COURSE OUTLINE

(1) GENERAL

SCHOOL	HUMANITIES		
ACADEMIC UNIT	DEPARTMENT OF MEDITERRANEAN STUDIES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	AYE-15	**SEMESTER**	7
COURSE TITLE	ARCHAEOLOGY OF LATE BYZANTINE PERIOD		

INDEPENDENT TEACHING ACTIVITIES *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*	**WEEKLY TEACHING HOURS**	**CREDITS**
	3	5
Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).		

COURSE TYPE *general background, special background, specialised general knowledge, skills development*	Specialised general knowledge, skills development
PREREQUISITE COURSES:	No
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No
COURSE WEBSITE (URL)	http://dms.aegean.gr

(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*

With the successful completion of the course students should be able to:
-Know the architectural types which on the one hand are continued from the Middle to the Late Byzantine Period and on the other the types that appeared in the Palaiologan period. Furthermore, to discern the structural elements that diverse the architectural

types of the period as well as the external morphological characteristics of the churches.

- Interpret the iconographic program and the iconographic themes that appeared during this period, as well as to discern the different stylistic trends of the Palaiologan painting.

-Interpret the individual features in the forming and the complexity of the space (galleries, chambers, funeral chapels) according to the architectural type, the liturgical needs and the patron's notions.

-Compose the features of the architecture, the morphology and of the painting so that to recognize the similarities and the differences in the compared monuments. Last, but not least to know the different cultural traditions and workshops of the period and to date the monuments and their decoration.

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…
…….

- Architectural types continued from the Middle to the Late Byzantine Period and types that appeared in the Palaiologan period.
- Basic features of monumental painting.
- Elements of the architectural types and morphological characteristics of the churches.
- Artistic trends of the Late Byzantine monumental painting.
- Spatial forms according to the architectural type, the influences from other artistic traditions and the patron's notions.
- Iconographic programs and the iconographic themes.

(3) SYLLABUS

In the course are mainly presented in details the artistic trends appeared and cultivated in the last two centuries of the Byzantine empire. Is examined the monumental painting in the major centres of Constantinople, Thessaloniki and Hagion Oros, Mystras and Crete. Are discussed the activities of the workshops, the work of eponymous great masters and role of patronage this period. The art of the empire is presented in parallel with the art of other regions such as the monumental painting in Serbia. Emphasis is given to the iconography in relation to the texts and the symbolic function of the space.
In the course are also examined the developments in architecture and especially the form of Late Byzantine church with the polymorphism and the multi-function of the liturgical space.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY *Face-to-face, Distance learning, etc.*	Face-to-face
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY *Use of ICT in teaching, laboratory education, communication with students*	Communication with students
TEACHING METHODS *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.* *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*	

Activity	***Semester workload***
Lectures	39 hrs (1.56 ECTS)
Personal study	83 hrs (3.32 ECTS)
End of semester exam	3 hrs (0.12 ECTS)
Course total	125 hrs (5 ECTS)

STUDENT PERFORMANCE EVALUATION *Description of the evaluation procedure* *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* *Specifically-defined evaluation criteria are given, and if and where they are accessible to students.*	Greek Oral examination

(5) ATTACHED BIBLIOGRAPHY

Greek language

Αχειμάστου-Ποταμιάνου Μ., *Βυζαντινές τοιχογραφίες*, Αθήνα 1994.

ΙΕΕ, τόμ. Η΄, σελ. 275-279, 289-299, και τόμ. Θ΄, σελ. 394-400, 423-428, (Μ.Χατζηδάκης).

Μπούρας Χ., *Μαθήματα Ιστορίας της Αρχιτεκτονικής*, τόμ. Β΄, Αθήνα 1975 (ανατ. 1980). Αθήνα 1999, 63-90, εικ.1-29, πίν. Α-ΙΑ΄.

Καλοπίση–Βέρτη Σ., «Τάσεις της μνημειακής ζωγραφικής περί το 1300 στον ελλαδικό και *Μακεδονίας,* Θεσσαλονίκη 1999.

Μπούρας Χ., *Βυζαντινή και Μεταβυζαντινή αρχιτεκτονική στην Ελλάδα*, Αθήνα 2001.

Μπούρας Χ., *Ιστορία της Αρχιτεκτονικής*, τόμ. Β΄, Αθήνα 19992.
νησιώτικο χώρο (εκτός από τη Μακεδονία)», *Ο Μανουήλ Πανσέληνος και η εποχή του*,

Τσιγαρίδας Ε., *Οι τοιχογραφίες της περιόδου των Παλαιολόγων σε ναούς της Μακεδονίας,* Θεσσαλονίκη 1996.

Τσιγαρίδας, Ευ. – Λοβέρδου-Τσιγαρίδα Κ., *Ιερά Μεγίστη Μονή Βατοπαιδίου. Βυζαντινές εικόνες και επενδύσεις*, ‘Αγιον Όρος 2006.

Χατζηδάκη Ν., *Βυζαντινά ψηφιδωτά*, Αθήνα 1994.

Foreign language

Krautheimer R., *Early Christian and Byzantine Architecture,* Harmondsworth (=*Παλαιοχριστιανική και Βυζαντινή Αρχιτεκτονική*, Αθήνα 1998.

Mango C., *Byzantine Architecture*, New York 1976.