

COURSE OUTLINE

(1) GENERAL

SCHOOL	School of Fine Arts		
ACADEMIC UNIT	Department of Fine Arts and Art Sciences		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	ETYΠ103	SEMESTER	1st
COURSE TITLE	Painting Studio I		
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
		22	21
<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>	Scientific Area and Skills Development		
PREREQUISITE COURSES:	Knowledge of the basic principles of representational drawing (a prerequisite for admission to the School through special examinations).		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	In English		
COURSE WEBSITE (URL)	https://z1-8.blogspot.com/2018/11/2018-19.html		

(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>
By the end of the semester, the student will be able to: Understand fundamental issues of visual language. Interpret and synthesize basic concepts of imagery and begin familiarizing themselves with different expressive media and the process of artistic creation. Compose initial visual art proposals.

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...
.....

Specifically:

Data search, analysis and synthesis
Critical and self-critical thinking
Promotion of free, creative, and artistic thinking

The main goal is for the student to understand the basic principles of drawing and spatial organization, to be introduced to visual language and vocabulary, and subsequently to research, methodology, topic development, and strategic representation.

(3) SYLLABUS

In the *Painting I* Studio, students practice to acquire basic technical skills and understand the fundamentals of visual language.

Training in the first two semesters is developed along two axes with corresponding modules and thematic exercises:

Drawing Exercises

Study of the human figure and still life

Introduction to the concepts of point, line, form, shape, and composition

Introduction to proportion and scale

Introduction to tonal scale

As students progress, through mainly life-based exercises and understanding the basics of visual perception, they apply the elements of visual language, understanding the significance of drawing as a tool for organizing, constructing, and composing pictorial space.

Color exercises based on observation from life

Color study of human figure, still life, and landscape

Analysis of concepts of primary/complementary colors, warm/cool colors, and the notion of color saturation

Color exercises, including grisaille (monochromatic) techniques

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	The course content is developed over 13 weeks as follows: A. Lectures on the relevant topics (different each academic year), including presentations/analyses of artists' works B. Assignment of projects/exercises within the studio C. Educational visits to Museums, Galleries, and Exhibition Spaces in Greece and abroad																						
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching, lab education, and communication with students Internet for information search and analysis of artworks and artists Audiovisual presentations Digital platform (blog) with summaries and bibliography of lectures and presentations																						
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>	<table border="1"> <thead> <tr> <th><i>Activity</i></th><th><i>Semester workload</i></th></tr> </thead> <tbody> <tr> <td>Lectures/Seminars on visual research topics</td><td>6 lectures x 1 hour</td></tr> <tr> <td>Lab Work/Artistic Creation: Life studies, studio compositions, and open topics</td><td>25 x 13 = 325 hours</td></tr> <tr> <td>Individual supervision per student</td><td>-</td></tr> <tr> <td>Project Work / Artistic Creation (homework)</td><td>155 hours</td></tr> <tr> <td>Tutorials: Tools and new expressive media</td><td>3 x 13 = 39 hours</td></tr> <tr> <td>Interaction with other art studios</td><td>-</td></tr> <tr> <td>Educational visits (museums, galleries, exhibitions)</td><td>-</td></tr> <tr> <td></td><td></td></tr> <tr> <td></td><td></td></tr> <tr> <td>Course total</td><td>21 ECTS / 525 hours</td></tr> </tbody> </table>	<i>Activity</i>	<i>Semester workload</i>	Lectures/Seminars on visual research topics	6 lectures x 1 hour	Lab Work/Artistic Creation: Life studies, studio compositions, and open topics	25 x 13 = 325 hours	Individual supervision per student	-	Project Work / Artistic Creation (homework)	155 hours	Tutorials: Tools and new expressive media	3 x 13 = 39 hours	Interaction with other art studios	-	Educational visits (museums, galleries, exhibitions)	-					Course total	21 ECTS / 525 hours
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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>	Language of assessment: Greek A. Monitoring the development and progress of the student's artistic abilities through the assignments and exercises completed during the semester. B. Public Presentation: Exhibition of artworks and defense of the student's artistic production at the end of the semester (in the presence of all students and instructors). The evaluation process and criteria are clearly defined and accessible on the course website.																						

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(5) ATTACHED BIBLIOGRAPHY

- *Suggested bibliography:*

David Sylvester: *The Brutality of Things* (Eudoxos-listed textbook)

Rudolf Arnheim: *Art and Visual Perception*, Themelio, Athens, 1999 (Eudoxos-listed textbook)

Johannes Itten: *Design and Form*, Thames and Hudson, London, 1983

Johannes Itten: *The Art of Color*

Johannes Itten's *Preliminary Course at the Bauhaus 1919–1922*

Kandinsky: *Point and Line to Plane*

Paul Klee: *Theory of Modern Art*, Kalvos, Athens

Paul Klee: *Visual Thinking. Bauhaus School Lectures*, Melissa Editions, Athens, 1989

Additional literature, online sources, and institutional library references are suggested depending on the student's project topic.

Summaries and bibliography of lectures and presentations are posted on the course's website.

Related academic journals