

COURSE OUTLINE

(1) GENERAL

SCHOOL	HUMANITIES		
ACADEMIC UNIT	MEDITERRANEAN STUDIES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	AYE-37	SEMESTER	6
COURSE TITLE	ARCHAEOLOGY OF MIDDLE BYZANTINE PERIOD		
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	
	3	5	
<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>	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 as well as the basic features of sculpture and monumental painting of the period under discussion.

-Discern the elements that diverse the architectural types as well as the morphological characteristics of the churches. Furthermore. to discern the different artistic trends of the Middle Byzantine sculpture and monumental painting.

-Interpret the individual features in the forming of the space according to the liturgical needs, the architectural type, the influences from other artistic traditions and the patron's aspirations. Also in monumental painting to interpret the iconography and to discern the different stylistic trends.

-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 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?

<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 responsibility and</i>	<i>Respect for the natural environment</i>
<i>Working independently</i>	<i>Showing social, professional and ethical</i>
<i>Team work</i>	<i>sensitivity to gender issues</i>
<i>Working in an international environment</i>	<i>Criticism and self-criticism</i>
<i>thinking Working in an interdisciplinary environment</i>	<i>Production of free, creative and inductive</i>
<i>Production of new research ideas</i>	<i>Others...</i>
	<i>.....</i>

(3) SYLLABUS

Are presented the dominant cultural trends in the painting and architecture of the Middle Byzantine period (9th – 12th c.). Are examined the new stylistic trends in the monumental painting and the new types in the architecture. Also, is discussed the activity of the artistic workshops in specific areas in the empire and the patronage that was flourished this period. The illuminated manuscripts are examined and especially the different types of the decorated liturgical books.

Special mention is dedicated to the iconoclastic art in relation to the political ideology. The artistic trends in sculpture are discussed in relation to the architecture and to the physiognomy of space of the mid-byzantine church.

We are also discussing the identity of the artists and patrons and the dedicatory inscriptions.

(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>	Communication with students	
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	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	Language of evaluation: Greek
<i>Description of the evaluation procedure</i>	Methods of evaluation: short-answer questions, open-ended questions
<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>	

(5) ATTACHED BIBLIOGRAPHY

<p>Greek Bibliography</p> <p>Βοκοτόπουλος Π., <i>Η εκκλησιαστική αρχιτεκτονική εις την δυτικήν Στερεάν Ελλάδα και την Ήπειρον</i>, Θεσσαλονίκη 1975.</p> <p>Γκιολές Ν., <i>Βυζαντινή ναοδομία (600-1204)</i>, Αθήνα 1992².</p> <p>Μπούρας Χ., <i>Βυζαντινή και Μεταβυζαντινή αρχιτεκτονική στην Ελλάδα</i>, Αθήνα 2001. Χατζηδάκη Ν., <i>Βυζαντινά ψηφιδωτά</i>, Αθήνα 1994.</p> <p>Χατζηδάκης Μ., «Η Μεσοβυζαντινή Τέχνη», <i>ΙΕΕ</i>, τόμ. Η', Αθήνα 1979, 274-305, 312-317.</p> <p>Foreign Bibliography</p> <p>Cormack R., <i>Byzantine Art</i>, Oxford 2000.</p> <p>Cutler A. - Spieser J.-M., <i>Byzance médiévale 700-1204</i>, Paris 1996 (κυκλοφορεί και σε γερμανική γλώσσα).</p> <p>Grabar A., <i>L' Iconoclasme Byzantin. Le dossier Archéologique</i>, Paris 1984².</p> <p>CORMACK, R., <i>Writing in Gold: Byzantine Society and Its Icons</i>, London 1985.</p> <p>CORMACK, R. – VASSILAKI, M., <i>Byzantium 330- 1453</i> (Κατ. Έκθεσης), Royal Academy of Arts, London 2009.</p> <p>CUTLER, A., <i>The Aristocratic Psalter in Byzantium</i>, Paris 1984.</p> <p>EVANS (ed.), H.C., <i>The Glory of Byzantium</i> (Κατ. Έκθεσης), Metropolitan Museum of Art New York 1997.</p>

GRABAR, A., *Christian Iconography. A Study of Its Origins*, New York 1968.

KAZHDAN, A., et all (eds.). *The Oxford Dictionary of Byzantium*, 3 vols, New York – Oxford 1991.

KITZINGER, E., *Early Christian Art and Architecture*, 4th edn., Harmondsworth 1986.

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MAGUIRE, H., *Art and Eloquence in Byzantium*, Princeton 1981.

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

MATHEWS Th., *The Art of Byzantium: between Antiquity and the Renaissance*, London 1998.

MOURIKI D., «Stylistic Trends in Monumental Painting of Greece During the Eleventh and Twelfth Centuries», *DOP* 34-35 (1982) 77-124.

R. Ousterhout, *Eastern Medieval Architecture*, Oxford University Press, 2020.