

COURSE OUTLINE

(1) GENERAL

SCHOOL	Faculty of Fine Arts		
ACADEMIC UNIT	Department of Fine Arts and Art Sciences		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	ETYΠ501	SEMESTER	5th
COURSE TITLE	Painting Studio V		
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	20ECTS
		9	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>		In the timetable	
COURSE TYPE <i>general background, special background, specialised general knowledge, skills development</i>	Specialization / scientific field		
PREREQUISITE COURSES:	PREREQUISITES (Chain)		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES (In English and Spanish)		
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> • <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 successful completion of the course, and with the support of a set of courses within the curriculum that frame artistic research, the student will be able to: -Analyze and synthesize through the use of various plastic (visual) media. Mastery of the media and experimentation is useful in unlocking the students' expressive abilities. The composition and use of new media and methodological tools for analysis and construction of the artwork contribute to the dialogue between traditional and new media, while also enriching and strengthening the student's personal visual vocabulary. -Finally, the student will be able, through critical analysis of artworks, to develop a personal critical and reflective discourse—both in relation to their own artistic production and to the concept and function of art.

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
.....
Others...
.....

Independent work.

Group work.

Exercise of critical and self-critical thinking.

Adaptation to new situations.

Promotion of free, creative, and inductive thinking.

Respect for diversity and multiculturalism.

Research, analysis, and synthesis of data and information, using the necessary technologies.

(3) SYLLABUS

Since the academic year 2022–23, three (3) officially established workshops have been operating in the department, within the Painting specialization/track, each with a distinct character. The themes, as well as the specific approach and research methodology, are announced and updated by the instructors of the three workshops mentioned above.

General Description

The **Painting V specialization workshop** is developed along two main axes:

- a. In-depth exploration of issues related to visual language through the use of both new and traditional media, which advances students' personal artistic research and enriches their visual vocabulary.

- b. Thematic exercises designed to expose students to contemporary artistic practices, focusing both on process (practice) and the conceptual development (meaning) of their artistic proposals.

Exercises with a thematic–conceptual character that require synthetic and conceptual abilities for analyzing and structuring the meaning and function of the artwork.

The thematic framework is supported by presentations and analyses of artworks from various expressive fields, which address the theme in multiple ways. This fosters and strengthens an interdisciplinary approach and research into the topic.

The themes vary by semester and are announced at the beginning of the semester, with a duration that may be shorter or longer than the semester itself.

(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 for researching information and analyzing visual artworks and artists. Presentation of audiovisual material. Digital platform (blog) where summaries and bibliographies of lectures and presentations are posted. Personal communication, including via email.																							
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>Research project / activities:</td><td>18</td></tr><tr><td>Literature study:</td><td>18</td></tr><tr><td>Artistic creation:</td><td>348</td></tr><tr><td>Visits/excursions:</td><td>6</td></tr><tr><td></td><td></td></tr><tr><td>Course total:</td><td>450</td></tr></table>		Activity	Semester workload	Lectures:	12	Seminars:	9	Individual supervision:	39	Laboratory project:	18	Research project / activities:	18	Literature study:	18	Artistic creation:	348	Visits/excursions:	6			Course total:	450
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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>	I) Progress through laboratory assignments (60%) II) Final presentation/exhibition of the complete body of work at the end of the semester (40%)																							

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography: - Relevant academic journals - <i>The Transfiguration of the Commonplace</i>, Arthur Danto - <i>On Ugliness</i>, Umberto Eco - <i>The Work of Art in the Age of Mechanical Reproduction</i>, Walter Benjamin - <i>The Engineer of Lost Time</i>, Marcel Duchamp - <i>But Is This Art?</i>, Cynthia Freeland

- *Cézanne's Doubt – Eye and Mind*, Maurice Merleau-Ponty
- *Art Library, Art Editions*, Nefeli Publishing
- *The Origin of the Work of Art*, Martin Heidegger

- *Related academic journals:*