

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE (BACHELOR)		
COURSE CODE	ETYΠ105	SEMESTER	1 st
COURSE TITLE	Drawing and Didactic Practises 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
Weekly teaching hours include teaching and student work in the workshop. Also, lectures and exercises.		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>	Scientific area and skills development		
PREREQUISITE COURSES:	Basic drawing skills, covered in special entrance examinations.		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes (English)		
COURSE WEBSITE (URL)			

(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> • 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 completion of the course, students will be able to: - Understand basic issues in the language of the visual arts. - Depict and interpret pictures from natural. - Develop personal visual suggestions, making use of expressiveness of the line and tonal gradations.									
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>Showing social, professional and ethical responsibility and</i>								

<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>.....</i> <i>Others...</i> <i>.....</i>
• Familiarization with the visual language of drawing • Promotion of visual arts thinking through synthetic and tonal exercises. • Criticism and self-criticism The main aim is for students to comprehend the basic principles of drawing and space organization, so that they are introduced to the language of the visual arts and then to the research process, methodology for the development of the theme and the development of strategy for representation.	

(3) SYLLABUS

The course content aims at contributing through research to the introduction of students to important issues regarding representation in two-dimensional space, through tonal gradations. Also, comprehension of the function of Free Drawing as an approach for visual arts education. The course spans 13 weeks and includes: • Lectures • Personalized supervision • Group assessments of the works created by students. Note: The course continues in the next semester (Free Drawing and Teaching Practices II).
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(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	- Face-to-face - Personalized supervision - Lectures and analysis of works of art	
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 communication with the students	
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>	Activity	Semester workload
	Lectures	4 lectures X 1 hour
	Workshop exercises: - Representation of human body from natural - Study from natural - Synthetic exercises	3 X 13=39 hours
	-Workshop exercises	Additional workload 32 hours
	Course total	3 ECTS / 75 hours
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i>	- Monitoring of student progress on the basis of exercises during the semester.	

<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>	- Public Presentation: Exhibition of the works created and their assessment at the end of the semester.
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(5) ATTACHED BIBLIOGRAPHY

<i>-Course bibliography:</i> - E. H. Gombrich, <i>Art and illusion</i>, Athens (trans. A. Pappas), 1995: Nefeli. - J. Clair, <i>Considérations sur l' état beaux-arts</i>, Athens, 1993: Smili. - Yannoulis Chalepas, <i>142 Free Drawings</i>, Foreword by M. Bikakis, Introduction by D. Zacharopoulos, Athens, 2007 - G. Pappas, <i>Drawings 1930-1965</i>, Athens, 1990. - Rudolf Arnheim, <i>Art and Visual Perception: A Psychology of the Creative Eye</i>. Athens, 1999. Themelio. - E. Panofsky, <i>Studies in Iconology: Humanistic Themes in the Art of the Renaissance</i>, Trans. By A. Pappas, Athens, 1991, Nefeli. - S. Tsiodoulos, <i>Drawings</i>, Athens, Kichli
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