

## COURSE OUTLINE

### (1) GENERAL

<b>SCHOOL</b>	School of Letters		
<b>ACADEMIC UNIT</b>	Department of Philosophy		
<b>LEVEL OF STUDIES</b>	Undergraduate		
<b>COURSE CODE</b>	ΦΠ5.9	<b>SEMESTER</b>	3-8
<b>COURSE TITLE</b>	Philosophy of Art		
<b>INDEPENDENT TEACHING ACTIVITIES</b> <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>		<b>WEEKLY TEACHING HOURS</b>	<b>CREDITS</b>
		3	5
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
<b>COURSE TYPE</b> <i>general background, special background, specialised general knowledge, skills development</i>	General Background		
<b>PREREQUISITE COURSES:</b>	None		
<b>LANGUAGE OF INSTRUCTION and EXAMINATIONS:</b>	English		
<b>IS THE COURSE OFFERED TO ERASMUS STUDENTS</b>	Yes		
<b>COURSE WEBSITE (URL)</b>			

### (2) LEARNING OUTCOMES

<p><b>Learning outcomes</b></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"> <li>• <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i></li> <li>• <i>Descriptors for Levels 6, 7 &amp; 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i></li> <li>• <i>Guidelines for writing Learning Outcomes</i></li> </ul>
<p>Upon successful completion of the course, students can be expected to:</p> <ul style="list-style-type: none"> <li>■ Understand and be able to explain major concepts in aesthetics.</li> <li>■ Identify and describe significant schools of thought in the philosophy of art.</li> <li>■ Critically evaluate the arguments and strengths of various philosophical theories concerning art and artistic experience.</li> <li>■ Apply philosophical tools and concepts to interpret and evaluate specific artworks and aesthetic phenomena.</li> <li>■ Construct and articulate reasoned arguments, engage in critical discussions, and express their own well-supported views on aesthetic issues.</li> </ul>

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

### (3) SYLLABUS

<b>Course Description</b> Many of us are brought up thinking that artworks should function as decorations, or perhaps as decorative expressions of some or other aspect of an artist's mind. But a quick visit to a contemporary-art museum establishes that artworks must be something more—or something other than—this. With the aim of getting beyond such untutored conceptions of art, this course surveys various theories of art, various theories of representation, and various contemporary issues related to art.
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### (4) TEACHING and LEARNING METHODS - EVALUATION

<b>DELIVERY</b> <i>Face-to-face, Distance learning, etc.</i>	Face-to-Face	
<b>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</b> <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching and communication with students.	
<b>TEACHING METHODS</b> <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>	<b>Activity</b>	<b>Semester workload</b>
	Lectures	39 hours
	Autonomous study of relevant literature	41 hours
	Preparation for exam	42 hours
	Written exam	3 hours
	Course total	<b>125 hours</b>

**STUDENT PERFORMANCE EVALUATION**

*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.*

Language of evaluation: English

Methods of evaluation: Written exam (short-answer questions, multiple-choice questions)

**(5) ATTACHED BIBLIOGRAPHY**

*S. Walden, "Photography and Danto's Craft of the Mind"*

*T. Wartenberg, Art as Imitation: Plato*

*T. Wartenberg, Art as Cognition: Aristotle*

*L. Tolstoy, "What is Art?"*

*N. Carroll, Philosophy of Art pp. 107-135*

*Arthur Danto, What Art Is, Chapter 1: Wakeful Dreams*

*Arthur Danto, "The Naked Truth"*

*A.D. Coleman, "Why I am Saying 'No' to this New Arbus Book"*

*Janet Malcolm, "Aristocrats"*