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| **Department** | **GLASS ART** |
| **Study programme** | **BACHELOR** |
| **Course year** | **2nd YEAR** |
| **Semester** | **SPRING** |
| **Study year** | **2022/2023** |

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| **MANDATORY** | Mandatory courses |
| **AT LEAST 1** | At least 1 course must be chosen |
| **FREE CHOICE** | Free choice courses |
| **ELECTIVE** | Elective courses can be chosen only after required programme of department courses is approved by department |

**DEPARTMENT COURSES**

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| **CODE** | **COURSE TITLE** | **ECTS** |
| MākZ2061 | **Stained Glass Composition** | **6** |
| MākZ2215 | **Plastic Composition** | **6** |
| MākZ2679 | **Stained Glass Basics** | **3** |
| MākZ1681 | **Experimental Project in Glass Sculpture** | **3** |
| MākZ2213 | **Painting** | **3** |
| MākZ2058 | **Modeling** | **3** |
| MākZ2050 | **Drawing and Sketching** | **3** |
| MākZ2961 | **Art History of Latvia** | **6** |
| MākZ2960 | **History of Contemporary Art** | **3** |
| MākZ1261 | **Anatomy** | **1.5** |
| MākZ5125 | **Creative Methods in Art Pedagogy** | **3** |

**ELECTIVE COURSES**

*The list of courses offered may change. Online registration for elective courses is open during the first two weeks of semester start. Each course is for limited number of students. To start the course at least 5 students must be registered for it. If less than 5 students are registered, course won’t be available.*

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| **CODE** | **COURSE TITLE** | **ECTS** |
| - | Stained Glass Basics | 3 |
| - | Glass Mosaic Workshop | 3 |
| - | Relief Printing | 3 |
| - | Creation of Form in Ceramics | 3 |
| - | Experimental Projects in Glass Sculpture | 3 |
| - | Porcelain Painting | 3 |
| - | Holistic Composition | 3 |
| - | Screen Printing | 3 |
| - | Classical Animation | 3 |
| - | Contemporary Art and Underground Culture Scene in the Easter Europe under and after Communism | 3 |

**DEPARTMENT COURSES**

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| **COURSE TITLE** | **DESCRIPTION** | **LECTURER** |
| **Stained Glass Composition** | Task 1. Heraldic composition (armorial bearings, glass melting). Task 2. Self-portrait (different techniques). Task 3. Interpretation of historical stained glass copy. | Sandra Utāne |
| **Plastic Composition** | Studies of glass melting technique “Pate de Verre”. Modeling in wax, the use of different materials.Studies of glass melting technique “Pate de Verre”. Modeling in wax, the use of different materials. | Ilze Dūdiņa |
| **Stained Glass Basics** | The course introduce students to the classic stained-glass technique; students are able to realize their own composition or choose to copy a sample. | Sandra Utāne |
| **Experimental Project in Glass Sculpture** | The course introduce students to the Plastic Composition basics, how to use glass modeling and cold work techniques and create an individual glass piece (relief, sculpture, or object). | Agnese Gedule |
| **Painting** | The aim of the course is to master the means of still life painting expression, combined with individual and professional interests (connected with the department's educational programmes), blurring imaginary boundaries. During the course, students paint settings from nature; the lecturer may assign a creative task (unrelated to the setting) to be carried out individually. |  |
| **Modeling** | 1. Creating a simple geometric model of the hand. The aim is to introduce students to more complex spatial compositions, the structure of the human body and the construction of its details. The simplification and the geometrics of the face. Compositions of geometric figures. 2. Creating a hangings composition. Composing a simple hanging arrangement, simplifying details and rendering them plastic. | Valtis Barkāns |
| **Drawing and Sketching** | Standing nude figure. Composition. Understanding the proportions of the figure. Dimensional drawing. Pencil, A2 paper.  Sketching the human figure for 5, 10, 15 minutes.  Objective: the act of drawing using various materials (charcoal pencil, pencil, felt-tip pen, sepia, acrylic, ink, etc.), developing visual perception, transferring it to the sketch.  Results to be achieved: a developed ability to understand proportion and to create individual handwriting in drawing using a variety of materials, taking a step back from the classical academic drawing. |  |
| **Art History of Latvia** | The course is taught to Erasmus+ students, and its purpose is to give an insight into and a general idea of the development of Latvian art history in a cultural and historical context. Alongside art history, the course provides basic knowledge of Latvian history, ethnography, and architectural history. The lecture course chronologically covers the period from prehistory to the 20th century. Visits to exhibitions and museums are organized as part of the course to broaden and improve students' knowledge and to promote connection with contemporary cultural progress. | Ieva Rosne |
| **History of Contemporary Art** | The academic course deals with all the significant events in recent art history, starting from the international conceptual tendencies in the 60s, like land art, minimalism, Art Povera, Nouveaux Réalisme, Fluxus, and others, the postmodern narratives in the 80s and the 90s. The final part will be dedicated to the actual debates in the global contemporary art scene. Each lecture will be accompanied by rich visual materials, including films originating from museums. After finishing the course, the students will be able to recognize the most prominent personalities and their most iconic artworks. | Raimonds Kalējs |
| **Anatomy** | Digitalized and interactive anatomy for art and design students to improve their drawing, painting, and sketching skills in anatomy. Based on Anatomy Next — anatomy learning tools for students and teachers. Anatomy Next is a very successful, world-known educational technology start-up to help students learn anatomy faster and more efficiently. | Uldis Zariņš |
| **Creative Methods in Art Pedagogy** | The course prepares students for planning and conducting art-based visual arts classes for school age children. Such an experience can be useful in teaching for both - formal and non-formal education. Graduates will gain theoretical knowledge and practical experience in transforming an idea based on creative practice (art or design) into a teaching practice. | Ilze Vītola |

**ELECTIVE COURSES**

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| **COURSE TITLE** | **DESCRIPTION** | **LECTURER** |
| **Stained Glass Basics** | The course introduces students to he classic stained glass technique; students are able to realize their own composition or choose to copy a sample. It is possible to supplement the work with painting or cold techniques. | Sandra Utāne |
| **Glass Mosaic Workshop** | During this workshop students will be introduced to the history of mosaics, ancient techniques, new materials. Will able to learn and use glass mozaic techniques on their own and produce a final glass art piece. | Vineta Groza |
| **Relief Printing** | Students get acquainted with and develop technical skills in Relief printing – the classic and contemporary techniques of their choice: linocut, collagraphy, and material print. The courses focus specifically on imparting the necessary manual skills. During the semester should be worked out 2 separate compositions. Works have to be presented on the semester final assessment show. | Vita Lēnerte |
| **Creation of Form in Ceramics** | To make a ceramic form using an already-known form, and to burn it; learning different burning techniques. | Līga Skariņa |
| **Experimental Projects in Glass Sculpture** | The course introduce students to the Plastic Composition basics in glass art. How to use glass modeling, fusing, cold work techniques and create an individual glass piece (relief, sculpture, or object (max dimension 20x20x20 cm). | Agnese Gedule |
| **Porcelain Painting** | Its aim is to learn to apply knowledge of composition and color teaching in practice in one of the ceramics industries by learning porcelain painting techniques. The basis of the author's painted composition is a ready made porcelain surface - porcelain plates and other objects, there can also be a tiles (ready surface you will buy in a shop). Introduction. Getting acquainted with the specifics of porcelain painting, technology, applicable materials, tools. Historical insight and examples of painted porcelain from different periods. Choice of material and shapes for your composition, tests on material, firing of samples. Graphics on porcelain. Accordance of the composition to the selected shape. Preparation of water-based paint for graphic drawing with pen(nib), testing of various decorative techniques, effects and textures with other tools. Painting on porcelain with a brush. Variety of brushes for each selected operation, tests, firing of samples. Mixing turpentine-based paint for painting with a brush. Sponge as a tool. Variety of tools and color preparation for this process. Implementation of the sample. Firing. | Jevgenia Loginova |
| **Holistic Composition** | The aim of the lecture is to acquire a methodology of independently creating an artwork. During the process of study students work with presented assignment topics, find their unique perspective on the them, and together with the lecturer work on finding the best technique, media and material suitable for intended artwork. The presented topics are designed to question the fragile nature of the reality, develop associative thinking and individual image system, as well as to practice methodology of creating the work of art. Lectures process consist of development of an idea, contextualising, discussions of sketches prepared by students, consultations and identification of recommended future steps in the creation of the piece. One of the assignments is designed to work on preparing a simple project application. Students learn to formulate the idea and context of realised artwork, likewise to create a detailed description of the piece. In the result student has had an insight in the methodology used by the lecturer and has practised a skill set, which is often required for a submission to a professional art projects and open-call competitions. | Miķelis Fišers |
| **Screen Printing** | There will be two options for task in screen-printing:  1) Repeating basics of screen printing. Talking about screen mesh count and different methods of how to make a stencil on screen. Task is a bit advanced but still quite simple two or three layer print on paper. Theme based in making composition using different means of expression.  2) Task is more of experimental kind - focus on trying out printing on different material not paper or replacing screen-printing ink with some other printable material. Theme might be conceptual and connected to material student chooses to work with. | Sabīne Vekmane Ābele |
| **Classical Animation** | The course Classical Animation or Traditional Animation is about basics of an animation technique in which each frame is drawn by hand. The technique was the dominant form of animation in cinema until the advent of computer animation. The basics of animation eventually are the same for all techniques including computer animation. Finishing the course, student will know basics of traditional animation and will understand more proffesionally the different kind of movement, timing, and spacing. During the course students mostly will be working practically - will draw a lot of different exercises and lern how to create movement of a ball, a pendulum, a car in perspective, dust and smoke, a waving dog’s tail, a turn of a head and more. The knowledge of animation basics are invaluable to be able to create proffesional animation in any technique. | Inga Prauliņa |
| **Contemporary Art and Underground Culture Scene in the Easter Europe under and after Communism** | Lectures about Contemporary Art and Underground Culture Scene in the Eastern Europe under and after Communism. | Kirill Kobrin |