

Course unit title:	<b>IMAGE MAKING 2</b>				
Course unit code:	AGDS228				
Type of course unit:	Required				
Level of course unit:	Bachelor				
Year / Semester of study:	2 <sup>nd</sup> / Spring				
Number of ECTS credits allocated :	5	Lectures p/w:	2	Labs p/w:	0
Instructor(s)					
Aim of the Course	<p><b>Aim of the course and core objectives are:</b></p> <ul style="list-style-type: none"> <li>- Demonstrate skills in concept, form and material at a more complex level.</li> <li>- Produce a body of work demonstrating a unique approach, vision and style.</li> <li>- Develop awareness of a close interdependence of image and narrative.</li> <li>- Understand major principles of the relationship between image and narrative production. A series of studio situations, settings and practices.</li> <li>- Understand and develop creative tools to analyse an artwork. Tones, forms, symmetry, harmony.</li> <li>- Examine composition as an essential means for producing an understanding of context and concept.</li> </ul>				
Learning outcomes of the course unit:	<p><b>Students should be able to:</b></p> <p><b>Knowledge and understanding</b></p> <ul style="list-style-type: none"> <li>- Demonstrate an understanding of how various narratives found within the notions of an image are employed to stimulate unique and creative ideas.</li> <li>- Define the relevance of image as a cultural product and how the workings of power effect its different interpretations. Respond to moods, feelings, reactions, sensibilities, and meanings evoked.</li> <li>- Generate a multiplicity of meanings, directions and dimensions of their project through conceptual and visual experimentation, and research.</li> <li>- Define the relevance of image as a complex term that carries many different meanings. Seeing, recognizing patterns, techniques, and materials.</li> <li>- Understand the impact the notions of image and narrative have on international artistic practices.</li> </ul> <p><b>Working Processes</b></p>				

	<ul style="list-style-type: none"> <li>- Analyse images of art, design and architecture within the historical, cultural and social context of art and design.</li> <li>- Develop creative thinking, analytical and visual expression through a process-oriented approach.</li> <li>- Analyse and interpret new and complex visual information in relation to their project ideas.</li> <li>- Relate the processes of their research findings to a specific artist's work.</li> <li>- Acquire self-confidence and skills in developing and exchanging thoughts, and in communicating ideas based on personal experiences and associations through creative dialogue.</li> </ul> <p><b>Final product</b></p> <ul style="list-style-type: none"> <li>- Present final results in a clear, concise and professional way.</li> <li>- Research, experiment and present students' work in response to the curriculum.</li> <li>- Work with and present the methods, processes and strategies of an artist studied and the context of his/her artwork.</li> <li>- Display and discuss students' own processes from beginning to present day.</li> </ul>		
Prerequisites:	AGDS225	Co-requisites:	None
Course contents:	<p>In Image Making 2 studio based and theoretical work is used to further develop students' analytical, research and methodological skills, critical thinking and working processes, and to support experimentation.</p> <p>Emphasis is placed on the development of concept, creative means, and appropriate associations with critical issues and ideas. Final products should reflect an interesting thinking process, aesthetic values and an intelligent creative language.</p>		
Recommended and/or required reading:			
References:	<p>Hans Bellmer, <i>Anatomy of the Image</i>, Atlas Press, London, 2005  Henry James, <i>The Figure in the Carpet</i>, Dodo Press, London 2007  Georg Simmel, <i>The picture frame: An esthetic study</i>, Key Sociologists / Peter Hamilton, London  Samuel Beckett, <i>The Image</i>, Editions de Minuit, Paris, 1988  Yves Bonnefoy, <i>Image and Presence</i>, The Johns Hopkins University Press, 1984  Maurice Merleau-Ponty, <i>The eye and the mind</i>, Northwestern University Press, 1964</p>		
Planned learning activities and teaching methods:	<p>The course is delivered through an extensive project briefing, illustrated lectures and visual presentations on Art and Design. A combination of group discussions and critiques on students' personal research and visual experimentation as a final product, in addition to practical workshops, will encourage students to work with a more diverse and developed visual experimentation. An essential part of the teaching methodology is the personal tutorials offered to students during the semester.</p>		
Assessment methods and criteria:	<ul style="list-style-type: none"> <li>▪ Students are continually assessed throughout the semester via monitoring their sketchbook and rough work. In addition, their class participation, enthusiasm,</li> </ul>		

	<p>creative process and methodology are also taken in account. Usually two major projects are handed out in the semester, carrying a 50% weight each, along with a number of short in class exercises. The projects are evaluated in a mid-critique where initial feedback is given and a final project critique where students go through a formal presentation and evaluation of their work.</p> <ul style="list-style-type: none"> <li>▪ The design work is evaluated as follows:</li> <li>▪ Design Intelligence 40%</li> <li>▪ Research and Methodology 20%</li> <li>▪ Experimentation and Analysis 20%</li> </ul> <p>Time management and Presentation 20%</p>
Language of instruction:	English
Work placement(s):	No