

COURSE OUTLINE

(1) GENERAL

SCHOOL	SCHOOL OF FINE ARTS		
ACADEMIC UNIT	DEPARTMENT OF FINE ARTS AND ART SCIENCES		
LEVEL OF STUDIES	UNDERGRADUATE		
COURSE CODE	ΕΤΥΠ1503	SEMESTER	5th
COURSE TITLE	HISTORY OF ART V		
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	2
<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:	NONE		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	GREEK		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	YES, tutorials in English are offered to Erasmus students.		
COURSE WEBSITE (URL)	https://ecourse.uoi.gr/course/view.php?id=3067		

(2) LEARNING OUTCOMES

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> <i>Consult Appendix A</i> • 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 will: - Have acquired proven knowledge and understanding of European Fine and Applied Arts of the period 1870-1939. Will be familiar with the social, economic, ideological and institutional changes that occur during this period and are connected to art. - Be in a position to use the knowledge and understanding of this art in order to identify the essential characteristics of style in today's art world. - Have the ability to form critical judgments in reference to the identification of forms produced during the period in various areas in Europe. - Have developed the skills to research in academic literature on formal references to the arts of the end of 19th and the beginning of the 20th century
General Competences <i>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> <i>Search for, analysis and synthesis of data and information, Project planning and management</i>

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

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...
.....

Working independently
 Team work
 Ability to research using international sources
 Production of free, creative and critical thinking

(3) SYLLABUS

- The International Exhibitions of All Nations in the 19th century. Their significance in connection to the beginning of contemporary exhibition practices in commerce and art.
- The aesthetics of the Belle Epoque. Art nouveau as a symptom of this era. The different versions of art nouveau in various parts of Europe.
- Symbolism and its significance in European art of the end of the 19th century.
- Modern art and its historical context. The notion of the Avant-garde and relevant art movements. The contribution of non-European cultures to its formation.
- Impressionists and the new social and economic positions of the artist.
- Modern sculpture.
- Post-impressionist artists.
- Art tendencies during the first two decades of the 20th century. Fauvism, expressionism and relevant tendencies, cubism.
- The avant-gardes of the first decades of the 20th century: futurism and the Russian Avant-garde.
- Bauhaus. The principles of modern architecture and of functional design.
- Dada and surrealism.

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY <i>Face-to-face, Distance learning, etc.</i>	Face-to-face, lecture hall	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching Use of ICT in communication with students	
TEACHING METHODS <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> <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
	Study and research in bibliography. Interactive studying through the links offered in the e-course platform	7
	Team work for the processing of information acquired during the semester	4
	Course total	50
STUDENT PERFORMANCE EVALUATION <i>Description of the evaluation procedure</i> <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>	Conclusive evaluation, based upon learning outcomes. Setting thematic areas in the e-course platform helps students understand the framework and criteria of their final evaluation. Written evaluation, in Greek (or English for Erasmus student), comprising short-answer questions, multiple choice questionnaires, and open-ended questions.	

(5) ATTACHED BIBLIOGRAPHY

<u>Suggested bibliography</u> (available in Eudoxos platform): - Argan Giulio Carlo, <i>Η μοντέρνα τέχνη</i>, μτφρ. Λ. Παπαδημήτρη, Ρέθυμνο: Πανεπιστημιακές Εκδόσεις Κρήτης, 2006. - Arnason H.H., <i>Ιστορία της σύγχρονης τέχνης</i>, μτφρ. Φ. Κοκαβέσης, Αθήνα: Παρατηρητής, 1995 (Πρωτότυπο: <i>History of Modern Art</i>, N.H.Abrahms, 1977). - Χαραλαμπίδης Άλκης, <i>Η τέχνη του 20ού αιώνα</i>, 2η έκδοση αναθεωρημένη, Θεσσαλονίκη: University Studio Press, 2018. Δασκαλοθανάσης Νίκος, <i>Μοντέρνα τέχνη</i>, Αθήνα: Άγρα 2024
--

Related academic bibliography:

- Cox Neil, *Κυβισμός*, μτφρ. Ιωάννα Βετσοπούλου, Αθήνα: Καστανιώτης, 2003
[πρωτότυπο: *Cubism*, London: Phaidon Press, 2000].
- Duncan Alistair, *Art Nouveau*, Thames & Hudson 1994.
- Eisenman Stephen, Crow Thomas, *Nineteenth Century Art: A Critical History*, Thames & Hudson, ²2002.
- Escritt Stephen, *Αρ Νουβώ*, μτφρ. Ι. Βετσοπούλου, Αθήνα: Καστανιώτης 2000
(Πρωτότυπο: *Art Nouveau*, Phaidon Press, 2000).
- Foster Hal, Krauss Rosalind, Bois Yve - Alain, Buchloh Benjamin H. D., *Η τέχνη από το 1900*, Αθήνα, Επίκεντρο, 2013
- Gray Camilla, *Η Ρωσική Πρωτοπορία: Προεπαναστατική και Επαναστατική Τέχνη στη Ρωσία, 1863-1922*, Αθήνα, Υποδομή 1987.
- Meecham Pam & Sheldon Julie, *Modern Art: A Critical Introduction*, Λονδίνο & Ν. Υόρκη, Routledge 2000.
- Read Herbert, *Ιστορία της μοντέρνας γλυπτικής*, μτφρ. Γ. Παππάς, Αθήνα: Υποδομή 1979
(Πρωτότυπο: *Modern Sculpture: A Concise History*, Thames & Hudson, 1964).
- Χρήστου Χρύσανθος, *Η ευρωπαϊκή τέχνη του 19ου αιώνα*, Αθήνα 1983.
- Χρήστου Χρύσανθος, *Η ζωγραφική του εικοστού αιώνα*, Αθήνα 1990.