

## COURSE OUTLINE

### (1) GENERAL

<b>SCHOOL</b>	HUMANITIES		
<b>ACADEMIC UNIT</b>	DEPARTMENT OF MEDITERRANEAN STUDIES		
<b>LEVEL OF STUDIES</b>	UNDERGRADUATE		
<b>COURSE CODE</b>	KY-25	<b>SEMESTER</b>	4
<b>COURSE TITLE</b>	ARCHAEOLOGY AND ART OF THE BYZANTINE WORLD. BASIC PRINCIPLES		
<b>INDEPENDENT TEACHING ACTIVITIES</b> <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>	<b>WEEKLY TEACHING HOURS</b>	<b>CREDITS</b>	
	3 HOURS X 13 WEEKS	6	
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
<b>COURSE TYPE</b> <i>general background, special background, specialised general knowledge, skills development</i>	<i>specialised general knowledge</i>		
<b>PREREQUISITE COURSES:</b>	No		
<b>LANGUAGE OF INSTRUCTION and EXAMINATIONS:</b>	ENGLISH		
<b>IS THE COURSE OFFERED TO ERASMUS STUDENTS</b>	YES (IN GREEK LANGUAGE)		
<b>COURSE WEBSITE (URL)</b>	<a href="http://dms.aegean.gr">http://dms.aegean.gr</a>		

### (2) LEARNING OUTCOMES

<p><b>Learning outcomes</b></p> <p><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></p> <p><i>Consult Appendix A</i></p> <ul style="list-style-type: none"> <li>• <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i></li> <li>• <i>Descriptors for Levels 6, 7 &amp; 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i></li> <li>• <i>Guidelines for writing Learning Outcomes</i></li> </ul>
<p>By the end of the course, it is expected that students will be able to:</p> <ul style="list-style-type: none"> <li>-demonstrate knowledge of the most significant artistic expressions in Byzantium and their development</li> <li>-know important monuments of the Eastern Mediterranean and of Europe which have been influenced by Byzantine art</li> <li>- discern the major stylistic trends which cultivated in the long history of Byzantine art and to put the art works in their environment</li> <li>- know the great moments of Archaeology in Greece</li> </ul>

### 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>

*Search for, analysis and synthesis of data and information, with the use of the necessary technology*

*Decision-making*

*Working in an international environment*

*Working in an interdisciplinary environment*

*Production of new research ideas*

*Production of free, creative and inductive thinking*

### (3) SYLLABUS

The appreciation of early Christian and Byzantine Art as a sublime expression of religious thought and feeling is a comparatively modern phenomenon. The course offers an overview of the religious and secular art which flourished during the eleven centuries of the Byzantine empire (4<sup>th</sup>–15<sup>th</sup> c.) in the eastern Mediterranean and in Europe. More particularly, the architecture and the most significant artistic expressions such as monumental painting, icons, illuminated manuscripts, textiles, micro-sculpture and objects of minor art are presented through the examination of major art works which today are housed in some of the most important museums all around the world.

This is an account by a medieval art-historian. These masterpieces are of great importance for the understanding of the close connection between the art of Late Antiquity (2<sup>nd</sup>–5<sup>th</sup> c. A.D.) and Byzantine Art. Byzantine art is both static and dynamic: static in the sense that once an image was established it was felt that no improvement was necessary; dynamic in the sense that there was never one style and these styles or modes were constantly changing.

In parallel, the course focuses on the main stylistic expressions of each period so that the students will be able to recognize the changes in the course of time and to put the art works in their artistic environment.

Furthermore, in the course are presented the major archaeological sites in Greece with Byzantine monuments, the great excavations, and significant finds. Are discussed the historical circumstances under which the excavations took place and valuable data regarding the development of Byzantine archaeology in Greece.

## TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;"><b>DELIVERY</b> <i>Face-to-face, Distance learning, etc.</i></p>	Face-to-face	
<p style="text-align: center;"><b>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</b> <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<b>ICT in class teaching and in communication with students</b>	
<p style="text-align: center;"><b>TEACHING METHODS</b> <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></p> <p><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></p>	<b>Activity</b>	<b>Semester workload</b>
	Lectures	39 hours (1.56 ECTS)
	Study hours	83 hours (3.32 ECTS)
	Final Exams	3 hours (0.12 ECTS)
		<b>125 ώρες (5 ECTS)</b>
<p style="text-align: center;"><b>STUDENT PERFORMANCE EVALUATION</b> <i>Description of the evaluation procedure</i></p> <p><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></p> <p><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Language of evaluation: Greek</p> <p>Assessment is done by written examination at the end of the semester (80% of the grade) and class participation 20% of the final grade.</p> <p>Evaluation criteria are mentioned in the Course description.</p>	

### (4) ATTACHED BIBLIOGRAPHY

*- Suggested bibliography:*

ACHEIMASTOU-POTAMIANOU M., *Byzantine Murals*, Athens 2006.

BECKWITH, J. – KRAUTHEIMER, R. – ČURČIĆ S., *Early Christian and Byzantine Art*, Yale University Press 1986.

BECKWITH, J., *Studies in Byzantine and Medieval Western Art*, Pindar Press 1989.

BYZANTIUM AT PRINCETON: *Byzantine art and Archaeology at Princeton University. Catalogue of an Exhibition at Firestone Library*, Princeton University 1986.

CHATZIDAKI, N., *Βυζαντινά Ψηφιδωτά*, Athens 1996.

CORMACK, R., *Byzantine Art*, Oxford 2018.

CORMACK, R., *Writing in Gold. Byzantine Society and its Icons*, London 1985.

GRABAR, A., *La peinture byzantine*, Geneve 1953.

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KRAUTHEIMER, R. - ČURČIĆ S., *Early Christian and Byzantine Architecture*, Yale University Press 1992.

MANGO, C., *Byzantium. The Empire of New Rome*, 1980.

MOURIKI, D., Stylistik "Trends in Monumental Painting of Greece during the Eleventh and Twelfth Century", *Dumbarton Oaks Papers* 34-35 (1980/81), 77-124.

MOURIKI, D., Stylistik Trends in Monumental Painting of Greece at the Beginning of the Fourteenth Century, *Symposium de Gracanica*, Beograd 1978, 55-83.

VOCOTOPOULOS P., *Byzantine Icons*, Athens 1995.