

COURSE OUTLINE

(1) GENERAL

SCHOOL	POLYTECHNIC		
ACADEMIC UNIT	ARCHITECTURE		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	ARC_374	SEMESTER	2 nd
COURSE TITLE	HISTORY OF ART 2		
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	
	2	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>	specialised general knowledge		
PREREQUISITE COURSES:			
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek		
IS THE COURSE OFFERED TO ERASMUS STUDENTS			
COURSE WEBSITE (URL)	https://eclass.upatras.gr/courses/ARCH569/		

(2) LEARNING OUTCOMES

<p>Learning outcomes</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"> ● <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>The course is intended as an introduction to the history of art from the 19th century to the present day (see 'Syllabus' below).</p> <p>On successful completion of the course, students will be able to:</p> <ul style="list-style-type: none"> - Demonstrate a global understanding of the artistic activity in different historical contexts and distinguish the defining features of forms of artistic production in different historical periods. - Demonstrate active understanding of how changing forms of art relate to their historical, political, social and cultural contexts. - Discuss and analyze specific works of art discussed during the course of lectures and set them within their historical and artistic contexts. - Understand the history of the idea of art. - Be familiar with fundamental concepts, ideas and terms for the description, analysis and interpretation of art.

- Demonstrate active understanding of the way in which display contexts can shape the understanding of works of art.
 - Have the ability to retrieve, select and critically evaluate information from a variety of sources, including libraries, and the internet, related to themes and questions discussed in the course.
- Develop the ability for independent thinking and in parallel for teamwork through the combination of different teaching methods used in the course.

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>

- Search for, analysis and synthesis of data and information with the use of the necessary technology
- Adapting to new situations
- Decision-making
- Working independently
- Team work
- Working in an interdisciplinary environment
- Showing social, professional and ethical responsibility
- Respect for difference and multiculturalism
- Project planning and management
- Criticism and self-criticism
- Production of free, creative and inductive thinking
- Communication skills
- Capacity for critical thinking

(3) SYLLABUS

The course provides a brief but global overview of art from the 19th century to the present day. It focuses on western art while making references to the Asian, African and American artistic production. It aims to introduce students to key moments and central issues in art history and encourage their critical understanding and approach. It covers a range of topics, artists, art forms and ways to examine them. Special emphasis is given on the way in which the contemporary artistic creation borrows and exploits resources from the past.

Among the main issues that will emerge throughout the course are: the relationships between art and history and its wider social, cultural, economic contexts, the shaping of the contemporary concept of art, the social position of the artist, the role of the viewer, the interpretation of art in museums and galleries, different ways of approaching art history.

The lectures follow a broad chronological organization, while thematic seminars focus on specific issues in the field.

TEACHING and LEARNING METHODS - EVALUATION

DELIVERY	Face-to-face
<i>Face-to-face, Distance learning, etc.</i>	

<p align="center">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</p> <p><i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<p>Use of ICT in teaching and communication with students. Support of learning through the e-learning platform e-class.</p>												
<p align="center">TEACHING METHODS</p> <p><i>The manner and methods of teaching are described in detail.</i></p> <p><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>	<table border="1"> <thead> <tr> <th align="center">Activity</th> <th align="center">Semester workload</th> </tr> </thead> <tbody> <tr> <td>Lectures</td> <td align="center">26</td> </tr> <tr> <td>Seminars - Educational visits</td> <td align="center">10</td> </tr> <tr> <td>Presentations - Discussions</td> <td align="center">24</td> </tr> <tr> <td>Independent study - Bibliographical research - Project</td> <td align="center">40</td> </tr> <tr> <td>Course total (25 hours = 1ECTS)</td> <td align="center">100</td> </tr> </tbody> </table>	Activity	Semester workload	Lectures	26	Seminars - Educational visits	10	Presentations - Discussions	24	Independent study - Bibliographical research - Project	40	Course total (25 hours = 1ECTS)	100
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<p align="center">STUDENT PERFORMANCE EVALUATION</p> <p><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, English</p> <p>Project/Written document and oral presentation</p> <p>Co-assessment of participation in the class assignments, lectures, seminars, mid-term presentations, and final project presentation</p> <p>The evaluation procedure and criteria are presented to students in the first lecture. In parallel, they are available on the webpage of the course throughout the semester.</p>												

(4) ATTACHED BIBLIOGRAPHY

-Προτεινόμενη Βιβλιογραφία :

- Pevsner, N., 1979. *A History of Building Types*. Princeton, NJ: Princeton University Press.
- Αίσωπος, Γ., 2009. Το Νέο Μουσείο της Ακρόπολης: Επανακατασκευάζοντας το συλλογικό. Στο: Bernard
- MacDonald, S. (επιμ.), 2012. *Μουσείο και Μουσειακές Σπουδές. Ένας Πλήρης Οδηγός*. Αθήνα: Πολιτιστικό Ίδρυμα Ομίλου Πειραιώς.
- Magnago Lampugnani, V., 2011. Εισ βάθος κατανόηση έναντι ψυχαγωγίας : Πρώιμες σκέψεις για την αρχιτεκτονική των μουσείων του 20ου αιώνα. Στο: Sh. Macdonald, επιμ. *Μουσείο και Μουσειακές Σπουδές. Ένας Πλήρης Οδηγός*. Αθήνα: Πολιτιστικό Ίδρυμα Ομίλου Πειραιώς. σσ. 349–370.
- Μάντζιου, Ε., 2015. *Αρχιτεκτονικός σχεδιασμός δημόσιου συγκροτήματος. Το αστικό μουσείο*. [ηλεκτρονικό βιβλίο] Αθήνα: Σύνδεσμος Ελληνικών Ακαδημαϊκών Βιβλιοθηκών. Διαθέσιμο στο: <http://hdl.handle.net/11419/5905>
- Μπούνια, Α., 2009. *Τα παρασκήνια του μουσείου*. Αθήνα: Εκδόσεις Πατάκης.
- Μπούνια, Α. και Γκαζή, Α. (επιμ.), 2012. *Εθνικά μουσεία στη Νότια Ευρώπη. Ιστορία και προοπτικές*. Αθήνα: Εκδόσεις Καλειδοσκόπιο.
- Νούσια, Τ. και Γκαζή, Α., 2003. *Αρχαιολογία στον ελληνικό χώρο: Μουσειολογία, μέριμνα για τις αρχαιότητες*. Πάτρα: Ελληνικό Ανοικτό Πανεπιστήμιο.
- Οικονόμου, Μ., 2003. *Μουσείο: Αποθήκη ή ζωντανός οργανισμός; Μουσειολογικοί προβληματισμοί και ζητήματα*. Αθήνα: Κριτική.
- Πετρίδου, Β. και Πάγκαλος, Π. (επιμ.), 2013. *Μνήμη-Μουσείο-Πόλη. Η αρχιτεκτονική των μουσείων του Δ. Φατούρου*. Πάτρα: Πανεπιστήμιο Πατρών.
- Pearce, S., 2002. *Μουσεία, αντικείμενα, αλλαγές. Μια πολιτισμική προσέγγιση*. Θεσσαλονίκη: Εκδόσεις Βάνιας.
- Putnam, J., 2001. *Art and Artifact. The Museum as Medium*. London: Thames and Hudson.
- Σκαλτσά, Μ. (επιμ.), 2001. *Η Μουσειολογία στον 21° αιώνα. Θεωρία και πράξη*. Πρακτικά Διεθνούς Συμποσίου, Θεσσαλονίκη 21-24/11/97. Θεσσαλονίκη: Εντευκτήριον.
- Τζώρτζη, Κ., 2013. *Ο Χώρος στο Μουσείο: Η Αρχιτεκτονική Συναντά τη Μουσειολογία*. Αθήνα:

Πολιτιστικό Ίδρυμα Ομίλου Πειραιώς.