

COURSE OUTLINE

(1) GENERAL

SCHOOL	School of Fine Arts		
ACADEMIC UNIT	Department of Fine Arts and Art Sciences		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	ETEP608	SEMESTER	6th, 8th
COURSE TITLE	Sculpture Studio 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 refer to both the instruction provided by the professors and the time students spend in the studio to carry out their assignments		3	3 ECTS
<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>	<i>Scientific background, skills development</i>		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (English and Italian for incoming Erasmus students)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	http://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>								
Upon completion of the course, students should have understood techniques and expressive movements in sculpture, become familiar with the means of expression, methodological tools, and the fundamental concepts of sculptural representation.								
General Competences <i>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?</i> <table><tr><td><i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i></td><td><i>Project planning and management</i></td></tr><tr><td><i>Adapting to new situations</i></td><td><i>Respect for difference and multiculturalism</i></td></tr><tr><td><i>Decision-making</i></td><td><i>Respect for the natural environment</i></td></tr><tr><td></td><td><i>Showing social, professional and ethical responsibility and</i></td></tr></table>	<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>	<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>	<i>Decision-making</i>	<i>Respect for the natural environment</i>		<i>Showing social, professional and ethical responsibility and</i>
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<i>Working independently</i> <i>Team work</i> <i>Working in an international environment</i> <i>Working in an interdisciplinary environment</i> <i>Production of new research ideas</i>	<i>sensitivity to gender issues</i> <i>Criticism and self-criticism</i> <i>Production of free, creative and inductive thinking</i> <i>Others...</i>
Decision-making Working independently Teamwork 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	

(3) SYLLABUS

The course is developed in parallel with the specialization course. Through thematic exercises, students have the opportunity to explore in depth into the morphological and formal issues addressed in the core courses.

The course consists of exercises that begin with drawing and its morphological and conceptual deviations. Using examples from contemporary art and considering drawing as an expanded visual practice, students are encouraged to experiment with the formal values of drawing and its translation and rendering from two to three dimensions.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face to face, individual supervision. Group reflection and feedback. Lectures, presentations, visits to exhibitions and studios.																						
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ITC in teaching and communication with students. Learning support through the platform e-course and other media.																						
TEACHING METHODS <i>The manner and methods of teaching are described in detail.</i> <i>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>	<table border="1"> <thead> <tr> <th>Activity</th><th>Semester workload</th></tr> </thead> <tbody> <tr> <td>Lectures/presentations/seminars</td><td>9 hours</td></tr> <tr> <td>tutorials</td><td>16</td></tr> <tr> <td>Studio work</td><td>50</td></tr> <tr> <td></td><td></td></tr> <tr> <td></td><td></td></tr> <tr> <td></td><td></td></tr> <tr> <td></td><td></td></tr> <tr> <td></td><td></td></tr> <tr> <td></td><td></td></tr> <tr> <td>Course total</td><td>75 hours, 3 ECTS</td></tr> </tbody> </table>	Activity	Semester workload	Lectures/presentations/seminars	9 hours	tutorials	16	Studio work	50													Course total	75 hours, 3 ECTS
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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>	Assessment is conducted in two phases (midterm progress and final examination period) and is based on the work completed in the studio, as well as the overall fulfilment of the examination requirements. It involves the exhibition/presentation in the studio of the visual projects produced, taking into account the degree of responsiveness to the assignment criteria, thematic consistency, clarity of the written component, preparation and technical skill, as well as the demonstration of well-informed critical thinking. All discussions related to the evaluation of examination deliverables take place in the presence of all students participating in the examination process. The assessment criteria are accessible to students both in the studio and via the e-course platform.																						

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(5) ATTACHED BIBLIOGRAPHY

- *Suggested bibliography:*

Art and Visual Perception: A Psychology of the Creative Eye, University of California Press, 1974

Representation : cultural representations and signifying practices, Stuart Hall, Sage Publications, 1997

Six Drawing Lessons, W. Kentridge, Harvard University Press

- *Related academic journals:*

Flashart International, Frieze, Artforum, Parkett, Kunsforum, Art in America