

COURSE OUTLINE

(1) GENERAL

SCHOOL	HUMANITIES		
ACADEMIC UNIT	DEPARTMENT OF MEDITERRANEAN STUDIES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	C-3	SEMESTER	3
COURSE TITLE	BYZANTINE ART (ICONS, MURALS AND MOSAICS)		
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>	Specialised general knowledge		
PREREQUISITE COURSES:	None		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	English		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)	https://eclass.aegean.gr/		

(2) LEARNING OUTCOMES

<p>Learning outcomes <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"> • <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i> • <i>Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i> • <i>Guidelines for writing Learning Outcomes</i> <p>By the end of the course, it is expected that students will be able to:</p> <ul style="list-style-type: none"> - demonstrate knowledge of different fields of Byzantine Art - know the basic characteristics and technics of the icons painting, frescoes and mosaics in Italy and Eastern Mediterranean - classify chronologically icons and monumental painting of Byzantine art

- know major art works which created in the biggest cultural centers (Constantinople, Italy, Mt Athos, Crete, Mystras) and to compare Byzantine art with western influences
- understand the connection between the antique Greek art (sculpture, wall-paintings and mosaics) and the Byzantine art

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

Byzantine art as the pictorial expression of Byzantine spirituality (theology, literature) and ideology produced in the Byzantine Empire and in major artistic centers after 4th century A.D. until the Fall of Constantinople different artistic forms.

Icons (from the Greek word *eikon*= image) were painted on wood, but they were also carved in stone, ivory and other materials represent holy figures (saints) or scenes from the Old and the New Testament and were used in the Liturgy and in other ceremonies of were objects of personal devotion. Depictions of the Virgin and Christ Child, Christ, soldier saints, monks, among the most popular subjects, were connected not only with ceremonies and litanies (public processions along streets), but also with other crucial times such as the defending of Constantinople. The Byzantines accorded icons extraordinary, even miraculous powers and they were venerated publicly or individually.

Wall-paintings, with their effective flexibility of the painter's brush, the immediacy of their style, the instructive potential of the representations in the walls combined with the low cost became the most popular expression of Byzantine art, which covers historically and stylistically the development of art from the 6th to the 15th and later in the post-Byzantine period. Artistic centers such as Thessaloniki, Serbia and North Macedonia, Kastoria, Crete and Mystras are discussed through magnificent churches, monasteries so that students will appreciate the aesthetic values of monumental painting.

Additionally, the mosaics, the most luxurious and demanding artistic expression of Byzantine art which goes back to Hellenistic practices. During the Byzantine period craftsmen used a wide variety of materials that could be turned into tesserae including gold and silver, glass and different kinds of stones. Hagia Sophia and the monastery of Chora (Kariye Camii) in Constantinople, Thessaloniki (Rotunda, St Demetrios, Sts Apostoloi), in Italy, such as St. Vitale

in Ravenna, San Marco in Venice, Capella Palatina in Palermo, Daphni in Attica, Nea Moni in Chios and Hosios Loukas in Voiotia are some of the most beautiful examples. Colored tesserae and especially gold in combination with the physical light create optical effects and give a striking likeness of the mosaics.

Students will come in touch with artworks of highly skillful artists who created powerful representations reflecting and promoting the Byzantine society.

(4) TEACHING and LEARNING METHODS - EVALUATION

<p>DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	Face-to-face	
<p>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	ICT in class teaching and in communication with students	
<p>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></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>	<p>Activity</p>	<p>Semester workload</p>
	Lectures	39 hours (1.56 ECTS)
	Personal study	80 hours (3.2 ECTS)
	Projects and essay writing	28 hours (1.12 ECTS)
	Final examination	3 hours (0.12 ECTS)
	Course total	150 hours (6 ECTS)
<p>STUDENT PERFORMANCE EVALUATION <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>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>	

<i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i>	
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(5) ATTACHED BIBLIOGRAPHY

ACHEIMASTOU-POTAMIANOU, M., *Βυζαντινές Τοιχογραφίες*, Athens 2006.

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

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

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

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

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

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

VOCOTOPOULOS P., *Βυζαντινές εικόνες*, Athens 1995.