

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ΕΤΥΠ 301	SEMESTER	3rd
COURSE TITLE	PAINTING STUDIO III		
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
		20	21
		(of which 9 weekly teaching hours)	
<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 and skills development		
PREREQUISITE COURSES:	PREREQUISITES		
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 laboratory courses and exercises—along with related courses in the curriculum that support visual research—the student will be able to:

- Demonstrate knowledge of the fundamental tools (drawing, color, composition) that form the basis of a visual artwork.
- Analyze and synthesize visual elements using a variety of artistic media.

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><i>Working independently</i></td><td><i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i></td></tr> <tr> <td><i>Team work</i></td><td><i>Criticism and self-criticism</i></td></tr> <tr> <td><i>Working in an international environment</i></td><td><i>Production of free, creative and inductive thinking</i></td></tr> <tr> <td><i>Working in an interdisciplinary environment</i></td><td><i>.....</i></td></tr> <tr> <td><i>Production of new research ideas</i></td><td><i>Others...</i></td></tr> <tr> <td></td><td><i>.....</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>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>
<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>																		
-Search, analysis and synthesis of data -Exercise of criticism and self-criticism -Promotion of free, creative and artistic thinking -Independent work Teamwork. -Exercise of criticism and self-criticism -Promotion of Free, creative and inductive thinking. -Respect for diversity and multiculturalism. The main goal is for the student to understand the design and organization of space, a deeper understanding of the visual language and its vocabulary, and then to be introduced to the research process, the methodology for developing the topic, and the development of a strategy for representation.																			

(3) SYLLABUS

Since the academic year 2022–23, three (3) officially established laboratories specializing in Painting, each with a distinct character, have been operating

within the department. The themes, approaches, and research methodologies of these laboratories are defined and periodically updated by their respective instructors.

The Painting III Workshop, like the other Painting III courses, is programmatically interconnected with them and places particular emphasis on the development of visual thinking.

The courses follow two main axes:

1. **An in-depth exploration of the visual language**—drawing, composition, and color—through practical exercises and studio-based work, including model studies "from nature."
2. **Conceptual and thematic exercises** that encourage students to analyze and synthesize visual elements using various artistic media and to both conceptually and practically formulate their own artistic proposals.

The workshop combines practical training, theoretical instruction, and project implementation.

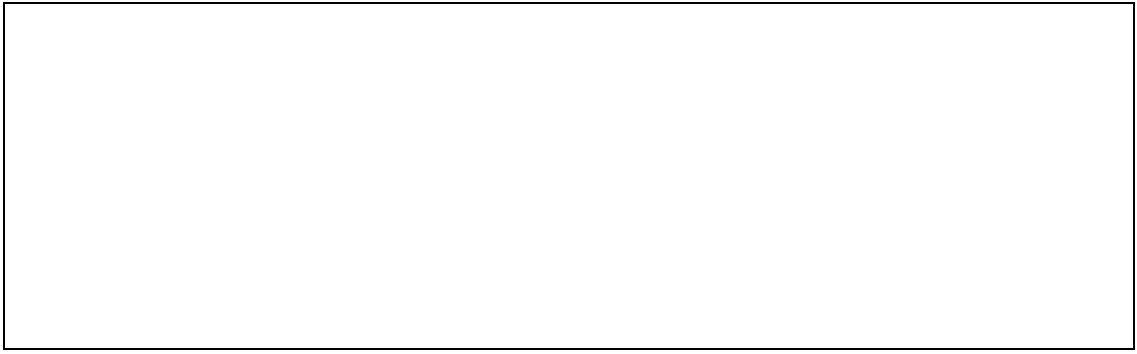
The theoretical component includes critical analysis of artworks and aesthetic approaches to visual art, focusing on:

- Visual perception
- Color theory
- Image structure
- Theoretical study of the nature and function of media, including critical analysis of the produced images

Practical activities include:

- Design exercises and studies from models or studio compositions
- Life drawing of the human figure
- Color theory exercises (e.g., color wheel) and color compositions from life, with emphasis on spatial organization and the complementary relationships between colors
- Mixed media techniques
- Thematic and conceptual exercises requiring students to apply compositional, analytical, and conceptual skills to develop the meaning of their artwork

The curriculum is further enriched with presentations, lectures, and visits to exhibition spaces and museums.



(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face to Face																						
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of the internet to search for information and analyze visual works and artists - Digital teaching platform TEAMS or e course (Viewing audio-visual material. blog) where summaries and bibliography of lectures and presentations are posted. - Use of social networking platform for communication																						
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><tr><th>Activity</th><th>Semester workload</th></tr><tr><td>Lectures</td><td>12</td></tr><tr><td>Seminars</td><td>9</td></tr><tr><td>Individual supervision</td><td>39</td></tr><tr><td>Laboratory project</td><td>18</td></tr><tr><td>Literature study</td><td>18</td></tr><tr><td>Artistic creation</td><td>411</td></tr><tr><td>Visits/excursions</td><td>6</td></tr><tr><td>Tutorial, learning tools and new expressive means</td><td>12</td></tr><tr><td></td><td></td></tr><tr><td>Course total</td><td>21/525</td></tr></table>	Activity	Semester workload	Lectures	12	Seminars	9	Individual supervision	39	Laboratory project	18	Literature study	18	Artistic creation	411	Visits/excursions	6	Tutorial, learning tools and new expressive means	12			Course total	21/525
Activity	Semester workload																						
Lectures	12																						
Seminars	9																						
Individual supervision	39																						
Laboratory project	18																						
Literature study	18																						
Artistic creation	411																						
Visits/excursions	6																						
Tutorial, learning tools and new expressive means	12																						
Course total	21/525																						
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 development and progress of the student’s artistic abilities through the assignments and exercises completed during the semester. B. Public Presentation: Exhibition of works and presentation of the visual projects at the end of the semester, with the participation of all students and course instructors. The evaluation process and criteria are clearly defined and available on the course website.																						

--	--

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

THE CHRONICLE OF ART. E.H.GOMBRICH publications

MIET ART SINCE 1900 Hal Foster, Rosalind Krauss, Yve -Alain Bois, Benjamin H.D.Buchloh. EPIKENTRO Publications

CEZANNE'S DOUBT - THE EYE AND THE SPIRIT BY MERLEO PONTI, art library, art publications, Nefeli

THE ORIGIN OF THE WORK OF ART, M. HEIDEGGER

Also, depending on the topic of the assignment, books, Internet sources, and sources in the institution's library are suggested. Summaries and bibliography of lectures and presentations are posted on the course website.

- Related academic journals: