

COURSE OUTLINE

(1) GENERAL

SCHOOL	Philosophy		
ACADEMIC UNIT	Philosophy and Social Studies		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE		SEMESTER	
COURSE TITLE	Cynthia Freeland: But is it Art?		
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	10	
<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>	Reading Exercise Course		
PREREQUISITE COURSES:	None		
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek (English for Erasmus Students)		
IS THE COURSE OFFERED TO ERASMUS STUDENTS	Yes		
COURSE WEBSITE (URL)			

(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>This Reading Exercise course aims to allow students to exercise and develop their reading and processing skills with regard to primary philosophical texts. In completing the close study of Freeland's book, students should be able to:</p> <ul style="list-style-type: none"> ▪ Have a reasoned stance on different vexed philosophical issues regarding the nature of art and the values that are pertinent to it. ▪ Understand the capacities – cognitive and psychological – that artistic creativity activates. ▪ Understand and develop a critical stance on the social forces that influence the development of art. ▪ Understand and be able to activate the interpretative and appreciative stance that works of art merit.

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?

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 international environment

Working in an interdisciplinary environment

Production of new research ideas

Project planning and management

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

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Others...

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- Research, analysis and synthesis of data and information, with the use of relevant technologies.
- Collaborative work.
- Autonomous work.
- Development of critical thinking and self-directed learning.
- Promotion of free, creative and deductive thinking.

(3) SYLLABUS

This Reading Exercise Course aims at a close study of the work of Cynthia Freeland «*But is it Art? An Introduction to Art Theory*». This work examines different philosophical issues in relation to the nature of art as well as its presentation and reception, discussing a variety of works in different media and from different traditions in the history of art.

In studying Freeland's work we will engage closely with the following issues:

- The factors that guide the inclusion and exclusion of artifacts from the domain of art.
- The relation of the work of art to the historical, social and cultural context of its production.
- The contexts in relation to which the artistic purpose of a work and its meaning can be appropriately grasped.
- The nature of artistic creativity and the social forces that shape it.
- The ways in which the art market can affect the development of art, as well as the ways in which the standard practices of art institutions can affect its reception.

(4) TEACHING and LEARNING METHODS - EVALUATION

<p style="text-align: center;">DELIVERY <i>Face-to-face, Distance learning, etc.</i></p>	Face-to-face delivery in classroom.	
<p style="text-align: center;">USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY <i>Use of ICT in teaching, laboratory education, communication with students</i></p>	<ul style="list-style-type: none"> ○ Philosophy Databases ○ Announcements and material on course webpage (studentsweb) ○ E-mail communication 	
<p style="text-align: center;">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></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>	Activity	Semester workload
	Lectures	39
	Autonomous study and preparation for examination	208
	Examination	3
Course total	250	
<p style="text-align: center;">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><i>Specifically-defined evaluation criteria are given, and if and where they are accessible to students.</i></p>	<p>Short essay on a topic assigned by the instructor and a final written examination in Greek on questions that require a developed answer.</p>	

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

Cynthia Freeland, *But is it Art? An Introduction to Art Theory*. Oxford University Press (2001).

B. Gaut, D. McIver Lopes (eds.), *The Routledge Companion to Aesthetics*. London: Routledge (2001)

Stephen Davies, *The Philosophy of Art*. Oxford: Blackwell (2006)

Robert Stecker, *Aesthetics and the Philosophy of Art*. Plymouth: Rowman (2005)