

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ETYΠ202	SEMESTER	2nd
COURSE TITLE	Painting 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
Lectures, Lab Exercises, etc.		20 (of which 9 are teaching)	20
<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:	None		
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: 1. Understand key issues of visual language. 2. Interpret and apply core concepts of image composition. Simultaneously, they will begin to familiarize themselves with various expressive media and the process of visual expression and creation. 3. Compose visual 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?

<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>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Team work</i>	<i>Criticism and self-criticism</i>
<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>
<i>Working in an interdisciplinary environment</i>	<i>.....</i>
<i>Production of new research ideas</i>	<i>Others...</i>
	<i>.....</i>

Specifically:

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

Main goal:

To help the student understand the design and organization of space, gain deeper knowledge of the visual language and its vocabulary, and be introduced to the process of research, methodology development, and strategy for representation.

(3) SYLLABUS

COURSE CONTENT

Since the academic year 2022–23, the department operates three (3) formalized workshops in the Painting specialization, each with a distinct character. The themes, approach, and research methodology are announced and updated by the instructors of the three workshops.

In the Painting II Workshop, students practice to acquire technical painting skills and deepen their understanding of visual language.

The training process during the first two semesters is structured along two axes, with relevant 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/scale and tonal scale
- Through mainly life drawing exercises and after grasping the basics of visual perception, students apply the fundamental elements of painting language
- Understand the importance of drawing as a tool for organization and composition in the pictorial space
- Color exercises from life: studies of the human figure, still life, and landscapes
- Analysis of basic/complementary colors, warm/cool colors, and saturation
- Grisaille (gray-scale) exercises

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Course content is delivered over 13 weeks as follows: A. Lectures on relevant topics (differentiated annually) and presentations/analyses of artworks. B. Assignments and exercises conducted in the studio. C. Educational visits to museums, galleries, and exhibition spaces in Greece and abroad. Attendance of studio classes is mandatory, with a minimum of 22 weekly hours.	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	- Use of the Internet for research and analysis of artworks and artists - Digital platform (blog) for audiovisual material, lecture summaries, and bibliographies	
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
	Lectures / Seminars on visual research topics	6 x 1 hour
	Lab Exercise / Artistic Creation – Life studies: studio compositions and free topics	23 x 13 = 299 hours
	Individual supervision of each student	-
	Project / Artistic creation – Homework	130 hours
	Tutorials, learning tools and expressive media	3 x 13 = 39 hours
	Interaction among Art Workshops, Educational visits to museums and galleries	-
	Course total	474 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>	A. Monitoring the student's progress in visual competencies through their work and exercises during the semester. B. Public Presentation: Exhibition of works and defense of the visual work produced at the end of the semester (in the presence of all students and instructors). The assessment 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 Facts (Provided via Eudoxus)
- Rudolf Arnheim: Art and Visual Perception, Themelio, Athens, 1999 (Provided via Eudoxus)
- Johannes Itten: Design and Form, Thames and Hudson, London, 1983- Johannes Itten: The Art of Color
- Johannes Itten: Preliminary Course at the Bauhaus 1919–1922
- Kandinsky: Point and Line to Plane
- Paul Klee: The Theory of Modern Art, Kalvos, Athens
- Paul Klee: Visual Thinking: The Bauhaus Classes, Melissa Publications, Athens, 1989

Additional resources may be suggested depending on the project topic, including online sources and materials available at the institutional library. Summaries and lecture/presentation bibliographies are posted on the course website.

Related academic journals