

Course Title	Special issues in Hellenic Studies: Archaeology and Art				
Course Code	HES631				
Course Type	Elective				
Level	Master (2 nd cycle)				
Year / Semester	1 st Year / 2 nd Semester 2 nd Year / 3 rd Semester				
Teacher's Name	The teacher will be selected on the basis of the chronological period to be covered by the specific theme to be proposed as Discipline Course.				
ECTS	10	Lectures / week	N/A	Laboratories / week	<u>Optional</u> <i>In-situ visits to museums and/or archaeological/historical sites</i>
Course Purpose and Objectives	<p>The course focuses on the analysis and presentation of a specific topic related to Greek Archaeology and Art. This topic will be selected every semester, it is expected to have a direct or an indirect relationship with history issues and will be of topical character i.e.</p> <ul style="list-style-type: none"> • Themes of Ancient Greek Art and Archaeology • Themes of Byzantine Art and Archaeology • Themes of Modern and Contemporary Greek Art <p>(see attached indicative syllabi)</p>				
Learning Outcomes	<p>Upon successful completion of this course students should be able to:</p> <ul style="list-style-type: none"> • identify and explain the objectives of the course as defined by the selected teacher. 				
Prerequisites	HES610, HES611, HES612	Co-requisites		None	
Course Content	The content of the course will be determined by the selected teacher. Objectives and directions will be set in cooperation with the Coordinator.				
Teaching Methodology	<p>Distance Learning</p> <ul style="list-style-type: none"> • (Lectures, Student-led presentations, Coursework, Study printed or online material – websites, audio/video media clips – interactive activities such as online quizzes, presentation of external/third party material online, commentaries and interpretation of material sources, dissertation, Oral 				

	<p>presentations and coursework essays, small-group tutorials, Formative feedback on coursework, Independent study and guided research, Class discussion and advance preparation of set work for classes, Unseen examinations, Presenting and discussing texts, ideas, and cultural context, visiting museums, monuments and cultural heritage sites, commenting on publications of archaeological material).</p>				
Bibliography	<p>The bibliography will be drawn by the selected teacher on the basis of the content of the specific topic of topical character to be determined every semester.</p>				
Assessment	<table border="1" data-bbox="610 594 1088 669"> <tr> <td>Examinations</td> <td>50%</td> </tr> <tr> <td>On-going evaluation</td> <td>50%</td> </tr> </table> <p><i>Students may choose to present a written assignment related to the in-situ visits to museums and/or archaeological/historical sites [it corresponds to 30% of the on-going evaluation].</i></p>	Examinations	50%	On-going evaluation	50%
Examinations	50%				
On-going evaluation	50%				
Language	<p>English</p>				

Special issues in Hellenic Studies

Course Title	Themes of Ancient Greek Art and Archaeology				
Course Code					
Course Type	Elective				
Level	Master (2 nd cycle)				
Year / Semester	1 st Year / 2 nd Semester 2 nd / 3 rd Semester				
Teacher's Name	TBA				
ECTS	10	Lectures / week	N/A	Laboratories / week	<u>Optional</u> <i>In-situ visits to museums and/or archaeological/historical sites</i>
Course Purpose and Objectives	<p>This course focuses on Ancient Greek art and archaeology (including temples, sculpture and pottery) from prehistory to the so-called Greco-Roman period. It addresses the principles, ideology and characteristics of the prehistoric, Geometric, Archaic, Classical, Hellenistic and Greco-Roman art and archaeology in relation to the historical and literary context. Since the arts reflect the society that creates them, the Ancient Greek arts emphasised the importance and accomplishments of the city and/or the individual, idealising the ability of humans to achieve excellence and reaching one's full potential. Via their artistic and architectural achievements, Ancient Greeks would honour the Gods, their cities and themselves. Art and architecture were a great source of pride for citizens. Works of art (statues and vases) and architecture (temples, public buildings and palaces) dominated large parts of a city, such as the acropolis, the agora, and public places. Sanctuaries and cemeteries were also places to exhibit art and architecture as signs of a man's authority, city's power and respect/thankfulness to the Gods.</p>				
Learning Outcomes	<p>Upon successful completion of this course, students should be able to:</p> <ul style="list-style-type: none"> • Evaluate the importance of the historical/cultural context of art as well as the archaeological record in general. • Review the main chronological and cultural stages in Greece from prehistoric times up to the Roman period. • Define the main cultural achievements of Neolithic civilisation in Greece. • evaluate the importance of the Bronze Age cultures in the Aegean (e.g. Cycladic, Minoan, Mycenaean culture) and of their art and Archaeology. • Discuss the hiatus and the Archaeology of the so-called Dark Ages. 				

	<ul style="list-style-type: none"> analyse the cultural sequence of Greek historical antiquity, from the Geometric to the Roman period. Examine the main fields of study of classical Archaeology (e.g. architecture, pottery, sculpture, metalworking). Demonstrate an ability to write academic essays applying critical thinking and using relevant literature and other scientific/academic sources. Proceed to the 3rd semester courses of the MA in Hellenic Studies with a strong background in terms of knowledge, theoretical bases and academic skills. Practise independent critical thought, rational inquiry and self-directed learning. Demonstrate the ability to communicate knowledge to a public consisting of specialists or laypersons, making use of various modes of communication. Develop skills in organization, research and analysis that will be highly prized in any field of work. <p>Compose academic essays applying critical thought and using relevant literature and other scientific/academic sources.</p>		
Prerequisites	HES610, HES611, HES612	Co-requisites	None
Course Content	<ul style="list-style-type: none"> geography and topography of the Greek mainland and the Aegean world. Origins of the Greek language and Civilisation. Systematic chronological overview of the main cultural stages in mainland Greece and the Aegean from the Palaeolithic to historical antiquity. Archaeology and art of Neolithic Greece. Archaeology and art of Bronze Age Greece. Archaeology and art of Iron Age Greece. Classical architecture, pottery and sculpture: overview of the main features and classifications. 		
Teaching Methodology	<p>Distance Learning</p> <ul style="list-style-type: none"> (Lectures on distance education platform, student-led presentations, online material – websites, audio/video media clips – interactive activities such as online quizzes, presentation of external/third party material online, commentaries and interpretation of material sources, dissertation, oral presentations and coursework essays through the platform, small-group tutorials, formative feedback on coursework, independent study and guided research, discussions and advance preparation of set work for platform meetings, unseen examinations, presenting and discussing texts, ideas, and cultural context). 		
Bibliography	<ul style="list-style-type: none"> Alcock, S. E. & Osborne, R. (eds.), 2007. <i>Classical Archaeology</i>. Malden, MA: Blackwell. Cline, E.H. (ed.) 2010. <i>Oxford Handbook of the Aegean Bronze Age</i>. Oxford: Oxford University Press. Cullen, T. (ed.) 2001. <i>Aegean Prehistory: A Review</i> (AJA Supplement 1). Boston: American Institute of Archaeology. 		

	<ul style="list-style-type: none"> • Dickinson O.T.P.K. 1994. <i>The Aegean Bronze Age</i>. Cambridge: Cambridge University Press. • Hölscher, T.2002. <i>Klassische Archäologie: Grundwissen</i>. Stuttgart: Theiss. • Plantzos, D. 2016. <i>Greek Art and Archaeology, 1200-30 BC</i>. Atlanta: LockwoodPress. • Preziosi, D. and L.A. Hitchcock 1999. <i>Aegean Art and Architecture</i>. Oxford: Oxford University Press. • Whitley, J. 2001. <i>The archaeology of Ancient Greece</i>. Cambridge: Cambridge University Press. • Various online resources, journals and periodicals, such as the Dartmouth Aegean Prehistoric Archaeology, The Princeton Encyclopedia of Classical Sites, Nestor Bibliography, Athenian Agora Excavations, etc. 				
Assessment	<table border="1" data-bbox="634 741 1114 821"> <tr> <td>Examinations</td> <td>50%</td> </tr> <tr> <td>On-going evaluation</td> <td>50%</td> </tr> </table> <p><i>Students may choose to present a written assignment related to the in-situ visits to museums and/or archaeological/historical sites [it corresponds to 30% of the on-going evaluation].</i></p>	Examinations	50%	On-going evaluation	50%
Examinations	50%				
On-going evaluation	50%				
Language	English				

Course Title	Themes of Byzantine Art and Archaeology				
Course Code					
Course Type	Elective				
Level	Master (2 nd cycle)				
Year / Semester	1 st Year / 2 nd Semester 2 nd / 3 rd Semester				
Teacher's Name	TBA				
ECTS	10	Lectures / week	N/A	Laboratories / week	Optional <i>In-situ visits to museums and/or archaeological/historical sites</i>
Course Purpose and Objectives	<p>This course takes students through the fascinating world of Byzantine art and archaeology from ca. 300 to the Ottoman conquest of Constantinople in 1453. By focusing on key themes of Byzantine art and archaeology (including iconography, architecture, topography and aesthetics), it captures the main social, economic and ideological elements that shaped the transformation of pre-Christian Mediterranean heritage, leading to the emergence of a unique synthesis that combined the impetus of the Hellenic and Roman culture with Christian spirituality. This provides a kaleidoscopic view of the complex development of the main characteristics of Byzantine art and material culture. The course also deepens the students' perspective by placing Byzantine artistic production within its broader geographical context, thus tracing its enduring influence from the Slavic world to the Italian Renaissance masters.</p>				
Learning Outcomes	<p>Upon successful completion of this course, students should be able to:</p> <ul style="list-style-type: none"> • Analyse and evaluate the importance of historical context in the examination of artistic production and material culture • Define and interpret the distinctive characteristics of Byzantine art and material culture • Review the main phases and fields of Byzantine art from the Late Roman to the Late Byzantine period • Evaluate the influence of Byzantine art beyond the borders of Byzantium • Practise independent critical thought, rational inquiry and self-directed learning. • Demonstrate the ability to communicate knowledge to a public consisting of specialists or laypersons, making use of various modes of communication. • Develop skills in organization, research and analysis that will be highly prized in any field of work. 				

	Compose academic essays applying critical thought and using relevant literature and other scientific/academic sources.		
Prerequisites	HES610, HES611, HES612	Co-requisites	None
Course Content	<ul style="list-style-type: none"> • Byzantine aesthetics and its roots (i.e., Ancient Greek philosophy, Judaism and Christian theology) • topography of Byzantine cities in relation to social developments • systematic chronological overview of the main phases of Byzantine art from the Late Roman period, and through the crisis of Iconoclasm, to the Komnenian revival and the Palaiologan Renaissance • Byzantine iconography (including icons, mural paintings and mosaics) • Byzantine church architecture • archaeology of everyday life in Byzantium • Byzantine art and its influence in Western Europe, the Balkans and Russia 		
Teaching Methodology	<p>Distance Learning</p> <p>(Lectures on distance education platform, student-led presentations, online material – websites, audio/video media clips – interactive activities such as online quizzes, presentation of external/third party material online, commentaries and interpretation of material sources, dissertation, oral presentations and coursework essays through the platform, small-group tutorials, formative feedback on coursework, independent study and guided research, discussions and advance preparation of set work for platform meetings, unseen examinations, presenting and discussing texts, ideas, and cultural context).</p>		
Bibliography	<ul style="list-style-type: none"> • Brychkon V., <i>Βυζαντινή Αισθητική. Θεωρητικά Προβλήματα</i>, μτφ Κ. Π. Χαραλαμπίδης (Αθήνα, 1999) • Bryer A. A. M. και Herrin J. (εκδ.), <i>Iconoclasm. Papers given at the Ninth Spring Symposium of Byzantine Studies, University of Birmingham, March 1975</i> (Birmingham, 1977) • Concina E., <i>Η βυζαντινή πόλη</i>, μτφ Κ. Δασκαλάκη (Αθήνα, 2009) • Cormack R., <i>Byzantine art</i> (Oxford, 2000) • Delvoye Ch., <i>Η Βυζαντινή Τέχνη</i>, Μ. Β. Παπαδάκη (Αθήνα, 2013) • Elsner E., <i>Art and the Roman Viewer: the Transformation of Art from the Pagan World to Christianity</i> (Cambridge, 1995) • Hatzaki M., <i>Beauty and the Male Body in Byzantium. Perceptions and Representations in Art and Text</i> (New York, 2009) • Kazhdan A. P. et al. (εκδ.), <i>The Oxford Dictionary of Byzantium</i>, 3 τόμοι (New York–Oxford, 1991) • Mango C., <i>The Art of the Byzantine Empire, 312–1453: sources and documents</i> (Toronto–Buffalo–London, 1986) • Καλοπίση-Βέρτη Σ. και Παναγιωτίδη-Κεσίσογλου (εκδ.), <i>Πολύγλωσσο εικονογραφημένο λεξικό όρων Βυζαντινής Αρχιτεκτονικής και Γλυπτικής</i> (Ηράκλειο, 2010) • Κιουσοπούλου Τ., <i>Οι «αόρατες» βυζαντινές πόλεις στον ελλαδικό χώρο (13^{ος}–15^{ος} αιώνες)</i> (Αθήνα, 2013) 		

	<ul style="list-style-type: none"> • Ουσπένσκυ Λ., <i>Η θεολογία της εικόνας στην Ορθόδοξη Εκκλησία</i>, 2 τόμοι, μτφ Σ. Μαρίνης (Αθήνα, 1993) • Παπανικόλα-Μπακιρτζή (εκδ.), <i>Καθημερινή ζωή στο Βυζάντιο</i> (Αθήνα, 2002) • Χατζητρύφωνος Ε. και Ξυγιάς Στ. (εκδ.), <i>Η αρχιτεκτονική ως εικόνα: πρόσληψη και αναπαράσταση στη βυζαντινή τέχνη</i> (Θεσσαλονίκη, 2009) 				
Assessment	<table border="1"> <tr> <td>Examinations</td> <td>50%</td> </tr> <tr> <td>On-going evaluation</td> <td>50%</td> </tr> </table> <p><i>Students may choose to present a written assignment related to the in-situ visits to museums and/or archaeological/historical sites [it corresponds to 30% of the on-going evaluation].</i></p>	Examinations	50%	On-going evaluation	50%
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On-going evaluation	50%				
Language	English				

Course Title	Themes of Modern and Contemporary Greek Art				
Course Code					
Course Type	Elective				
Level	Master (2 nd cycle)				
Year / Semester	1 st Year / 2 nd Semester 2 nd / 3 rd Semester				
Teacher's Name	TBA				
ECTS	10	Lectures / week	N/A	Laboratories / week	Optional <i>In-situ visits to museums and/or archaeological/historical sites</i>
Course Purpose and Objectives	<p>The course deals with the modern and contemporary Greek art. It aims to cover the origins of Modern Greek Art (from the 16th to the 18th century, Crete and the Ionian islands), the 19th century painting, sculpture and architecture, the first half of the 20th century painting, sculpture and printmaking, and the Greek Art after 1945 including film making and music. Since modern Greek art is the artistic outcome of particular socioeconomic conditions of Greece, as well as external influences, mainly German, French and, in the last decades, American, the course aims to study individual artists and their work, such as sculptors (Halepas, Takis, Papayiannis, etc.), painters (Giorgio de Chirico, Dionysius of Fournas, El Greco, Engonopoulos, Fassianos, Gysis, Hadjikyriakos-Ghikas, Lytras, Moralis, Mpouzianis, Mytaras, Parthenis, Spyropoulos, Tassos, etc.), film directors (Sakellarios, Dalianidis, Angelopoulos, Voulgaris, Kakoyiannis, Gavras, etc.), music composers (Hatzidakis, Theodorakis, Xarxakos, Loizos, etc.) and world-famous singers (such as Maria Callas), as well as numerous actors, singers, dancers and performers.</p>				
Learning Outcomes	<p>Upon successful completion of this course, students should be able to:</p> <ul style="list-style-type: none"> • Identify, define, describe, summarize and analyze issues related to the history of art in modern and contemporary Greece (movements, trends, circumstances) • Associate, to compare and assess the various influences in the context of contemporary Greek art • Identify, explain and analyze the context of the creativity of Greek artists (sculptors, painters, engravers, directors, composers, performers, actors, dancers, singers) • Practise independent critical thought, rational inquiry and self-directed learning. 				

	<ul style="list-style-type: none"> • Demonstrate the ability to communicate knowledge to a public consisting of specialists or laypersons, making use of various modes of communication. • Develop skills in organization, research and analysis that will be highly prized in any field of work. <p>Compose academic essays applying critical thought and using relevant literature and other scientific/academic sources.</p>		
Prerequisites	HES610, HES611, HES612	Co-requisites	None
Course Content	<ul style="list-style-type: none"> • History of art in modern and contemporary Greece (movements, trends, circumstances). • 16th up to 18th century: origins of Modern Greek Art. Cretan and Ionian art. • 19th century: painting, sculpture and architecture. • A half of the 20th century: painting, sculpture, engraving. • Greek art after 1945. • Influences of contemporary Greek art. • Modern Art and European influences. • Greek artists (sculptors, painters, engravers, directors, composers, singers, actors, dancers, singers). 		
Teaching Methodology	<p>Distance Learning</p> <p>(Lectures on distance education platform, student-led presentations, online material – websites, audio/video media clips – interactive activities such as online quizzes, presentation of external/third party material online, commentaries and interpretation of material sources, dissertation, oral presentations and coursework essays through the platform, small-group tutorials, formative feedback on coursework, independent study and guided research, discussions and advance preparation of set work for platform meetings, unseen examinations, presenting and discussing texts, ideas, and cultural context).</p>		
Bibliography	<ul style="list-style-type: none"> • Strousa E. & Wollen R., <i>Greek Horizons: Contemporary Art from Greece</i>, , Tullie House Museum, Art Gallery Carlise, England, 1998. • Heusser H.J., <i>Modern and Contemporary Art in Greece</i>, AICARC Center, Zürich, 1984. • Arnheim R., <i>Towards a psychology of Art</i>, University of California Press, 1966. • Freeland C., <i>Art Theory. A Very Short Introduction</i>, Oxford University Press, 2003. • Gombrich E.H., <i>The Image and the Eye</i>, Phaidon ed., 1986. • Gombrich E.H., <i>Art and Illusion</i>, Phaidon ed., 1988. • Marie R. & Hagen R., <i>What Great Paintings Say</i>, v. 1 & 2, Taschen ed., 2003. 		

Assessment	<table border="1" data-bbox="623 247 1101 327"> <tr> <td data-bbox="623 247 956 285">Examinations</td> <td data-bbox="956 247 1101 285">50%</td> </tr> <tr> <td data-bbox="623 285 956 327">On-going evaluation</td> <td data-bbox="956 285 1101 327">50%</td> </tr> </table> <p data-bbox="483 338 1479 407"><i>Students may choose to present a written assignment related to the in-situ visits to museums and/or archaeological/historical sites [it corresponds to 30% of the on-going evaluation].</i></p>	Examinations	50%	On-going evaluation	50%
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Language	English				