

Greek Art

Code: 100427
ECTS Credits: 6

Degree	Type	Year	Semester
2500239 Art History	OB	2	1
2503702 Ancient Studies	OT	4	1

The proposed teaching and assessment methodology that appear in the guide may be subject to changes as a result of the restrictions to face-to-face class attendance imposed by the health authorities.

Contact

Name: Montserrat Claveria Nadal
Email: Montserrat.Claveria@uab.cat

Use of Languages

Principal working language: catalan (cat)
Some groups entirely in English: No
Some groups entirely in Catalan: Yes
Some groups entirely in Spanish: Yes

Teachers

Montserrat Claveria Nadal
Manuel Antonio Castiñeiras Gonzalez

Prerequisites

Foreign language skills at a level of reading comprehension are required in order to carry out supervised and autonomous activities, especially English and Italian.

Objectives and Contextualisation

To provide fundamental knowledge of stylistic, technical, iconographic and historical nature of the artistic productions of the pre-Hellenic and ancient Greek civilizations. The student will be qualified to analyse the works, to locate them in the period in which they were produced and to relate them with the cultural background of their time.

Competences

- Art History
- Critically analysing from the acquired knowledge a work of art in its many facets: formal values, iconographic significance, artistic techniques and procedures, elaboration process and reception mechanisms.
- Interpreting a work of art in the context in which it was developed and relating it with other forms of cultural expression.
- Recognising the evolution of the artistic imagery from the antiquity to the contemporary visual culture.
- Students must be capable of applying their knowledge to their work or vocation in a professional way and they should have building arguments and problem resolution skills within their area of study.

- Students must develop the necessary learning skills in order to undertake further training with a high degree of autonomy.

Ancient Studies

- Be able to express oneself orally and in writing in the specific language of history, archaeology and philology, both in one's own languages and a third language.
- Interrelate linguistic, historical and archaeological knowledge of the ancient world with knowledge of other areas of the humanities, mainly ancient literature, philosophy and art.
- Recognise the impact of some important aspects of the ancient world in contemporary culture and society.
- Students must develop the necessary learning skills to undertake further training with a high degree of autonomy.

Learning Outcomes

1. Accurately defining and explaining an artistic object with the specific language of art criticism.
2. Accurately describing the artistic object with the specific language of art criticism.
3. Analyse an artistic image and place it in its cultural context.
4. Analysing ideas about an artistic phenomenon in a given cultural context.
5. Analysing the creators of an artistic phenomenon in a specific cultural context.
6. Analysing the recipients of an artistic phenomenon in a specific cultural context.
7. Applying the iconographic knowledge to the reading of artistic imagery.
8. Autonomously searching, selecting and processing information both from structured sources (databases, bibliographies, specialized magazines) and from across the network.
9. Connecting an artistic imagery with other cultural phenomena within its period.
10. Distinguish the techniques and the process for creating an art object.
11. Distinguishing the elaboration techniques and processes of an artistic object.
12. Efficiently presenting knowledge in oral and written form.
13. Encouraging creativity and fomenting innovative ideas.
14. Examining an artistic imagery and distinguishing its formal, iconographic and symbolic values.
15. Explain the mechanisms of reception of an ancient work of art.
16. Explaining the reception mechanisms of a work of art.
17. Identify and explain scenes, motifs, gods and other mythical characters on the basis of their artistic representations throughout antiquity.
18. Identifying the artistic imagery, placing it into its cultural context.
19. Point out the formal, iconographic and symbolic values of an artistic image from classical antiquity.
20. Preparing an oral and written discourse in the corresponding language in a proper and organized way.
21. Reconstruct the artistic landscape of a particular cultural context.
22. Reconstructing the artistic outlook of a particular cultural context.
23. Relate an artistic image to other cultural phenomena of the same period.
24. Working in teams, respecting the other's points of view and designing collaboration strategies.

Content

1. Pre-Hellenic Art and the beginnings of the Iron Age.
2. Greek architecture.
3. Greek sculpture.
4. Greek ceramics and painting.
6. Votive art and Luxury arts in the Greek civilization.
7. Fundamental aspects of Greek iconography.

Methodology

- Theoretical lessons.
- Learning by tasks: Elaboration of works and oral presentations in the classroom using bibliographic documentation and diverse resources of specialized information.
- Tutorials by using the Moodle.
- Tutorship of the supervised activities and the individual work of the student.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Lectures	43.5	1.74	5, 6, 4, 3, 18, 7, 19, 8, 1, 2, 11, 10, 20, 13, 14, 16, 15, 17, 22, 21, 9, 23, 12, 24
Type: Supervised			
Programmed tutorships to support learning and work preparation	5	0.2	13, 12, 24
Type: Autonomous			
Elaboration of works, documentary and bibliographical consultations, personal study	70	2.8	5, 6, 4, 3, 18, 7, 19, 8, 1, 2, 11, 10, 20, 13, 14, 16, 15, 17, 22, 21, 9, 23, 12, 24

Assessment

1. Written proof. Minimum grade to be able to average: 3.5 p. about 10. If the grade is lower, it must be repeated on the date set for recovery.
2. Coursework. This activity is not recoverable.
3. Recommended readings. This activity is not recoverable.

In the event that tests or exams cannot be taken onsite, they will be adapted to an online format made available through the UAB's virtual tools (original weighting will be maintained). Homework, activities and class participation will be carried out through forums, wikis and/or discussion on Teams, etc. Lecturers will ensure that students are able to access these virtual tools, or will offer them feasible alternatives.

The lecturer will inform the students (Moodle) of the procedure and date of revision of the exam.

The student will receive the grade of *Non-evaluable* as long as they have not submitted any evaluation activity.

Plagiarism

In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Coursework	30%	30	1.2	5, 6, 4, 3, 18, 7, 19, 8, 1, 2, 11, 10, 20, 13, 14, 16, 15, 17, 22, 21, 9, 23, 12, 24
Recommended readings	20%	0.25	0.01	5, 6, 4, 3, 18, 19, 8, 1, 2, 11, 10, 20, 13, 14, 16, 15, 17, 22, 21, 9, 23, 12, 24
Written proof	50%	1.25	0.05	5, 6, 4, 3, 18, 7, 19, 8, 1, 2, 11, 10, 20, 13, 14, 16, 15, 17, 22, 21, 9, 23, 12, 24

Bibliography

ALCOCK, Susan E., OSBORNE, Robin (Eds.), *Classical Archaeology*, Oxford, 2007.

BARLETTA, Barbara A., *The Origins of the Greek Architectural Orders*, Cambridge, 2001.

BIANCHI BANDINELLI, Ranuccio, *Introducción a la arqueología clásica como historia del arte antiguo*, Madrid, 1982.

BIANCHI BANDINELLI, Ranuccio, *Storicità dell'arte classica*, Firenze, 1943.

BOARDMAN, John, *Athenian Black Figure Vases. A Handbook*, London, 1974.

BOARDMAN, John, *Athenian Red Figure Vases. The Archaic Period*, London, 1975.

BOARDMAN, John, *Greek Sculpture. The Archaic Period*, London, 1978.

BOARDMAN, John, *Greek Sculpture. The Classical Period*, London, 1985.

BOARDMAN, John, *El arte griego*, Barcelona, 1991.

BOARDMAN, John, *Greek Sculpture. The late Classical Period*, London, 1995.

BRINKMAN, Vinzenz, *El color de los Dioses*, Madrid, 2009.

CHARBONNEAUX, Jean - MARTIN, Roland - VILLARD, François, *Grecia arcaica (620-480 a C.)*, Madrid, 1969.

CHARBONNEAUX, Jean - MARTIN, Roland - VILLARD, François, *Grecia clásica (480-330 a C.)*, Madrid, 1970.

CHING, Francis D.K., *Architecture: Form, Space and Order*, Washington, 2012.

CLINE, Eric H., *The Oxford Handbook of the Bronze Age Aegean*, Oxford, 2012.

DICKINSON, Oliver, *The Aegean Bronze Age*, Cambridge, 1994.

Enciclopedia dell'Arte antica, classica e orientale (=EAA), vols. I-VII et supp., Roma, 1958-1985.

GRAHAM, James Walter, *The Palaces of Crete*, Princeton, 2017 (ed. revisada).

GRIMAL, Pierre, *Diccionario de mitología griega y romana*, Barcelona, 2008.

HAMILAKIS, Yannis (ed.), *Labyrinth Revisited: Rethinking "Minoan" Archaeology*, Oxford, 2002.

HELLMANN, Marie-Christine, *L'architecture grecque: Les principes de la construction*, Paris, 2002.

HELLMANN, Marie-Christine, *L'architecture grecque: Architecture religieuse et funéraire*, Paris, 2006.

HÖLSCHER, Tonio, *Visual power in Ancient Greece and Rome. Between art and social reality*, Berkeley, 2018.

Lexicon Iconographicum Mythologiae Classicae (=LIMC), vols. I-VIII, Zurich-Munich, 1981-1998.

MARCONI, Clemente, *The Oxford handbook of Greek and Roman art and architecture*, New York, 2015.

MARTIN, Roland, *Architecture et urbanisme*, Roma, 1987.

MOON, Warren G. (ed.), *Polykleitos, The Doryphoros, and Tradition*, Madison - London, 1995.

MORENO, Paolo, *Pittura greca. Da Polignoto ad Apelle*, Milano, 1987.

MORENO, Paolo, *Scultura ellenistica*, Roma, 1994.

NEER, Richard, *The Emergence of the Classical Style in Greek Sculpture*, Chicago-London, 2010.

OSBORNE, Robin, *Archaic and Classical Greek Art*, Oxford-New York, 1998.

PAUSANIAS, *Descripción de Grecia* (introducción, traducción y notas de M. C. Herrero Ingelmo), Madrid, 1994.

PITARCH, Antonio José (ed.), *Fuentes y documentos para la Historia del Arte. Arte Antiguo. Próximo Oriente, Grecia y Roma*, Barcelona, 1982.

POLLITT, Jerome Jordan, *The art of Greece, 1400-31 B.C.*, New Jersey, 1965.

POLLITT, Jerome Jordan, *Arte y experiencia en la Grecia clásica*, Bilbao, 1984.

RICHTER, Gisela Maria Augusta, *El arte griego. Una revisión de las artes visuales de la antigua Grecia*, Barcelona, 1980.

RIDGWAY, Brunilda Sismondo, *The Severe Style in Greek sculpture*, Princeton, 1979.

RIDGWAY, Brunilda Sismondo, *Fifth Century Styles in Greek Sculpture*, Princeton, 1981.

ROBERTSON, Martin, *El arte griego: introducción a su historia*, Madrid, 1985.

ROLLEY, Claude, *La sculpture grecque: Des origines au milieu du Ve siècle*, Paris, 1994.

ROLLEY, Claude, *La sculpture grecque: La période classique*, Paris, 1999.

SCHRÖDER, Stephan Friedrich, *Catálogo de la escultura clásica del Museo del Prado, Escultura mitológica*, t. II, Madrid, 2004

SCOTT, Michael, *Space and Society in the Greek and Roman Worlds*, Cambridge, 2013.

SQUIRE, Michael (Ed.), *Sight and the Ancient Senses*, Londres, 2016.

TORREGO, M. Esperanza, *Plinio el Viejo. Textos de historia del arte*, Madrid, 1988.

VV.AA., *El mundo micénico. Cinco siglos de la primera civilización europea 1600-1100 a C.*, Madrid, 1991.

VV.AA., *Die Geschichte der antiken Bildhauerkunst: Klassische Plastik*, vols. I-III, Mainz am Rhein, 2004.

VV. AA., *Couleurs et matières dans l'antiquité: textes, techniques et pratiques*, Paris, 2006.

WHITLEY, James, *The Archaeology of Ancient Greece*, Cambridge, 2001.

Software

--