

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ETYΠ601	SEMESTER	6th
COURSE TITLE	Painting VI		
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	20
		9	
Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).		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 (English/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> 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 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 visual media. Mastery of the media and experimentation are useful for freeing the students' expressive abilities. The composition and use of new media and methodological tools for analyzing and constructing the artwork contribute to the dialogue between traditional and new media, while enriching and strengthening the student's personal artistic 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 in relation to the meaning 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?

<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>

Independent work.

Group work.

Practice of criticism and self-criticism.

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, each with a distinct character. The themes, as well as the specific approach and research methodology, are announced and updated by the instructors of these three workshops.

General Description

The Painting VI specialization workshop develops along two main axes:

- A substantial deepening into issues of visual language through the use of new and traditional media, which advance the students' personal artistic research and enrich their visual vocabulary;
- Through specialized thematic exercises that bring students into contact with contemporary artistic practices concerning both the process (practical) and the conceptual construction (meaning) of their artistic proposal. Exercises with a thematic–conceptual character requiring synthetic and conceptual abilities to analyze and construct the meaning and function of the artwork. The thematic framework is complemented by presentations and analyses of works originating from many fields of expression that explore the thematic area in diverse ways. This cultivates and strengthens interdisciplinary research and approach to the subject.

The themes vary each 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. 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:	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
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 of 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: <i>Relevant academic journals.</i> <i>The Transfiguration of the Commonplace, Arthur Danto.</i> <i>The History of Ugliness, Umberto Eco.</i> <i>The Work of Art in the Age of Mechanical Reproduction, Walter Benjamin.</i> <i>The Engineer of Lost Time, Marcel Duchamp.</i> <i>But Is It Art?, Cynthia Freeland.</i> <i>Cézanne's Doubt – The Eye and the Mind, Maurice Merleau-Ponty.</i>
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Art Library, Art Editions, Nefeli Publishing.
The Origin of the Work of Art, Martin Heidegger.

- *Related academic journals*: