

Greek Art

Code: 100427
ECTS Credits: 6

2025/2026

Degree	Type	Year
Art History	OB	2
Ancient Studies	OT	4

Contact

Name: Simona Perna

Email: simona.perna@uab.cat

Teachers

Montserrat Claveria Nadal

Teaching groups languages

You can view this information at the [end](#) of this document.

Prerequisites

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

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 and Early Iron Age Art.
2. Archaic Greek Art
3. Art of the Classical Period.
4. Hellenistic Art.

Activities and Methodology

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 project preparation. Feedback/feedforward.	5	0.2	13, 12, 24
Type: Autonomous			
Essays, projects, documentary and bibliographical search, 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, 23, 9, 12, 24

- Theoretical and practical lessons.

- Learning by tasks: Projects and classroom activities using bibliographic documentation and diverse resources of specialized information.

- Tutorials by using the Moodle.

- Tutorship of the supervised activities and the 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.

Assessment

Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Completion and participation of/in classroom activities	10%	8	0.32	5, 6, 4, 3, 18, 7, 19, 8, 1, 2, 11, 10, 20, 13, 14, 16, 15, 17, 22, 21, 9, 23, 12, 24
Individual written part of the coursework	25%	11.5	0.46	5, 6, 4, 3, 18, 7, 19, 8, 1, 2, 11, 10, 20, 13, 14, 16, 15, 17, 22, 21, 9, 23, 12, 24
Oral presentation of coursework	25%	10	0.4	5, 6, 4, 3, 18, 7, 19, 8, 1, 2, 11, 10, 20, 13, 14, 16, 15, 17, 22, 21, 9, 23, 12, 24
Proof of contents 1 and 2	40%	2	0.08	5, 6, 4, 3, 18, 7, 19, 8, 1, 2, 11, 10, 20, 13, 14, 16, 15, 17, 22, 21, 23, 9, 12

Evidence 1:

Completion and participation of/in classroom activities (1 points, 10 % of the final grade). This activity is not recoverable.

Evidence 2:

Individual written part of the coursework (2,5 points, 25 % of the final grade). Minimum mark to be able to take the average: 1,25 points out of 2,5. If the grade is lower, the teacher will indicate how to improve it and the date of delivery of the required correction task.

Evidence 3:

Oral presentation of coursework (2,5 points, 25% of the final grade). Minimum mark to be able to take the average: 1,25 points out of 2,5. If the grade is lower, the teacher will indicate how to improve it and the date of delivery of the required correction task.

Evidence 4:

Proof of concepts 1 (1 point, 10% of the final grade) + Proof of concepts 2 (3points, 30% of the final grade). Minimum grade to be able to average 0,5 in the first and 1,5 in the second. Recoverable activity.

The final mark is the result of the sum of the marks obtained in the three evidences, provided that the minimum mark indicated in evidences 2, 3 and 4 has been obtained.

Students will receive a grade of "not evaluable" if they have not taken any of the evaluative activities.

At the time of each evaluation activity, the teacher will inform the students (Moodle) of the procedure and date of revision of the grades.

Only the students who have not passed and have sat for the compulsory activities have the right to a reassessment - the date is set by the Facultie's Academic Management.

*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 and it will not be recoverable**, 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.*

SINGLE EVALUATION

Coursework 40% (4 points, Recovery: improvement indicated by the teacher)

Coursework status report 10% (1 points, Recovery: improvement indicated by the teacher)

Examination of concepts 50% (5 points, a 2 must be obtained in order to obtain an average. Recoverable activity)

USE OF AI:

This subject allows the use of AI technologies exclusively for support tasks such as bibliographic searches, text correction or translations, where applicable.

Other specific situations may be contemplated, as deemed appropriate by the teacher.

The student must clearly (i) identify which parts have been generated using AI technology; (ii) specify the tools used; and (iii) include a critical reflection on how these have influenced the process and final outcome of the activity.

Lack of transparency regarding the use of AI in the assessed activity will be considered academic dishonesty; the corresponding grade may be lowered, or the work may even be awarded a zero.

In cases of greater infringement, more serious action may be taken.

Bibliography

- ALCOCK, Susan E., OSBORNE, Robin (Eds.), *Classical Archaeology*, Oxford, 2007.
- ANGUISSOLA, Anna, *Pliny the Elder and the Matter of Memory: An Encyclopediatic Workshop*, Roledge UK, 2021.
- BARLETTA, Barbara A., *The Origins of the Greek Architectural Orders*, Cambridge, 2001.
- BEJOR, Giorgio, CASTOLDI, Marina, LAMBRUGO, Claudia, *Arte Greca. Dal decimo al primo secolo a.C.*, Milano, 2013.
- BELL, Sinclair W. - RIPAT, P., *Sport and Social Identity in Classical Antiquity*, Institute of Classical Studies, London, 2018.
- BIANCHI BANDINELLI, Ranuccio, *Introducción a la arqueología clásica como historia del arte antiguo*, Madrid, 1982.
- BOARDMAN, John, *Athenian Black Figure Vases. A Handbook*, London, 1974.
- BOARDMAN, John, *Athenian Red Figure Vases. The Archaic Period*, London, 1975.
- BOARDMAN, John, *El arte griego*, Barcelona, 1991.
- BRINKMAN, Vinzenz, *El color de los Dioses*, Madrid, 2009.
- BUCOLO, Raffaella, Museo dell'arte classica Gipsoteca, Nuova ediz. Vol. 2, Città di Castello, 2024.
- CHING, Francis D.K., *Architecture: Form, Space and Order*, Washington, 2012.
- Classical Art Research Centre: Beazley Archive Pottery Database (BAPD):
<https://www.carc.ox.ac.uk/carc/pottery>
- CLINE, Eric H., *The Oxford Handbook of the Bronze Age Aegean*, Oxford, 2012.
- DOWDEN-NIAL LIVINGSTONE, Ken, *A Companion to Greek Mythology*, Cambridge, 2011.
- 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.
- LAPATIN, Kenneth, *Luxus: The sumptuous Art of Greece and Rome*, Malibú, 2015
- 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.
- 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.
- OAKLEY, J.H., *The Greek Vase: Art of the storytellers*, The British Museum, London, 2023.
- ONIAN, John, *Arte y pensamiento en la época Helenística. La visión griega del mundo (350 a.C.-50a.C.)*, Alianza Forma, 137, Madrid, 1996.
- OSBORNE, Robin, *Archaic and Classical Greek Art*, Oxford-New York, 1998.
- PALAGIA, Olga (ed.), *Handbook of Greek sculpture*, Berlin, 2019.
- PAUSANIAS, *Descripción de Grecia* (introducció, traducció i notes 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.
- PLATT, Verity - SQUIRE, Michael J. (Eds.), *The Frame in Classical Art: A Cultural History*, Cambridge, 2017.
- POLLITT, Jerome Jordan, *Arte y experiencia en la Grecoclásica*, Bilbao, 1984.
- RICHTER, Gisela Maria Augusta, *El arte griego. Una revisión de las artes visuales de la antigua Grecia*, Barcelona, 1980.
- RIDGWAY, Brunilda Sismondo, *Fifth Century Styles in Greek Sculpture*, Princeton, 1981.
- 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.
- SETTIS, Salvatore, ANGUSSOLA, Anna, *Recycling Beauty*, Milano, 2023.
- SCOTT, Michael, *Space and Society in the Greek and Roman Worlds*, Cambridge, 2013.
- SMITH, R.R.R. et al., *Roman Portraits Statuary from Aphrodisias*, Vol. II, Philipp von Zabern, Mainz, 2006.
- SQUIRE, Michael (Ed.), *Sight and the Ancient Senses*, Londres, 2016.
- STANSBURY-O'DONNELL, Mark D., *A history of Greek Art*, Malden-Oxford, 2015.
- 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.
- WITCOMBE, Christopher, *Eye and art in ancient Greece: a study in archaeoesthetics*, London, 2018.

Software

- No specific programming is required.

Groups and Languages

Please note that this information is provisional until 30 November 2025. You can check it through this [link](#). To consult the language you will need to enter the CODE of the subject.

Name	Group	Language	Semester	Turn
(PAUL) Classroom practices	1	Catalan/Spanish	first semester	morning-mixed
(TE) Theory	1	Catalan/Spanish	first semester	morning-mixed