

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ETEΠ532	SEMESTER	5 th , 7 th
COURSE TITLE	Applied arts – Silversmithing 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
The weekly teaching hours concern training by the professors (9 Hours) and the students' stays in the laboratory and practice to meet the requirements of the course.		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>		Special background. Scientific field and specialization of knowledge and skills in silver processing, learning techniques, and acquiring relevant know-how.	
PREREQUISITE COURSES:		Knowledge of basic principles of analog design.	
LANGUAGE OF INSTRUCTION and EXAMINATIONS:		Greek	
IS THE COURSE OFFERED TO ERASMUS STUDENTS		Yes	
COURSE WEBSITE (URL)			

(2) LEARNING OUTCOMES

Learning outcomes

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.

Consult Appendix A

- Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area*
- Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B*
- Guidelines for writing Learning Outcomes*

Upon successful completion of the course and a series of workshops included in the curriculum, students will be able to:

1. formulate critical and scientific discourse on the history of silversmithing, its stages of development, its relationship with the community of silversmiths and its connection with techniques of decoration and object construction, as well as its intangible representation, as

shaped by its inclusion in the National Register of Intangible Cultural Heritage.

2. have basic knowledge and skills in both design and construction, with the necessary construction knowledge to ensure that designs remain feasible and do not lack basic construction structures.

3. analyze and synthesize, through the use of various technical and technological means, the process of composition, construction, and utilization of certain materials in the production of silver objects.

Possession of these technical and technological means and experimentation are useful in liberating students; expressive abilities. The synthesis and use of new technical and methodological tools for the analysis and composition of works of art contributes to the dialogue between traditional and new know-how and, on the other hand, enriches and strengthens the imagination and creative ability of the student.

4. Finally, through the critical analysis of the works produced, students are able to construct a personal creative and critical discourse both in relation to their own personal production and in relation to the meaning and function of silversmithing.

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
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Others...
.....

1. Research, analysis, and synthesis of folklore and visual arts data
2. Exercise of criticism and self-criticism
3. Promotion of free, creative, and visual thinking
4. Work in an interdisciplinary environment, combining social folklore and anthropology, local history, art history, and oral history
5. Respect for diversity and multiculturalism through the promotion of techniques and know-how based on different fields of applied arts from domestic and international silverware production and drawing inspiration from diverse social and cultural environments
6. Use of specific technological tools that highlight the functionality of silversmithing workshops
7. The main objective is for students to understand the basic principles governing silversmithing as an element of intangible cultural heritage but also an integral part of a long-standing tradition that defines the collective identity of the city and determines the characteristics of the community,
8. Introduction to the "language" of silversmithing and the members of the community, to the process of researching the community and its characteristics, to the development of a strategy and the formation of conditions that will preserve silversmithing within the context of a constantly evolving cultural identity of the city of Ioannina.
9. Autonomous work and teamwork at the workshop benches, with synergies between students and craftsmen in the creative production of original works.
10. Adaptation to new situations, which promote free, creative and inductive thinking and lead to the search, analysis and synthesis of data and information, with the use of the necessary technologies, tools or other visual media, such as drawing, painting, metalwork.

(3) SYLLABUS

In the Applied Arts – Silversmithing II course, offered during the 5th and 7th semesters, students engage in theoretical training related to the history of silversmithing, its social and cultural development, its connection to the collective identity of the Ioannina region, and the ongoing efforts for its

preservation—culminating in its inclusion in the National Register of Intangible Cultural Heritage.

- A jewelry sketching and coloring workshop (Level II) is implemented, focusing on realistic rendering techniques.

- Through a series of short seminars integrated into the curriculum, students are introduced to the history of jewelry art, the basic principles of gemology, the properties of precious metals, and the evolution of high jewelry (Level II).

- At this stage, students will also begin hands-on practice in the silversmithing workshops, acquiring techniques related to the design, fabrication, and decoration of silver objects.

- Following or concurrently with their practical training, students will gain familiarity with modern technological tools used in contemporary silversmithing, such as computer-aided design (CAD), mold creation, and 3D printing for object production.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY Face-to-face, Distance learning, etc.	-Face to face. -Individual supervision of each student. -Lectures on the requested topics and presentations/analyses of artists' works.	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY Use of ICT in teaching, laboratory education, communication with students	- Use of the internet to search for information and specific bibliography, but also to analyze or interpret silver objects according to the technique or style used. - Viewing audiovisual material and creating a digital platform (blog) where summaries and bibliographies of lectures and presentations will be posted. - Personal communication, but also via email. - Use of tools for designing, carving, or processing silver - Simple drawing boards - Projectors (for presentations) - Space for displaying designs - Library The following equipment is to be used in the KEPAVI workshops, which are intended to provide workshop space: Each student’s personal equipment includes various types of paper, rulers, brushes, watercolors, various types of pencils, markers, cutting surface, erasers, sketch and general drawing pads, compasses, and stencils. Classic goldsmithing and silversmithing workbenches with blowtorch supply, construction turntables (rotary machine for manual use) Non-precious metal sheets and wires (brass-zinc) for practice and work Cutting machines Ventilation Double sink Machines for polishing, shrinking, widening, shaping metals, plating, cleaning, welding, engraving.	
TEACHING METHODS 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. 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	Activity Lectures - Seminars	Semester workload 4 lectures x 3 hours for theoretical modules per semester 2 lectures / theoretical approaches to the history of jewelry and precious stones x 3 hours per semester Within the course of study, by specialized craftsmen –

		silversmiths in predetermined techniques or styles or in the provision of knowledge of jewelry or silverware design 12 hours in total of 12/13 Lessons
	Laboratory project	50 Laboratory project
	Research project-actions	12 hours per semester in laboratory activities under the supervision of artisans, which will involve the production of jewelry or silver objects
	Literature review	In the first theoretical courses 2 hours x 4 weeks and later, in the laboratory courses, 2 hours x 8 weeks
	Artistic creation	Production of original works using technological means or handmade products: 2 hours x 4 weeks
	Visits/excursions	Visits to as many silversmithing workshops in the city as possible to study different techniques or acquire relevant know-how (2 hours per week)
	Course total	<i>Approximately 125 hours</i>
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>		
1. Laboratory work (60%) 2. Presentation - report on all theoretical and practical work at the end of the semester (40%)		

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

- *Related academic journals:*