

## COURSE OUTLINE

### (1) GENERAL

<b>SCHOOL</b>	HUMANITIES		
<b>ACADEMIC UNIT</b>	DEPARTMENT OF MEDITERRANEAN STUDIES		
<b>LEVEL OF STUDIES</b>	UNDERGRADUATE		
<b>COURSE CODE</b>	H-1	<b>SEMESTER</b>	3
<b>COURSE TITLE</b>	MASTERPIECES OF ANCIENT GREEK SCULPTURE		
<b>INDEPENDENT TEACHING ACTIVITIES</b> <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>		<b>WEEKLY TEACHING HOURS</b>	<b>CREDITS</b>
		3	6
<i>Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).</i>			
<b>COURSE TYPE</b> <i>general background, special background, specialised general knowledge, skills development</i>	Specialised general knowledge		
<b>PREREQUISITE COURSES:</b>	None		
<b>LANGUAGE OF INSTRUCTION and EXAMINATIONS:</b>	English		
<b>IS THE COURSE OFFERED TO ERASMUS STUDENTS</b>	No		
<b>COURSE WEBSITE (URL)</b>	<a href="https://eclass.aegean.gr/">https://eclass.aegean.gr/</a>		

### (2) LEARNING OUTCOMES

<p><b>Learning outcomes</b>  <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"> <li>• <i>Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area</i></li> <li>• <i>Descriptors for Levels 6, 7 &amp; 8 of the European Qualifications Framework for Lifelong Learning and Appendix B</i></li> <li>• <i>Guidelines for writing Learning Outcomes</i></li> </ul> <p>With the successful completion of the course students should be able to:</p> <ul style="list-style-type: none"> <li>- know, define and understand the historical, political, social and economic context of the period (ca 1050-31 BC)</li> <li>- understand and explain the evolution of sculpture –free-standing, relief and architectural– in the wider area of the Mediterranean from ca 700 BC to ca 31 BC and classify them</li> </ul>
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- understand and explain the basic techniques of and the major styles in ancient Greek sculpture
- distinguish the major pieces of ancient Greek sculpture, with particular reference to Attica
- combine data and features of a given society and its sculpture, so as to be able to explain situations, symbolisms, uses, styles and techniques
- analyse, compare and assess monuments of sculpture of the period
- evaluate in a critical way and reconstruct a general overview of the sculpture of a certain area in a given period of time (Archaic, Classical and Hellenistic period)

**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?*

<i>Search for, analysis and synthesis of data and information, with the use of the necessary technology</i>	<i>Project planning and management</i>
<i>Adapting to new situations</i>	<i>Respect for difference and multiculturalism</i>
<i>Decision-making</i>	<i>Respect for the natural environment</i>
<i>Working independently</i>	<i>Showing social, professional and ethical responsibility and sensitivity to gender issues</i>
<i>Team work</i>	<i>Criticism and self-criticism</i>
<i>Working in an international environment</i>	<i>Production of free, creative and inductive thinking</i>
<i>Working in an interdisciplinary environment</i>	<i>.....</i>
<i>Production of new research ideas</i>	<i>Others...</i>
	<i>.....</i>

- Search for, analysis and synthesis of data and information, with the use of the necessary technology
- Decision-making
- Working independently
- Team work

**(3) SYLLABUS**

- Historical, political, social and economic context of the period (ca 700-31 BCE)
- Techniques of sculpture, styles in sculpture, categories of sculptures (self-standing, relief and architectural sculptures etc)
- Styles and artefacts of the Archaic Period
- Styles and artefacts of the Classical Period
- Styles and artefacts of the Hellenistic Period

**(4) TEACHING and LEARNING METHODS - EVALUATION**

<b>DELIVERY</b> <i>Face-to-face, Distance learning, etc.</i>	Face-to-face
<b>USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY</b> <i>Use of ICT in teaching, laboratory education, communication with students</i>	Use of ICT in teaching

<p><b>TEACHING METHODS</b></p> <p><i>The manner and methods of teaching are described in detail. 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>	<b>Activity</b>	<b>Semester workload</b>
	Lectures	39 hours (1.56 ECTS)
	Personal study	108 hours (4.32 ECTS)
	End of semester exam	3 hours (0.12 ECTS)
	<b>Course total</b>	<b>150 hours (6 ECTS)</b>
<p><b>STUDENT PERFORMANCE EVALUATION</b></p> <p><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>Language of evaluation: English</p> <p>methods of evaluation: short-answer questions/ open-ended questions/artefacts identification and analysis/oral exam</p>	

**(5) SUGGESTED BIBLIOGRAPHY**

Boardman, J. 1985<sup>2</sup>. *Greek Sculpture. The Archaic Period* (World of Art). London: Thames and Hudson.

Boardman, J. 1991<sup>2</sup>. *Greek Sculpture, the Classical Period*. London: Thames and Hudson.

Boardman, J. 1995. *Greek Sculpture: The Late Classical Period and Sculpture in Colonies and Overseas: A Handbook*. London: Thames and Hudson.

Burnett Grossman J. 2003. *Looking at Greek and Roman Sculpture in Stone: A Guide to Terms, Styles, and Techniques*. Los Angeles: The J. Paul Getty Museum.

- Donohue, A. 2005. *Greek sculpture and the problem of description*. Cambridge: Cambridge University Press.
- Lapatin K.D.S. 2001. *Chryselephantine Statuary in the Ancient Mediterranean World*. Oxford: Oxford University Press.
- Mattusch, C.C. 1988. *Greek bronze statuary: from the beginnings through the fifth century B.C.* Ithaca: Cornell University Press.
- Palagia O. (ed.) 2006. *Greek sculpture: function, materials, and techniques in the archaic and classical periods*. Cambridge: Cambridge University Press.
- Pollitt, J.J. 1986. *Art in the Hellenistic Age*. Cambridge: Cambridge University Press.
- Ridgway, B.S. 1984. *Roman Copies of Greek Sculpture: The Problem of the Originals*. Ann Arbor: University of Michigan Press.
- Rolley, C. 1994. *La sculpture grecque, 1, Des origines au milieu du Ve siècle* (Les manuels d'art et d'archéologie antiques). Paris: Picard.
- Spivey, N.J. 1997<sup>2</sup>. *Understanding Greek sculpture: ancient meanings, modern readings*. London: Thames & Hudson Ltd.
- Stewart, A. 1990. *Greek Sculpture*. New Haven and London: Yale University Press.
- Γιαλούρης, Ν. 1994, *Ελληνική Τέχνη. Αρχαία Γλυπτά*. Αθήνα: Εκδοτική Αθηνών.
- Παλαγγιά, Ο. 1998. *Ο Γλυπτός Διάκοσμος του Παρθενώνα*. Αθήνα: Καρδαμίτσα.