



Universitat de Lleida

# DEGREE CURRICULUM

# **CLASSIC ART**

Coordination: LORES OTZET, IMMACULADA

Academic year 2023-24

## Subject's general information

<b>Subject name</b>	CLASSIC ART			
<b>Code</b>	100134			
<b>Semester</b>	2nd Q(SEMESTER) CONTINUED EVALUATION			
<b>Typology</b>	Degree	Course	Character	Modality
	Bachelor's Degree in History of Art and Artistic Heritage Management	1	COMPULSORY	Attendance-based
<b>Course number of credits (ECTS)</b>	6			
<b>Type of activity, credits, and groups</b>	<b>Activity type</b>	PRAULA	TEORIA	
	<b>Number of credits</b>	2	4	
	<b>Number of groups</b>	1	1	
<b>Coordination</b>	LORES OTZET, IMMACULADA			
<b>Department</b>	GEOGRAPHY, HISTORY AND HISTORY OF ART			
<b>Teaching load distribution between lectures and independent student work</b>	Class attendance: 60 hours Student work: 90 hours			
<b>Important information on data processing</b>	Consult <a href="#">this link</a> for more information.			
<b>Language</b>	Catalan Other languages (readings): Castillan, English, Italian, French			

Teaching staff	E-mail addresses	Credits taught by teacher	Office and hour of attention
LORES OTZET, IMMACULADA	imma.lores@udl.cat	6	Friday, 11-12h Office 3.10

## Subject's extra information

The subject deals with the art of ancient Greece and ancient Rome and their impact on the Mediterranean world. Particular attention will be paid to knowledge of the main works and artists, in their historical, cultural and artistic context; and the Architecture in all its facets (materials and techniques, structures, classical orders), the literary sources, the figurative language and iconography. These aspects are essential to understand later Western Culture: Medieval, Renaissance and Baroque.

## Learning objectives

- Know and develop the tools of the discipline for the access to information and the critical analysis of the History of Art of the ancient Greece and Rome.
- Get to know the history of the art of the cultures of the ancient Greece and Rome.
- Know systematically the means, procedures, materials and techniques of artistic production in Greek and Roman Art.
- Know, discern and correctly relate artistic phenomena that have the same artistic-cultural bases.
- Know the great themes of the iconography of ancient Greece and Rome.
- Analyze the significant elements of a work of art and place it in its context.
- Acquire a systematic and integrated knowledge of the artistic fact: different languages, procedures and techniques of artistic production throughout history, as well as aesthetic theory and thought.
- Identify, distinguish and critically evaluate the main literary and documentary sources of the History of Ancient Art.

## Competences

- Manage bibliographic references and handle search tools for general and specific bibliographic resources, including internet access.
- Plan and manage time in order to make decisions and carry out individual tasks and in team work environments.
- Develop a general diachronic vision of general and/or universal Art History.
- Critically recognise the spatial-temporal coordinates (diachrony and synchrony) and the geographical and cultural limits and interrelations of Art History.
- Identify and recognise the different regional and global diachronic visions of territorial artistic phenomena, as well as the relations between centre and periphery.
- Acquire adequate oral and written comprehension and expression.

## Subject contents

1. Introduction. Concept geography and Significance of culture and classical art. Knowledge through: archeology, works of art (originals and copies), textual sources. The creation of a language. The discovery and study of Greek and Roman art: historiography.
2. Greece. Introduction: Cultural geography. Historiography, sources, centers of creation. The ransacking.
  1. The Dark Age and the Geometric Culture (1100-700 bC). The Orientalising Period (7th century BC). The influence of the Near Eastern cultures.
  2. The Archaic Period (6th century bC). The development of the polis and the beginning of the preponderance of Athens. The monumentalization of the city. Architecture of the temple. Architectural sculpture and statuary. Ceramics.
  3. Early Classical or Severe Period (480-450 bC). The recovery after the wars against the Persians. Urban planning. Architecture. Architectural sculpture. Bronze Sculpture.
  4. The Classicism of the 2nd half of the 5th century bC. The affirmation of Athens. Urbanism, Architecture and Sculpture: the re-ordering of the Acropolis. The non-Athenian sculpture. The problem of painting: the great painters.
  5. The classicism of the 4th century bC. The loss of preponderance of Athens. Sculpture: Lysippos, Praxiteles. The portrait. The new architectural types.
3. The Hellenistic world. The expansion of Alexander the Great. Rome and the Hellenistic Kingdoms. Renovation of urbanism and architecture. Sculpture: the portrait; Commemorative monuments. The so-called "Hellenistic baroque". Painting and pavement mosaic. Originals and Roman copies.
4. Italic cultures: the Etruscans. Artistic origins: Greece and Etruria. Architecture and urbanism. The temple. Funerary architecture. Sculpture. Mural painting: tombs. Decorative Arts.
5. Rome. Introduction. Geographical and chronological limits of Roman art. Sources and historiography. The artisans in the Roman world.
  1. Republican period. The conquest of the Hellenistic Kingdoms. Architecture and urbanism. Materials and techniques of construction. Urban and monumental organization of Rome. Sculpture. The portrait. Hellenistic painting and autochthonous currents. Mosaic.
  2. High Empire. Historical conditions.
    1. Augustus and Roman Art of the 1st century aC. Augustus and the creation of an imperial art. Architecture and Urbanism. Rome: the imperial forums. Commemorative Monuments. Public Sculpture. The portrait. The narrative relief. The painting.
    2. Roman Art of the 2nd and early third century. The artistic works of Trajan and Hadrian. Imperial sculpture in the Antonine dynasty. Funerary Sculpture. The Age of the Severan dynasty: the end of classical art.
  3. Late Antiquity
    1. The Tetrarchy
    2. The time of Constantine
    3. The time of Theodosius

## Methodology

Theoretical classes: the contents of the subject that are contained in the program will be exposed.

The contents of the programme are organised into 3 main blocks which will have their respective evaluation tests.

Practices: The student has to carry out exercises associated with materials and resources found in the "lessons" section of the Virtual Campus. Each subject has its corresponding lesson, with the materials to read and work on, the presentations of the classes and with the exercises to be carried out (questionnaires, writing short essays, comments, etc.). These exercises consist of work on readings and detailed analysis of works.

Seminar: Methodology workshop in which methodological aspects will be worked on in a workshop format. The student will have to hand in an exercise that will be evaluated.

- Tutorials: the student must take a minimum of 2 tutorials related to the papers, prepared, which will be evaluated. Tutorials consist of student consultations. There will be some group tutoring sessions dedicated to dealing with questions of methodology issues.

## Development plan

Lectures and practical classes: Thursday and Friday, 9:00-11:00h.

Tutorials: Friday, 11-12h.

The timetable of the course is published on the virtual campus. It will be modified if necessary for unforeseen reasons.

Training Activity	HP	HNP
Master class (M)	40	45
Seminar (S)	3	10
Practices (P)	12,5	35
Written work (T)		
Tutorial (Tut)		
Evaluation (Av)	4,5	
<b>Total</b>	<b>60</b>	<b>90</b>

## Evaluation

### CONTINUOUS ASSESSMENT

Blocks	Type of test	Quantity	Rate

Block 1. Programme Part 1	Exam	1	24%
	Practical exercises	2	5%
Block 2. Programme Part 2	Exam	1	24%
	Practical exercises	2	5%
Block 3. Programme Part 3	Exam	1	24%
	Practical exercises	2	5%
Block 4. Seminar Methodology Workshop	Written paper	1	10%
	Tutorials	2	3%

The assessment is organised into 4 blocks, three of which are thematic and correspond to parts of the contents of the programme. The fourth is eminently practical and methodological learning.

The assessment is continuous.

Failed exams will not be retaken.

### ACADEMIC FRAUD OR SPONTANEOUS COPYING

If academic fraud or spontaneous copying is detected, we will apply what is established in the Regulations for the Assessment and Grading of Student Learning in UdL Bachelor's and Master's Degrees.

### ALTERNATIVE ASSESSMENT

Students who want to ask for alternative assessment must submit an employment contract or justify, in a letter addressed to the dean, the reasons that make it impossible for him/her to carry out the continuous assessment within five (5) days after the beginning of the semester. For information, please send an e-mail to [lletres.secretariacentre@udl.cat](mailto:lletres.secretariacentre@udl.cat) or ask for information at the Faculty's academic office (Secretaria Acadèmica de la Facultat de Lletres).

Type of test	Quantity	Rate
Exam	1	100%

## Bibliography

### Mandatory reading:

Pollitt, J. J. 1984. *Arte y experiencia en la Grecia clásica*. Bilbao: Xarai. (1ª ed. Cambridge Univ. Press, 1972).

Kleiner, D.E.E. 1992. *Roman Sculpture*. New Haven: Yale University Press. (capítols seleccionats).

Zanker, Paul. 1992 (1987). *Augusto y el poder de las imágenes*. Madrid: Alianza Editorial. (Alianza Forma) (capítols seleccionats)

### Basic bibliography:

Adam, J.-P. 1996. *La construcción romana, materiales y técnicas*. León: Editorial de los Oficios.

Bianchi Bandinelli, R.; Paribeni, E. 1998 (1986). *El arte de la Antigüedad clásica. Grecia*. Madrid: Akal.

- Bianchi Bandinelli, R.; Paribeni, E. 2000 (1986). *El arte de la Antigüedad clásica. Etruria-Roma*. Madrid: Akal.
- Boardman, J. 1991. *El arte griego*. Barcelona: Destino.
- Elvira Barba, M.A. 2013. *Manual de arte griego*. Madrid: Sílex.
- Martin, Roland. 1989. *Arquitectura griega*. Madrid: Aguilar.
- Pedley, J.G. 2002<sup>3</sup> (1993). *Greek Art and Archaeology*. London: Laurence King Publishing.
- Ward-Perkins, J. B. 1976. *Arquitectura romana*. Madrid.

## Complementary bibliography:

### Sources:

- José Pitarch, Antonio (Ed.) *et alii*. 1982. *Arte Antiguo: Próximo Oriente, Grecia y Roma. Fuentes y documentos para la historia del Arte*, I. Barcelona: Gustavo Gili.
- Pollitt, J. J. 1990. *The Art of Ancient Greece: Sources and Documents*. Cambridge: Cambridge Univ.
- Pollitt, J. J. 1983. *The Art of Rome: c. 753 BC-ad 37: Sources and Documents*. Cambridge: Cambridge Univ.

### Bibliography:

- Enciclopedia dell'Arte Antica, Classica e Orientale [secondo supplemento, 1971-1994]*. 1994-1997. Roma: Enciclopedia Italiana (5 v.) Textos sense imatges, en línia: <http://www.treccani.it>
- The Oxford History of Classical Art*. 1994. J. Boardman (Ed.) . Oxford: Oxford Univ.
- Barbet, A., *La peinture murale romaine: les styles décoratifs pompéiens*, Paris, Picard, 1985
- Bianchi Bandinelli, R. (dir), *Historia y civilización de los griegos*, Icaria-Bosch, Barcelona, 1982 i ss., 10 vols.
- Bianchi Bandinelli, R.; Giuliano, A. 1974. *Los etruscos y la Italia anterior a Roma*. Madrid: Aguilar. (El universo de las formas)
- Bianchi Bandinelli, R. 1971. *Roma, el centro del poder*. Madrid: Aguilar. (El universo de las formas)
- Boardman, J. 1975. *Athenian red figures Vases. The Archaic Period. A Handbook*. Londres: Thames and Hudson.
- Boardman, J. 1978. *Greek Sculpture. The Archaic Period. A Handbook*. Londres: Thames and Hudson.
- Boardman, J. 1985. *Greek Sculpture. The Classical Period. A Handbook*. Londres: Thames and Hudson.
- Boardman, J. 1989. *Athenian red figures Vases. The Classical Period. A Handbook*. Londres: Thames and Hudson.
- Boardman, J. (ed.). 1994. *The Oxford History of Classical Art*. Oxford: Oxford University Press.
- Charbonneau, J.; Martin, R.; Villard, F. 1969. *Grecia arcaica (620-480aC)*. Madrid: Aguilar. (El universo de las formas)

- Charbonneaux, J.; Martin, R.; Villard, F. 1970. *Grecia clásica (480-330aC)*. Madrid: Aguilar. (El universo de las formas)
- Charbonneaux, J.; Martin, R.; Villard, F. 1971. *Grecia helenística (330-50aC)*. Madrid: Aguilar. (El universo de las formas)
- Coarelli, F. *et al.* 1987. *Roma repubblicana dal 270 A.C. all'età augustea*. Roma.
- Demargne, Pierre, *Nacimiento del arte griego*, Madrid, Aguilar, 1964 (El universo de las formas)
- Elvira Barba, M.A. 2013. *Manual de arte griego*. Madrid: Sílex.
- Giuliano, A. 1997. *Storia dell'arte greca*. Roma: Carocci.
- Gros, P.; Torelli, M. 2007. *Storia dell'urbanistica: il mondo romano*. Roma: Laterza.
- Gros, P. 1996 y 2001. *L'architecture romaine du début du IIIe siècle av.J.C. à la fin du Haut-Empire, vol. 1. Les monuments publics; vol. 2. Maisons, palais, villas et tombeaux*. París: Picard.
- Henig, M. (dir.). 1985. *El arte romano*. Barcelona: Destino.
- Hölscher, T. 2002. *Il linguaggio dell'arte romana. Un sistema semantico*. Torino: Einaudi.
- Kleiner, D.E.E., *Roman Sculpture*, New Haven, Yale University Press, 1992.
- Les Etrusques et l'Europe*. 1992. París.
- Ling, R. 1991. *Roman painting*. Cambridge: University Press.
- Morachiello, P. 2003. *La città greca*. Roma-Bari: Laterza. Storia della città, 4.
- Moreno, P. 1988 (1987). *Pintura griega. De Polignoto a Apeles*, Madrid: Mondadori.
- Pallotini, M. 1985. *Civiltà artistica etrusco-italica*. Florencia: Sansoni.
- Pollitt, J. J. 1989. *El arte Helenístico*. Madrid: Nerea.
- Richter, G. M. A. 1980. *El arte griego. Una revisión de las artes visuales de la antigua Grecia*. Barcelona: Destino.
- Robertson, M. 1985. *El Arte Griego. (Introducción a su historia)*. Alianza Editorial: Madrid. Alianza Forma, 50.
- Robertson, M. 1992. *La peinture grecque*. Ginebra: Skira.
- Roma Medio Repubblicana. Aspetti culturali di Roma e del Lazio nei secoli IV e III a.C.* 1973. Roma.
- Rouveret, A. 1989. *Histoire et Imaginaire de la peinture ancienne (Ve siècle av. J.C-1er siècle apr. J.C.)*. Roma: École Française de Rome. BEFAR, 274.
- Wheeler, M. 1995. *El arte y la arquitectura de Roma*. Barcelona: Destino.
- Zanker, P. 2013. *La città romana*. Roma-Bari: Laterza. Storia della città, 9.