is performed using specific quality measurements that consider all the possible distortion types that characterize both analog and digital sound systems.

The successful attendance of the course offers the ability to the corresponding students to:

- discriminate the different types of distortions that affect the sound quality,
- employ the distortion measurements tools as means for improving the quality of their sound work or for selecting the appropriate equipment,
- recognize the different types of digital audio coding techniques,
- outline the pros and cons of different class types of power amplifiers and interconnection standards,
- develop basic understanding on the effect of sampling and quantization applied during digitization of sound,
- explain the potential advantages of analogue vs digital technology and vice versa.

General Skills
• Seek, analyze and synthesize data • Autonomous work • Project design and management

3. CONTENT

An introduction to sound / audio technology, based on the relative historic technological evolution: from phonograph to portable digital sound. The generic model of sound recording and reproduction: modeling and functional requirements. Definition of the frequency response. Distortion types and metrics in sound technology. Techniques for reducing or eliminating distortions. Types and characteristics of transducers: microphones and speakers. Analog sound systems: sources, preamplifiers and power amplifiers. Loudspeaker systems. Analog interconnections standards and multichannel sound technologies for studio, home or professional cinema. Fundamentals of digital sound: analog-to-digital conversion, sampling and quantization. Digital audio coding techniques (PCM, DSD, PWM) and lossy compression approaches. Digital sound systems: sources, processors, digital amplifiers and loudspeakers. Sound signals storage technologies: storing in computer files, in portable digital media and on optical disks. Optical and digital magnetic disks formats for sound storage and distribution. Digital sound transmission and radio broadcast technologies.

Week #1: Introduction to audio technology: a brief overview of the historical evolution from phonograph to state-of-the-art technologies. The generalized model of the electroacoustic sound-recording and reproduction chain. The two basic perspectives of sound technology: analogue and digital.

Week #2: The generalized, system-based consideration of sound technology. Models for acoustic, electric and electroacoustic subsystems. Structure, interconnection and functional requirements of the typical sound-recording and reproduction chain. Definition of the basic distortion types that are present in this chain.

Week #3: System representation in the frequency domain: definition and thorough explanation of the frequency response curve. Linear distortions expressed in the frequency domain. Additive noise distortions and their impact to sound quality. Using sound-to-noise ration (SNR) metric for evaluating the quality of a sound recording.

Week #4: Non-linear distortions: common facts, types and means for their reduction or elimination. Distortions due to clipping. Combined distortions and sound quality.

Week #5: Using electrical models for evaluating the performance of electroacoustic systems. Basic resonance equivalent circuits. Electroacoustic converters, a brief overview of their evolution. Definition of their basic characteristics: sensitivity and directivity.

Week #6: Microphone as a basic electroacoustic transducer: equivalent circuits, sensitivity and directivity factors. Microphone categories based on directivity. Sound signal level definitions. Techniques for measuring microphone directivity. Microphones and frequency / transient response. Explanation of the proximity effect. An introduction on how to use microphones for mono and stereo recording.

Week #7: The speaker as a basic electroacoustic transducer: equivalent circuits and frequency response. Definition of a speaker sensitivity and efficiency in terms of power handling. Speakers as amplification loads.

Week #8: A historical perspective of analogue technologies for sound recording. Recording to legacy magnetic tapes. Analog pre- and power amplifiers. Technical specification and class types for power amplifiers. Loudspeaker systems and their characteristics: sensitivity, frequency response, directivity and impedance. Loudspeakers’ behaviour as a power load. Crossover circuits.

Week #9: Basic types of analogue interconnections. Sound interconnections as distortion sources. Connecting microphones using cables. Generic interconnection standards and cable colour codes. Serial and parallel connections between loudspeaker and amplifiers. Bi-wiring and bi-amplification. Spatial sound projection through analogue coding techniques.

Week #10: Digital audio foundations: how to convert analogue to digital. Elements of sampling theory. Sampling distortions explained.

Week #11: How quantization is applied. Definition of the digital signal dynamic range. Reasons for employing dither and noise-shaping techniques.

Week #12: Digital sound arithmetic representation and coding. Fixed and floating point coding. Different digital audio coding techniques: PCM, DSD and PWM. Technologies and standards for lossless and lossy sound signal compression: FLAC, ADPCM, AC-3 and MPEG Audio. Digital multichannel systems and standards for studio, home and professional cinema applications.

Week #13: Technologies and formats for sound storage and distribution: file formats and compact discs. Digital audio transmission over networks and digital audio broadcasting standards.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Lab Practice — 13 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	Course evaluation is performed by written exams.

5. BIBLIOGRAPHY

John M. Eargle, “Music, Sound, and Technology” 2nd ed. 1995, ISBN: 978-1475759389

Stanley R. Alten, “Audio in Media”, 8th ed. 2007, ISBN: 978-0495095682

AUD321 Music Anthology

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AUD321	**SEMESTER**	3rd
COURSE TITLE	Music Anthology		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lab Lecture		3	5
COURSE CATEGORY	General Background		
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/aud321/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA301/		

2. TEACHING RESULTS

Teaching Results
Comparative overview of music literature from medieval times to the present. Creation of the environment in which music from the early medieval to the twentieth century is examined in terms of its development.
General Skills
• Autonomous work • Team work

3. CONTENT

Anthology of Music

Examination of the music from the medieval times to the twentieth century with characteristic musical examples. Introduction to the characteristic parameters which influence and govern the stylistic norms of each period through critical analysis. The field from which the thematic material is drawn by the composer in accordance with the social cardinals of each period. Nature as archetype and music for entertainment. The performer and the emergence of the general audience in the capital cities of Europe along with the abandonment of the regional for the global in music as well and in the other arts, through the typification of genre and structure. The emergence of the Inter-salon.

The subject is based on a two-hour lecture and requires a three-hour homework per week. Each time there is an examination of special topics. The attendance of previous subjects is recommended.

Week 1: Introduction, Historical aspects.

Week 2: From Middle Ages to the present I. Analysis of works.

Week 3: From Middle Ages to the present II. Analysis of works.

Week 4: From Middle Ages to the present III. Analysis of works.

Week 5: From Middle Ages to the present IIII. Analysis of works.

Week 6: Music and audience. Analysis of works.

Week 7: Audience from within Music. Analysis of works.

Week 8: Society from within Music. Analysis of works.

Week 9: Absolute Music I. Analysis of works.

Week 10: Absolute Music II. Analysis of works.

Week 11: Absolute Music III. Analysis of works.

Week 12: Context and Evolution I. Analysis of works.

Week 13: Context and Evolution II. Analysis of works.

The structure is adjusted to the needs of the examined topics.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 39 **Course Total** (ECTS: 5) — **39**
EVALUATION OF STUDENTS	Assingments, Presentations, Examination

5. BIBLIOGRAPHY

Bibliography follows the examined topics

AUD323 Sound Design

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AUD323	**SEMESTER**	3rd
COURSE TITLE	Sound Design		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture		2	4
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/aud323/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA202/		

2. TEACHING RESULTS

Teaching Results

The module aims to introduce students to sound design, as this is materialized in creative applications, not only as sound alone, but also as sound to be combined with image. The theoretical part of this module refers to history of sound design, in correlation with artistic needs, and the development of technology, from antiquity to modern era. The practical part is creative, in that students are expected to create sound compositions to accompany and synchronize with video. Through these practises, students get familiar with sound creative tools, but also with aesthetics regarding audio visual applications.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Production of new research ideas
- Freedom of thought

3. CONTENT

Introduction to the meaning of sound design from a creative perspective: sound arts and arts combining sound with image. Historical reference to the role of sound design from antiquity to modern era. New aesthetic tendencies and development of sound methods. Sound in theatre, cinema, cartoons, motion graphics, multimedia. Basic pronciples of sound recording, editing and mixing through audio software. Introduction to foley techniques, and creation of artistic samples for synchronizing with image.

1st Week: Introduction and terminology

2nd Week: History of sound design, from antiquity to modern era: art, architecture, sound phenomena, constructions, ancient theatres, musical instruments and acoustic devices, live performance of sounds.

3rd Week: Modern era: electricity and new mediums. Recording of sound and image, development of sound design in correlation with development of audiovisual technology and new methods.

4th Week: sound and music in modern era, recording mediums and electronic musical instruments.

5th Week: Sound design and cartoons, now and then. Foley techniques, sound constructions, live performance, overdubbing. Projection of works and projects.

6th Week: sound and image, cinematography, television, video games, multimedia. Comparison of styles, techniques and artistic aims. Fixed and interactive mediums.

7th Week: software and editing methods: getting familiar with sequencers and creating micro-structures and sound effects. Sound recording in the class and in the field.

8th Week: software and editing methods 2: synchronizing sound with video and animation. Theory and examples. Stereo and surround sound.

9th Week: Presentation of student projects (progress essays) and discussion.

10th Week: Presentation of final projects in the class (A)

11th Week: Presentation of final projects in the class (B)

12th Week: General overview, preparation

13th Week: Final presentation in the form of artistic event.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Literature Study and Analysis — 48 Practice and Preparation — 26 **Course Total** (ECTS: 4) — **100**
EVALUATION OF STUDENTS	Examination is made through a final project (sound design for animation) which is given at the end of semester as a video file, accompanied by a written supporting document. The student's progress throughout the semester and activity in class are also appreciated.

5. BIBLIOGRAPHY

Lotis, T., Diamantopoulos, T., 2015. *Music Informatics and Music with Computers.* Athens, Academic

Publishers. http://hdl.handle.net/11419/4920

Kyriakoulakos, P., Kalambakas, E., 2015. *Sound and Sound Design. (in Kyriakoulakos, P., Kalambakas, E., 2015. The audiovisual construction). Athens, Academic Publishers.* http://hdl.handle.net/11419/3876

AUD324 Sound Creation in Educational Applications

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AUD324	**SEMESTER**	3rd
COURSE TITLE	Sound Creation in Educational Applications		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture		3	5
COURSE CATEGORY			
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/aud324/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

This course aim to foster and accomplish:

- the connection of digital sound creation with the educational process
- the ability to design educational programs based on sound
- the familiarity with digital audio creation environments as both the objects and the tools of teaching practices
- the development of compositional thought and the structuring of the creative process centered on the user experience

General Skills

- Seek, analyze and synthesize data

3. CONTENT

This course examines sound design techniques as both a subject and a learning tool. Correlations between ways of composing and structuring a sound work and current learning theories are developed, and the contemporary role of sound creation in formal and informal education is approached. Aspects of the wider sound field, such as digital media, acoustic ecology, conceptual design, and music research, are explored and ways of placing them at the center of the learning process are sought. The theoretical part of the course includes listening to examples, discussing research results, and analyzing theoretical principles, in order to provide the necessary framework for the educational use of sound, while the laboratory part deals

with the demonstration of creative tools and technical exercises that allow students to experiment with creative acoustic environments as the main agents of teaching practices.

The course is structured in sessions based on the following axes:

- Introduction to sound properties, morphological features, micro- and macro-levels of sound organization

- Elements of sound visualization: waveform, frequency spectrum, graphic score
- Acoustic ecology: priciples of soundscape creation
- Audio game learning mechanics: mapping cognitive content onto audio parameters, creation of audio puzzles
- Educational audio technology: e-Learning, m-Learning

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	the Internet, free audio synthesis and editing software (i.e.: Reaper, Audacity), free graphic score design software (i.e.: Acousmographe)
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 39 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	Participants are assessed through: • corpus of small assignments/exercises or mid-term assignment (during the semester) • end-term work (during the examination period) Assignments require live presentation. The complete participation in the evaluation program (assignments, exercises, presentations) is mandatory for the final grade.

5. BIBLIOGRAPHY

AUD420 Interactive Sound Systems

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AUD420	**SEMESTER**	4th
COURSE TITLE	Interactive Sound Systems		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lab Lecture, Hands-on Lab		4	7
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	(AUD320)		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/aud420/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA275/		

2. TEACHING RESULTS

Teaching Results

By the end of class students are expected to be familiar with the principles of object oriented programming and with the fundamental techniques involved in creating and using interactive applications for music performance and for sound installations. They should be fluent with SuperCollider and have some degree of familiarity with ChucK. Additionally, they should be familiar with the operation principles and use of communication protocols used in interactive music and sound such as MIDI and OSC.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

Interactive systems support the dialogue between humans, computers or other entities in an environment. This course introduces the mechanisms and rules underlying interactive systems in practice, using state-of-the-art programming environments that support immediate programming and the realisation of interactive sound applications. Thus, students gain familiarity with the simple and rudimentary units of processing, generating and controlling data, as they are used for selecting or converting data via MIDI controllers or other devices. In addition, programming units for generating rhythm structures in time and

processing sound data are developed. Finally, basic concepts of Object Oriented Programming are introduced, such as object, message, state, behaviour, class and instance.

1st Week

This session gives an overview of the history and kinds of interactive music systems of the past (M, Cypher, Voyager) and the tools currently used to develop such systems such as ChucK, Max/MSP, Pure Data, SuperCollider, Gibber, TidalCycles and LiveCodeStudio.

2nd Week

SuperCollider is introduced as development environment for interactive sound applications. First examples of interaction are given using the Mouse as input device.

3 th Week

This sessionshows how to use the keyboard as input device for interaction and explores various different modes and approaches for using it.

4 th Week

The MIDI protocol is explained and uses of MIDI for interactive applications in SuperCollider are explained.

5 th Week

The OSC protocol is introduced and its use is shown for the communication between applications. The hardware and software substratum for use of OSC in an Internet via UDP or IP is explained. The beginning is made through examples of communication between the programming language and synthesis engine of SuperCollider. Following that, examples are explored in the communication of different applications such as ChucK, PureData, P5.js with SuperCollider or other

6 th Week

The principles of creating and using Graphical User Interfaces for interactive sound applications are introduced. Examples are given in PureData, SuperCollider and P5.js.

7 th Week

The notion of machine listening in introduced and examples of its use in interactive sound systems are given. Examples of Use of Feature Extraction Unit Generators in SuperCollider are given and the underlying Psychoacoustic principles are explained.

8 th Week

The notion of machine musicianship in introduced and examples of its use in interactive sound systems are given.

9 th Week

Physical Computing in interactive music systems is introduced. Different low-cost and alternatives are compared in practice, such as Arduino, Raspberry Pi, Pyboard and CHIP-PRO. Different types of sensors and the software involved in their use are discussed.

10 th Week

This session discusses principles of data sonification in interactive sound systems. Two approaches are distinguished: sonification of pre-existing fixed data sets imported from files and real-time data acquisition over the Internet.

11 th Week

This session explains the function of interactive sound systems on the internet using OSC or other protocols compatible with the Internet Protocol. Examples of environments running on the WebBrowser are given, such as Gibber or CodeCircle with Maximilian.

12 th Week

This session explores systems of Live Coding, such as JITLib, sc-hacks, TidalCycles, Conductive, Gibber.

13 th Week

A review of the material covered during the course is conducted. Student projects are prsented.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lab Lectures — 26 Lab Practice — 26 Literature Study and Analysis — 80 Practice and Preparation — 43 **Course Total** (ECTS: 7) — **175**
EVALUATION OF STUDENTS	Student performance is based on a final written paper, taking into account the students presentation of that presentation during the examination and the ensuing brief discussion with the examiner and the student's participation in class. Students are expected to submit a written paper of ca 2500 words, on a topic chosen amongst the following: - Musical Improvisation using Interactive Sound Systems - Online Interactive Sound Systems - Interactive Sound Systems using physical computing elements - Presentation of an interactive sound system example programmed by the student. Papers should follow the guidelines for written assignments given in the Department's website. They should include references cited and formatted following the Chicago Manual of Style v15g (Ahthor Date), as outlined here: https://web.library.uq.edu.a

	u/files/26556/chicago15B-style-guide.pdf

5. BIBLIOGRAPHY

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Kapur, A., Cook, P., Salazar, S. and G. Wang. 2015. Programming for Musicians and Digital Artists: Creating Music With Chuck. Manning.
Rowe, R. Interactive Music Systems. 1993. Online: https://wp.nyu.edu/robert_rowe/text/interactive-music-systems-1993/
Ruviano, B.. ND. A Gentle Introduction to SuperCollider. https://ccrma.stanford.edu/~ruviaro/temp/00_PDF_A_Gentle_Introduction_To_SuperCollider_LULU_2014-09-06.pdf
Wilson, S., Cottle, D. and N. Collins, ed. 2011. The SuperCollider Book. MIT Press.

AUD622 Digital Sound Processing

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AUD622	**SEMESTER**	6th
COURSE TITLE	Digital Sound Processing		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Hands-on Lab		4	7
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	(TEC414)		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/aud622/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

"Digital Sound Processing" is offered as an optional course for all undergraduate students during the 6th semester of their studies at the department of audio and visual arts. The course overall aim is to provide an in-depth technological and development aspect on topics related to digital signal processing techniques and effects. This will allow the students to develop practical skills for optimally selecting the appropriate processing tool for implementing their creative project, or for handling and adjusting them per their needs. Focus is particularly given in typical digital sound processing fields, such as dynamic range processing, filtering, mixing and spatial panning techniques and how these can be efficiently modeled in practice for developing optimal tools for artistic and creative purposes.

The successful attendance of the course offers the ability to the corresponding students to:

- understand the basic steps for the development of traditional and modern digital audio effects,
- design and develop general or specific purpose tools for digital audio processing, which can be employed in state-of-the-art creative applications and digital art,
- adjust existing tools, following additional application specific requirements,
- describe the principles for the efficient design of a digital audio effect,
- recognize the application-specific required for the development or the usage of a digital audio processor.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

Introduction: a summary of the systems' technology for management and processing of sound. Foundations of analogue to digital sound conversion: sampling theory and jitter-induced distortions. Theory and practice of quantization. Quantization-induced distortions. Oversampling and its impact on dynamic range extension. Discrete time signals and systems: the impulse response concept. Basic audio data processing units: signal aggregation, delay and gain control. Dynamic range effects: Spatial sound placement using stereo and multichannel audio playback setups (panning). Overview of digital filter technologies for sound applications. Digital filter implementation using gain control and delay units for realizing audio effects. Delay-based effects: flanging, chorus. Reverberation units explained. Equalizers and filter banks. Time-variable effects. Creating interactive audio effects using algorithmic procedures.

Week #1: Introduction to digital sound processing, a short synopsis of the course content and aim. Basic definitions for signals and systems, discrimination of analogue and digital ones. Advantages of digital processing methods. Brief historic evolution of digital sound processors. Typical structure of digital systems targeted to audio applications.

Week #2: Principles of digital sound: analogue to digital conversion. Sampling theory: foundations and the aliasing effect in both time and frequency domains. Antialiasing and reconstruction filters, typical impulse and frequency responses. Sampling jitter as a common distortion type.

Week #3: Analogue to digital conversion: quantisation as a noise source model. Dynamic range definition and its relation to the sound to noise ratio metric. Typical dynamic ranges for common digital audio systems and applications. Coding of multi-dimensional signals.

Week #4: Advanced topics of analogue to digital conversion. Oversampling theory and practice. The effects of oversampling on noise and bit resolution.

Week #5: Reduction of distortions imposed by quantisation. Dithering theory, dither as a stochastic process: Dithering statistics and implementation issues. Quantisation and clipping. Noise-shaping techniques for quantisation noise perceptual reduction.

Week #6: Mathematical representation of digital processing systems. Linear difference equations. Digital processing algorithms categorisation. Real and non-real time processing: a comparison of the functional requirements. Typical types of digital signals: the delta function and its importance for estimating a system's impulse response.

Week #7: Dynamic range digital processors: the simple gain filter, mathematic description and response. The concept of gain and amplification. Sound signal peak normalization. Compression and expansion techniques. Special cases: noise gating. Electric guitar distortion effects and ring modulation techniques. Development and applications of stereo tremolo effects.

Week #8: Additional types of dynamic range processing: RMS normalization. Fade-in and fade-out effects. Cross-fading approaches for wavetable sound synthesis. Common time windowing functions. ADSR envelopes for dynamics control.

Week #9: Spatial sound positioning: simple balance technique for stereo audio productions. Amplitude panning techniques. Digital sound signals addition and mixing.

Week #10: Memory based signal processing. Digital memory dynamic management for real and non-real time applications. Digital memory organization, buffering basic definitions. Common memory management types: stacks, queues and circular buffers. Simple memory-based digital processing systems: the simple delay processing unit.

Week #11: Digital filters for audio applications: a comparison with the analogue processing world. Filter types: FIR and IIR filtering. FIR and IIR filter design issues and examples, such as comb filters.

Week #12: Digital signal representation in the frequency domain. The discrete and fast fourier transform. Window functions and their necessity for optimal frequency domain representation. Spectrogram definition and applications. Filtering in different frequency bands.

Week #13: Typical digital filter types: the simple delay filter as the basis for developing advanced filters, such as flanger, chorus, slapback and echo. Reverberation effects: theory and practical implementation issues. Equalization and filter banks. Digital filters for interactive environments.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Lab Practice — 26 Literature Study and Analysis — 80 Practice and Preparation — 43 **Course Total** (ECTS: 7) — **175**
EVALUATION OF STUDENTS	Course evaluation is performed by written exams.

5. BIBLIOGRAPHY

Udo Zölzer (ed.), “DAFX - Digital Audio Effects (Second Edition)”, John Wiley & Sons, 2011, ISBN: 978-0-470-66599-2.

Ken Pohlmann, “Principles of Digital Audio, Sixth Edition”, McGraw-Hill Education, 2010, ISBN: 978-0071663465.

AUD623 Electroacoustics and Spatial Acoustics

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AUD623	**SEMESTER**	6th
COURSE TITLE	Electroacoustics and Spatial Acoustics		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Lab Lecture, Tutorial, Hands-on Lab		5	7
COURSE CATEGORY	Deepening Knowledge		
COURSE TYPE	Elective		
PREREQUISITES	AUD120, (AUD320), (TEC414)		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/aud623/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

"Electroacoustics and Room Acoustics" is offered as an optional course for all undergraduate students during the 8th semester of their studies at the department of audio and visual arts. The course overall aim is to develop the necessary knowledge and practical background in topics related to sound installations design, taking into account the technical specifications of the electroacoustic equipment employed, as well as the acoustics properties of the targeted closed room or space. Focus is particularly given on the basic understanding of the technical parameters meaning and the fundamental principles of operation of the electroacoustic transducers that are used for recording or sound reproduction. Additional emphasis is given on the appropriate equipment selection criteria and the evaluation methodology followed for determining the acoustical properties of the used space.

The successful attendance of the course offers the ability to the corresponding students to:

- recognize the significant impact of the technical specifications of the basic electroacoustic transducers (i.e. microphones or speakers) on the overall sound quality,
- efficiently select specific types of electroacoustic equipment, based on the specific needs and conditions of a typical recording application or sound installation,
- calculate the acoustic parameters values that define the quality of the acoustic behaviour of a closed room,
- evaluate the acoustic efficiency of a closed room.

General Skills
• Seek, analyze and synthesize data • Autonomous work • Team work • Project design and management • Freedom of thought

3. CONTENT

An introduction to electroacoustics, to room acoustics and their combination as a significant scientific and creative field. Microphones as systems for recording sound: technologies, general principles and operational characteristics. Using microphones for simple, stereo and multichannel recording. Speaker technologies for reproducing sound: basic design parameters and characteristics. Driving speaker loads, speaker electrical connections: theory and practice. The loudspeaker system: using multiple speakers in cabin enclosures. Loudspeakers' design principles and usage. Sound wave propagation in closed enclosures, the impact of reflections. Understanding the room impulse response. Properties of sound-absorbing materials. Architectural acoustics, definition of spatial acoustic requirements per venue usage, quantitative and qualitative parameters of good acoustics. Definition of the reverberation time. Spatial acoustic simulation models and techniques: improvement of closed enclosures acoustics using electroacoustic systems.

Week #1: General introduction to electroacoustics, room acoustics and its combination, targeted to practical knowledge on how to efficiently develop sound installations. An overview of the fundamental electroacoustic systems.

Week #2: A summary of the basic acoustic measurements. The acoustic power and the sound pressure level. Using equations to estimate sound level in different application examples.

Week #3: Electroacoustic transducers: historic and technological evolution, analogue and digital implementation approaches. Transducer sensitivity. Electrical models for electroacoustic transduction: circuit elements and systems for describing the electrical, mechanical and acoustic part.

Week #4: Electroacoustic transducers for sound recording: microphones. Functional anatomy and equivalent circuits. Basic microphones characteristics. Sensitivity and sensitivity level measurements. Microphones' directivity and polar diagrams. Basic directivity models.

Week #5: Sound signal levels definition: introducing microphone levels. Frequency response: how to measure it. The relation between frequency response and the directivity. Analysing the transient response effect for different microphone types. The proximity effect, a practical approach. A brief presentation of different microphone types.

Week #6: Using microphones in practice. The sound source and the propagation field properties as parameters for selecting microphone directivity. Microphone distance placement, the 3:1 rule.

Week #7: Introducing the term of authenticity as a parameter for sound quality. The sound source image definition and perception during playback. Binaural recording and rendering: advantages and limitations. Standard techniques for stereo sound recording.

Week #8: Electroacoustic transducers for sound playback: speaker systems. Historic evolution and equivalent circuits. Speakers' sensitivity, frequency response and types.

Week #9: Speakers and directivity: definition of the directivity index. Typical speaker directivity patterns. The acoustic gain parameter: how to measure it for typical sound installations. The speaker as an electric load: impedance and power.

Week #10: Electrical connection for speakers: topologies, advantages and problem induced by the specific characteristics of the equipment employed. Measuring speaker's efficiency. Typical examples of speaker connections to amplifiers.

Week #11: Combining multiple speakers in cabin enclosures: the loudspeaker system. Cabin types, design and construction. Impulse and frequency response: techniques for accurate measurements. Crossover circuits. Specific design forms: the effect of bass reflex and the transmission lines. An introduction to digital loudspeaker equalization.

Week #12: Sound propagation in closed rooms: defining the diffuse field. Reflections as the basic component of the room impulse response. How to measure room impulse responses. Extracting acoustic parameters: the reverberation time as the fundamental component of a room acoustic behaviour. Employing multiple parameters for evaluating the acoustic properties of a space.

Week #13: Room acoustics analysis using specialized software. Typical examples of room acoustics simulations for real rooms, as well as ancient spaces and virtual reality aims.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Lab Lectures — 13 Lab Practice — 13 Tutoring Lectures — 13 Literature Study and Analysis — 71 Practice and Preparation — 39 **Course Total** (ECTS: 7) — **175**
EVALUATION OF STUDENTS	Learning assessment is performed through a project that focuses on the design of a complete electroacoustic setup and the evaluation of the acoustic behaviour of the corresponding room. For students that fail to successfully carry out the expected project outcome, course evaluation is performed by written or oral exams.

5. BIBLIOGRAPHY

Leo L. Beranek and Tim Mellow, "Acoustics: Sound Fields and Transducers (1st Edition)", Academic Press, 2012. ISBN: 978-0123914217.

Mendel Kleiner, "Electroacoustics", CRC Press, 2013. ISBN: 9781439836187.

AUD722 Music Informatics

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AUD722	**SEMESTER**	7th
COURSE TITLE	Music Informatics		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lab Lecture, Hands-on Lab		3	5
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/aud722/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA239/		

2. TEACHING RESULTS

Teaching Results

Students learn how to use computer technologies and data processing techniques to analyse and compose music. By the end of the course a student is expected to have rudimentary understanding of aleatoric techniques, neural networks and genetic algorithms as well as cellular automata for the composition of music, and of using Python and the Humdrum Toolkit for the analysis of music.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

This course introduces basic principles of music computing from two points of view: First techniques for representation and generation of musical structures in computing, and second techniques of music analysis starting with western music notation encoding and ending with signal-based Music Information Retrieval. Tools introduced include SuperCollider, ChucK, Python, TensorFlow LilyPond and the Humdrum toolkit for music analysis. Examples of techniques used in music composition are given, such as randomness, Lindenmayer Systems, Finite State Automata, Markov Chains and other.

1st Week

An review of the development of computer music is given, includin examples of applications from the nineteeth century till 1990. The principles of digital representation of musical structures and of music programming languages are explained.

2nd Week

An overview of mostly open-source software for music composition and analysis, such as Music-n, Csound, HSML, SuperCollider, TidalCycles, Chuck, Humdrum, Praat, Sonic Visualiser, BeatRoot, ScoreCloud, etc. Introduction to the underlying principles and techniques used by such software.

3rd Week

Introduction to experiments in analysis and resynthesis of musical genres such as Experiments in Music Intelligence of David Cope.

4th Week

This session visits examples of use of randomness in music, with reference to their history in aleatoric music.

5th Week

This session gives an overview of the theory of genetic algorithms together with examples of their use in music composition.

6th Week

This session introduces Cellular Automata. It is shown how to play with the GOLLY cellular automata simulator (http://golly.sourceforge.net). Furthermore, examples of applications of cellular automata in composition are given.

7th Week

This session visits applications of music computing on Music Analysis. We take a closer looka at the Humdrum Toolkit (https://musiccog.ohio-state.edu/Humdrum/).

8th Week

This week introduces systems for machine-based musical improvisation and machine listening, starting from early midi-based systems such as M (Joel Chadabe), and Cypher (Robert Rowe) and moving over jazz improvisation systems such as Voyager (George Lewis) to current machine listening approaches (Dan Stowell, Nick Collins).

9th Week

We examine generative grammars as a theory for music analysis and their possible implications for rule-based composition (Fred Lehrdahl and Ray Jackendoff "A Generative Theory of Tonal Music").

10th Week

We see how Data Science has served as inspiration in music composition, and explore its relationship to Soundscape Composition and other environmentally aware genres of musical creativity.

11th Week

We examine how musical systems of tuning, scale, harmony and rhythm are modeled in the libraries of music programming systems such as SuperCollider.

12th Week

This session introduces Music Information Retrieval principles and techniques starting with the concepts of perceptual and musical sound features and showing how we apply this on sampled musical sound signals, using the SCMIR library of Nick Collins on SuperCollider.

13th Week

The final week is dedicated to an review of the course's contents and presentations of student projects.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lab Lectures — 26 Lab Practice — 13 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	The evaluation of student performance is based on a final written paper, taking into account the students presentation of that presentation during the examination and the ensuing brief discussion with the examiner and the student's participation in class. Students are expected to submit a written paper of ca 2500 words, on a topic chosen amongst the following: - Programming languages for Music Computing, Audio Synthesis and Music Composition. History and current status. - Research on resynthesis of musical styles or genres with computers. - Analysis of a composition or corpus of works from a composer that uses music computing methods. - Present an original composition made by using techniques and tools presentaed in this course. Papers should follow the guidelines for written assignments given in the Department's website. They should include references cited and formatted following the Chicago Manual of Style v15g (Ahthor

	Date), as outlined here: https://web.library.uq.edu.au/files/26556/chicago15B-style-guide.pdf

5. BIBLIOGRAPHY

Cope, D. 1996. Experiments in Musical Intelligence. A-R Editions.
Kapur, A., Cook, P., Salazar, S. and G. Wang. 2015. Programming for Musicians and Digital Artists: Creating Music With Chuck. Manning.
Lehrdahl F. and R. Jackendoff. 1983. A Generative Theory of Tonal Music. MIT Press.
Loy, G. 1985. "Programming Languages for Computer Music Synthesis, Performance, and Composition". Computing Surveys, Vol. 17, No. 2, June 1985
Nierhaus. G. 2009. Algorithmic Composition: Paradigms of Automated Music Generation. Springer.
Miranda, E.R. 2001. Composing Music with Computers. Elsevier.
Roads. C. 1996. The Computer Music Tutorial. MIT Press.
Roads. C. ed. 1989. The Music Machine: Selected Readings from Computer Music Journal. MIT Press.

AUD820 Soundtrack Techniques

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AUD820	**SEMESTER**	8th
COURSE TITLE	Soundtrack Techniques		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lab Lecture		2	4
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/aud820/		
ECLASS	https://e-class.ionio.gr/courses/DAVA322		

2. TEACHING RESULTS

Teaching Results

The course aims at the creative use of knowledge gained at the previous semesters with regard to sound, and its potentiality to connect with image. Techniques of synchronization, mixing, foley etx., and aesthetics regarding audiovisual correlation, are explored with regard to various artistic styles and applications, in experimental and commercial domains, and in theory and practise. At the end of the semester students have been engaged practically with a complete procedure of creating soundtracks (sound design, sound effects, underscoring, musical mixing, sound for video art) for a variety of audiovisual genres, though their final projects, which are supervised and discussed in class.

General Skills

- Autonomous work
- Team work
- Freedom of thought

3. CONTENT

This course relates to soundtrack techniques for a variety of audiovisual genres. Students familiarise with this knowledge both ion theory and practise. Reference to historic backgrounds and technologies for connecting sound with image, together with aesthetic tendencies and the development of mediums and methods. Sound in theatre, cinema, animation, multimedia, video art. Practical familiarisation with soundtrack prodecures through personal projects. Practises of foley techniques and creative use of sound samples for soundtrack mixing.

1st Week: Introduction, course description, terminology

2nd Week: Historic background (A): Theatre and live creation of sound, reference to foley techniques, sound performance based on visual action.

3rd Week: Historic background (B): Cinema and film making: history of recording and synchronization systems (kinetophone, phonofilm, vitaphone, photophone, movietone) and the influence of technological development on sound and musical structuring.

4th Week: Historic background (C) Cinema and music background. Bird and development of film music according to descriptive needs. Musical scoring and sound effects, underscoring, mickey-mousing, examples.

5th Week: Cartoons, now and then. Foley techniques, sound constructions, live performance, overdubbing. Technological development towards the modern era. Projection of works and student projects.

6th Week: soundtrack techniques for other mediums: television, video games, multimedia. Comparison between methods and aims. Fixed and interactive mediums.

7th Week: Surround sound: systems and hitoric development. Multichannel mixing and sound immersion in relation to visual needs.

8th Week: Sound and video art. Examples, presentation of artists. Electroacoustic music language and sound design in correlation with visual elements.

9th Week: supervision of progress essays.

10th Week: student presentations (A): Supervision of final projects, exchange of ideas, discussion

11th Week: student presentations (A): Supervision of final projects, exchange of ideas, discussion

12th Week: Revision

13th Week: Final presentation of projects, projection of works in the form of artistic event.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lab Lectures — 26 Literature Study and Analysis — 48 Practice and Preparation — 26 **Course Total** (ECTS: 4) — **100**
EVALUATION OF STUDENTS	Examination is made through a final project (3 soundtrack creations on existing videos) which is given at the end of semester as a video file, accompanied by a written supporting document.

	The student's progress throughout the semester and activity in class are also appreciated.

5. BIBLIOGRAPHY

Lotis, T., Diamantopoulos, T., 2015. *Music Informatics and Music with Computers.* Athens, Academic Publishers. http://hdl.handle.net/11419/4920

Kyriakoulakos, P., Kalambakas, E., 2015. *Sound and Sound Design. (in Kyriakoulakos, P., Kalambakas, E., 2015. The audiovisual construction). Athens, Academic Publishers.* http://hdl.handle.net/11419/3876

AUD821 Algorithmic Sound Structure and Composition

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AUD821	**SEMESTER**	8th
COURSE TITLE	Algorithmic Sound Structure and Composition		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lab Lecture		3	5
COURSE CATEGORY	Deepening Knowledge		
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/aud821/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA181/		

2. TEACHING RESULTS

Teaching Results

The objective of the class is to introduce students to the history and current practice of algorithmic creation of musical structures on the one hand and the principles of digital sound synthesis on the other. Regarding sound synthesis, students learn principles and genres of digital synthesis so that they can design their own sounds using various types of software and to understand the relationship between synthesis algorithms and the types of sounds which they genenerate. Regarding algorithmic composition, the objective is to teach both existing techniques or principles of algorithmic composition and to familiarize students with programming principles so that they can develop new methods and techniques of composition.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Production of new research ideas
- Project design and management

3. CONTENT

The basic subject of this course is the presentation of techniques for the automatic composition of musical structures that can be realised by computer programmes. A review of algorithmic systems from Kircher and Schillinger to Schoenberg and the serialists, such as Messiaen and Xenakis, and other post-war

composers is presented. Algorithmic techniques, ranging from those used in common music sequencer software to special experimental techniques based on fractals, l-systems, stochastic and genetic algorithms and cellular automata are examined. Examples of implementations of such algorithms are given using state-of-the-art software applications. As a practical exercise, students will prepare a musical composition using techniques taught during the course.

- 1st Week

Overview of the history of algorithmic composition and sound synthesis techniques

- 2nd Week

Introduction to sound synthesis techniques. Families of sound synthesis algorithms.

- 3rd Week

Abstract algebraic techniques of sound synthesis - noise, randomness and chaos, addtitive synthesis, subtractive synthesis, filters.

- 4th Week

Dample based synthesis. Wavetable synthesis, Granular synthesis techniques.

- 5th Week

Physical Modeling

- 6th Week

Spectra modeling techniques

- 7th Week

The event as basic structural element in composition. Event musical parameters and their physical counterparts.

- 8th Week

Generation of event sequences. Patterns and Streams.

- 9th Week

Scales and tunings
- 10th Week

Randomness, aleatoric techniques and generative algorithms.

- 11th Week

Use of (non musical) data collections as sources for musical composition.

- 12th Week

Uses of genetic algorithms and neural networks in the generation of musical structures and in sound

syntheis.

- 13th Week

Review. Presentation of student projects.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lab Lectures — 39 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	For the final examination, students are required to submit a written paper of ca 2500 words, treating one of the following topics: - One category of sound synthesis techniques chosen from those taught during the course. Emphasis is placed on examples developed by the student. - One category of algorithmic composition techniques selected from those taught during the course. Emphasis is place on examples developed by the student. - Presentation of an original composition created by using techniques taught during the course. The paper must follow the guidelines for scientific writing published on the website of the Department. It must contain a list of references and follow the citation and reference standard Chicago15b, Author Date(https://web.library.uq.edu.au/files/26556/chicago15B-style-guide.pdf) During the examination the student presents briefly their work and there is a short dialogue with the examiner. The student's contribution during classes in the form of questions or presentations is taken into account for the final evaluation.

5. BIBLIOGRAPHY

Dean, R.T and McLean, A. 2018. The Oxford Handbook of Algorithmic Music. Oxford University Press.
Farnell, A. 2010. Designing Sound. MIT Press.
Nierhaus, A. 2009. Algorithmic Composition. Springer.

Roads, C. 2001. Microsound. MIT Press.
Sigman, M. 2011. Steal This Sound. Keyboard Magazine.
Tolonen, T., Välimäki, V., and Karjalainen, M. 1998. Evaluation of Modern Sound Synthesis Methods. HUT.

AUD823 Electronic Music

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AUD823	**SEMESTER**	8th
COURSE TITLE	Electronic Music		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Tutorial		5	7
COURSE CATEGORY	Deepening Knowledge		
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/aud823/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA186/		

2. TEACHING RESULTS

Teaching Results

Students understand the need of developing new musical languages, and the influence of electronic music to other musical genres, but also its potentiality to be utilised in combination with visual elements, due to its open structural character. On a practical basis, they are encouraged to materialize their technical knowledge of sound editing and sound design into a musical context, through music experimentation based on this open language of sound shapes. Thus, students have the opportunity to develop a personal aesthetic, and beyond that, to develop their skills with regard to the use of recording mediums and editing methods, through their creative projects of musical sound structuring. This is also very helful for the development of a creative language regarding the potentiality of sound to combine with visual elements, as in the case of electronic music, the appreciation of sound as 'shape' is -in many cases- highly linked to the visual language of video art and animation.

General Skills

- Autonomous work
- Team work
- Work in interdisciplinary environment
- Production of new research ideas

3. CONTENT

This course introduces students to the language of electronic music, as an experimental form of art, from its birth in the 1950s (musique concrete, tape music, electronic music, computer music), and follwing its

tradition to the modern era. Students familiarize with terminology, where sound is described as a 'shape' and through an aesthetic approach of its spectral characteristics in micro- and macro- structural level. Examples are given through listening and the analysis of works from pioneering composers. On a practical basis, students are trained in composition and performance of personal works, which constitute their final projects at the end of semester. Through this procedure they get involved with creative sound recording, editing, live sound diffusion,open listening and discussion in class.

1st Week: Introduction, course description, terminology.
2nd Week: Historic background: new musical tendencies after 1950, technololgical development and electronic music. Magnetic tape and analogue synthesizers, computer systems and musical structuring, experimental means for sound diffusion.
3rd Week: Pioneering composers and new musical genres: musique concrete, electronic music, tape music, computer music.
4th Week: Pierre Shaeffer and the GRM group. Sound as 'shape'. Methods and terminology for describing sound shapes. Morphology and graphic scores. Tape techniques and digital medium. Listening, examples.
5th Week: Denis Smalley: spectromorphology and explaining sound-shapes. Systems of description and analysis. Form, dynamic development, micro- and macro- structure, correlations with other musical genres. Listening to works.
6th Week: Space as a fundamental musical parametre. Internal, external, composed space, listening space and live sound diffusion. Stereo and multichannel sound diffusion.
7th Week: field recording, applied and creative recording techniques. Recording of basic sound materials in the class and in the field (practical examples).
8th Week: Advanced techniques of sound synthesis and sample editing based on: sampling, granular synthesis, additive synthesis, sybtractive synthesis, fm synthesis/modulation. Practical examples.
9th Week: Synthesis and sound processing through graphic representations. Reference to "UPIC' (Polyagogia) by I. Xenakis. Modern digital interactive interfaces with graphics.
10th Week: Live electronics: Free and pre-structured improvisation, combined performances (ensembles), solo performance, interactive mediums, digital controllers.
11th Week: Electronic music and visual arts. Multi-medium creations, exdeditions, installations, sound and the moving image (animation, video art)
12th Week: Presentations of student projects. Discussion.
13th Week: Final presentation of students' works in the form of concert.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Lab Practice — 39 Literature Study and Analysis — 71 Practice and Preparation — 39 **Course Total** (ECTS: 7) — **175**
EVALUATION OF STUDENTS	Examination is made through evaluating a final project (composition of electroacoustic music) which is given at the end of semester as an audio file, accompanied by a written supporting document. The student's progress throughout the semester and activity in class are also appreciated.

5. BIBLIOGRAPHY

Smalley, D. (1986). Spectro-morphology and structuring processes. In The Language of Electroacoustic Music (ed. S. Emmerson), pp. 61-93. Macmillan Press, Basingstoke.

Smalley, D. (1996). The Listening Imagination: Listening in the Electroacoustic Era. Contemporary Music Review, 13 (2), 77-107.

Lotis, T., Diamantopoulos, T., 2015. Music Informatics and Music with Computers. Athens, Academic Publishers. http://hdl.handle.net/11419/4920

Politis, D., 2007. Languages and interfaces in Music Informatics. Athens, Klidarithmos Publications.

AUD824 Sound Environments

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AUD824	**SEMESTER**	8th
COURSE TITLE	Sound Environments		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Tutorial		3	5
COURSE CATEGORY	Deepening Knowledge		
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/aud824/		
ECLASS	https://e-class.ionio.gr/courses/DAVA299		

2. TEACHING RESULTS

Teaching Results

This course aims at the study of the acoustic environment and its correlation with the art of sound at a creative level. Through practical processes, an experiential learning is attempted, as far as the exploration of the environment is concerned, and its potential for being the basis for developing creative skills. This knowledge is also useful for other applications concerning sound creation and embodyment in different types of audio-visual content. Personal essays give students the opportunity to develop a personal style and artistic language, by being encouraged to choose their own techniques and expresiveness.

General Skills

- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

Under the influence of new technological means, sound environments are evolving, as new ways of expression in the cultural field are penetrating society. Acoustic environments art's object is the sound itself, beyond the limits of 'music' in its conventional meaning. It deals with sound as a multifaceted, dynamic spatial phenomenon and explores new means for forming and presenting sounds through various kinds of media. Therefore, acoustic environments art constitutes an experimental field of practical research, aiming at applying new acoustic technologies, as well as at exploring the role of sound as a

cultural phenomenon in any given environment. Emphasis is placed on the analysis of the work of notable representatives of acoustic environments art and the realisation of relative practical exercises.

1st Week: Intoduction, module description, educational aims. Basic terminology, soundscape, acoustic ecology, soundscape composition.

2nd Week: Fundamental field recording techniques, soundscapes and sounding objects, discussion, field recording.

3rd Week: Listening and analysis of sounds recorded during class. Basic categorization of sounds through the prism of acoustic ecology (background-foreground, geophysical-biological-human sources, focused-non focused recordings). Recording of sounding objects in class.

4th Week: Nature and electroacoustic music: correlation of the language of electroacoustic music with sound shapes and sounding objects of the natural environment. Listening-examples.

5th Week: Sound diffusion in class, through multichannel loudspeaker system. Internal space of sound and its relation with the acoustic space of performance.

Practical signal routing (stereo to multi-speaker output) and performance in class.

6th Week: Soundwalk: introduction, discussion, applications. Practise-based soundwalk in the city environment, with recording in parallel. Discussion in open space.

7th Week: World Soundscape Project and Acoustic Ecology: The Vancouver Soundscape Project. Listening of works and student projects, analysis, sound diffusion in class.

8th Week: Real-Hybrid-Abstract soundscapes. Soundwalk in the city of Corfu and recording in the field at the area of old fortress.

9th Week: Listening-analysis of works. Presentation of student works through sound diffusion (A)

10th Week: Listening-analysis of works. Presentation of student works through sound diffusion (B)

11th Week: Listening-analysis of works. Presentation of student works through sound diffusion (C)

12th Week: General reviewing. Preparation for final presentation (rehearsals and coaching)

13th Week: Final presentation in the form of concert.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Lab Practice — 13 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**

EVALUATION OF STUDENTS	Examination is made through a final project (soundscape composition) which is given at the end of semester as an audio file, accompanied by a written supporting document. The student's progress throughout the semester and activity in class are also appreciated.

5. BIBLIOGRAPHY

Lotis, T., Diamantopoulos, T., 2015. *Music Informatics and Music with Computers.* Athens, Academic Publishers. http://hdl.handle.net/11419/4920

Santorinaios, M., Zoi, S., Dimitriadi, N., Diamantopoulos, T., Bardakos, G., 2015. *From complex Arts to hypermedia and new virtual-potential spaces. A handbook for the artist creating through digital art. Athens, Academic Publishers. http://hdl.handle.net/11419/6076*

Visual

VIS130 Analogue Drawing

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	VIS130	**SEMESTER**	1st
COURSE TITLE	Analogue Drawing		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lab Lecture		3	5
COURSE CATEGORY	General Background		
COURSE TYPE	Compulsory		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/vis130/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA240/		

2. TEACHING RESULTS

Teaching Results

In the class, students learn to represent realistic simple compositions of everyday objects, calculating shapes, tones and forms. Students have learned basic knowledge of academic drawing at the end of the course. Their visual perception and observability have also evolved.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

The aim of the course is to introduce the students to the function of visual perception, as well as the structure and use of visual language, in order to communicate effectively their ideas through the creation of original and meaningful art. Drawing methods together with systems and elements of representation and ways of colour depiction are an important part of the course. During the drawing activity, students are encouraged to see, interpret and discover appropriate marks to reproduce the observed phenomena. Other significant structural units of the visual language discussed here include the transformation of three-dimensional objects to two-dimensional symbols, the use of line, shape, shade, form, space and rhythm and their compositional arrangement on a two-dimensional surface.

Week1. Linear perspective, 3D space exercise, drawing a 3D space in paper.

Week 2. Space, point, line, plane.

Week 3. Contour (excercise from the book by Kimon Nikolaides)

4th Week. Observation and reading of forms and space.

Week 5. Contour, measuring the proportions.

Week 6. Contour, gray scale exercise.

Week 7. Plastic elements, light, shadow.

Week 8. The use of axles, slopes.

Week 9. They design a natural composition, border and shadow.

Week 10. Two minute sketches, light spots, shadow.

Week 11. 50 * 70 duplication paper, they design great composition from a distance.

Week 12. They complete projects that are not over.

Week 13. They all show some drawings in the classroom, we talk about them, we see the course and evolution and what everyone needs to improve.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lab Lectures — 39 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	Progress and assessment of the course is implemented by delivering artistic work during the semester and is completed with a total delivery of completed works (4 drawings at a minimum) at the end of the semester.

5. BIBLIOGRAPHY

The Natural Way to Draw: A Working Plan for Art Study, Nicolaides Kimon, 1990.

VIS230 Color-Drawing

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	VIS230	**SEMESTER**	2nd
COURSE TITLE	Color-Drawing		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lab Lecture, Tutorial		5	7
COURSE CATEGORY	General Background		
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/vis230/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

The aim of the *Color-Drawing* course is to familiarize students with the problems of color. Emphasis is placed on the extention of their understanding on topics of drawing, color and also to develop a strong foundation for any future design applications.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

Color-Drawing explores the impressionistic methodology of interpreting the values of light through color analysis.
The course covers basic concepts relating to color, drawing and representation of narural forms.
It offers students the opportunity to develop their color perception and drawing skills, working from observation of still-life models.

1st Week: introduction to color
- The definition of color

- Basic and complementary colors
- The chromatic scales
- Tone and color

2nd Week: introduction to color
- Drawing and coloring methods
- Basic and complementary colors
- Color temperature-warm and cool colors
- The color wheel
- Color juxtapositions
- Still Life Study

3rd: Impressionism
- The Impressionistic methodology
- Still Life Study

4th Week: Still Life Study
- Still life study, drawing and color exercises

5th Week: Still Life Study
- Still life study, drawing and color exercises

6th Week: Still Life Study
- Still life study, drawing and color exercises

7th Week: Still Life Study
- Still life study, drawing and color exercises

8th Week: Still Life Study
- Still life study, drawing and color exercises

9th Week: Still Life Study
- Still life study, drawing and color exercises

10th Week: Still Life Study
- Still life study, drawing and color exercises

11th Week: Still Life Study
- Still life study, drawing and color exercises

12th Week: Still Life Study
- Still life study, drawing and color exercises

13th Week: Still Life Study
- Still life study, drawing and color exercises

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lab Lectures — 26

	Tutoring Lectures 39 Literature Study and Analysis 71 Practice and Preparation 39 **Course Total** (ECTS: 7) **175**
EVALUATION OF STUDENTS	An evaluation questionnaire is filled and submitted anonymously by the students. During the exams students must submit approximately 4 color studies and 300 drawings. The evaluation of their work is based on quantitative and qualitative assessment in relation to the principles taught during the semester.

5. BIBLIOGRAPHY

Kimon Nikolaides, *The Natural way to draw*, Mariner Books Editions,1990

VIS231 Introduction to Photography

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	VIS231	**SEMESTER**	2nd
COURSE TITLE	Introduction to Photography		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture		2	4
COURSE CATEGORY	General Background		
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/vis231/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA195/		

2. TEACHING RESULTS

Teaching Results

The student is brought in contact with the first hundred years of History of Photography (its evolution since mid 20th century to our days being covered by another course) in order that he/she is acquainted with the photographic picture's peculiar visual characteristics. This knowledge is considered to be a necessary basis for the subsequent photography classes.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

The course deals with photography's historic evolution from the time of its discovery up to mid 20th century. The basic photographic techniques of the period are examined (Daguerreotype, Calotype, Wet Plate, Gelatin Silver Bromide Plate), together with issues concerning photography's visual characteristics through analysis of important professional and amateur photographers' work (from Nadar and Cameron to Stieglitz and Cartier-Bresson). With regard to the latter issue, the course examines as well the relationship between photography and painting (mid 19th century Photographic Pictorialism, 19th century Realist painting, Modern Movement). Documentary Photography and Photojournalism are being dealt with, with

regard to their peculiar visual handling.

1st Week: General introduction to the courses' syllabus and aims
2nd Week: Advent of Photography and reasons for its discovery
3rd Week: First inventors. Daguerreotype and Calotype
4th Week: Wet Plate. Photography and Recording (O'Sullivan, Jackson, Marville); Portrait, the work of Nadar and Carjat
5th Week: Photographic Pictorialism; Photography and mid 19th century Realist Painting. References and comparisons
6th Week: Muybridge and the evolution of technique; advent of Gelatin Silver Bromide Plate. Emerson's work and its importance; introduction to Stieglitz's work
7th Week: Intermediate test
8th Week: USA, Straight Photography. Atget, Patzsch and relative European references
9th Week: European 'Instant Vision' Photography
10th Week: Modern Movement in Visual Arts and its Photographic expressions
11th Week: Advent of Social Documentary Photography; USA: Riis, Hine and FSA
12th Week: Birth of mass illustrated magazines in mid-war Europe and USA; the advent of Photojournalism
13th Week: Summary

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Literature Study and Analysis — 48 Practice and Preparation — 26 **Course Total** (ECTS: 4) — **100**
EVALUATION OF STUDENTS	Written or oral test

5. BIBLIOGRAPHY

Newhall, Beaumont (2002). *The History of Photography.* New York: MOMA

Jeffrey, Ian (2006). *Photography–A Concise History.* London: Thames & Hudson

Warner Marien, Mary (2002). *Photography – A Cultural History.* London: Lawrence King

Guadagnini, Walter (ed., 2010). *Photography–The Origins 1839-1890.* Milano: Skira

Guadagnini, Walter (ed., 2012). *Photography–A New Vision of the World 1891-1940*. Mi: Skira

Guadagnini, Walter (ed., 2013). *Photography–From the Press to the Muserum 1941-1980.* Milano: Skira

Guadagnini, Walter (ed., 2014). *Photography–The Contemporary Era 1981-2013.* Milano: Skira

Wells, Liz (ed., 2009). *Photography–A Critical Introduction*. Νέα Υόρκη: Routledge

VIS331 Photography I

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	VIS331	**SEMESTER**	3rd
COURSE TITLE	Photography I		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lab Lecture		3	5
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	VIS231		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/vis331/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

Introduction to the creation of photographic picture through its historic analog technique. Understanding technique's importance for the succesful creation of pictures. Understanding analog photography's peculiar production procedure

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

The course brings in contact with the contemporary analog B&W photographic technique. Basic functions of camera, lens, film and light metering are introduced through lectures, while practice is taught through laboratory assignments (film exposure and development, contact printing, picture enlargement, film and positive picture density and contrast control). Beyond these basics, the course introduces topics related to photography's visual characteristics (depth of field, capturing of moving objects, importance of both frame as well as vantage point). Moreover, the course introduces to general theoretical approaches with regard to photography (Szarkowski)

1st Week: Introduction to the course's syllabus and aims
2nd Week: Cinema movie analysis with regard to (a) subject and (b) handling of framing
3rd Week: Camera and lens - basic functions: shutter speed, aperture (*f*, T, equivalences). Film and sensitivity (ISO). Light meter and function. Grey zone scale
4th Week: Light metering and function. Theory of film exposure and development. Assignment: Film exposure
5th Week: Demonstration of film development (laboratory). Assignment: Contact printing
6th Week: Demonstration of contact printing (laboratoty). Assignment: Picture enlargement
7th Week: Demonstration of picture enlargement (laboratoty); controlling image density and contrast
8th Week: Presentation of Szarkowski's *The Photographer's Eye* (1966); presentation students' works from earlier courses. Assignment: Depth of Field
9th Week: Laboratory activity: printing. Assignment: Photographing Moving Objects
10th Week: Laboratory activity: printing. Assignment: Vantage Point
11th Week: Presentation and group critique of previous assignments' pictures. Assignment: Framing
12th Week: Laboratory activity: printing. Assignment: Photographic unity
13th Week: Presentation and group critique of all previous assignments' pictures

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lab Lectures — 39 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	Evaluation of lab assignments and final written test

5. BIBLIOGRAPHY

John Hedgecoe (2011). *The Photographer's Book*

John Szarkowski (1966). *The Photographer's Eye.* New York: MOMA

John Szarkowski (1973). *Looking at Photographs.* New York: MOMA

VIS333 Edit - Composition of 2D Graphics

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	VIS333	**SEMESTER**	3rd
COURSE TITLE	Edit - Composition of 2D Graphics		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lab Lecture, Hands-on Lab		2	4
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	VIS230		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/vis333/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA192/		

2. TEACHING RESULTS

Teaching Results

The course aims to introduce the students in basic concepts for the creation of 2d digital graphics.

After the end of the course, the students will be able to know the basic concepts related to the processing of the digital image and create 2d graphics and digital painting for artistic media such as illustration, comics and 2d animation.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

This course presents the properties, possibilities and limitations of the digital tools currently used in the field of digital image processing. The issues examined include analogue image digitalisation, compression methods that are implemented, colour systems, image multiple layers, combinative use of processing tools, filters, effects, the use of mask and colour and tonal corrections. Moreover, advanced techniques of digital processing in special uses and applications of digital image are also explored. Particular emphasis is placed on expanding the perception concerning formative language (colour, tone, shape, synthesis)

towards the creation of works of art.

1st Week. Introduction to Illustrator. Tools.

2nd Week. Digital illustration. Techniques and methodology.

3rd Week. Digital illustration. Creating digital compositions for illustration in newspapers and magazines.

4th Week. Digital coloring. Tools and techniques.

5th Week. Digital coloring. Coloring in comics and illustrations.

6th Week. Progress. Delivery and presentations.

7th Week. Introduction to photoshop. Tools and techniques.

8th Week. Character design. Creating digital characters for animation and illustration.

9th Week. Digital image editing.

10th Week. Digital painting. Creation of digital compositions.

11th Week. Digital painting. Creation of digital compositions based on matte painting technique.

12th Week. Progress. Delivery and presentations.

13th Week. Repetitions.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lab Lectures — 13 Lab Practice — 13 Literature Study and Analysis — 48 Practice and Preparation — 26 **Course Total** (ECTS: 4) — **100**
EVALUATION OF STUDENTS	Progress and assessment of the course is implemented by delivering artistic work during the semester and is completed with a total delivery of completed works at the end of the semester.

5. BIBLIOGRAPHY

Digital Painting Techniques: Practical Techniques of Digital Art Masters (Digital Art Masters Series, "3dtotal.Com", 2009

Hi-Fi Color for Comics: Digital Techniques for Professional Results, Brian Miller & Kristy Miller, IMPACT, 2008

Creating Characters with Personality: For Film, TV, Animation, Video Games, and Graphic Novels, Tom Bancroft, Watson-Guptill, 2006

VIS430 Graphic Arts I - Visual Identity

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	VIS430	**SEMESTER**	4th
COURSE TITLE	Graphic Arts I - Visual Identity		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Lab Lecture		3	5
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	(VIS230), (VIS231), (VIS333)		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/vis430/		
ECLASS			

2. TEACHING RESULTS

Teaching Results
General Skills
• Seek, analyze and synthesize data • Autonomous work • Team work • Project design and management • Freedom of thought

3. CONTENT

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES		
TEACHING STRUCTURE	Activity	Semester Workload
	Lectures	13
	Lab Lectures	26

	Literature Study and Analysis	56
	Practice and Preparation	30
	Course Total (ECTS: 5)	**125**
EVALUATION OF STUDENTS		

5. BIBLIOGRAPHY

VIS431 Photography II

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	VIS431	**SEMESTER**	4th
COURSE TITLE	Photography II		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lab Lecture		2	4
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	VIS231		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/vis431/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA200/		

2. TEACHING RESULTS

Teaching Results

Advanced knowledge of analog B&W technique. Introduction to visual handling of personal photographic work. Introduction to photographic critique

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

The course deals with B&W analog photography from both a theoretical as well as a technical point of view. It aims to good handling of technique while it introduces to photography's visual control by means of a personal project to be developed throughout the semester. For what regards the latter, throughout the course the work of important photographers is presented, and the student is asked to analyze the work of a photographer of his/her choice. Both the students' photographic as well as theoretical projects are presented and group critiqued throughout the semester

1st Week: Introduction to the course's syllabus and aims
2nd Week: Light metering techniques; ISO, *f*/T. Presentation of photographer's work: Robert Frank
3rd Week: Depth of Field; Exposure/Development/Density/Contrast. Presentation of photographers' work
4th Week: Lenses and their function. Laboratory activity
5th Week: Introduction to photographic image's analysis: the work of Szarkowski
6th Week: Introduction to photographic image's analysis: the work of Berger
7th Week: Presentation of photographers' work. Discussion.
8th Week: Presentation and group critique of students' photographic projects
9th Week: Presentation of photographers' work. Discussion
10th Week: Presentation of photographers' work. Discussion
11th Week: Presentation and group critique of students' theory assignment (analysis of chosen photographer)
12th Week: Presentation and group critique of students' photographic projects
13th Week: Presentation and group critique of students' theory assignment (analysis of chosen photographer)

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lab Lectures — 26 Literature Study and Analysis — 48 Practice and Preparation — 26 **Course Total** (ECTS: 4) — **100**
EVALUATION OF STUDENTS	Evaluation of personal photography project, personal theory project and final written test

5. BIBLIOGRAPHY

Ian Jeffrey (1981). *Photography – A Concise History*. London: Thames and Hudson

John Szarkowski (1967). *The Photographer's Eye.* New York: The Museum of Modern Art.

John Szarkowski (1973). *Looking at Photographs.* New York: The Museum of Modern Art

VIS432 Space & Human Figure

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	VIS432	**SEMESTER**	4th
COURSE TITLE	Space & Human Figure		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Tutorial		5	7
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	VIS230, (AVA340)		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/vis432/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

The main aim of the course is the methodological approach of the elements of perspective, visual perception and spatial synthesis; criticall considered towards the landscape depiction and expressive creation of human model.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

The course is articulated through two main parts, the landscape and human figure and it serves as the continuity of 'AVA340' course. First, it analyzes the concepts of perspective, visual perception and spatial synthesis. Second, it presents the evolution in the body representation in art through centuries, via examples of painting and human anatomy. It studies and analyzes the body in order to cultivate aesthetic perception by encouraging student's personal expressive elements towards a personal style.

Organizing - Curation of Teaching: Dr. Nikolaos Kokkalis

WEEK 1

LANDSCAPE: Introduction - materials
MODEL: Introduction - materials

WEEK 2

LANDSCAPE:The Evolution of Landscape - Introduction to Perspective

MODEL: Body Transformations (a)

WEEK 3

LANDSCAPE: Oil pastel - Examples from Art History - Exercise
MODEL: Body Transformations (b) - Model study

WEEK 4

LANDSCAPE: Exercise in nature - perspective
MODEL: Artistic anatomy (a) - Model study

WEEK 5

LANDSCAPE: Exercise in nature - Use of color
MODEL: Artistic anatomy (b) - Model study

WEEK 6

LANDSCAPE: Exercise in nature - perspective
MODEL: Model study - quick drawings

WEEK 7

LANDSCAPE: Exercise in nature - Use of color
MODEL: - Model study - quick drawings

WEEK 8

LANDSCAPE: Exercise in nature - Urban landscape - perspective
MODEL: Study of two models in nature

WEEK 9

LANDSCAPE: Exercise in nature - Use of color
MODEL: Model study - quick drawings

WEEK 10

LANDSCAPE: Exercise in nature - Use of color
MODEL: Model study - quick drawings

WEEK 11

LANDSCAPE: Exercise in nature - Use of color
MODEL: Model study - quick drawings

WEEK 12

LANDSCAPE: Landscape-forms
MODEL: Model study - quick drawings

WEEK 13

LANDSCAPE: Landscape - forms / feedback
MODEL: Model in movement / feedback

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Tutoring Lectures — 39 Literature Study and Analysis — 71 Practice and Preparation — 39 **Course Total** (ECTS: 7) — **175**
EVALUATION OF STUDENTS	The assessment of the course is implemented through compositions' presentation in Exam Period. In particular, elements of assessment include: • all compositions of landscape (in class-landscape) • consistency during course period and self-motivation towards progress

5. BIBLIOGRAPHY

MAIN BIBLIOGRAPHY

Ίττεν, Γίοχαννες. *Τέχνη του Χρώματος: Υποκειμενική εμπειρία και αντικειμενική γνώση σαν δρόμος προς την τέχνη*. Αθήνα: Ένωση Καθηγητών Καλλιτεχνικών Μαθημάτων, 1998.

Nicolaides, K. (1969). *The Natural Way to Draw*. Boston.

Bachelard, Gaston . *Η ποιητική του χώρου*. Αθήνα: Ι. Χατζηνικολή, 1982.

RELATED BIBLIOGRAPHY

Kandinsky, W. (1926) [2011]. *Σημείο, Γραμμή, Επίπεδο*. Αθήνα: Δωδώνη.

Πλίνιος ο Πρεσβύτερος. *Περί της αρχαίας ελληνικής ζωγραφικής: 35ο βιβλίο της Φυσικής Ιστορίας-XLIII* . Αθήνα: Άγρα , 2009.

Gombrich, Simmel, Ritter (2004). *Το Τοπίο*. Αθήνα: Ποταμός.

Ingold, T. (2007). *Lines: A Brief History*. New York: Routledge.

Peck, R. (1951). *Atlas of Human Anatomy for the Artist*. Oxford: Oxford Un. Press.

VIS530 Graphic Arts II - Visual Narration

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	VIS530	**SEMESTER**	5th
COURSE TITLE	Graphic Arts II - Visual Narration		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Lab Lecture		3	5
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	VIS430		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/vis530/		
ECLASS			

2. TEACHING RESULTS

Teaching Results
General Skills
• Seek, analyze and synthesize data • Autonomous work • Team work • Project design and management • Freedom of thought

3. CONTENT

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES		
TEACHING STRUCTURE	Activity	Semester Workload
	Lectures	13
	Lab Lectures	26

	Literature Study and Analysis	56
	Practice and Preparation	30
	Course Total (ECTS: 5)	**125**
EVALUATION OF STUDENTS		

5. BIBLIOGRAPHY

VIS531 Professional Photography I

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	VIS531	**SEMESTER**	5th
COURSE TITLE	Professional Photography I		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lab Lecture		3	5
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	VIS231		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/vis531/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

Knowledge of basic digital technology theory. Handling of digital editing. Development of photography's visual handling. Development of criteria for a succesful presentation of personal work

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

The course deals with digital photography. Basic functions of digital image (digital sensor, exposure techniques, digital editing) are introduced both from a theoretical as well as a technical point of view through digital editing assignments (color balance, retouche, perspective correction, scanned image, HDR image). The course deals as well with photography's general visual handling by means of elaboration of a personal project (color image) throughout the semester. Presentations and group critiques with regard to the latter are brought out, together with the presentation of important photographers' color work. The students are also asked to organize their own work in form of a portfolio

1st Week: Introduction to the course's syllabus and aims

2nd Week: Lenses, focal distances and film/sensor size ('crop' factor). Focal distance and Depth of Field
3rd Week: Color and its reproduction through film and digital sensor. Pixels and Bits. Light levels and color channels. Light metering with regard to film/sensor. Light's cold/warm hue (Kelvin temperature)
4th Week: Presentation of important photographers' color work. Discussion
5th Week: Projection and analysis of cinema movie with regard to color handling. Discussion
6th Week: Digital image's size and resolution. Image quality, number of pixels and bits (bit depth). Digital image file formats. Digital Noise. ETTR.
7th Week: Computer screen's color adjustment. Demonstration of digital image editing (color balance, retouche, portrait). Presentation of important photographers' color work. Discussion
8th Week: Presentation and group critique of students' personal color projects
9th Week: Histogram handling. Linear capture and final picture tonal range (gamma 1,8-2,4). Color models and color spaces. Presentation of important photographers' color work. Discussion
10th Week: Projection and analysis of cinema movie with regard to color handling. Discussion
11th Week: Demonstration of digital image editing (perspective correction, scanned image, HDR image). Presentation of important photographers' color work. Discussion
12th Week: Presentation and group critique of students' portfolios and personal color projects
13th Week: Presentation and group critique of students' portfolios and personal color projects

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lab Lectures — 39 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	Evaluation of digital editing assignments, image analysis assignments, personal portfolio, personal photographic project and final written test

5. BIBLIOGRAPHY

Bruce Fraser (2005). *Camera Raw.* USA: Peachpit Press

Uwe Steinmüller & Jürgen Gulbins (2010). *The Digital Photography Workflow Handbook*. EU: DOP/ Steinmüller Photo.

Jeff Schewe (2013). *The Digital Negative.* USA: Peachpit Press

Panajotis Papadimitropoulos (2013). *Journal Parisien*. Thessaloniki: Thermaikos Books

VIS536 Advanced Drawing Course

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	VIS536	**SEMESTER**	5th
COURSE TITLE	Advanced Drawing Course		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lab Lecture		3	5
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	VIS130, VIS230		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/vis536/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA233/		

2. TEACHING RESULTS

Teaching Results

The *Advanced Drawing Course* offers students the possibility to deepen their understanding of form and issues related to visual arts language .

The aim of this course is to push students perception on art issues in new ways along with the formation of a fundamental syntax of visual communication.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

The *Advanced Drawing Course* is aimed at students who wish to deepen their insight on issues of visual language and artistic methodology.

The course introduces a body of fundamental principles on decoding a work of art, whether it is a drawing, a photo, a graphic design application or a sequence of images.

Emphasis is given to the interpretation of pictorial elements as abstract symbols and on the methods of their constitution into functional aesthetic forms.

1st Week: Pictorial Space

- Pictorial Space & axes

- Pictorial Space dynamics

- Positive & Negative Space

- Pictorial Space and Form

2nd week: Balance

- Axes and Balance

- Static Balance

- Dynamic Balance

- Absence of Balance

3rd week: Line

- Types of lines and their fuction

- Lines and axes

Week 4: Rhythm

- Types of rhythm

- Unity and Contrast

- Rhythm, positive and negative space

- Rhythm and absence of thematic focus

- Rhythm and thematic focus

Week 5: Expressive line

- Expressive rhythm

- Interpretative approach to form

6th Week: Movement

- Axes and Movement

- Rhythm and Movement

Week 7: Unity and contrast of forms

- Proximity

- Unity and directional opposition

- Unity and contrast of tones

- Unity and texture contrast

- Unity and color contrast

Week 8: Hierarchy of form

- Rythm and shape

- Proximity & Isolation

- Scale & Emphasis

- Position of form

Week 9: Tone

- Tone scales

- Tonal proportions

- Tone proximity

- Tone boundaries

10th Week: Color

- Impressionist Color

- Monochromatic Color

- Color scales, general principles

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lab Lectures — 39 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	An evaluation questionnaire is filled and submitted anonymously by the students. During the exams students submit artwork files that they carried out during the semester. The evaluation of their work is based on quantitative and qualitative assessment in relation to the principles taught during the semester.

5. BIBLIOGRAPHY

David Lauer/Stephen Pentak, *Design Basics*, ???????? Wadsworth Publishing 2008

Teel Sale/Claudia Betti, *Drawing: A Contemporary Approach*, ???????? Cengage Learning 2002

VIS630 Computer Graphics

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	VIS630	**SEMESTER**	6th
COURSE TITLE	Computer Graphics		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lab Lecture		2	4
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	VIS333		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/vis630/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

The course aims to introduce students in basic concepts of three-dimensional graphics.

After the end of the course students will be able to create photorealistic three-dimensional environments.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

This course aims at presenting the terminology, functionality and the major applications of 3d computer graphics for the Arts. The practical exercises in the field of 3d graphics through the use of methods and tools allow the students to appreciate the potentialities and limitations of 3d graphics. This is achieved through the use of examples and applications, which are directly related to their artistic domain of interest.

1st Week. Introduction to 3ds max. Basic concepts. Navigating in the 3D world.

2nd Week. Modeling. Modeling techniques based on primitive shapes.

3rd Week. Modeling with polygons.

4th Week. Materials. Basic concepts.

5th Week. Textures. Texture mapping techniques.

6th Week. Progress.

7th Week. Lighting. Types of lights in 3d programms.

8th Week. Lighting. Illustrating a scene with various lighting techniques.

9th Week. 3d Rendering. Various types of rendering the final image.

10th Week. Progress.

11th Week. Camera motion. Techniques and tools.

12th Week. Photorealistic image rendering.

13th Week. Repetitions.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lab Lectures — 26 Literature Study and Analysis — 48 Practice and Preparation — 26 **Course Total** (ECTS: 4) — **100**
EVALUATION OF STUDENTS	Progress and assessment of the course is implemented by delivering artistic work during the semester and is completed with a total delivery of completed works at the end of the semester.

5. BIBLIOGRAPHY

Autodesk 3ds Max 2014 Bible, Kelly L. Murdock, John Wiley & Sons, 2013

VIS631 Professional Photography II

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	VIS631	**SEMESTER**	6th
COURSE TITLE	Professional Photography II		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lab Lecture		3	5
COURSE CATEGORY	Deepening Knowledge		
COURSE TYPE	Elective		
PREREQUISITES	VIS231		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/vis631/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA198/		

2. TEACHING RESULTS

Teaching Results

Understanding perspective control through use of the view camera. Introduction to 4:5 frame ratio compared to 35mm camera's (or equivalent digital) 2:3. Introduction to medium analog format. Achievement of professional level in both technique and visual handling. Introduction to professional photography (architectural photography, flat original copy) through use of both analog and digital cameras

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

The course deals mainly with architectural photography through use of medium format view camera (10x12/6x8 cm). The camera's function is covered both from a theroretical as well as a technical point of view, by means of shooting assignments (verical and horizontal perspective corrections, Scheimpflug effect). The course introduces to professionally executed external and internal building views, with or without use of additional artificial lighting, as well as to flat original copy work. During the semester the

work of important architectural photographers is presented. A personal building photographic presentation is asked, to be elaborated throughout the semester

1st Week: Introduction to the course's syllabus and aims
2nd Week: Lenses, focal length and angle of coverage. Use of lenses in negative/sensor different size formats. Focal length and depth of field. Light metering. Analog B&W zone system
3rd Week: Presentation and function of view camera. Vertical perspective correction. Presentation of important architectural photography work
4th Week: Presentation and function of view camera. Scheimpflug effect. Presentation of important architectural photography work
5th Week: In-field demonstration of vertical perspective correction and Scheimpflug effect
6th Week: Projection of cinema movie on architectural design. Discussion
7th Week: Advanced view camera technical issues (camera yaw, bellows factor). Horizontal perspective correction. Demonstration
8th Week: View camera - photographing views of continuous city buildings façades using perpective controls and Scheimpflug effect. In-site demonstration
9th Week: Flat copy work. Lighting, lights of different Kelvin temperatures, color checkers. Demonstration
10th Week: Photographing internal spaces with use of additional artificial lighting (fill light). Demonstration
11th Week: Photographing internal spaces with additional artificial lighting, aiming to capture both the space's elements as well as those of external space (view through windows) without use of post shot digital editing (HDR image). Demostration
12th Week: Presentation and group critique of students' architecural projects
13th Week: Presentation and group critique of students' architecural projects

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lab Lectures — 39 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	Evaluation of shooting assignments, personal project and final written test

5. BIBLIOGRAPHY

Michael Harris (2003). *Professional Interior Photography.* Focal Press

VIS632 Comics Illustration

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	VIS632	**SEMESTER**	6th
COURSE TITLE	Comics Illustration		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lab Lecture		3	5
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	Συνέντευξη, Φάκελος Εργασιών		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/vis632/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

The primary goal of this course is to supply students with the practical and critical tools to deal with complex design issues, in relation to visually oriented narrative media such as illustrated books, comics, feature films and 3D graphics.
Through a series of orchestrated lectures and exercises, students will develop an in depth understanting on the methods, tools, techniques and procedures used in the field of imaging, ilustration and visual storytelling.
They are encouraged to create a number of projects, develop their design skills, experiment with different illustration techniques and finally develop apersonal visual aproach.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

Comics Illustration is a course aimed at students who focus on a career in the applied arts and visual communication fields.
This course introduces students to a broad range of concepts of illustration and imaging related to the

mediums of illustration, comics, visual arts, cinema and 3d visualization.
Students are taught the basic principles of illustration, perspective, pictorial composition, character design and narrative structure of a visual story.

1st Week: Introduction
- Contour line and Representation
- Euclidean Space, axes, perspective, shape overlay,
scaling of sizes
- Principles of composition, unity and hierarchy

2nd Week: Design Simplification
- Form Simplification
- Depth and pictorial flatness
- Tonal scales and monochromatic color
- Principles of composition, design, rhythm, unity & contrast,
linear continuity, grid

3rd Week: Simplification & and pictorial flatness
- Exercises aimed at the consolidating the principles that where taught
during the 1st and 2nd week

4th Week: Flat Space (a)
- Flat Space, axes, frontal / isometric / reverse perspective
- Rhythmic shapes
- Flat space and color scales

5th Week: Flat Space (b)
- Hierarchical perspective
- Hierarchical perspective and the principle of trancperancy

6th Week: Flat Space
- Exercises aimed at the consolidating the principles that where taught
during the 4th and 5th week

7th Week: Expressive Space
- Expressionism
- Expressive space, axes, perspective distortion, multiple perspective
- Expressive space, rhythmic patterns
- Expressive space, tone and color scales

8th Week: Collage
- Dada, Collage, Deconstruction
- Synthetic photographic processing
- Principles of graphic design with an emphasis on the theory of Deconstruction

9th Week: Symbolic spaces
- Types of symbolic space
- Methodology for the composition of symbolic spaces
- Trancperancy

10th Week: Representational space
- Fundamentals of Representational Illustration
- Hierarchy of details, tone, color and texture
- Tone and color structure of forms

- Atmospheric perspective

11th Week: The Disney Tradition
- Principles of organizing forms trough basic geometric shapes
- Character Archetypes
- Movement

12th Week:
- Exercises aimed at the consolidating the principles that where taught during the semester

13th Week:
- Exercises aimed at the consolidating the principles that where taught during the semester

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lab Lectures — 39 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	An evaluation questionnaire is filled and submitted anonymously by the students. During the exams students submit artwork files that they carried out during the semester. The evaluation of their work is based on quantitative and qualitative assessment in relation to the principles taught during the semester.

5. BIBLIOGRAPHY

VIS634 Sculpture I

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	VIS634	**SEMESTER**	6th
COURSE TITLE	Sculpture I		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lab Lecture		3	5
COURSE CATEGORY	General Background		
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS			
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/vis634/		
ECLASS			

2. TEACHING RESULTS

Teaching Results
General Skills
• Seek, analyze and synthesize data

3. CONTENT

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	
TEACHING STRUCTURE	Activity — Semester Workload Lab Lectures — 39 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**

EVALUATION OF STUDENTS	

5. BIBLIOGRAPHY

VIS731 Theory and Contemporary History of Photography

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	VIS731	**SEMESTER**	7th
COURSE TITLE	Theory and Contemporary History of Photography		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lab Lecture		3	5
COURSE CATEGORY	Deepening Knowledge		
COURSE TYPE	Elective		
PREREQUISITES	VIS231		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/vis731/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

Acquaintance with photography's contemporary evolution. Introduction to the means' theoretical analysis. Advanced level of personal visual experimentation

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

The course deals with photography's visual evolution from mid 20th century to our days through presentation of important photographers' work regarding either personal expression or belonging to photography's professional field (photojournalism, documentary and/or advertisement photography). The means is examined within the broader area of visual arts through analysis of photography or art critics' work. For what concerns visual experimentation, the student is asked to submit a personal photo project, to be elaborated throughout the semester, accompanied by written analysis. Apart from this, two or more theory texts are handed out in order to be analyzed

1st Week: Presentation of the course's syllabus and aims

2nd Week: Overview of photography's first 100 years of evolution, pointing out to important visual turnpoints
3rd Week: Introduction of amateur photography directed to unspecialized users and its visual influences to contemporary photography
4th Week: The work of Robert Frank, its importance and influences to photography
5th Week: Düsseldorf School, equivalent trends in the USA and influences to photography
6th Week: Visual Arts after the end of modern movement
7th Week: Presentation and group critique of students' photo projects
8th Week: "Postmodernism" and photography
9th Week: Photoghraphy in Japan from post WWII up today
10th Week: The work of Anders Petersen and its importance with regard to the means' contemporary vision
11th Week: Contemporary trends in photojournalism and documentary photography. Post Doc
12th Week: Blogs, 'Social Networks' and relative use of photography
13th Week: Presentation and group critique of students' photo projects

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lab Lectures — 39 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	Evaluation of personal photo projects, theory texts analysis and final written test

5. BIBLIOGRAPHY

Wells, Liz (ed., 1996, 2009). *Photography – A Critical Introduction*. Νέα Υόρκη: Routledge

Ian Jeffrey (1981). *Photography, A Concise History*. London: Thames and Hudson.

Michel Frizot (1989, 2005). *Histoire de voir*. France: Actes Sud

Iraklis Papaioannou (2006). *Post Doc*. Thessaloniki: Photography Museum

Mary Warner Marien (2014). *Photography, A Cultural History*. Pearson

Walter Guadagnini (ed., 2012). *Photography, A New Vision of the World 1891-1940*. Milano: Skira

Walter Guadagnini (ed., 2013). *Photography, From the Press to the Museum 1941-1980*. Milano: Skira

Walter Guadagnini (ed., 2014). *Photography, The Contemporary Era 1981-2013*. Milano: Skira

Terry Barrett (1996). *Criticizing Photographs, an Introduction to Understanding Images*. USA: Mayfield

Benjamin, Walter (1931). "Kleine Geschichte der Phoyographie". In *Die Literarische Welt*.

Benjamin, Walter (1935, 1939). *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit.*

Szarkowski, John (2009). *Looking at Photographs.* New York: MOMA

Szarkowski, John (2007). *The Photographer's Eye.* New York: MOMA

Sontag, Susan (1980). *On Photography.* New York: Delta

Barthes, Roland (1980). *La chambre claire, Note sur la photographie.* Paris: *Gallimard*

Berger, John and Jean Mohr (1982). *Another Way of Telling.* New York: Pantheon

Burgin, Victor (1982). *Thinking Photography*

VIS732 Visual Fiction, Organization & Visualization of Screenplay

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	VIS732	**SEMESTER**	7th
COURSE TITLE	Visual Fiction, Organization & Visualization of Screenplay		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Lab Lecture		4	7
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	Συνέντευξη, Φάκελος Εργασιών		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/vis732/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA231/		

2. TEACHING RESULTS

Teaching Results

The main objective of this course is to familiarize students with the theoretical and practical tools used for developing a screenplay into a visual structured medium. Specifically, during the course students are trained to apply aesthetic and composition principles, which are taught during the *Comic Illustration* course, exclusively for the creation of visual narratives (video, cinema, 3d animations). The ability of students to transcribe their ideas into a distinctive visual form is cultivated through a series of lectures and exercises.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

Visual Storytelling, Screenplay Composition & Visualization aims at students who are oriented towards a career in the field of applied audiovisual narration. The course focuses on teaching principles of writing

and visualizing of a script. During the course, the theoretical approaches of drama are developed alongside the narrative and structural possibilities of the moving image. There is extensive reference to issues relating to the creation of a visual story, such as visual space, movement, narrative rhythm and the relationship of script and visual structure.

1st Week:

- Definitions

- Screenplay format

- Types of Narratives

- Fundamentals of Story Structure

-

- Basic Structural elements of a Visual Story

- Composition: Unity and Contrast

- Optical Structure

2nd Week:

- Definition of Drama

- Action as the basic organizing element of a story

- Unity of Action

-

- Types of Space

- Flat Space and Depth Space

- The formal characteristics of Flat and Depth Space

- Dramatic qualities of Flat and Depth Space

3rd Week:

- Myth and Character

- Myth elements

- Mythic Structure

- Character and Myth

-

- Limited and Ambivalent Space

- The formal elements of the Limited and Ambivalent Space

- Dramatic qualities of the Limited and Ambivalent Space

4th Week:

- Joseph Campbell / Introduction to the psychoanalytic approach on story

- Monomyth and the Hero's Journey

- Character Archetypes

- The Mythic Journey

-

- Line, Edge and Axis / Linear patterns and compositional possibilities

- Shape

- Unity and Contrast of Line and Shape

5th Week:

- Lajos Egri / Introduction to modern narrative theories

- Premise

- Criticism of the Aristotelian narrative model

- Character and Myth

- Dramatic Conflict

-

- Tone and Tone Scales

- Unity and contrast of Tone gradients

- Methods of organizing Tone values

6th Week:

- The function of Character in drama

- Character structure

- Character and the dramatic objective

-

- Light and Color

- Color scales

- Methods of organizing Color

- Unity and Contrast of Color scales

7th Week:

- Definition of Conflict

- Types of Conflict

- The functions of Dramatic Conflict

- Conflict, Character and Myth

- Conflict and dramatic structure

-

- Movement

- Graphical representation of Movement

- Simple and Complicated Movement

- Motion and Camera

8th Week:

- Dramatic composition

- The Three Act Structure

- The anatomy of the Three Act Structure

- Arrangement of Myth within the Three Act Structure

-

- Movement / Unity and Contrast

- Motion and narrative continuity

9th Week:

- The methodology of writing a scene

- The structural elements of a scene

-

- Rhythm / Definition

- Rhythm / Unity and Contrast

10th Week:

- The hierarchy of information in relation to Character and Viewer

- The main Dramatic Question

- Secondary dramatic questions

-

- Methods of transforming and dividing the Frame

- Subdivisions of a Frame

11th Week:

- Graphical organization of a script

- Structure of visual elements in relation to the script structure

12th: Revision exercises

- Revision exercises aimed at consolidating the principles that were taught during the semester

13th Week:

- Revision exercises aimed at consolidating the principles that were taught during the semester

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Lab Lectures — 26 Literature Study and Analysis — 80 Practice and Preparation — 43 **Course Total** (ECTS: 7) — **175**
EVALUATION OF STUDENTS	An evaluation questionnaire is filled and submitted anonymously by the students. During the exams students submit artwork files that they carried out during the semester. The evaluation of their work is based on quantitative and qualitative assessment in relation to the principles taught during the semester.

5. BIBLIOGRAPHY

Aristotle's Poetics , Kedros Editions 2004

Aristotle's Poetics, Kaktos Editions 2002

Michael Tierno, Aristotle's Poetics for Screenwriters, Hyperion Editions 2002

Robert Mc Kee, Story, Methuen Editions 1997

Syd Field, Screenwriting, Ebury Press Editions 2003

Linda Seger, Making a Good Script Great, Samuel French Editions 1994

Bruce Block, The Visual Story: Creating the Visual Structure of Film, TV and Digital Media, Focal Press Editions, Massachusetts 2007

Steven D. Katz, Film Directing Shot by Shot: Visualizing from Concept to Screen, Michael Wiese Editions / Studio City 1991

VIS734 Digital Sculpture II

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	VIS734	**SEMESTER**	7th
COURSE TITLE	Digital Sculpture II		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lab Lecture		3	5
COURSE CATEGORY	General Background		
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS			
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/vis734/		
ECLASS			

2. TEACHING RESULTS

Teaching Results
General Skills
• Seek, analyze and synthesize data

3. CONTENT

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	
TEACHING STRUCTURE	Activity — Semester Workload Lab Lectures — 39 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**

EVALUATION OF STUDENTS	

5. BIBLIOGRAPHY

VIS831 Professional Photography III

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	VIS831	**SEMESTER**	8th
COURSE TITLE	Professional Photography III		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lab Lecture		3	5
COURSE CATEGORY	Deepening Knowledge		
COURSE TYPE	Elective		
PREREQUISITES	VIS231		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/vis831/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA199/		

2. TEACHING RESULTS

Teaching Results

Understanding natural and artificial light quality and professionally photographing persons and products. Introduction to creative advertising photography as well as to the latter's theoretical analysis

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

The course deals with advertising photography both from a theoretical as well as a practical point of view. The course aims to understanding light's quality and handling (natural as well as artificial through a variety of lighting equipment) in order to create professional quality portraits and product shots (carton, ceramic, glass, metal) in different light conditions. Moreover, it presents the work of significant photographers on the field and introduces theoretical approaches to the advertising phenomenon in general. The student is expected to elaborate a personal advertisement project of his choice throughout the semester

1st Week: Presentation of the course's syllabus and aims
2nd Week: Lighting - equipment, intensity, Kelvin temperature, color corrections. Filters and their use. Light metering techniques, scene contrast (brightness range) and lighting ratios. Presentation of important photographic advertisement work
3rd Week: Professional flash, synchronization, flash fill. High/low key scenes. Projection of advertisement cinema movie. Discussion
4th Week: Natural light - dawn/noon/sunset, winter/summer. Blue and golden hour. Available light (city lights, tungsten, fluorescent, neon). Presentation of important photographic adverrtisement work
5th Week: Portrait - studio lighting techniques with a sigle artificial light source. Laboratory demonstration
6th Week: Portrait - studio lighting techniques with more than one artificial light sources. Laboratory demonstration
7th Week: Carton and plastic pack shots in studio. Lecture and laboratory demonstration
8th Week: Studio photography of glass and metal objects without use of a tent. Lecture and laboratory demonstration
9th Week: Studio photography of glass and metal objects by use of a tent. Lecture and laboratory demonstration
10th Week: Projection of cinema movie on advertisement. Discussion
11th Week: Special studio lighting setups. Laboratory activity
12th Week: Presentation and group critique of students' advertisement projects
13th Week: Presentation and group critique of students' advertisement projects

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lab Lectures — 39 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	Evaluation of lighting and shooting assignments, personal advertisement project, theoretical analysis and final written test

5. BIBLIOGRAPHY

David Präkel (2007). *Lighting*. Losanne: Ava

Anandi Ramamurthy (2008). "Benetton, Toscani and the Limits of Advertising", *in* Liz Wells (ed., 2008). *Photography – a Critical Introduction*. N.York: Routledge

VIS832 Digital Image Processing I

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	VIS832	**SEMESTER**	8th
COURSE TITLE	Digital Image Processing I		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Tutorial		4	7
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	TEC414		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/vis832/		
ECLASS	https://opencourses.ionio.gr/modules/contact/index.php?course_id=273		

2. TEACHING RESULTS

Teaching Results

To provide a basic understanding of the fundamental principles underlying the formation and properties of digital images. To familiarise students with basic processing algorithms and to promote their problem-solving skills in the field.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

An introductory course on the principles of digital image acquisition and data-domain processing including sampling, quantisation, tonal and geometric transformations, filtering, edge detection and histogram-based methods.

1st Week Introductory concepts of image acquisition and digitisation
2nd Week Sampling, quantumism. Resolution, bits/level, aspect ratio
3rd Week Linear tonal transformations
4th Week Non-linear tonal transformations

5th Week Linear geometric transformations
6th Week Non-linear geometric transformations
7th Week Linear filter fundamentals
8th Week Linear filter applications and examples
9th Week Non-linear filters
10th Week Differential filters and applications
11th Week Edge detection
12th Week Histogram-processing fundamentals and histogram equalisation
13th Week Hstogram matching and histogram-based processing

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 39 Tutoring Lectures — 13 Literature Study and Analysis — 80 Practice and Preparation — 43 **Course Total** (ECTS: 7) — **175**
EVALUATION OF STUDENTS	Written examination paper

5. BIBLIOGRAPHY

(in Greek)

Ν. Παπαμάρκος, Ψηφιακή Επεξεργασία και Ανάλυση Εικόνας

Ι. Πήτας, Ψηφιακή Επεξεργασία Εικόνας

VIS834 Digital Sculpture I

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	VIS834	**SEMESTER**	8th
COURSE TITLE	Digital Sculpture I		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture		3	5
COURSE CATEGORY			
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/vis834/		
ECLASS			

2. TEACHING RESULTS

Teaching Results
General Skills
• Seek, analyze and synthesize data

3. CONTENT

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 39 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**

EVALUATION OF STUDENTS	

5. BIBLIOGRAPHY

VIS835 3D Modelling and Composition

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	VIS835	**SEMESTER**	8th
COURSE TITLE	3D Modelling and Composition		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Lab Lecture		3	5
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	VIS230, (VIS231), (AUD323), AVA444, VIS630		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/vis835/		
ECLASS			

2. TEACHING RESULTS

Teaching Results
General Skills
• Seek, analyze and synthesize data • Autonomous work • Team work • Project design and management • Freedom of thought

3. CONTENT

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 13 Lab Lectures — 26

	Literature Study and Analysis	56
	Practice and Preparation	30
	Course Total (ECTS: 5)	**125**
EVALUATION OF STUDENTS		

5. BIBLIOGRAPHY

VIS932 Digital Image Processing II

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	VIS932	**SEMESTER**	9th
COURSE TITLE	Digital Image Processing II		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Hands-on Lab		4	7
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	TEC411, VIS832		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/vis932/		
ECLASS	https://opencourses.ionio.gr/modules/contact/index.php?course_id=274		

2. TEACHING RESULTS

Teaching Results

To provide a basic understanding of the fundamental principles underlying the analysis and properties of digital images in the frequency domain and aspects of colour theory. To familiarise students with basic processing algorithms and to promote their problem-solving skills in the field.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

An intermediate-level course on digital image analysis and processing in the frequency domain as well as analysis and processing of digital colour images

1st Week Revision of fundamentals of image processing in the data domain
2nd Week Revision of complex number analysis and theory tools
3rd Week Introduction to the Discrete Fourier Transform
4th Week The 2-D Discrete Fourier Transform
5th Week Introductory notions of filtering in the frequency domain

6th Week 2-D filtering in the frequency domain
7th Week Design methodologies for low-, high- and band-pass 2-D filters
8th Week Comparative study of data vs. frequency domain filtering. Edge detectors in the frequency domain
9th Week Introduction to the theory of human colour vision and colour theory
10th Week Colour spaces. Pseudocolouring algorithms
11th Week Linear and non-linear chromatic tonal transformations
12th Week Colour detection and restoration algorithms
13th Week Colour filtering and enhancement algorithms

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Lab Practice — 26 Literature Study and Analysis — 80 Practice and Preparation — 43 **Course Total** (ECTS: 7) — **175**
EVALUATION OF STUDENTS	In-situ laboratory assignment

5. BIBLIOGRAPHY

(in Greek)

Ν. Παπαμάρκος, Ψηφιακή Επεξεργασία και Ανάλυση Εικόνας

Ι. Πήτας, Ψηφιακή Επεξεργασία Εικόνας

VIS934 Digital Sculpture II

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	VIS934	**SEMESTER**	9th
COURSE TITLE	Digital Sculpture II		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture		3	5
COURSE CATEGORY			
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/vis934/		
ECLASS			

2. TEACHING RESULTS

Teaching Results
General Skills
• Decision making • Autonomous work • Team work • Freedom of thought

3. CONTENT

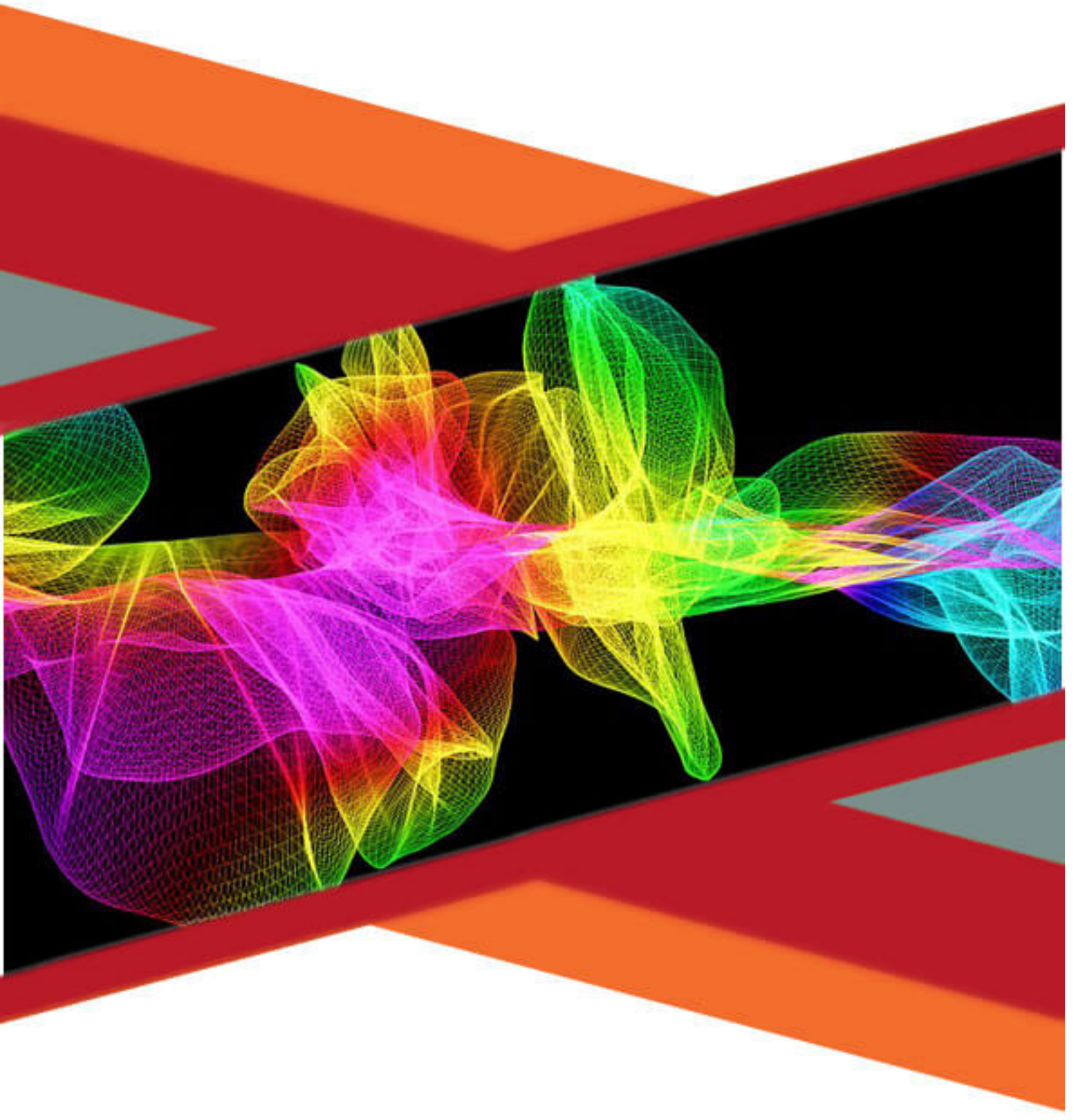
4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD		
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES		
TEACHING STRUCTURE	Activity Lectures Literature Study and Analysis	Semester Workload 39 56

	Practice and Preparation **Course Total** (ECTS: 5)	30 **125**
EVALUATION OF STUDENTS		

5. BIBLIOGRAPHY

Audiovisual



AVA232 Narration and Performing Arts

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AVA232	**SEMESTER**	2nd
COURSE TITLE	Narration and Performing Arts		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture		3	5
COURSE CATEGORY			
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/ava232/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA311/		

2. TEACHING RESULTS

Teaching Results

- Understanding of methodologies and techniques in different narrative forms - fiction, non-fiction, poetry, drama, script, coding, articles, autobiography, novella, essays, articles
- Development of critical thinking and hands-on experimentation with regard to structure, form, symbolism and narrative context
- Production of texts (creative writing) that can form a basis for artistic works
- Practical experience in the process of transferring narrative from the written text to other art forms
- Analysis of works of art (theatre, visual arts, music, etc.) in relation to their narrative structure
- Understanding the role of storytelling in relation to the transmission of embodied knowledge (physical exercises, improvisation, writing, objects) and codified knowledge (programming, algorithm, digital technology)

General Skills

- Adaptation to new environments
- Production of new research ideas

3. CONTENT

The module examines the role of narration in performing arts. Narrative is foregrounded in the form of the premise or story or theme dealt with by a work of art such as a literary or theatrical work or even a visual work. However, in further analysis, narrative as an abstract concept is connected to basic aspects of art, both in the process of creating artistic work and in its understanding. That's why in the module, starting

from the narrow meaning of a narrative (hypothesis, autobiography, script), we proceed to the other manifestations that lie behind works of art of various forms (performing arts, performance, artistic interventions, installations, visual arts) under the more general perspective of communicative and semiotic mechanisms, such as who (the voice) narrates, as well as the way and context in which the narration takes place. Therefore, in this module we examine the concept of narrative and its relationship with other concepts that play a role in modern digital and technological arts in general, from the perspective of the work of art as part of the cultural process and its relationship to society and science. It is also examined in comparison and contrast with other related concepts such as myth, ritual, simulation, game, etc. In this way, the module investigates how narration can be used as a methodology for the development and creation of artistic interventions, as well as for understanding the process and its mechanisms, especially in relation to projects that use new technologies.

1st Week - Introduction: Definitions. What is Narrative: Examples of Narratives in performing arts. Conceptual analysis and comparison with other related concepts (myth, game, story, hypothesis, theme, simulation, ritual, process, construct/construction)

2nd Week - Form and Structure - what is the form of the narrative/story? Analysis of works of art (figurative, literary, visual, performance, etc.) in relation to their narrative elements

3rd Week - Narrative and memory. Autobiography, authenticity and subjectivity. Practical applications and experimentation

4th Week - Narrative and ritual. Embodied knowledge, code, algorithm and narrative

5th Week - Grand narrative. The grand narratives in history and now

6th Week - The relationship between body, writing and narrative. Performative production of narrative

7th Week - Experimental creation of texts (stories, dialogues, poetry, screenplay, autobiography, etc.)

8th Week - Processing the texts created in relation to theme, style, rhythm, perspective, aesthetics, sources

9th Week - Transforming the texts created into other forms of art (e.g. performance, music, visual installation, etc.)

10th Week - Construction, deconstruction, synthesis. Presentation of ideas in relation to how written text provides different forms of storytelling and presentations of work-in-progress, feedback

11th Week - Recipient of the narrative (audience, reader etc). The unfamiliar, co-declaration, interpretation

12th Week - Group work, feedback. The objective of the narrative work created by the students (subject, time, place, form, style, aesthetics) in relation to the audience/recipient

13th Week - Review topics/sections. Analysis and discussion of assignments

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Audiovisual technologies, video, sensors, Internet
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26

	Lab Lectures 13 Literature Study and Analysis 56 Practice and Preparation 30 **Course Total** (ECTS: 5) **125**
EVALUATION OF STUDENTS	The students are asked to produce their own project in relation to performing arts, in which they present the narrative structure of the topic they have chosen. The topic, the form of the narrative as well as the artistic form that will be chosen will depend on the students' interests and will be discussed and elaborated in consultation with the tutors. • Presentations of tasks and theoretical approaches during the module • Presentation of an artistic project under the guidance of the tutors • Written work, analysis of the narrative devices, purpose, form and references of the practical work/artwork

5. BIBLIOGRAPHY

- Αγραφιώτης, Δημοσθένης. 2022. *Επιτέλεση*. Αθήνα: Νήσος.
- Αυγητίδου, Αγγελική Ν. και Ιφιγένεια Σ. Βαμβακίδου. 2013. *Performance Now 1. Επιτελεστικές Πρακτικές στην Τέχνη και Δράσεις in situ.* Αθήνα: Ίων.
- Bathes, Roland. 1977. "The Death of the Author". In: *Image, Music Text*. London: Fontana Press.
- Gale, Maggie B. and Viv Gardner, eds. 2004. *Auto/Biography and Identity: Women, Theatre and Performance*. Manchester: Manchester University Press.
- Grillmair, Rosi. 2019. *Code and Poetry: An Exploration of Logic throughout Art, Computation and Philosophy*. MA thesis.
- Ingold, Tim. 2007. *Lines: A Brief History*. Oxon and New York: Routledge.
- Perec, Georges. 2008. *Species of Spaces and Other Pieces*. London: Penguin Classics.

Online sources

- Chaucer, Cameron. Short History of Poetry Film https://poetryfilmlive.com/5587-2/
- Jahn, Manfred. 1999. "'Speak, friend, and enter': Garden Paths, Artificial Intelligence, and Cognitive Narratology". In: Herman, David, ed. Narratologies: New Perspectives on Narrative Analysis. Ohio: Ohio State UP. 167-194. Full text (pdf): http://www.uni-koeln.de/%7Eame02/pppn.pdf
- Tears in the Fence: An Independent, International Literary Magazine https://tearsinthefence.com/
- Wasafiri: International Contemporary Writing https://www.wasafiri.org/

AVA340 Space and Audiovisual Media

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AVA340	**SEMESTER**	3rd
COURSE TITLE	Space and Audiovisual Media		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Tutorial		5	7
COURSE CATEGORY	General Background		
COURSE TYPE	Elective		
PREREQUISITES	VIS230		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/ava340/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

The main aims of the course are the methodological approach of the elements of line, point, colour, light and shade; critically considered towards the expressive depiction of the final idea either in painting or head drawing.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

The current course intends to define the notions of drawing space, point, line, plane as well as the principles of static image by focusing on the elements of tone, colour, texture, light and shadow; essential elements towards the composition of static image. The course consists of two parts: colour theory and head drawing. The course is articulated through several thematic areas such as colour theory, sound, synaesthesia as well as the notions of place and space; that aims to motivate the methodological boost of personal stylistic elements, imagination and expressive qualities.

Organizing - Curation of Teaching: Dr. Nikos Kokkalis

Week 1 (Course introduction)

1. Shaping the Course - Introduction in the work of Wassily Kandinsky
2. PRACTICE: Shaping the Course - (Course Objectives - Imaging Methods - Measurement - Examples).

Week 2

1. On Bauhaus (History - Goals - Laboratories)
2. PRACTICE: Introducting to Head Drawing Methods - Measurement - Examples. Proportions (I)

Week 3

1. "Point-Line-Plane" Wassili Kandinsky
   Exercise: intersecting lines and shapes (various pencils).
   Music: Varese (Ameriques- Poeme electronic)
2. PRACTICE: Head Composition (II)

Week 4

1. Exercise: Triangles, Squares, Tonal Scale.
   Music: Arnold Schönberg (Verklärte Nacht, Three Piano Pieces, Op.11- Arnold Schönberg-Wassily Kandinsky: Music and Art Get One)
2. PRACTICE:Head Composition (III)

Week 5

1. Composition Goethe Triangle with Basic and Complementary Colours (Colour)
2. Composition: Theme "FIRE" with Triangles and Warm Colours (Colour) - Music: Stravinsky
3. PRACTICE: Head Composition (IV)

Week 6

1. Color. Color circle. Basic - complementary colors.
Exercise: Creating a Color Circle.
Music: Giannis Christou (Persians - Enantiodromia)
2. Reference: Giannis Christou, Strychnine Lady (Performance)

3. PRACTICE: Head Composition (V)

Week 7

1. Triangles and warm colors
Exercise: Fire
Music: Stravinsky (The Firebird - Le Sacre du Printemps)
2. Reference: Le Sacre du Printemps - Nijinsky-Version 1913 - Ballet Mariinski (Theater)

3. PRACTICE: Head Composition (VI)

Week 8

1. Rectangular and cold colors
Exercise: Sea

Music: Debussy (La Mer)
Reference: Debussy, Prelude to the Midlands of a Faune- Rudolph Nureyev (Ballet)

3.PRACTICE: Head Composition (VII)

Week 9

1. Exercise: Air
   Music: Beethoven Agreement 6 (pastoral) Movement 4 & 5- Shakuhathu
   Reference: Parajanov, "The Color of Pomegranate".
2. PRACTICE: Head Composition (VIII)

Week 10

1. Exercise: Earth
Music: Varese, Desserts - Mahler, The Song of the Earth
Reference: M. Antonioni (Zabriskie point)

2.PRACTICE: Head Composition (VIV)

Week 11

1. Exercise: Space
Music: Ligeti's "Aventures", Strauss "Also sprach Zarathustra"
Reference: 2001: A Space Odyssey (1968), Ligeti

2. PRACTICE: Head Composition (X)

Week 12

1. Exercise: City
   Music: Phillip Glass
   Reference: Koyaanisqatsi: Life out of balance (1982)
2. PRACTICE: Head Composition (XI)

Week 13 (Review)

1. Exercise: Nature
Music: Eduard Artemyev
Reference: Andrei Tarkovsky: Mirror, Stalker

2.PRACTICE: Head Composition (XII)

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the e-learning platform, e-class.

TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Tutoring Lectures — 39 Literature Study and Analysis — 71 Practice and Preparation — 39 **Course Total** (ECTS: 7) — **175**
EVALUATION OF STUDENTS	Course assessment is implemented through presentation of compositions in Exams Period. In particular, elements of assessment include: • all compositions (colour compositions and head drawing) which were made in class and Corfu Archaeological Museum) • consistency during the course (attendance, progress, self-motivation)

5. BIBLIOGRAPHY

MAIN BIBLIOGRAPHY

- Kandinsky, W. (1912). *The Spiritual In Art*.
- Goethe, J. W. (1810). *Colour Theory*.
- Kandinsky, W. (1926 [1996]). *Σημείο, Γραμμή, Επίπεδο*. Αθήνα: Εκδόσεις Δωδώνη.

RELATED BIBLIOGRAPHY (based on course's thematic areas)

- Kandinsky, W. (1986). *Τέχνη και Καλλιτέχνες.* Μεταφρ. Κεντρωτής, Γ., Αθήνα: Εκδόσεις Νεφέλη.
- Ίττεν, Γ. (1961 [1998]). *Τέχνη του Χρώματος*. Ελληνική έκδοση, Αθήνα: ΕΚΚΜ.
- Bachelard, Gaston . *Η ποιητική του χώρου*. Αθήνα: Ι. Χατζηνικολή, 1982.
- Zeki, Semir. *Εσωτερική όραση: Μια εξερεύνηση της τέχνης και του εγκεφάλου*. Ηράκλειο: Πανεπιστημιακές εκδόσεις Κρήτης, 2002.

AVA342 Performance Art

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AVA342	**SEMESTER**	3rd
COURSE TITLE	Performance Art		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Lab Lecture		3	5
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS			
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/ava342/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

- Understanding of basic definitions and uses of performance, as they have been applied historically, but also its potential evolution, as well as its limits and relationship with other media
- Developing critical skills in order to connect the artistic work and the creative process with the theory that underpins it
- Formulation of research questions and practical methodologies that lead to the production of artistic work
- Developing expressive techniques and understanding of the body as a way of expressing ideas, concepts, feelings and images, as well as its relationship with the surrounding space and the audience
- Exploring different ways in which performance can be combined with and supported by new technologies
- Familiarity with the stages of the creative process, from the conception of an idea to the completion of a performance

General Skills

- Seek, analyze and synthesize data
- Adaptation to new environments
- Decision making
- Autonomous work
- Team work

- Work in interdisciplinary environment
- Respect for diversity
- Respect for natural environment
- Gender sensitivity
- Freedom of thought

3. CONTENT

The module examines the concept of performance through the development of visual arts, performance art, experimental theater, multimedia performance, visual installations. Performance is in dialogue with other forms of art, offering a wide area of research in which the cultural, political and social dimensions of the performance experience emerge. The investigation of performance in relation to identity, agency, socio-political context, aesthetics defines the relationship between performer and audience and reveals the value of performance as a means for reflection, criticism and creative action.

The module focuses on a) becoming familiar with important works and artists, b) introducing the theoretical, aesthetic and theatrical elements of the medium, and c) introducing the creative, experiential process of producing such a work. The modules combines lectures, theoretical/historical research and experiential workshops. Students will work practically in group and individual practical tasks in order to develop research questions and methodology while investigating, operating and recording the creative process. Through theoretical analysis and practice, the understanding of the experiential experience of both the performer and the audience is strengthened, and the value of performance in the contemporary social and artistic landscape is highlighted.

1st Week - Introduction to the methods, main ideas and objectives of the module. Interaction and getting to know one another

2nd Week - The body in practice: the importance of the body in performance. Analysis of methods and meanings of physical expression in performance

3rd Week - The importance of the archive and documentation in performance. View videos and analysis of the work of performance artists

4th Week - Space and dramatic practices. Analysis of the space (stage, site-specific performance, gallery, city, socio-political space) in relation to performance

5th Week - Approaching performance through autobiography, writing, improvisation and stage acting. Methodological practices

6th Week - The concept of ritual and its relationship with performance. Analysis of selected projects

7th Week - Performance and technology. Contemporary audiovisual and computing technology, VR, AI. Creative uses in performance and exploration of practical application

8th Week - Selection and formation of ideas for the performances that will be presented as part of the final work. Written description of the proposals and questions to be investigated

9th Week - Presentations of the theoretical research on the proposals and feedback. Analysis of the dynamic relationship with the audience

10th Week - Developing the material and questions of each performance project

11th Week - Presentation of practical tasks, feedback and guidance

12th Week - Summary of basic principles and concepts of the module. Guidance for written assignments

13th Week - Presentation of revised practical work, feedback. Selected performances will be presented at the Audiovisual Arts Festival (Avfest AVARTS)

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Audiovisual technologies, video, Internet.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Lab Lectures — 13 Literature Study and Analysis — 60 Practice and Preparation — 26 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	• Participation in practical workshops, seminars, tasks and presentations – ongoing evaluation • Development and presentation of the final performance • Written work on the artistic project

5. BIBLIOGRAPHY

- Allain, Paul, and Jen Harvie. *The Routledge Companion to Theatre and Performance*. London: Routledge, 2005.
- Culler, Jonathan. *Λογοτεχνική Θεωρία Μια Συνοπτική Εισαγωγή*. ΠΕΚ (ΠΑΝΕΠΙΣΤΗΜΙΑΚΕΣ ΕΚΔΟΣΕΙΣ ΚΡΗΤΗΣ), 2013.
- Etchells, Tim. *Certain Fragments: Contemporary Performance and Forced Entertainment*. London: Routledge, 1999.
- Goldberg, Roselee. *Performance Art: From Futurism to Present*. London: Thames Hudson, 1979.
- Nick Kaye, *Site-specific art: performance, place and documentation.* London: Routledge, 2000.
- Rancière, Jacques. 'The Emancipated Spectator', *Artforum*, March 2007: 271-80.
- Schechner, Richard. *Η Θεωρία της Επιτέλεσης*. Μτφ. Νάνσυ Κουβαράκου. Αθήνα: Τέλεθρον, 2011
- Westcott, James. *When Marina Abramovic Dies*. Cambridge: MIT Press (MA), 2008.

Online sources

- Artsadmin, http://www.artsadmin.co.uk/home/
- Live Art Development Agency, http://www.thisisliveart.co.uk/
- Media Art Web, http://mediaartnet.org
- UbuWeb, http://www.ubu.com/resources/

AVA444 Video Recording Techniques

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AVA444	**SEMESTER**	4th
COURSE TITLE	Video Recording Techniques		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Hands-on Lab		3	5
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/ava444/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

The students will learn how to work on the camera department of a professional film set. They will have the opportunity to learn all the theoretical and practical elements of the camera department. They will be able to work on different positions and to lead their own final set.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

This module focuses in the basic elements of the camera department and how to run a professional film camera crew. We analyze how to shout a film, how to set up lights, how to control your camera and how to use the grip. We shout short examples indoors and outdoors with different equipment and different requests for final products.

1st Week

Introducing the module and the roles of a professional film set

2d Week

Different shots and the creation of a frame

3d Week

Camera assistants. What do they do in a film set and how they communicate with the camera department

4th Week

How the director of photography works with the director

5th Week

The use of light. How to set up lights, different color temperatures, three- and four-point lights

6th Week

The use of light II. Creative lights. How to underline your character with the correct lights.

7th Week

The use of grip. How do we use grip and how to set up jibs and cranes?

8th Week

Multiple camera set up (patch panel, video/audio mixer)

9th Week

Sound recording on set. Different types of microphones and sound recording techniques.

10th Week

Television studio. How a live program is going live?

11th Week

Plan the final assignments on class

12th Week

Plan the final assignments on class II

13th Week

Presenting the final assignments

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 13 Lab Practice — 26 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	The students will have to shout a short film (fiction, documentary, experimental) as director of photography's and they will have to submit a document explaining their approach, a moodboard, a floorplan and a storyboard.

5. BIBLIOGRAPHY

Βιβλίο [59384091]: Κάμερα Φως και Εικόνα στην Ψηφιακή Οπτικοακουστική Καταγραφή, Σκοπετέας Ιωάννης

Βιβλίο [12705160]: Μέσα από την κάμερα, Λυδάκη Ά.

Βιβλίο [86192828]: Η θεωρία του φιλμ, Μπέλα Μπαλάζ

Further Suggestion:

Brown, B. (2012) *Cinematography theory and practice : imagemaking for cinematographers and directors* . 2nd ed. Burlington, Mass: Focal Press.

Kenworthy, C. (2012) *Master shots : 100 advanced camera techniques to get an expensive look on your low budget movie* . 2nd ed. Studio City, Calif: Michael Wiese.

Kenworthy, C. (2011) *Master shots : 100 ways to shoot great dialogue scenes. Volume 2* . Studio City, Calif: Michael Wiese.

Keating, P. (2014) *Cinematography* . New Brunswick, New Jersey: Rutgers University Press.

Landau, D. (2014) *Lighting for cinematography : a practical guide to the art and craft of lighting for the moving image* . London: Bloomsbury.

Jones, C., Zinnes, A. and Jolliffe, G. (2013) *Breaking into Hollywood / A guerilla film makers pocketbook*. London ;: Continuum.

AVA445 Montage of the Moving Image

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AVA445	**SEMESTER**	4th
COURSE TITLE	Montage of the Moving Image		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lab Lecture		2	4
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/ava445/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

The aim of the course is for the students to become familiar with the terminology, the mastering of a video editing software but also to understand the rules for selecting the different shots as well as the relationships between the shots. The course focuses particularly on developing critical thinking skills, which concern choices about which shots to include, their duration and sequence and how they are linked.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

The course delves into the technical aspects of editing, through the learning of a video editing software and through lab exercises. At the same time, it focuses on montage as a form of art and as a central creative process in shaping the narrative and dramatization of a film or documentary . In this context, the pioneers who laid the foundations of the evolution of the art of editing are presented.

Week#1: Introduction, general overview of the structure and objectives of the course. Definitions theoretical clarifications.

Week#2: The role of editing in the process of constucting meaning, storytelling and dramaturgy. Cinematic time and "cinematic geography".

Week#3: The continuity montage and the discontinuity montage. The role and types of connections between shots in continuity editing.

Week#4: The pioneers that shaped the art and the techniques of montage I. (Georges Méliès, Edwin S. Porter, D.W. Griffith.).

Week#5: Pioneers that shaped the art and the techniques of montage II. Soviet montage theory.

Week #6: The stage of post-production and editing and the dynamic role of the editor. Semester assignment topic presentation.

Week#7: Comparative presentation of popular video editing software. User interface presentation of a selected video editing software.

Week#8: Import, inspect, archive and edit video.

Week#9: Adding and editing titles, visual effects and transitions. The types of transitions.

Week#10: Scene study and editing.

Week#11: Composing animated elements using keyframes.

Week#12: Color correction techniques and tools

Week#13: Presentation of assignments.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform (e-class).
TEACHING STRUCTURE	Activity — Semester Workload Lab Lectures — 26 Literature Study and Analysis — 48 Practice and Preparation — 26 **Course Total** (ECTS: 4) — **100**
EVALUATION OF STUDENTS	The evaluation will be carried out through the delivery of individual assignment.

5. BIBLIOGRAPHY

AVA447 Music and Audiovisual Media

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AVA447	**SEMESTER**	4th
COURSE TITLE	Music and Audiovisual Media		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
		3	6
COURSE CATEGORY			
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/ava447/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA317/		

2. TEACHING RESULTS

Teaching Results
General Skills
• Seek, analyze and synthesize data • Work in interdisciplinary environment • Respect for diversity

3. CONTENT

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Lab Practice — 26 Literature Study and Analysis — 56

	Practice and Preparation **Course Total** (ECTS: 6)	30 **138**
EVALUATION OF STUDENTS		

5. BIBLIOGRAPHY

AVA448 Site-Specific Performance

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AVA448	**SEMESTER**	4th
COURSE TITLE	Site-Specific Performance		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
		3	5
COURSE CATEGORY			
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/ava448/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

- Understanding performance and space as interdependent fields of inquiry
- Familiarity with basic terms and historical references of site-specific performance
- Understanding the city and public space as a source and place of artistic works and interventions
- Developing both theoretical and practical tools for analysis and fieldwork• Exploring methodology in practice-as-research, processing of archival material
- Investigating the use of digital art and audiovisual media in artistic action in the fabric of the city
- Developing the critical capacity to process ideas in relation to spectator-citizen-participant and practical embodied experiences• Independent practical work

General Skills

- Seek, analyze and synthesize data
- Adaptation to new environments
- Decision making
- Autonomous work
- Team work
- Work in interdisciplinary environment
- Production of new research ideas
- Project design and management
- Respect for diversity
- Respect for natural environment

- Gender sensitivity
- Freedom of thought

3. CONTENT

The module investigates the artistic, aesthetic and political expressions of contemporary site-specific performance in the urban environment. Spatial parameters play an important role in the production of meaning and in the process of knowledge production, both in the field of performance and theater, but also in the complex urban environment. Theorists and practitioners of performance, theater and the visual arts of the last century challenged established ideas that governed the space of the observer and the space of the actor, looking for the empowerment of the experience of the audience, and searching for a new language for the performing and visual arts.What is the importance of artistic site-specific performance in the contemporary urban landscape? How can artistic interventions in the city and performative events shape or change our relationship with the urban space? The module examines how, through site-specific performance and artistic interventions in the fabric of the city, issues of contemporary society and everyday life emerge, as well as how the city becomes a field of creative search.

1st Week - An introduction to concepts of space in performing arts and installations.

2nd Week - From ritual to theater. From the circle to the semicircle. The place and time of theater place.

3rd Week - Performance space and scenographic approaches in contemporary theater in Greece.

4th Week - Theater and technology. Theater as spectacle. Site-specific performance: performances in spaces beyond theater stage space.

5th Week - Space, instalations, visual environments.

6th Week - The city as an archive. Walking and urban space. Public space, memory, identity.

7th Week - Methodological approaches to theoretical and practical research on site-specific performance.

8th Week - Fieldwork. Planning performative actions in the city.

9th Week - Practical investigation of artistic actions.

10th Week - Documenting observations – analysis and processing the material. Analysis of ideas and further guidance.

11th Week - Developing ideas in relation to the aim of artistic actions and interventions. Analysis of the role of spectator-citizen-participant.

12th Week - Summary of key terms, methodologies and objectives of the module. Analysis and discussion of the topics of the final assignments.

13th Week - Presentation of performative actions and feedback. Directions for further development of actions and their support with theoretical material and examples.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Audiovisual technology, Internet
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Lab Practice — 13 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	• Presentations of performative actions and theoretical approaches of site-specific performance during the semester • Practical work and presentations on a selected topic. Students are invited to produce and present a performance or artistic intervention in a pre-selected area of the city. The topic, the format, the means to be used will arise from students' interests in discussion and under the guidance of the tutors • Individual written work, theoretical support, analysis of methodology and aims of the final artistic project

5. BIBLIOGRAPHY

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- De Certeau, Michael. *The Practice of Everyday Life*. Trans. Steven Rendall. Berkeley, Calif.: University of California Press, 1984.
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- Kwon, Miwon. *One Place After Another: Site-Specific Art And Locational Identity*. London: The MIT press, 2004
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- Massey, Doreen. *Space, Place and Gender*. Minneapolis: University of Minnesota Press, 1994.
- Tuan, Yi-Fu. *Space and Place: The Perspective of Experience*. Minneapolis and London: University of Minnesota Press, 1977.
- Wiles, David. *A Short History of Western Performance Space*. Cambridge: Cambridge University Press, 2003.
- Σταυρίδης, Σταύρος. *Κοινός Χώρος: Η πόλη ως τόπος των κοινών*. Μετάφραση: Δ. Παπαδάτος – Αναγνωστόπουλος. Βριλήσσια Αττικής: Angelus Novus 2018.

Online sources

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- Shunt https://www.shunt.co.uk/
- Station House Opera http://www.stationhouseopera.com/
- Wrights & Sites http://www.mis-guide.com

AVA540 Interactive Sound and Image Systems

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AVA540	**SEMESTER**	5th
COURSE TITLE	Interactive Sound and Image Systems		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Hands-on Lab		4	7
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	TEC311, (AVA445)		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/ava540/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

Aim of this course is to explore technologies and whether they can be used to read, record, evaluate and reconstitute people's relationships with material culture in urban and natural environment.

On the occasion of the course "Interactive Sound and Image Systems", the students explore, organize and classify urban civilization data in the modern robotic era. The aim is to create an anthropocentric framework that provides solutions using data that are related to new technologies, urban environment and nature. Lectures, proposes everyday objects such as games, culture, arts, digital applications for city residents and visitors as contemporary prints of the digital age.

The course includes 2 main workshops: a) Object and model design using open fabrication technologies; and b) Workshop of open technologies for natural data management using the Arduino electronic platform.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

In our days Physical Computing is a widely-evolving method in design, representation, and arts. It invade through their simplicity in private and public life of humans. The course introduces interaction and parameterization as a key object in Interaction Design, systems and services. Interactive artefacts serve everyday life by rewriting the symbiotic relationships of citizens with the private space (local scale), the urban an natural environment (urban scale) as well as with the global digital intangible city (global scale).

Students will be asked to implement objects, games, digital applications focusing on the relationship between citizens, cities and the natural environment. Open design and fabrication technologies that are available in our days are the mediums for the implementation of the students' projects.

1st week: Introduction to Design and Information, Viewing Student Projects

2nd week: Presentation of examples on the field of Interaction Design, the daily life in the digital age. Exercise A1-Decode Operating Rules (in class)

3rd week: Presentation of examples on the field of exploring the relationship of the citizen with the city and the natural environment. Exercise A2-Decode Operating Rules (in class)

4th week: Presenting examples on the field of Services redefining the role of man in the global city. Exercise A3-Decode Operating Rules (in class)

5th-6th-7th Week: 3-day Arduino Workshop, Digital Input / Output, Serial and Wireless Communication (bluetooth), Audio, PWM, Analog sensors

8th-9th week: Model Workshop, Digital Vector Design, Digital Fabrication

10th-11th week: 2 day Arduino Workshop, Motor, Special Devices, Monitors, Gyroscope, Communication with Processing

12th week: Presentation

13th week: Project Review

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Lab Practice — 26 Literature Study and Analysis — 80 Practice and Preparation — 43 **Course Total** (ECTS: 7) — **175**
EVALUATION OF STUDENTS	The project is being presented Text up to 2500 words with the development and description of the project Video of the project 1,5-2,5 minutes

5. BIBLIOGRAPHY

Huizinga Johan (1989) Homo Ludens, Gnosi Publications, Athens
Frisch Max (2014) Homo Faber, Patakis Publications, Athens

Harari Yuval-Noah (2017) Homo Deus, Aleksandria Publications, Athens

AVA541 Music and Spectacles

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AVA541	**SEMESTER**	5th
COURSE TITLE	Music and Spectacles		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
		3	5
COURSE CATEGORY			
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/ava541/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA300/		

2. TEACHING RESULTS

Teaching Results
General Skills
• Seek, analyze and synthesize data • Work in international environment • Work in interdisciplinary environment • Production of new research ideas • Respect for diversity • Evaluation and self-evaluation • Freedom of thought

3. CONTENT

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	

TEACHING STRUCTURE	Activity Lectures **Course Total** (ECTS: 5)	Semester Workload 39 **39**
EVALUATION OF STUDENTS		

5. BIBLIOGRAPHY

AVA542 Multimedia Performance

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AVA542	**SEMESTER**	5th
COURSE TITLE	Multimedia Performance		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
		3	5
COURSE CATEGORY			
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/ava542/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

- Developing critical skills and research methods for analysing and producing multimedia performances
- Understanding the importance of interdisciplinary research in the field of performance
- Familiarity with contemporary methods of creating multimedia performances
- Investigation of questions, meanings and methodologies that arise during the creation of a multimedia performance
- Production of original artistic works that encourage the interaction of live performance with digital art
- Independent practical and theoretical work

General Skills

- Decision making
- Autonomous work
- Team work
- Work in interdisciplinary environment
- Production of new research ideas
- Project design and management
- Respect for diversity
- Gender sensitivity
- Freedom of thought

3. CONTENT

The module examines the relationship between performance and audiovisual media through theoretical and practical approaches. The development of technology and digital media has significantly influenced the arts, contemporary theatre, performance, video art, installation art and film. The interaction of audiovisual media with performance as well as the use of the Internet brought about significant changes in the structure, aesthetics, dramaturgy and practices of performance: influencing the action, the narrative, the character/persona, the performance space, and the experience of the audience. The production of new forms of performance led to new ways of working in relation to the body, text, sound, image, narrative, space and redefined the relationship between performance and audience. The investigation focuses on the ways in which technology becomes an integral part of performance, the questions that arise from the interaction of multimedia applications and live performance, and the dramatic strategies that emerge through the creative process producing new narrative structures of space and time.

1st Week - Introduction to the basic principles, methods, terminologies and objectives of the module

2st Week - Modes of experience: intimacy, presence, interaction, immersive performances and audiovisual environments

3rd Week - Dramatic strategies in the creation of multimedia performances, analysis of examples

4th Week - Intermediality and live action. Approaches to incorporating audiovisual media into live performance

5th Week - Analysis of ideas and examples in the use of technology in performance. Generating questions for further research through practice

6th Week - Practical workshop on combining live action with technology. Research and embodied experience

7th Week - Approaches to topics, developing research methodologies and exploring resources.

8th Week - Developing strategies for documenting, researching and analysing proposed themes in multimedia performance

9th Week - Presentations of work-in-progress. Analysis of objectives, documenting observations and challenges, feedback

10th Week – Producing material through practice and research. Research questions. Supervision and development of practical work

11th Week – Producing a written description, artistic statement and video documentation of the process as part of the final project

12th Week - Discussion and review of the topics presented. Analysis and further guidance of tasks

13th Week - Presentation of multimedia performances in progress. Questions, directions, feedback

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Audiovisual technologies, video, sensors, Internet

TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Lab Lectures — 13 **Course Total** (ECTS: 5) — **39**
EVALUATION OF STUDENTS	• Presentations of actions and theoretical approaches in relation to multimedia performance during semester • Presentation of a multimedia performance under the guidance of the tutor • Written work including description, analysis and methodology of the practical work

5. BIBLIOGRAPHY

- Auslander, Philip. *Liveness: Performance in a Mediatized Culture*. London and New York: Routledge, 2008 (2nd Edition).
- Bay-Cheng, Sarah, Chiel Kattenbelt, Andy Lavender and Robin Nelson, eds. *Mapping Intermediality in Performance*. Amsterdam: Amsterdam University Press, 2010.
- Blake, Bill. *Theatre & the Digital.* London and New York: Palgrave Macmillan, 2014.
- Causey, Matthew. *Theatre and Performance in Digital Culture: From Simulation to Embeddedness*. New York: Routledge, 2006.
- Kaye, Nick. Multi-Media: Video – Installation - Performance. Abingdon, Oxon and New York: Routledge, 2007.
- Klich Rosemary and Edward Scheer. *Multimedia Performance.* London and New York: Palgrave Macmillan, 2012.

Online sources

- Blast Theory http://www.blasttheory.co.uk/
- Complicite, http://www.complicite.org/
- Laurie Anderson http://www.laurieanderson.com/
- Robert Lepage/Ex Machina http://lacaserne.net/index2.php/robertlepage/
- The Wooster Group http://thewoostergroup.org/blog/

AVA543 Dialogic Interventions in Public Space

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AVA543	**SEMESTER**	5th
COURSE TITLE	Dialogic Interventions in Public Space		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
		4	7
COURSE CATEGORY			
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/ava543/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

The aim of this course is to understand the design processes involved in creating an audiovisual work for a specific site.

The 'Reading' module involved possibilities for mapping, understanding and highlighting human behaviour and the diversity of elements of the urban environment in public space. The theoretical framework was based on Michel Foucault's study of 'Heterotopias', through which the philosopher formulated 6 principles for defining and distinguishing between heterotopias of crisis and divergence. A field of study was defined for the students as the Bosquet garden a symmetrical garden modelled on the Renaissance garden located in the northern moat of the Old Fortress and the Lower Square in Spianada. The task was to create an audiovisual project consisting of a composition of photographs and sound recordings from the garden.

The Writing module explored the anthropogeographical approach to the public space of childhood and adolescence. Initially they were asked to create a psychogeographic map of the place where they spent their childhood and adolescence. They then proceeded to write a text as a medium and as a message for audiovisual transfer to the general public. The text became the main spoken object of their audiovisual work.

Exercise pronunciation
"Recalling your childhood, adolescent and adult experiences you are invited to create an autobiographical video that connects private life with the public sphere and the city. The video may use static and moving

footage of places in your locality where you have a personal experience, or distinctive memories, places that bear a personal imprint or have left a mark on your public life. The soundscape complements the audiovisual content of the urban context and space in which you grew up. A prerequisite is the existence of a narrative text - in the form of a letter - a text recording and conveying your experiences of urban culture and the city. The text may bear the characteristics of a diary in which thoughts, fears and desires are honestly recorded."

General Skills

- Seek, analyze and synthesize data
- Team work
- Evaluation and self-evaluation

3. CONTENT

The course 'Interactive interventions in public space' has shaped its programme in the context of the relationship between citizens and public space. It was based on the trilogy 'reading', 'writing', 'intervention', a module used by computer science for the rights of users to the content of the digital repository of the private and public space of the processing unit (read/write/execute).

Lecture on Public Space
The Arts and the Public Sphere
The building blocks of meaning composition
Foucault's Heterotopias
The use of sound and image recording media
Psychogeographical Maps
Writing a narrative text
Design of audiovisual composition

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Initially, the use of audio and video recording media is used. We move on to the use of image editing tools.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Lab Lectures — 26 Literature Study and Analysis — 80 Practice and Preparation — 43 **Course Total** (ECTS: 7) — **175**
EVALUATION OF STUDENTS	For the assessment, students were asked to prepare the two projects for participation in the TTE Audiovisual Arts Festival. The activity is being implemented in May.

5. BIBLIOGRAPHY

Z. Deleuze, F. Guitari, The Anti-Oedipus Part A, Plethron Publications
Z. Deleuze, F.Guitari, The Antipodes part A, Plethron Publishing
G.Habarmas, The age of transitions, Scripta Publications

AVA544 Interactive Multimedia

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AVA544	**SEMESTER**	5th
COURSE TITLE	Interactive Multimedia		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Lab Lecture		3	5
COURSE CATEGORY	Specific Background		
COURSE TYPE	Elective		
PREREQUISITES	(TEC110)		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/ava544/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA115/		

2. TEACHING RESULTS

Teaching Results

The main aims of the course is to presentat the theoretical background of multimedia in order for students to acquire practical knowledge and be able to identify characteristics of multimedia, its workflow, understand its complexity during transmission, processing and finally to be able to develop innovative interactive applications using modern techniques and methods. Specifically, students who complete the course successfully should be able to understand the: definitions of multimedia, interaction, feedback, history of multimedia, the application of multimedia today, features and coding of audio, image, video, interaction, modeling, design of modern multimedia systems, interaction complexity, coding of color, text and quality of representation, the online digital information transmission, multicast-unicast networks and their characteristics.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

This course introduces state-of-the-art interaction-theories, design methodologies and implementation technologies for the design and development of interactive multimedia systems, commonly used in

autonomous modes, handheld devices and networks. Presentation of techniques and standards for the collection, encoding, representation and interaction techniques used for each data-type (sound, image, animation, video) are presented, including specific storage requirements. Moreover, wired and wireless networked interactive multimedia technologies, advanced compression and distribution techniques and protocols, as well as Quality of Service constraints for limited bandwidth networks are analysed. Finally, practical experience is gained in student projects developing networked multimedia systems and standards for interactive networked television and interactive arts. Students have to timely submit a number of compulsory assignments.

Week 1 - Introduction - Examples
Week 2 - Definitions - Concepts - History and Development of Multimedia
Week 3 - Digital Representation of Information
Week 4 - Text
Week 5 - Color, Images and Graphics
Week 6 - Audio
Week 7 - Video
Week 8 - Computer Multimedia Systems
Week 9 - Developing Multimedia Applications
Week 10 - Networked Multimedia Univast
Week 11 - Networked Multimedia Multicast
Week 12 - Design and development of educational multimedia systems (edutainment)
Week 13 - Project Presentation

In order to complete the course,students are expected to participate in laboratories realizing a total of 4-5 compulsory assignments.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Lab Lectures — 13 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	The exercises can be completed in English. Progress in this course is assessed during the semester by quality implementation and timely submission of the required work and participation in the course activities (presentations, visits, projects, experiments). Submitted work is rated for the quality and scope of the implementation, proper formatting and completeness of the presentation that is often required to be implemented by the students to present the results of their research as part of the lecture. Work sent via other communication channels such as e-mail, social media will not be considered. Students are responsible to seek clarification if they do not

	understand the assignment and solve their queries during the course laboratory. In order for students to receive their final grade, they must submit a signed statement stating that their work does not contain plagiarism and it was solely created for this particular course. They must also sign the marking form provided by the lecturer during the exam period. Students who do not complete the course and fail for a specific term, can complete and submit the work requested during the most recent semester. As the course progresses from year to year, they should always enquire about the latest exercises which should be present within the e-class system. Those exercises are submitted during the examination date as it is programmed centrally by the department and the students should also sign the form provided during the examination in order for their work to be evaluated and receive the final mark.

5. BIBLIOGRAPHY

The books listed are distributed in Greek language. Please contact the professor of the course should you require particular references in your language for easier reading.

Δεληγιάννης Ιωάννης (2010). Διαδραστικά Πολυμέσα και Ψηφιακή Τεχνολογία στις Τέχνες, Fagotto Books, ISBN 978-960-6685-06-4 Εύδοξος: 59359104

Δεληγιάννης Ιωάννης (2010). Η Κοινωνία της Πληροφορίας και ο ρόλος των Διαδραστικών Πολυμέσων (2nd Edition), Fagotto Books.ISBN 960-7075-99-4.

Δημητριάδης Σταύρος Ν.,Πομπόρτσης Ανδρέας Σ.,Τριανταφύλλου Ευάγγελος Γ. Τεχνολογία πολυμέσων Εύδοξος: 18549030

Κωνσταντίνος Χωριανόπουλος, Ο Προγραμματισμός της Διάδρασης Εύδοξος: 59362198

AVA641 Multimedia and Gamification

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AVA641	**SEMESTER**	6th
COURSE TITLE	Multimedia and Gamification		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
		3	5
COURSE CATEGORY			
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/ava641/		
ECLASS			

2. TEACHING RESULTS

Teaching Results
General Skills
• Adaptation to new environments • Team work • Work in interdisciplinary environment

3. CONTENT

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Lab Lectures — 13 Literature Study and Analysis — 56

	Practice and Preparation **Course Total** (ECTS: 5)	30 **125**
EVALUATION OF STUDENTS		

5. BIBLIOGRAPHY

AVA643 Pre-production in Animation

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AVA643	**SEMESTER**	6th
COURSE TITLE	Pre-production in Animation		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Tutorial		5	7
COURSE CATEGORY			
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/ava643/		
ECLASS			

2. TEACHING RESULTS

Teaching Results
General Skills
• Autonomous work • Team work • Production of new research ideas • Evaluation and self-evaluation • Freedom of thought

3. CONTENT

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES		
TEACHING STRUCTURE	Activity Lectures Tutoring Lectures	Semester Workload 39 26

	Literature Study and Analysis	71
	Practice and Preparation	39
	Course Total (ECTS: 7)	**175**
EVALUATION OF STUDENTS		

5. BIBLIOGRAPHY

AVA740 Live Visuals

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AVA740	**SEMESTER**	7th
COURSE TITLE	Live Visuals		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lab Lecture, Tutorial		4	7
COURSE CATEGORY	Deepening Knowledge		
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/ava740/		
ECLASS	https://opencourses.ionio.gr/courses/DAVA232/		

2. TEACHING RESULTS

Teaching Results
The purpose of the course helps students understand basic concepts of structuring, constructing, producing and presenting live audiovisual works and real-time applications using live visuals, live sounds, video and audio software, creative code and multimedia devices.
General Skills
• Seek, analyze and synthesize data

3. CONTENT

Reference is made to the audio-visual examples into the evolution of Expanded/extended Cinema, Music Visualization (real time), Live Audio-Visual performance (A/V performance) and Live Visuals in real time including live visuals, VJing, generative art, audio reactive visuals, electronica and club culture).

Ways of producing relevant artistic works as well as applications are analyzed. At the same time, production tools for such works are examined, such as related software (touch designer, vvvv, smode, open source, etc.), depth cameras and motion sensors, VR, midi controllers, synthesizers, DAW software, audio devices, etc. Ways of presenting an artistic work are examined, too (installations, projections, cartographic projections, performances, VJing, etc.).

The aim of the course is to understand and create artistic works and applications based on the interaction of sound and (moving) image in real time,, such as generative art, creative coding and visual

programming, live audiovisual performance in real time, Vjing, 2d/3d animation, projection mapping etc.

Students complete the learning unit by creating their own audio-visual project which is presented or recorded live.

1) Introduction to Live Visuals. What they are and how they involve in the live audiovisual performance. Presentations of relevant audiovisual works. Historical reference and production methodology.
2) Introduction to the technical aspects of Live Visuals: Knowledge and use of equipment and software. (e.g.: cameras, sensors, projectors, controllers, etc.).
3) Assignment of the Final Thesis to be handed in during the examination period. Methodology and implementation techniques. (topics: vj, projection mapping, audiovisual performance. Generative art. Video screening, live visuals, music visualization).
4) Live audioreactive visuals. Ways to produce live images that interact with sound parameters in real time.
5) Generative Art. Ways and methods of production. Visual Programming Language, Creative coding.
6) Integration of software and protocols related to multiple music technologies.
7) Sound design and music visualization.
8) Vjing and music visualization. Application of Vjing in the music industry.
9) Progress. Final work progress presentations. Observations.
10) Projection Mapping. Techniques and software. Presentation of artistic works based on projection mapping.
11) interactive shaders. GLSL.
12) Use with various devices such as midi controllers, synthesizers, for the needs of an audiovisual performance.
13) VR/AI and live visuals.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lab Lectures — 26 Tutoring Lectures — 26 Literature Study and Analysis — 80 Practice and Preparation — 43 **Course Total** (ECTS: 7) — **175**
EVALUATION OF STUDENTS	Progress and assessment of the course is implemented by delivering artistic work during the semester and is completed with a total delivery of completed works at the end of the semester.

5. BIBLIOGRAPHY

Steve Gibson, Atau Tanaka, Stefan Arisona, Donna Leishman. (2022) Live Visuals History, Theory, Practice. Taylor & Francis.

Spinrad, P. (2005) The VJ Book – Inspirations and Practical Advice for Live Visuals Performance. Washington, USA: Feral House.
Dr. Lanfranco Aceti. (2013) Live Visuals: Leonardo Electronic Almanac, Vol. 19, No. 3 Goldsmiths

College.Spinrad, P. (2005) The VJ Book – Inspirations and Practical Advice for Live Visuals Performance. Washington, USA: Feral House.
Dr. Lanfranco Aceti. (2013) Live Visuals: Leonardo Electronic Almanac, Vol. 19, No. 3 Goldsmiths College.

AVA743 Art of Technical Images

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AVA743	**SEMESTER**	7th
COURSE TITLE	Art of Technical Images		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture		3	5
COURSE CATEGORY			
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/ava743/		
ECLASS			

2. TEACHING RESULTS

Teaching Results
General Skills
• Seek, analyze and synthesize data • Adaptation to new environments • Autonomous work • Team work • Respect for diversity • Gender sensitivity • Evaluation and self-evaluation • Freedom of thought

3. CONTENT

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	

TEACHING STRUCTURE	Activity	Semester Workload
	Lectures	39
	Literature Study and Analysis	56
	Practice and Preparation	30
	Course Total (ECTS: 5)	**125**
EVALUATION OF STUDENTS		

5. BIBLIOGRAPHY

AVA744 Iconography of Sound

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AVA744	**SEMESTER**	7th
COURSE TITLE	Iconography of Sound		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lab Lecture, Tutorial		3	5
COURSE CATEGORY	Deepening Knowledge		
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/ava744/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

The aim of the course is to clarify the central theoretical concepts concerning the conjunction between sound and image and to enhance the ability to recognize and transfer abstract sound events and compositions to visual language and visual representations. Through laboratory exercises, the goal is to acquire technical skills related to different software throughout the process of the creation of animation and moving imagery as well as to enhance students' individual style in the development of audiovisual artworks.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

The course examines the relationship between sound and visual stimuli in the context of artistic creation. More specifically, it explores how visual forms and structures are associated to sound structures with the aim to design a holistic audiovisual artwork. The ongoing interaction between sound art / music and the visual arts throughout art history is being presented and specific art movements and artworks are being discussed. The presentation includes painting as a static composition, the first experimental and abstract

films. Finally the course investigates the endless possibilities of multisensory experience and interaction offered by new digital technologies such as projects based on algorithmic graphics generators and interactive code-based applications.

Week#1: Introduction, general overview of the structure and objectives of the course. Definitions and theoretical clarifications. Presentation and categorization of image and graphics processing technologies to be used within the lab.

Week#2: The language of music and the visual language (Visual Music / Color Music). Color instruments and the color scale - octave analogy: Historical review. Line, Rhythm, Repeat, Variety, Pattern, Unity. Animating a static image to a given sound I.

Week#3: Synesthesia as a neurological condition. Synesthetic artists. The musical form and the architectural form. Cinema as a symphony of light. Animating a static image to a given sound II.

Week#4: Abstraction in painting and movement within the composition of a static image / painting: presentation of art movements and artists. Presentation of real time conversion systems: audio to image.

Week#5: The first abstract films. Presentation of films and discussion.

Week#6: The music video clips and the aesthetics of pop culture. A typology of the video clip. The relation between video clip and the cinema: examples of image sequences synced to musical codes.

Week#7: The digit as the common counterpart in the creation of multisensory representation in digital technology and the capabilities of digital technology in parameterization, conversion and representation of data. Conversion of audio parameters to keyframes I.

Week#8: The internet as a platform for presentation and interaction. The interactive video clip. Conversion of audio parameters to keyframes II.

Week#9: Sound Visualization with 2 dimensional animation. Conversion of audio parameters to keyframes III.

Week#10: New forms of audiovisual environments for digital installations and performances. The fluid boundaries between playing, spectacle and art.

Week#11: Synchronized multiple projections, 3D mapping projection, video performance.

Week#12: Digital interactive audiovisual installations: presentation of projects and artists. Programming Languages in Audio Visualization

Week#13: Presentation of students' assignments and discussion. Summarizing main topics and discussion.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lab Lectures — 26 Tutoring Lectures — 13 Literature Study and — 56

	Analysis Practice and Preparation 30 **Course Total** (ECTS: 5) **125**
EVALUATION OF STUDENTS	The evaluation will be carried out through the delivery of individual assignment.

5. BIBLIOGRAPHY

Εικαστικές τέχνες και μουσική (τέλη 19ου και 20ός αιώνας), συναισθητικοί πειραματισμοί και οπτικοακουστικές εφαρμογές στην τέχνη του 20ού αιώνα: από τη συναισθησία στην πολυαισθητηριακή συνέργεια. Θέμις Βελένη. Διδακτορική Διατριβή . 2011. DOI 10.12681/eadd/28405

Το Μουσικό Βίντεο, Οπτικοακουστική Αφήγηση, Εργασλεία Ανάλυσης, Εκπαιδευτικές Εφαρμογές. Μαίη Κοκκίδου. 2019. ISBN13 9789606685811

Παιδαγωγικό Σημειωματάριο, Π. Κλεε. Πρώτη Έκδοση: 1925.

AVA745 Digital Composing of Virtual Environments

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AVA745	**SEMESTER**	7th
COURSE TITLE	Digital Composing of Virtual Environments		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Lab Lecture		2	4
COURSE CATEGORY	Deepening Knowledge		
COURSE TYPE	Elective		
PREREQUISITES	(VIS830), (THE104), (TEC414), (AUD521), (TEC311)		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/ava745/		
ECLASS	https://e-class.ionio.gr/courses/DAVA199		

2. TEACHING RESULTS

Teaching Results

The objective of the course is to provide to the students the means to understand the why virtual worlds are constructed and how these worlds interact with the user.

The successful attendance of the course offers the ability to the corresponding students to:

- use the Unity engine to create virtual environments
- write programming code in C# in order to creat interactions to the virtual environments
- create simple 3d or 2d videogames

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

Presentation of the basic concepts, definitions and principles of virtual reality, as well as of the digital virtual world composition methods. Creation of virtual 3D real time environments and of the proper digital content, using contemporary specialised software and methods. Designing and creation of intelligent interactive object models and user's interface. Combing sound and image devices and special controls for developing experimental virtual environment installations. Examples of artistic expression media and generally of complete interactive works through the use of advanced techniques and virtual reality technologies. Critical analysis of the production procedure of a complete 3D virtual environment application. Finally, the students' projects are presented and analysed.

1st Week

General introduction to the course and to Unity engine. Inserting objects to the environment and description of the corresponding parameters (ccordinates, rotations etc). Tools of the application.

2nd Week

Basic elements of objectoriented programming and of C# programming language. Unity scripting. Examples of simple programms in C#

3rd Week

Moning objects in the virtual environment with coding (translate, rotate). Use of the corresponding function. Using keyboard to interact with the emvironment.

4th Week

Using Unity tools in order to create virtual terrain and natural environment (mountain, trees, valeys etc). Inserting textures to the environment.

5th Week

Description of Unity prefabs in order to create custom objects. Inserting to the environment the First Person Controler and its basic properties.

6th Week

Example: moving platform with user interaction. Using functions and variables for the movement.

7th Week

Physics in Unity. Solids, gravity, friction, elasticity. Examples with forces, torgue, restrictions etc.

8th Week

Using the graphic user interface of Unity (GUI). Menus, texts UI, pictures

9th Week

Creating different scenes to the virtual environment. Changing levels of the videogame with code in C#. The use of buttons.

10th Week

Sprites for 2d animation creation in Unity.

11th Week

Description of the Unity avatar and the android Third Person Controler (Ethan). Animation of the character with the state tree.

12th Week

Example: opening and closing doors. The methods OnTriggerEnter() and OnCollissionEnter() for user interaction.

13th Week

General course overview – talk about students' projects for the course.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 13 Lab Lectures — 13 Literature Study and Analysis — 48 Practice and Preparation — 26 **Course Total** (ECTS: 4) — **100**

EVALUATION OF STUDENTS	The evaluation is a result of the final project, namely a virtual world or a videogame

5. BIBLIOGRAPHY

2015. Thorn, Mastering Unity Scripting | PACKT Books. Packt Publishing, 2015.
2016. Dr. Lavieri, Getting Started with Unity 5: Packt Publishing, 2015.

AVA841 Audiovisual Production Management

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AVA841	**SEMESTER**	8th
COURSE TITLE	Audiovisual Production Management		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Hands-on Lab		3	5
COURSE CATEGORY			
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/ava841/		
ECLASS			

2. TEACHING RESULTS

Teaching Results
The students will have to opportunity to focus in the practical aspects of producing an audiovisual product. The students will work on a past funding call and they will try to create a final proposition for funding.
General Skills
• Seek, analyze and synthesize data • Freedom of thought

3. CONTENT

This module focuses in the mail elements of film and audiovisual production and how to organize a set, get location permissions, create a production file, apply for funding and create a budget.

1st Week

Introduction to the basic elements of the module and presenting the final assignment

2d Week

Introduction on the roles of production in a film set

3d Week

Pre pre production A

Ways for funding and start getting roles involved

4th Week

Pre pre production B

Crowdfunding and pitching

5th Week

Pre pre production B

How to create a budget and how do we keep it health through the whole production

6th Week

Pre production A

Open the production office. How do we create the production schedule and the breakdown

7th Week

Pre production B

How do we create the call sheet and get permissions for shouting.

8th Week

Pre production C

Think Crew software

9th Week

Production

How does the production department works on set

10th Week

Post production and festival strategy

11th Week

Closing the production

12th Week

Finalizing the assignments

13th Week

Presenting the assignments in class

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	
TEACHING STRUCTURE	Activity — Semester Workload Lab Practice — 39 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	The course evaluation is performed by the delivery of the assignment which consists of the creation of the final production file for funding. The students will create a full production file for a past funding call and a full production schedule and breakdown in Think Crew.

5. BIBLIOGRAPHY

Βιβλίο [12157]: All Business is Show Business, McKain Scott

Βιβλίο [22029]: 161 μυστικά για ένα νέο κινηματογραφιστή, Landau Camille,White Tiare

Βιβλίο [59376423]: Ο ΓΕΝΙΚΟΣ ΔΙΑΚΟΠΤΗΣ, Tim Wu

Further suggestions:

Rea, P. and Irving, D. K. (2015) *Producing and Directing the Short Film and Video*. 5th ed. Abingdon: Taylor & Francis Group.

Battista, P. (2013) *Independent film producing : how to produce a low-budget feature film*. New York: Skyhorse Publishing Company, Incorporated.

Broughton, I. (2001) *Producers on producing : the making of film and television* . Jefferson, N.C. ;: McFarland.

Fadiman, D. and Levelle, T. (2008)*Producing with passion : making films that change the world* . Studio City, Calif: Michael Wiese.

Maureen, R. (2017) *Producer to Producer: A Step-by-Step Guide to Low-Budget Independent Film Producing 2nd Edition*, California: Michael Wiese Productions

Maureen, R. (2010) *Producer to Producer: A Step-By-Step Guide to Low-Budgets Independent Film Producing*, Australia: Paperback

Jeffreey, T. (2006) *Film Business: A Handbook for Producers*, Australia: Paperback

Bird, R. (2017) *Cheap Movie Tricks: How To Shoot A Short Film For Under $2,000 (Amateur Movie & Video Production, for Fans of The Filmmaker's Handbook)*, Australia: Paperback

AVA843 Visual Development of Character and Environments

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AVA843	**SEMESTER**	8th
COURSE TITLE	Visual Development of Character and Environments		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture		3	6
COURSE CATEGORY			
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/ava843/		
ECLASS			

2. TEACHING RESULTS

Teaching Results
General Skills
• Seek, analyze and synthesize data • Autonomous work • Team work • Respect for diversity • Gender sensitivity • Evaluation and self-evaluation • Freedom of thought

3. CONTENT

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	

TEACHING STRUCTURE	Activity	Semester Workload
	Lectures	39
	Literature Study and Analysis	56
	Practice and Preparation	30
	Course Total (ECTS: 6)	**125**
EVALUATION OF STUDENTS		

5. BIBLIOGRAPHY

AVA846 Virtual and Augmented Reality Environments

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AVA846	**SEMESTER**	8th
COURSE TITLE	Virtual and Augmented Reality Environments		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Hands-on Lab		4	7
COURSE CATEGORY	Deepening Knowledge		
COURSE TYPE	Elective		
PREREQUISITES	Συνέντευξη, Φάκελος Εργασιών		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/ava846/		
ECLASS	https://opencourses.ionio.gr/modules/contact/index.php?course_id=150		

2. TEACHING RESULTS

Teaching Results

Upon successful completion of the course, students will be able to: understand the theory of user perception and interaction in virtual-augmented reality environments, to design methods of interaction and visualization, make use of existing technologies and methodologies, develop and integrate content into these environments; to design and implement virtual-augmented reality environments and apply them to serve specific purposes (education, arts, entertainment, etc.).

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

The course examines the theoretical and technological foundations of the field of mixed reality and examines in particular the particular parameters on the basis of which virtual and augmented reality systems are designed and implemented, through the achievement of authentic 3D audio-visual representation and mixing between the real and the virtual. Furthermore, the interaction techniques between the user and these systems are analyzed and special emphasis is placed on their applications in the field of modern digital arts and in the field of software application development in fixed and portable

computing environments.

Week 1: Introduction to virtual and augmented reality environments. Demonstration of virtual and augmented reality environments.

Week 2: Anatomy of virtual-augmented reality environments. Equipment, immersion, interaction. Introduction to virtual-augmented reality application development environments.

Week 3: Immersion in virtual reality environments. Content development for virtual-augmented reality environments.

4th Week: Forms of interaction (embodied, tangible) in virtual-augmented reality environments. Technologies and equipment. Application development for virtual-augmented reality environments. Learning development environments (Unity3D, AR toolkit, Vuforia).

Week 5: Content of virtual-augmented reality applications. Content and interaction in virtual-augmented reality applications.

6th Week: Virtual-augmented reality systems and positioning, movement and interaction technologies. Implementation of positioning, movement and interaction mechanisms.

7th Week: Study and design of interaction methods in virtual reality environments. Implementation of interaction methods in virtual reality environments.

8th Week: Study and design of interaction methods in augmented reality environments. Implementation of interaction methods in augmented reality environments.

9th Week: Imaging issues, technologies and methodologies: rendering, overlaying, 3D stereoscopic vision. Design of virtual reality facilities.

Week 10: Designing Integrated Virtual Reality Systems.
Design of integrated virtual reality systems - laboratory application.

Week 11: Virtual and augmented reality: specific applications (science, health, business, construction, arts, culture, entertainment, games, movies, education, etc.). Case studies.

Week 12: Application of virtual and augmented reality environments for special purposes. Virtual reality and its effects (users, education, entertainment, society, economy).

Week 13: Methods of dealing with negative effects of virtual-augmented reality applications (isolation, violence and addiction). Legal and ethical issues in augmented reality.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26 Lab Practice — 26 Literature Study and Analysis — 80 Practice and Preparation — 43

	Course Total (ECTS: 7) **175**
EVALUATION OF STUDENTS	The evaluation of the students' progress is done by using individual compulsory assignments which consist of a theoretical and a practical part in accordance with the organization and modules of the course. Papers are graded in terms of quality, scientificity and scope of implementation, adherence to guidelines and completeness of the presentation with which they complete their delivery presenting their research results.

5. BIBLIOGRAPHY

Lepouras, G., Antoniou, A., Platis, N., Charitos, D., 2015. Development of virtual reality systems. [elec. bibl.] Athens: Association of Greek Academic Libraries. Available at: http://hdl.handle.net/11419/2546

Gerard Jounghyum. Designing virtual reality systems: the structured approach. London: Springer, c2005.

Kipper, Gregory. Augmented reality : an emerging technologies guide to AR. Amsterdam ; Waltham, MA : Syngress, c2013.

Also, students can consult:

Vosinakis, S., 2015. Virtual worlds. [elec. bibl.] Athens: Association of Greek Academic Libraries. Available at: http://hdl.handle.net/11419/3187

AVA941 History, Theory & Practice of Documentary

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AVA941	**SEMESTER**	9th
COURSE TITLE	History, Theory & Practice of Documentary		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Lab Lecture		4	7
COURSE CATEGORY	Deepening Knowledge		
COURSE TYPE	Elective		
PREREQUISITES	Συνέντευξη, Φάκελος Εργασιών, AVA444, AVA445		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/ava941/		
ECLASS	http://e-class.ionio.gr		

2. TEACHING RESULTS

Teaching Results
General Skills
• Seek, analyze and synthesize data • Autonomous work • Team work • Project design and management • Freedom of thought

3. CONTENT

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 26

	Lab Lectures Literature Study and Analysis Practice and Preparation **Course Total** (ECTS: 7)	26 80 43 **175**
EVALUATION OF STUDENTS		

5. BIBLIOGRAPHY

AVA942 Design & Development of Video Games

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AVA942	**SEMESTER**	9th
COURSE TITLE	Design & Development of Video Games		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Lab Lecture		3	5
COURSE CATEGORY	Deepening Knowledge		
COURSE TYPE	Elective		
PREREQUISITES	(AVA341)		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/ava942/		
ECLASS	https://opencourses.ionio.gr/modules/contact/index.php?course_id=144		

2. TEACHING RESULTS

Teaching Results

Students who successfully complete the course will know how to implement the following: analysis of the game characteristics, description of objectives, planning & action design, appropriate selection of implementation platform for a new game, design and creation of the user environment, character configuration, score design, design of the gaming experience, creation of a test game based on each indicidual students' programming skills in environments that include: MIT Scratch, Unity3D, Unreal Engine and others.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

The course describes the modern video game design and development process. Various games and platforms are used to present and focus on the development of new gaming experiences including augmented and virtual reality platforms. Research and development issues that include the transformation of an idea to a gaming experience, the design processes for the development of a sound game structure is analysed including issues relating to scoring, rules and strategies that need to be

implemented in order to create a rewarding experience. Immersion issues are also discussed involging the process that covers the period between purchasing the game to the date that the player stops playing. The course examines specific categories of games in relation to real-world applications (cryptography) and games using mixed media and multiple forms of interaction.

Week 1: Introduction
Week 2: Games in practice - playing without the computer
Week 3: Types of computer games, examples
Week 4: Playing games - Test AR - VR games in the classroom, recording characteristics (A)
Week 5: Describing the game experience
Week 6: Playing games - Test AR - VR games in the classroom, recording characteristics (B)
Week 7: Game Design - Opinion Student

Week 8: From Ideas to Game characteristics (turning a story into the game)
Week 9: Choosing the Right Platform
Week 10: Presentation of Game Environments & Tools
Week 11: Content Creation and Conversion of Existing Games
Week 12: Media Creation
Week 13: Game Presentation

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 13 Lab Lectures — 26 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	The exercises can be completed in English. Progress in this course is assessed during the semester by quality implementation and timely submission of the required work and participation in the course activities (presentations, visits, projects, experiments). Submitted work is rated for the quality and scope of the implementation, proper formatting and completeness of the presentation that is often required to be implemented by the students to present the results of their research as part of the lecture. Work sent via other communication channels such as e-mail, social media will not be considered. Students are responsible to seek clarification if they do not understand the assignment and solve their queries during the course laboratory. In order for students to receive their final grade, they must submit a signed statement stating that their work does not

	contain plagiarism and it was solely created for this particular course. They must also sign the marking form provided by the lecturer during the exam period. Students who do not complete the course and fail for a specific term, can complete and submit the work requested during the most recent semester. As the course progresses from year to year, they should always enquire about the latest exercises which should be present within the e-class system. Those exercises are submitted during the examination date as it is programmed centrally by the department and the students should also sign the form provided during the examination in order for their work to be evaluated and receive the final mark.

5. BIBLIOGRAPHY

The books listed are distributed in Greek language. Please contact the professor of the course should you require particular references in your language for easier reading.

Μιχάλης Λυγκιάρης & Γιάννης Δεληγιάννης: Ανάπτυξη Παιχνιδιών, Σχεδιασμός Διαδραστικής Αφήγησης, Θεωρίες, Τάσεις και Παραδειγματα, Fagotto Books, 2017.

AVA943 Computer Art – Internet Art

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AVA943	**SEMESTER**	9th
COURSE TITLE	Computer Art – Internet Art		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lab Lecture, Tutorial		3	5
COURSE CATEGORY	Deepening Knowledge		
COURSE TYPE	Elective		
PREREQUISITES	TEC410, THE600		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/ava943/		
ECLASS	https://e-class.ionio.gr/courses/DAVA142		

2. TEACHING RESULTS

Teaching Results

The main goal is to gain a deep understanding of the phenomenon of the internet as a means of artistic creation and reflection and to make use of its communicative and interactive possibilities.

The course encourages participants to practice on and experiment with the specific technologies and techniques they have acquired in previous classes and to enhanced and express their critical attitude towards the internet.

General Skills

- Seek, analyze and synthesize data
- Autonomous work
- Team work
- Project design and management
- Freedom of thought

3. CONTENT

The internet is an unprecedented phenomenon of a mass, nonlinear transmission of information from all directions and as such is transforming the way we approach and think about the world. Consequently it redefines the way we produce, display and perceive art. The course discovers and experiments with cyberspace as a space for artistic expression and exchange. The characteristics, thematics and practices that constitute the language and aesthetics of Internet Art are being investigated and analysed. The

emphasis is placed on its close relationship to technology and on its ongoing transformation. The course is project oriented highlighting at the same time the theoretical and conceptual background and the application of technology.

1st Week

General presentation of the subject and the objectives of the course (concepts and theoretical clarifications). The history of the internet as a result of technological developments: Overview and categorization of the internet technologies. Laboratory: Creating a personal blog to capture and exchange information and actions within the course

2nd Week

Historical background of Internet Art: Linking internet art to past art movements (dada, conceptual art, postal art, etc.). Features and themes of internet art. Laboratory: Initial planning for the development of a project: level of idea / level of technology

3rd Week

Internet services (web, e-mail, DNS, file transfer, data storage, etc). The structure of the internet and the architecture of the www (identifying data by URL, HTTP protocol, client-server communication, etc.). The Internet as an information system in continuous change. The internet as a communication platform. The semantic web. Laboratory: Website Types. The HTML language (application). Planning and organization of the initial material for the development of the work plan.

4th Week

Net Literature / Net Poetry. Types of interaction. Hypertext and hyperlink. Non-linear information flow, root structures. Laboratory: Navigation design. Examples and application. Laboratory: CSS: Monitoring work plans and problem solving.

5th Week

The internet as a public space: Social interaction, Cyber- Relationships and “Reality". Activism and collective action as an act of resistance to the aesthetic and the political status / the commercialization of the internet. Social Networks (examples and discussion). Summary and categorization of the internet technologies: Analysis of projects and the technology applied.

6th Week

Cyberspace and its relationship to the "real world”: Virtual worlds, virtual communities. Identity on the Internet. Online games created by artists (examples and discussion).

7th Week

Internet art as a critical act to the aesthetic, digital and social codes (parody): Creative misinformation (presentation of projects and discussion.)

8th Week

Telepresence, Post Art, Junk Mail Art, Software Art, Generative art). (examples and discussion). Laboratory: Javascript

9th Week

Web-based collaborative projects. Interactive projects in the form of streaming video, audio (examples and discussion). Laboratory: Processing technology for web applications (part 1) Task tracking and problem solving.

10th Week

Databases and data visualization. Email art, junk e-mail art. Internet performance. (Presentation of examples and discussion) Laboratory: Visualization technologies for databases (part 1). Task tracking and problem solving.

11th Week

Automation, Search Engine Craft, ASCII Code Works, Internet Radio (examples and discussion). Laboratory: Database visualization technologies (part 2). Analysis of online art projects in relation to the applied. and experimentation.

12th Week

Cyberformance with multiple users, online games created by artists (examples and discussion). Post Internet Art and future aesthetic and conceptual developments. Laboratory: Database visualization technologies (part 3).

13th Week

Summary of the main topics and subjects of the course. Presentation of the semester projects and discussion.

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lab Lectures — 26 Tutoring Lectures — 13 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 5) — **125**
EVALUATION OF STUDENTS	A personal project and a documentation of its theoretical basis and its work flow.

5. BIBLIOGRAPHY

Selected texts from diktion.wordpress.com (created for the needs of the course).

AVA944 Video Art

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AVA944	**SEMESTER**	9th
COURSE TITLE	Video Art		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture		3	6
COURSE CATEGORY	Deepening Knowledge		
COURSE TYPE	Elective		
PREREQUISITES	THE200, (THE302), (AUD323), (VIS431), AVA444, AVA445, Συνέντευξη, Φάκελος Εργασιών		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/ava944/		
ECLASS	https://e-class.ionio.gr/courses/DAVA296		

2. TEACHING RESULTS

Teaching Results
General Skills
• Seek, analyze and synthesize data • Autonomous work • Team work • Production of new research ideas • Project design and management • Respect for diversity • Gender sensitivity • Freedom of thought

3. CONTENT

The concept of Video Art is introduced and analyzed. The relation between Poetry and Video Art is also discussed and a comprehensive reference to the points where Video Art differs from other art movements also using New Media is made. The students are introduced to the principles of Video Art, emphasizing to the direct presence of time, as the fourth dimension in visual events. The students are taught the structural elements of the non-narrative audiovisual work. During the course, there are projections and discussion over examples: from the first amateur videos, destined for the television screen, to their

evolution in multi-channeled giant projections. Furthermore, the discussion moves towards new trends in art and the dissolution of the boundaries among the different art forms; the integration of Video Art in works of Theatre, Dance, Opera and Concerts is presented. The students get accustomed with works of internationally acclaimed artists (Nam June Paik, Wolf Vostell, Matthew Barney, Pipilotti Rist, Bill Viola, Robert Cahen, Douglas Gordon etc.). Finally, during the course, students are asigned with exercises finalized under the professor's close supervision.

1st Week
2nd Week
3rd Week
4th Week
5th Week
6th Week
7th Week
8th Week
9th Week
10th Week
11th Week
12th Week
13th Week

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Lectures
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	Enhanced by multimedia content. The learning process is supported by the asyncrhonous e-learning platform e-class.
TEACHING STRUCTURE	Activity — Semester Workload Lectures — 39 Literature Study and Analysis — 56 Practice and Preparation — 30 **Course Total** (ECTS: 6) — **125**
EVALUATION OF STUDENTS	

5. BIBLIOGRAPHY

AVA945 Atmospheres: Visual Language and Conceptual Design

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AVA945	**SEMESTER**	9th
COURSE TITLE	Atmospheres: Visual Language and Conceptual Design		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
		0	5
COURSE CATEGORY			
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/ava945/		
ECLASS			

2. TEACHING RESULTS

Teaching Results
General Skills
• Adaptation to new environments

3. CONTENT

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	
TEACHING STRUCTURE	Activity — Semester Workload Lab Lectures — 39 Projects — 75 Literature Study and Analysis — 32 Practice and Preparation — 18 **Course Total** (ECTS: 5) — **164**

EVALUATION OF STUDENTS	

5. BIBLIOGRAPHY

AVA946 Production and Post-Production in Animation

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	AVA946	**SEMESTER**	9th
COURSE TITLE	Production and Post-Production in Animation		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Lecture, Tutorial		5	7
COURSE CATEGORY			
COURSE TYPE	Elective		
PREREQUISITES	-		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/ava946/		
ECLASS			

2. TEACHING RESULTS

Teaching Results
General Skills
• Seek, analyze and synthesize data • Autonomous work • Team work • Project design and management • Evaluation and self-evaluation • Freedom of thought

3. CONTENT

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD		
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES		
TEACHING STRUCTURE	Activity Lectures	Semester Workload 39

	Tutoring Lectures	26
	Literature Study and Analysis	71
	Practice and Preparation	39
	Course Total (ECTS: 7)	**175**
EVALUATION OF STUDENTS		

5. BIBLIOGRAPHY

Projects

PRO750 Individual Project

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	PRO750	**SEMESTER**	7th
COURSE TITLE	Individual Project		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Project Work		-	12
COURSE CATEGORY	Deepening Knowledge		
COURSE TYPE	Elective		
PREREQUISITES	THE102, 120 ECTS, Συνέντευξη, Φάκελος Εργασιών		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/pro750/		
ECLASS			

2. TEACHING RESULTS

Teaching Results

General Skills

- Seek, analyze and synthesize data
- Decision making
- Autonomous work
- Work in interdisciplinary environment
- Production of new research ideas
- Project design and management
- Evaluation and self-evaluation

3. CONTENT

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	

TEACHING STRUCTURE	Activity	Semester Workload
	Lectures	52
	Lab Lectures	52
	Lab Practice	52
	Tutoring Lectures	91
	Literature Study and Analysis	34
	Practice and Preparation	19
	Course Total (ECTS: 12)	**300**
EVALUATION OF STUDENTS		

5. BIBLIOGRAPHY

PRO050 Undergraduate Thesis

1. GENERAL

SCHOOL	MUSIC AND AUDIOVISUAL ARTS		
DEPARTMENT	AUDIO AND VISUAL ARTS		
LEVEL	Undergraduate		
COURSE CODE	PRO050	**SEMESTER**	10th
COURSE TITLE	Undergraduate Thesis		
INDEPENDENT TEACHING ACTIVITIES		**WEEKLY TEACHING HOURS**	**ECTS**
Project Work		-	30
COURSE CATEGORY	Deepening		
COURSE TYPE	Compulsory		
PREREQUISITES	THE102, (THE701), 210(ΦΕΒ)/230(Σεπ) ECTS + Συνέντευξη + Φάκελος Εργασιών		
LANGUAGE OF TEACHING and EXAMINATIONS	Greek		
THE COURSE IS OFFERED TO ERASMUS STUDENTS	YES (In English)		
URL	https://avarts.ionio.gr/en/studies/undergraduate/courses-descriptions/pro050/		
ECLASS			

2. TEACHING RESULTS

Teaching Results
General Skills
• Seek, analyze and synthesize data • Decision making • Autonomous work • Work in interdisciplinary environment • Production of new research ideas • Project design and management • Evaluation and self-evaluation

3. CONTENT

4. TEACHING AND LEARNING METHODS - EVALUATION

TEACHING METHOD	Face to face
USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES	

TEACHING STRUCTURE	Activity	Semester Workload
	Lectures	104
	Lab Lectures	52
	Lab Practice	156
	Tutoring Lectures	286
	Literature Study and Analysis	99
	Practice and Preparation	53
	Course Total (ECTS: 30)	**750**
EVALUATION OF STUDENTS		

5. BIBLIOGRAPHY

Courses' Descriptions

AUDIO VISUAL ARTS
avarts.ionio.gr

DEPARTMENT OF AUDIO & VISUAL ARTS
IONIAN UNIVERSITY

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