

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ETEΠ509	SEMESTER	5 th ,7 th
COURSE TITLE	Printmaking II		
INDEPENDENT TEACHING ACTIVITIES <i>if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits</i>		WEEKLY TEACHING HOURS	CREDITS
		3	3
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Academic discipline		
PREREQUISITE COURSES:	No		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (in English)		
COURSE WEBSITE (URL)	https://ecourse.uoi.gr		

(2) LEARNING OUTCOMES

Learning outcomes <i>The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.</i> <i>Consult Appendix A</i> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i> Within the framework of the course, students are introduced to the theoretical and practical dimensions of color multi-layered woodcut, with emphasis on the principles of design and execution in relief printmaking. The course focuses on the development of advanced skills in carving, registration, and printing from multiple blocks, enabling the creation of complex, layered compositions. Instruction places particular importance on the disciplined use of materials and tools, the exploration of chromatic interactions, and the study of transparency, overlap, and tonal variation in the woodcut process. Through guided practice, students will learn to transfer studies derived from observation or original concepts onto the wood surface, compose and engrave multi-block designs, and apply a range of inking and printing strategies in order to realize fully developed color prints.

General Competences

Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?

Search for, analysis and synthesis of data and information, with the use of the necessary technology

Adapting to new situations

Decision-making

Working independently

Team work

Working in an international environment

Working in an interdisciplinary environment

Production of new research ideas

Project planning and management

Respect for difference and multiculturalism

Respect for the natural environment

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

Criticism and self-criticism

Production of free, creative and inductive thinking

.....

Others...

.....

Independent work

Group work

Generation of research ideas

Promotion of free, creative thinking. Development of skills.

(3) SYLLABUS

Principles of drawing in engraving, introduction to color woodcut, studies from a natural model or free subject. Creation of a composition. Introduction to the material, development of first skills in Engraving

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face to face, physical presence -Individual supervision of each student. -Lectures on specific topics and presentations/analyses of artists' works	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching Use of ICT in laboratory training and practice Use of ICT in communication with students Use of ICT in assessment	
TEACHING METHODS <i>The manner and methods of teaching are described in detail. Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.</i> <i>The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS</i>	Activity	Semester workload
	Studio practice - lectures	36 hours
	Artistic creation - self-directed exercises	39 hours
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <i>Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other</i> <i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	The evaluation of student performance is carried out after the cumulative assessment of the following: 1. Laboratory performance, which consists of oral participation and contribution to the course, interest and awareness during the course, regular attendance of the courses (60%). 2. Project completion. Evaluation of personal effort through a produced project that must be completed within the given time frame. The application of what was taught is evaluated after the presentation as well as the further individual investigation of the topic (40%). Towards the end of the semester, a final	
	Course total	75 hours

	presentation of completed draft projects is held as well as a joint discussion of the course results.
--	---

(5) ATTACHED BIBLIOGRAPHY

ΕΥΔΟΞΟΣ: Μιχάλης Αρφαράς Χαρακτική και έντυπη Τέχνη, εκδ. Μεταίχμιο ΠΡΟΣΘΕΤΗ ΒΙΒΛΙΟΓΡΑΦΙΑ:

Δημήτρης Παυλόπουλος Χαρακτική και γραφικές Τέχνες, εκδ. Καστανιώτη Georges Jean, Γραφή, η μνήμη των ανθρώπων, Ανακαλύψεις Δεληθανάση The complete printmaker, techniques / traditions / innovations, John Ross, Clare Romano, Tim Ross, Free Press.

Γιάννης Κεφαλληνός, ο χαρακτήρας, MIET 1991, Κάσδαγλης Εμμανουήλ Γκόγια, Ο Γκόγια, το θέατρο και το καρναβάλι, Νεφέλη 2005, Μουμτζίδου Παπατζίμα Φανή

Δύο αιώνες νεοελληνικής χαρακτικής, Γκοβόστης 2004, Γρηγοράκης Νίκος Χαρακτική 1932-1985, Τάσος Α., Μέλισσα

Στοιχεία της τυπογραφικής Τέχνης, Πανεπιστημιακές Κρήτης, Brinkhurst

Contemporary Art in Print: The Publications of Charles Booth-Clibborn and his Imprint, The Paragon Press 1995-2000, Booth Clibborn Editions 2001, Patrick Elliot, Jeremy Lewison

Artists and Prints: Masterworks from the museum of Modern Art, Museum of Modern Art, New York 2004, Deborah Wye, Starr Figura

The Contemporary Print, Thames and Hudson Ltd, 1996, Susan Talliman

Hokusai, Phaidon Press 2004, Gian Carlo Calza Singular Impressions: Monotype in America, Smithsonian Books, US 1997,

Joan Mosser.

Ανάλογα με το θέμα της εργασίας προτείνονται συγγράμματα, πηγές στο Διαδίκτυο, πηγές στη βιβλιοθήκη του ιδρύματος

