

Arcadia Center for Hellenic, Mediterranean and Balkan Studies

Arcadia University

GREA ARAN 311 Art and Archaeology of Ancient Greece

Credits: 3

Course Description:

This class examines some of the archaeological remains of ancient Greece from the geometric to the Roman period focusing on the original significance of the monuments, why and how they were created and for what audience. At least half of the classes meet on archaeological sites or in museums where we examine the ancient sculptural and architectural monuments. Students must be prepared to look and describe what they see: *ekphrasis* exercises. Readings of ancient and modern authors help the student acquire some contextual information concerning the politics, religion, drama and philosophy of the ancient Greeks. By the end of the semester, the student will have acquired both a broadly based knowledge of ancient Greek culture and the ability to look critically at its physical expression.

Rationale and Impact of Course:

The material culture of the elite of ancient Greece is often considered the common property of the West and, indeed, the architectural and sculptural forms created by Greek architects and sculptors still resonate today. The fact that the ancient Athenians were sexist imperialists who built their remarkable monuments with slave labor is too frequently lost in the gush of superlatives that are habitually used when describing, for instance, the Parthenon. In this class we will isolate the singular significance of the monuments by studying them in their original historical and cultural context before we move on to examine the impact of selected monuments on later art and in later contexts.

Even art history can, at times, erupt in controversy. Walter Benjamin wrote "There is no document of civilization that is not simultaneously a document of barbarism," and there is now significant discussion revolving around the question of whether the great museums which house many of the objects we examine in this class are to be seen as storehouses for cultural appreciation or as depositories for plunder. We will conclude our examination of ancient Greek art and archaeology with a look at the ethics and politics of the curation of cultural property.

Learning Outcomes and Expected Student Competences:

- Enhance the student's ability to deconstruct various presentations of ancient Athens and view life in it from a critical perspective.
- Develop the skills to engage in a critical examination of three dimensional objects.
- Learn to interpret the pictorial language of symbols and forms.
- Understand the past in order to comprehend the present.
- Improve both writing skills and the ability to read critically.
- Improve the ability to communicate thoughts in a logical and well-ordered manner, building confidence during oral presentations.
- Encourage discussion on the formation and role of cultural identities in general.

Course Requirements:

Students will be evaluated on the following criteria:

\checkmark	participation (readings, ekphrasis, discussions and attendance)	15%
\checkmark	primary source presentation	5%
\checkmark	secondary source presentation	10%
✓	3 essays at 15% each	45%
✓	reflective museum paper	10%
\checkmark	final exam	15%

Significant emphasis is placed on attendance and participation, and, at 15% of your grade, this should not be taken lightly. The class participation grades includes the successful completion of:

- reading assignments which will form the basis for class discussion.
- ekphrasis assignments presented on the spot during museum classes.

Each class participant will present the content and significance of a *primary source* as well as some background information on the author and, where possible, the historical or cultural context. These presentations should be no longer than 15 minutes in duration. If you feel a handout will enhance your presentation, feel free to provide one, though this is not a requirement of the primary source presentation.

Each class participant will present one *secondary source* chosen in consultation with me. The secondary source presentation should be no longer than 30 minutes in duration. As the content of these presentations is significant for the entire class, each secondary source presentation must be supported by an informative handout.

Three written *essays* of approximately 1000 words (3-4 double-spaced computer-generated pages) will be assigned throughout the course of the semester. I will usually offer 2 questions; you are free to respond to the one which suits you best. Strictly speaking, there are no right or wrong answers in the study of art and you will be graded on your ability to convince me of your opinion in a thoroughly argued and well-considered essay.

In the *reflective museum paper* of approximately 600 words you will review and respond to the content of two recent articles on the curation of cultural property as you consider the content and presentation of the museums we have visited during class.

The *final exam* will include slide identification but its focus is to test your ability, in essay format, to creatively analyze and synthesize all that you have learned during the semester.

Other policies: please include this section as it stands here in your syllabus

- Participation is not just about talking, giving opinions or exercising critical capacities. It should also
 involve giving evidence of reading either the material assigned or other sources relevant to the subject
 matter.
- One unexcused absence is permitted. After that, 2.5 grade points will be deducted for every unexcused absence. If you are ill, you must inform me, as well as Jan or Joanna, before class meeting time for your absence to count as excused.
- Each student is responsible for performing academic tasks in such a way that honesty is not in question. All tests, term papers, oral and written assignments, and other academic efforts are to be the work of the student presenting the material. Any use of wording, ideas, or findings of other persons, writers, or researchers requires the explicit citation of the source; use of the exact wording requires a "quotation" format.

 $^{^{1}}$ Ekphrasis, έκφρασις, is a description, sometimes ornately expressed, of a work or art. From the Greek εκφράζω, to recount.

Course outline:

CLASS	TOPICS	ACTIVITIES/ ASSESSMENT	READINGS
class 1	archaic sculpture methodology: how to look at art	on site in the National Archaeological Museum	JACT 1-10 Stewart, Art & Desire 24- 26
class 2	archaic sculpture the early Grk polis concepts: arete, kaloskagathos, hybris, dike	class discussion	Stewart, <i>Grk Sculp</i> 1-12 Pollitt, <i>Art & Ex</i> 1-14
class 3	archaic how to read the remains	on site at the Athenian Akropolis presentation: Aischylos, Persians	Rhodes 1-54
class 4	archaic sculpture significance & meaning of the kouros role of naturalism in Grk sculp concepts: aidos, nemesis, dike	on site in the Akropolis Museum	Stewart, <i>Art & Desire</i> 14- 19 Stewart, <i>Grk Sculp</i> 109- 110; 113-116; 122-125 Boardman 64-66
class 5	the early Athenian democracy	on site in the ancient Athenian agora presentations: Plutarch, Solon; Ober; Wallace	Pomeroy et al. 164-78 Stewart, Art & Desire 133- 41
class 6	The Panhellenic Sanctuary concepts: <i>mimesis, ethos, pathos</i> expression of <i>dike</i> in the sculpture of the pediments of the Temple of Zeus at Olympia	class discussion presentations: Pindar, Odes; Price; Barringer	Stewart, <i>Art & Desire</i> 191- 99; Stewart, <i>Grk Sculp</i> 128-30; 141-46; Pollitt, <i>Art & Ex</i> 27-54
class 7	sculpture of the severe style agalma and kleos and the meaning of the kouros hybris, ate, nemesis & the defeat of the Persians concepts: kallos, eromenos, charis	class discussion	JACT 1-17 Stewart, Art & Desire 63- 70
class 8	sculpture of the severe style concept: <i>rhythmos To metron, to meson, to eu</i> and their significance to the work of Polykleitos Pythagoras / Polykleitos	on site at the National Archaeological Museum presentation: Pythagoras	Pollitt, <i>Art & Ex</i> 54-63 Stewart, <i>Grk Sculp</i> 146-49; 160-63.
class 9	classical sculpture concept: symmetria the ideal	class discussion due: essay 1	Stewart, <i>Grk Sculp</i> 78-81 Pollitt, <i>Art & Ex</i> 64-110

class 10	architecture of the classical Athenian Akropolis worship arms of the Athenian government: Ekklesia, Boule, Areios Pagos	on site at the Athenian Akropolis presentations: Aischylos, Eumenides; Raaflaub; Jeppesen	Rhodes 53-65; 113-144 Stewart, Art & Desire 141- 51 JACT 116-127; 201-209
class 11	classical sculpture role of Pheidias in the plan and execution of the classical akropolis Gombrich's <i>Greek Revolution</i>	on site in the Akropolis Museum presentations: Jenkins; Younger	Stewart, <i>Art & Desire</i> 75-85 Stewart, <i>Grk Sculp</i> 73-75; 150-60
class 12	sculpture of the fourth century	on site at the National Archaeological Museum	Brown 1-24 Stewart, <i>Grk Sculp</i> 92-94
class 13	late classical and fourth century sculpture	class discussion presentations: Euripides, Bacchai; Schultz	Stewart, <i>Grk Sculp</i> 89-92; 176-80 Pollitt, <i>Art & Ex</i> 111-35
class 14	persuasion and the Sophists	on site in the ancient Athenian agora presentations: Gorgias, Encomion of Helen; Aristophanes, The Clouds; Muir	Pollitt, <i>Art & Ex</i> 136-56 Zanker 32-39
class 15	Philip II of Makedonia Lykourgos and Athens Lysippos and the Argeads wall painting concepts: eurythmia, phantasia	class discussion presentation: Demosthenes, The Third Philippic	Pollitt, Ancient View 28- 31; 201-05 Zanker 77-89 Stewart, Grk Sculp 186-93 Green, Class Bearings 151- 64
class 16	Alexander III of Makedon and the diadochoi school of Lysippos	presentations: Menander, Old Cantankerous; Green, "Demetrius of Phaleron" due: essay 2	Pollitt, <i>Hell</i> 1-16; 47-58
class 17	Euergetism, The Gymnasium, Hellenistic Athens	on site on the South Slope of the Athenian Akropolis presentations: Herodes Atticus in Philostratos, Life of the Sophists; Goldhill	Hurwit 253-60 Parker 175-85

class 18	Pergamon, Hellenistic baroque & cessavit deinde ars Portraiture and the Philosophical Schools	class discussion presentations: Ridgway, Telephos frieze; Stewart in Holliday class discussion	Green, Alex to Actium 155-70 Pollitt, Hell 83-110 or Pollitt, Hell 11-126 Zanker 90-145 or Smith in Bulloch et al.
class 20	Hellenistic sculpture in Athens	on site in the	Pollitt, <i>Hell</i> 59-78 Stewart, <i>Grk Sculp</i> 94-96;
	neo classical impact of Rome	National Archaeological Museum presentation: Ridgway, Hell Sculp I, 246-274 on the Muses	219-21 Green, Alex to Actium 566- 85 Pollitt, Hell 127-49
class 21	late Hellenistic and Graeco- Roman sculpture skenographia, skiagraphia	presentation: Theokritos <i>Idylls</i> due: essay 3	Pollitt, Hell 185-209 Robertson in Green, Hell Hist 67-90
class 22	curation of cultural property	class discussion	Appiah Eakin
class 23	final exam		

Prerequisites: None.

Course Offered: semesters

Cost to Student: transportation tickets as necessary to site and museum classes

Select Bibliography (sources in Arcadia Center library) Primary Sources:

Aischylos, Persians
Plutarch, Solon
Pindar, Odes
Pythagoras, selected readings
Aischylos, Libation Bearers
Aischylos, Eumenides
Alkman, Parthenion
Plutarch, Lykourgos
Euripides, Bacchai
Gorgias, Encomion of Helen
Aristophanes, The Clouds
Demosthenes, Third Philippic
Menander, Old Cantankerous
Philostratos, Life of the Sophists
Theokritos Idylls

Secondary Sources:

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Boardman, J. Greek Sculpture: The Archaic Period. New York: Thames and Hudson, 1978.

Bowra, C. M. Pindar. Oxford: OUP. 1964.

Brown, B. Anticlassicism in Greek Sculpture of the Fourth Century. New York: NYU Press. 1973.

Bulloch, A., Gruen, E. S., Long, A. A., Stewart, A., eds., *Images and Ideologies: Self-Definition in the Hellenistic World* (Hellenistic Culture and Society, vol. xii) Berkeley: University of California Press. 1993.

Burkert, W. Greek Religion. Cambridge, MA: Harvard University Press. 1986.

Connor, W. R. City Dionysia and Athenian Democracy. In Connor, W. D., Hansen, M. H., Raaflaub, K. A. & Strauss, B. S. (Eds.). *Aspects of Athenian Democracy*. Copenhagen: Museum Tuscalanum Press. 1990. pp. 7-32.

Dillon, Matthew and Garland, Lynda. *Ancient Greece. Social and Historical Documents from Archaic Times to the Death of Socrates (c.800-399 BC)*. London and New York: Routledge. 2000.

Eakin, Hugh. "Who Should Own the World's Antiquities?" *The New York Review of Books*. Vol. 56.8. May 14, 2009. Retrieved from http://www.nybooks.com/articles/22657.

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Green, Peter. Alexander to Actium. The Historical Evolution of the Hellenistic Age. Berkeley: University of California Press. 1990

Green, Peter. (Ed.) Hellenistic History and Culture. Berkeley: University of California Press. 1993.

Green, Peter. Classical Bearings. Interpreting Ancient History and Culture. Berkeley: University of California Press. 1998.

Holliday, P. J. (Ed.) *Narrative and Event in Ancient Art (Cambridge Studies in New Art History and Criticism*). Cambridge: CUP. 1993.

Hurwit, J. M. The Athenian Acropolis. History, Mythology, and Archaeology from the Neolithic Era to the Present. Cambridge: CUP. 1999.

Jenkins, Ian. "The Parthenon Frieze and Perikles' Cavalry of a Thousand." In Barringer, Judith M. and Hurwit, Jeffrey M. (Eds.). *Periklean Athens and its Legacy. Problems and Perspective*. Austin, TX: University of Texas Press. 2005. pp. 147-161.

Jeppesen, Kristian. "Where Was the So-Called Erechtheion?" *American Journal of Archaeology* 83 (1979) 381-394.

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Muir, J. V. "Religion and the new education: The challenge of the Sophists." In P. E. Easterling & J. V. Muir (Eds.). *Greek Religion and Society*, Cambridge: CUP. 1993. pp. 128-154.

Ober, J. Mass and Elite in Democratic Athens: Rhetoric, Ideology and the Power of the People, Princeton: Princeton University Press. 1989. pp. 53-75

Parker, Robert. Athenian Religion. A History. Oxford: Clarendon Press. 1996.

Pedley, John. Sanctuaries and the Sacred in the Ancient Greek World. Cambridge. CUP. 2005.

Pollitt, J. J. Art and Experience in Classical Greece. Cambridge: CUP. 1972.

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Pomeroy, S. B., Burstein, S. M., Donlan, W. & Roberts, J. T. *Ancient Greece. A Political, Social, and Cultural History*. New York & Oxford: OUP. 1999.

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Rhodes, R. F. Architecture and Meaning on the Athenian Acropolis. Cambridge: CUP.1995.

Rice, David C. & Stambaugh, John E. Sources for the Study of Greek Religion. Scholars Press. 1979.

Ridgway, Brunhilde Sismondo. *Hellenistic Sculpture I. The Styles of ca. 331-200 B.C.* Bristol: Bristol Classical Press. 1990.

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Stewart, A. Art, Desire and the Body in Ancient Greece. Cambridge: CUP. 1997.

Wallace, R. W. "Solonian democracy," in Morris, I. and Raaflaub, K. A.(Eds.). *Democracy 2500? Questions and Challenges*. Dubuque: AIA Colloquia and Conference papers no. 2. 1997. pp. 11-29.

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Zanker, P. *The Mask of Socrates. The Image of the Intellectual in Antiquity*. Berkeley: University of California Press. 1995.