

COURSE OUTLINE

(1) GENERAL

SCHOOL	OF SOCIAL SCIENCES		
ACADEMIC UNIT	CULTURAL TECHNOLOGY AND COMMUNICATION		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ITE 500	SEMESTER	3rd
COURSE TITLE	ART HISTORY		
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	6
<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>	GENERAL BACKGROUND		
PREREQUISITE COURSES:	-		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.aegean.gr/courses/131133/		

(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

The course is a first acquaintance of the students with the subject of Art History. After the fulfillment of the course students should be able to understand the close relation between art and society and also comprehend the method, as well as the special characteristics of the several periods. More specifically:

- 1. To comprehend the relation between art and society**
- 2. To understand the special characteristics of each period in sociocultural and socio-political frames.**
- 3. To be capable of using the methodology and approach the basic art theories.**
- 4. To be capable of dating the several artworks of different eras.**
- 5. To understand terms like Antiquity, Middle Ages, Renaissance, European Art, realism, abstraction and realize their role, their function and interrelation**
- 6. To realize the role art played during the long course of humanity, the relation between art and science and also the interdisciplinary content of the arts.**

7. Comprehend the basic characteristics and the basic concept of Neoclassicism, Romanticism, Impressionism and the artistic movements of the first half of the 20th century (Modernism).
8. Be capable of recognizing artistic movements, artwork and artists of the 19th and 20th century.
9. Understand the sociopolitical and theoretical frames of Modernism.
10. Understand the content of Neohellenic Art and also its relation with the 'School of Munich'.
11. Define the theoretical frames of Modernism that prepared the phenomenon of Postmodernism.

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	Project planning and management
Adapting to new situations	Respect for difference and multiculturalism
Decision-making	Respect for the natural environment
Working independently	Showing social, professional and ethical responsibility and sensitivity to gender issues
Team work	Criticism and self-criticism
Working in an international environment	Production of free, creative and inductive thinking
Working in an interdisciplinary environment
Production of new research ideas	Others...

1. Production of free, creative and inductive thinking.
2. Criticism and self-criticism.
3. Respect for difference and multiculturalism.
4. Search for, analysis and synthesis of data and information, with the use of the necessary technology.
5. Working independently.
6. Team work.
7. Working in an international and interdisciplinary environment.
8. Showing social, professional and ethical responsibility and sensitivity to gender issues.

(3) SYLLABUS

- Introduction to Art and Art History and Theory.
- From the ancient civilizations to the Baroque period.
- Art Theory after the 17th century.
- The evolution of the visual arts and their theoretical content and frame during the 19th and the 20th centuries.
- Neoclassicism, Romanticism, academic art and Impressionism in Europe, the new directions of visual arts and their theoretical frames.
- Post-Impressionism and Cezanne, the Greek example, the School of Munich and Europe.
- The sociopolitical and theoretical frames of Modernism, the artistic movements in Europe (Fauvism, Cubism, Futurism, Dada and Surrealism, Expressionism, Constructivism), the relation between 20th century and psychoanalysis (Picasso, the Surrealists, Giorgio De Chirico and Sigmund Freud).
- Modernism in Greece.
- Europe and Greece after 1945.

- The aftermath of Modernism. The Postmodern.

(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 ICT teaching																						
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. 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>	<table border="1"> <thead> <tr> <th style="text-align: center;">Activity</th> <th style="text-align: center;">Semester workload</th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td>13 *3 h= 39 h</td> </tr> <tr> <td>Lectures' study</td> <td>13*3 h= 39 h</td> </tr> <tr> <td>Preparation of Semester Project</td> <td>13*3 h= 39 h</td> </tr> <tr> <td>Educational visits</td> <td>4*3 h= 12 h</td> </tr> <tr> <td>Study for final exams</td> <td>9*3=27 h</td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td>Course total</td> <td style="text-align: center;">156h</td> </tr> </tbody> </table>	Activity	Semester workload	Lectures	13 *3 h= 39 h	Lectures' study	13*3 h= 39 h	Preparation of Semester Project	13*3 h= 39 h	Educational visits	4*3 h= 12 h	Study for final exams	9*3=27 h									Course total	156h
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STUDENT PERFORMANCE EVALUATION <i>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.</i>	Open-ended questions, or Short-answer questions, or Multiple choice questionnaires, or Oral examination and Essay with Public Presentation																						

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

a. Basic Bibliography:

a. Coursebooks:

1. Janson W. H., Janson F. Anthony, *Ιστορία της Τέχνης. Η Δυτική Παράδοση, μετάφραση: Μαριάννα Αντωνοπούλου – Νάνσυ Κουβαράκου, εκδόσεις Ίων / Έλλην, Αθήνα 2011, ISBN 978-960-697-059-7 (Κωδικός στον ΕΥΔΟΞΟ: 86199395).*
2. Julian Bell, *Καθρέφτης του Κόσμου. Μια Νέα Ιστορία της Τέχνης, μετάφραση: Γιώργος Λαμπράκος, Ελεάννα Πανάγου, επιστημονική επιμέλεια: Κωνσταντίνος Ιωαννίδης, εκδόσεις ΜΕΤΑΙΧΜΙΟ, Αθήνα 2009, ISBN: 978-960-455-605-2 (Κωδ. ΕΥΔΟΞΟΣ: 24154).*

β) Additional Bibliography:

3. E.H.Gombrich, *Το Χρονικό της Τέχνης*, μτφρ. Λίνας Κάσδαγλη, Μορφωτικό Ίδρυμα Εθνικής Τραπέζης, Αθήνα 1998, 14η εκδ. – 2011, ISBN: 978-960-250-144-3 (Κωδ. ΕΥΔΟΞΟΣ: 44017).
4. Belting H., Dilly H., Kemp W., Warnke M., Sauerlander W., *Εισαγωγή στην Ιστορία της Τέχνης*, εκδόσεις ΒΑΝΙΑΣ, Θεσσαλονίκη 1995 (Κωδ. ΕΥΔΟΞΟΣ: 4860)
5. Χιού Χόνορ, Τζών Φλέμινγκ, *Ιστορία της Τέχνης*, Εκδ. ΕΛΕΝΗ ΣΑΡΑΦΙΔΟΥ & ΣΙΑ, Αθήνα 1991, ISBN: 9789607183057 (Κωδ. Εύδοξος: 34344)
6. Henrich Wofflin, *Βασικές Έννοιες της Ιστορίας της Τέχνης*, εκδ. Παρατηρητής, Θεσσαλονίκη 1992, ISBN: 9602606762.
7. Μιχ. Τιβέριος, *Ελληνική Τέχνη. Αρχαία Αγγεία*, ΕΚΔΟΤΙΚΗ ΑΘΗΝΩΝ, Αθήνα 1996, ISBN: 960-213-291-4.
8. Νικ. Γιαλούρης, *Ελληνική Τέχνη. Αρχαία Γλυπτά*, ΕΚΔΟΤΙΚΗ ΑΘΗΝΩΝ, Αθήνα 1994-5, ISBN: 960-213-290-6.
9. Giorgio Vasari, *The Lives of the Artists*, Oxford University Press, 1991, ISBN: 019281754X.
10. Arnold Hauser, *Κοινωνική Ιστορία της Τέχνης*, τόμος 2, εκδόσεις Κάλβος, Αθήνα 1980.
11. Άντονυ Χιούζ, Μιχαήλ Άγγελος, εκδόσεις Καστανιώτη, Αθήνα 2001, ISBN: 960-03-3313-0.
12. Μ. Λαμπράκη – Πλάκα, *Οι Πραγματείες περί ζωγραφικής Αλμπέρτι και Λεονάρντο*, Βικελαία Δημοτική Βιβλιοθήκη, Ηράκλειο Κρήτης 1988.
13. Έρβιν Πανόφσκι, *Μελέτες Εικονολογίας. Ουμανιστικά Θέματα στην τέχνη της Αναγέννησης*, Εκδόσεις Νεφέλη, Αθήνα 1991.
14. Νικολο Μακιαβέλι, *Ο Ηγεμόνας*, Εκδόσεις Πατάκη, Αθήνα 2002, ISBN: 960-293-945-1.
15. Τζούλιο Κάρολο Αργκάν, *Η Μοντέρνα Τέχνη*, εκδ. Ίδρυματος Τεχνολογίας και Έρευνας-Πανεπιστημιακές Εκδόσεις Κρήτης - Α.Σ.Κ.Τ, Αθήνα 2001, ISBN: 960-524-028-8 (Κωδικός στον ΕΥΔΟΞΟ: 1152).
16. Hal Foster, κ.α., *Η Τέχνη από το 1900. Μοντερνισμός, Αντιμοντερνισμός, Μεταμοντερνισμός*, εκδ. Επίκεντρο, Αθήνα 2007, ISBN: 978-960-458-047-7 (Κωδικός στον ΕΥΔΟΞΟ: 15037).
17. Ν.Στάγκος (επιμ.), *Έννοιες της Μοντέρνας Τέχνης. Από τον Φωβισμό στο Μεταμοντερνισμό*, εκδ. ΜΙΕΤ (Μορφωτικού Ίδρυματος Εθνικής Τραπέζης), Αθήνα 2003, ISBN: 960-250-253-3 (Κωδικός στον ΕΥΔΟΞΟ: 15037)
18. I.H. H. Arnason, *Ιστορία της Σύγχρονης Τέχνης. Ζωγραφική, Γλυπτική, Αρχιτεκτονική, Φωτογραφία*, εκδ. Επίκεντρο, Αθήνα 2005, ISBN: 978-960-6645-67-9 (Κωδικός στον ΕΥΔΟΞΟ: 15054).
19. Τζ. Ρούμπιν, *Ιμπρεσιονισμός*, εκδ. Καστανιώτη, Αθήνα 2000, ISBN: 960-03-2653-3
20. Αντ. Κωτίδης, *Ελληνική Τέχνη. Ζωγραφική 19ου αι.*, ΕΚΔΟΤΙΚΗ ΑΘΗΝΩΝ, Αθήνα 1998, ISBN: 960-213-302-3.
21. Χρ. Χρήστου, *Ελληνική Τέχνη. Ζωγραφική 20ου αι*, ΕΚΔΟΤΙΚΗ ΑΘΗΝΩΝ, Αθήνα 1998, ISBN: 960-213-303-1.
22. Μ. Γκαίηλ, *Νταντά και Υπερρεαλισμός*, εκδ. Καστανιώτη, Αθήνα 1999, ISBN: 960-03-2448-4 (Κωδικός στον Εύδοξο: 16980)
23. Μ. Λαμπράκη – Πλάκα, *Εθνική Πινακοθήκη. Μουσείο Αλεξάνδρου Σούτζου. Τέσσερις Αιώνες Ελληνικής Ζωγραφικής, Εθνική Πινακοθήκη και Μουσείο Αλεξάνδρου Σούτζου*, Αθήνα 2000, ISBN: 960-7791-07-Χ.
24. Ν. Λοϊζίδη, *Ο Υπερρεαλισμός στη Νεοελληνική Τέχνη. Η περίπτωση του Νίκου Εγγονόπουλου*, εκδ. Νεφέλη, Αθήνα 1984.
25. Arnold Hauser, *Κοινωνική Ιστορία της Τέχνης*, τόμοι 3-4, εκδόσεις Κάλβος, Αθήνα 1980.
26. Walter Benjamin, *Δοκίμια για την Τέχνη (περιέχει «Το έργο τέχνης την εποχή της τεχνικής αναπαραγωγιμότητάς του»)*, εκδόσεις Κάλβος, Αθήνα 1978.
27. Andre Malraux, *Το φανταστικό μουσείο*, εκδόσεις Πλέθρον, Αθήνα 2007, ISBN: 978-960-348-157-7.

- JOURNALS:

1. Oxford Art Journal: <https://academic.oup.com/oaj>
2. International Journal of Art and History: <http://ijaahnet.com/>
3. The Art Bulletin: <http://www.tandfonline.com/loi/rcab20>

4. *International Journal for Digital Art History*: <http://dah-journal.org/>
5. *Art Theory and History*: <http://ijath.cgpublisher.com/>
6. *International Journal of Art Theory and Criticism*:
<http://www.journalnetwork.org/journals/international-journal-of-art-theory-and-criticism#author-guide-tab>
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[http://onlinelibrary.wiley.com/journal/10.1111/\(ISSN\)1467-8365](http://onlinelibrary.wiley.com/journal/10.1111/(ISSN)1467-8365)
8. *The Journal of Aesthetics and Art Theory* – Wiley Online Library:
[http://onlinelibrary.wiley.com/journal/10.1111/\(ISSN\)1540-6245](http://onlinelibrary.wiley.com/journal/10.1111/(ISSN)1540-6245)
9. *International Journal of Art and History*: <http://ijaahnet.com/>