ARIZONA STATE UNIVERSITY
GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:
Copy and paste current course information from Class Search/Course Catalog.

<table>
<thead>
<tr>
<th>Academic Unit</th>
<th>HIDA</th>
<th>Department</th>
<th>School of Art</th>
<th>Subject</th>
<th>Number</th>
<th>Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>ARS</td>
<td>404</td>
<td>Greek Art</td>
<td>3</td>
</tr>
</tbody>
</table>

Is this a cross-listed course?
If yes, please identify course(s):

No

Is this a shared course?
Course description:
If so, list all academic units offering this course

No

Requested designation: (Choose One)
Note: a separate proposal is required for each designation requested

Eligibility:
Permanent numbered courses must have completed the university’s review and approval process.
For the rules governing approval of omnibus courses, contact the General Studies Program Office at (480) 965-0739.

Area(s) proposed course will serve:
A single course may be proposed for more than one core or awareness area. A course may satisfy a core area
requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two
core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies
course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:
Complete and attach the appropriate checklist
- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Fine Arts and Design core courses (HU)
- Social and Behavioral Sciences core courses (SB)
- Natural Sciences core courses (NS/SG)
- Global Awareness courses (G)
- Historical Awareness courses (H)
- Cultural Diversity in the United States courses (C)

A complete proposal should include:
☐ Signed General Studies Program Course Proposal Cover Form
☐ Criteria Checklist for the area
☐ Course Catalog description
☐ Course Syllabus
☐ Table of Contents from the textbook and list of required readings/books

Contact information:

<table>
<thead>
<tr>
<th>Name</th>
<th>Kathryn Maxwell</th>
<th>Phone</th>
<th>727-0198</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mail code</td>
<td>1505</td>
<td>E-mail</td>
<td><a href="mailto:k.maxwell@asu.edu">k.maxwell@asu.edu</a></td>
</tr>
</tbody>
</table>

Department Chair/Director approval: (Required)

<table>
<thead>
<tr>
<th>Chair/Director name (Typed):</th>
<th>Adriene Jenik</th>
<th>Date:</th>
<th>1/29/14</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chair/Director (Signature):</td>
<td></td>
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</table>

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08, 11/11/ 12/11, 7/12
CATALOG DESCRIPTION FOR ARS 404, GREEK ART

History of art, architecture of Aegean civilizations (Cycladic, Minoan, Mycenaean) and of Greece to end of Hellenistic period.
Arizona State University Criteria Checklist for

HISTORICAL AWARENESS [H]

Rationale and Objectives

The lack of historical awareness on the part of contemporary university graduates has led recent studies of higher education to call for the creation and development of historical consciousness in undergraduates now and in the future. From one perspective historical awareness is a valuable aid in the analysis of present-day problems because historical forces and traditions have created modern life and lie just beneath its surface. From a second perspective, the historical past is an indispensable source of national identity and of values which facilitate social harmony and cooperative effort. Along with this observation, it should be noted that historical study can produce intercultural understanding by tracing cultural differences to their origins in the past. A third perspective on the need for historical awareness is summed up in the aphorism that he who fails to learn from the past is doomed to repeat it. Teachers of today's students know well that those students do not usually approach questions of war and peace with any knowledge of historic concord, aggression, or cruelty, including even events so recent as Nazi and Stalinist terror.

The requirement of a course which is historical in method and content presumes that "history" designates a sequence of past events or a narrative whose intent or effect is to represent such a sequence. The requirement also presumes that these are human events and that history includes all that has been felt, thought, imagined, said, and done by human beings. The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences, as well as in the social science traditionally called History.
<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td></td>
<td>1. History is a major focus of the course. Attached Criteria Justification sheet and Syllabus.</td>
</tr>
<tr>
<td>X</td>
<td></td>
<td>2. The course examines and explains human development as a sequence of events. Attached Criteria Justification sheet and Syllabus.</td>
</tr>
<tr>
<td>X</td>
<td></td>
<td>3. There is a disciplined systematic examination of human institutions as they change over time. Attached Criteria Justification sheet and Syllabus.</td>
</tr>
<tr>
<td>X</td>
<td></td>
<td>4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context. Attached Criteria Justification sheet and Syllabus.</td>
</tr>
</tbody>
</table>

THE FOLLOWING ARE NOT ACCEPTABLE:

- Courses in which there is only chronological organization.
- Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.
- Courses whose subject areas merely occurred in the past.
Historical Awareness [H]

<table>
<thead>
<tr>
<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>Designation</th>
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<tbody>
<tr>
<td>ARS</td>
<td>404</td>
<td>Greek Art</td>
<td>H</td>
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</table>

*Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)*

1. History is a major focus of the course. The course traces how the stylistic development of Greek art is the result of responses to political and historical events as well as social and economic circumstances from ca. 2,000 BC to 31 BC. Every unit in the syllabus has a historical component where students are introduced to the reality of the historical development of Greek city states and their role in the eastern Mediterranean basin.

2. The course examines human development as a sequence of events. The course stresses how Greek art is predicated on the way various Greek city states established their political structures, maintained artist/patron symbioses, and were responsive to the flux of external foreign influences. One of the required texts is Peter Green's Ancient Greece: An Illustrated History (London: Thames and Hudson). More is said in reference to this source on the attached sheet.

3. There is a disciplined systematic examination of human institutions as they change over time. The course considers the Greek world from the Bronze Age through the Hellenistic period which experienced a development of political institutions and foreign contacts -- all reflected in the stylistic evolution of Greek art. Although syllabus units are arranged thematically according to periods and artistic stylistic divisions, the premise of the divisions are the historical circumstances dictating contemporary artistic development. See attached.

4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context. Art production in ancient Greece was particularly sympathetic to social concerns that reflected the development of political systems over time, historical circumstances, and economic conditions. On schedule of readings/lectures of syllabus: Woven into the lecture and readings throughout the semester are the philosophical and intellectual bases of Greek culture with students exposed to fragments of Greek authors in translation. See attached justification.
Criterion 2 – The course examines and explains human development as a sequence of events. The production of art is one facet of human development, and the creation of art is surely a response to how society comprehends and reacts to change over time. One of the required texts (Green, P. *Ancient Greece: An Illustrated History*), introduces students to how civic identity was created through the development of different political systems among various city-states throughout mainland Greece. In tandem, the social structures that were established and economic strategies that were developed were all key in how specific artistic styles in sculpture, vase painting, and architecture were manifested throughout the history of ancient Greece.

Criterion 3 – There is a disciplined systematic examination of human institutions as they change over time. In this course, the divisions of ancient Greek art are presented primarily according to period designations which have been established because of the historical and cultural components that had occurred at the time. The key to understanding the evolution of Greek culture is the awareness of how various city states responded to political, social, and economic realities along a historical continuum. Students understand that the warlike, militaristic Bronze Age elicited an art that reflected and reinforced a violent component, whereas succeeding generations with experimentation with oligarchies, aristocracies, and finally democracies by city-states led to art production that eventually focused on ideal forms. The realities of economic competition and the interaction with foreign commercial partners in the Near East also resulted in different artistic styles that were receptive to foreign influences.

Criterion 4 – The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context. The course is taught by an art historian/field archaeologist whose training requires considering materials objects from a culture from a variety of contexts. Art production in ancient Greece was particularly sympathetic to social concerns that reflected the development of political systems over time, historical circumstances, and economic conditions. Throughout the longue durée of ancient Greece covered in this course from 2,000 – 31 BC, the development of art is seen as a response to a myriad of cultural factors during key periods in Greek history as defined by thematic developments: the militarism of the Bronze Age, the insularity of the Dark Ages, the, re-emergence of Greece during the Geometric Period, the experimentation during the Archaic Period, the culmination during the Classical Period, and the establishment of a commonality of Greek culture during the Hellenistic Period. Woven into the lecture and readings are the philosophical and intellectual bases of Greek culture with students exposed to fragments of Greek authors in translation.
ARS 404 - GREEK ART

Fall 2011

9:00 – 10:15 p.m.
Tuesday - Thursday
250 Discovery Building

Instructor  Nancy Serwint
Office       214 Art Building
Telephone   965-5025
Email       nancy.serwint@asu.edu
School of Art Office  965-3468
Office Hours  Tuesday  10:30 – 11:30 p.m.
               Thursday 10:30 – 11:30 p.m.

Other times by appointment.

Textbooks
The following textbooks will be used throughout the course. They are:


1998.

Paperback.

Pollitt, J.J. Art and Experience in Classical Greece. Cambridge: Cambridge University Press,

For those students who are interested in various facets of Greek culture, the following book is
highly recommended. Do try and find a used copy on amazon.com, alibris.com, books4less.com
or other discount book websites. It is well worth it!

Adkins, Lesley and Adkins, Roy A. Handbook to Life in Ancient Greece. New York and
Required texts can be purchased at:

Student Book Center
704 College Avenue
Tempe, AZ
(480) 966-6226

An additional packet of lecture outlines is to be purchased at:

AlphaGraphics
815 W. University Drive
#101
Tempe, AZ  85281

Grades
Your final grade will be computed as follows:

25%  First Hour Exam
25%  Second Hour Exam
35%  Final Exam
15%  Quizzes

A = 90 – 100
B = 80 – 89
C = 70 – 79
D = 60 – 69
E = 59 or below

There may be an extra credit option to help improve class standing; if so, this will be announced later in class.

Paper
Graduate students are required to submit a research paper in order to satisfy course requirements. Discussion of the paper topic and the instructor’s expectations will occur during consultations during office hours. Undergraduate students will NOT be required to write a paper.

Papers are due on or before 15 November.

Quizzes
All (three) quizzes will be announced. They will take the form of fill-in-the blank questions (20 questions per quiz). Quizzes are intended to help motivate study before each exam, so you can count on taking a quiz in class one week before each exam.
Exams

<table>
<thead>
<tr>
<th>Date</th>
<th>Exam Type</th>
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<tbody>
<tr>
<td>20 September</td>
<td>First Hour Exam</td>
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<tr>
<td>25 October</td>
<td>Second Hour Exam</td>
</tr>
<tr>
<td>8 December</td>
<td>Final Exam</td>
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<tr>
<td></td>
<td>7:30 – 9:20 am</td>
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</tbody>
</table>

Hour exams are set and will be given on the above dates, regardless where we are in the schedule. Make-ups will be given only in cases of grave illness or dire emergency, backed up by solid written documentation. You must notify the instructor before the exam if circumstances prevent you from sitting for an exam; call either the instructor directly or the School of Art Office. **There is no option for a make-up for the final exam.** Students will be responsible for completing all reading assignments for the course; this material will be included on the final exam.

Attendance

Attendance is not mandatory, but students are expected to be present for all class meetings. There will be in-class dialogue during class meetings, and students should be prepared to participate in discussion. The content of the lectures may parallel the reading assignments, for some topics, but does not duplicate it. Also, content from reading assignments may not always be covered in class. Because students will be examined on material presented in class as well as assigned readings, it is critical to come to lecture in order to do well in this course. **It is important to note that the assignments for reading for the day does NOT reflect where we might be in terms of lecture material. In sum, completion of reading assignments and attendance in class in essential.**

Student Academic Integrity Policy

In this course, we will clearly abide by the university Student Academic Integrity Policy ([http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm](http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm)). Academic dishonesty on quizzes and exams as well as violation of plagiarism for those who submit papers for this course will not be tolerated. The consequences are specified in the link posted above.

Note:

The syllabus is tentative. Although every effort will be made to adhere to the stated schedule, deviations are likely to occur. Nevertheless, students are expected to keep up with required reading assignments.

Special Accommodations:

To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (Phone: (480) 965-1234; TDD: (480) 965-9000). This is very important step, as accommodations cannot be made retroactively. If you have a letter from their office indicating that you have a disability, which requires academic accommodations, please present the letter to me no later than the end of the first LESSON so we can discuss the accommodations that you might need in this class.

Other Policies:

Please be aware of other important university policies:

Missed Classes Due to University Sanctioned Activities:
http://www.asu.edu/aad/manuals/acd/acd304-02.html

Accommodations for Religious Practices:
http://www.asu.edu/aad/manuals/acd/acd304-04.html

Handling Disruptive, Threatening, or Violent Individuals on Campus:
http://www.asu.edu/aad/manuals/ssm/ssm104-02.html

Course Description and Goals
The culture of ancient Greece was one of the most significant in the world of antiquity and made a profound impact on subsequent Western culture, investing art, literature, philosophy, and the sciences with an incalculable heritage. Particularly the artistic canons that were brilliantly created stimulated all subsequent art for millennia.

This course will offer a detailed survey of the vast panorama of Greek life and art. The mastery of key conceptual material and historical and political realities will provide the basis for understanding the unique directions that Greek art embraced. The treatment of the material presented in this class will utilize a composite socio-cultural focus and will consider various cultural facets that had ramifications on the creation of Greek art. The direction of the presentation will be a chronological one, examining the origins of Greek art and detailing the progression that art made over time.

Each student will derive different benefits from the course, but common goals will be embraced:

- to achieve an awareness of the breadth and scope of Greek culture and its art.
- to understand key cultural features that spawned the creation of an ambitious and brilliant artistic corpus.
- to obtain a mastery of the evolution of Greek art over time and to recognize stylistic characteristics that distinguish unique chronological periods in Greek culture.
- to appreciate the details of the major artistic monuments crafted by Greek artists.
- to comprehend the impact of Greek culture on Western civilization.
- to know that learning can be challenging as well as fun.

Η ζωή είναι μικρή και η τέχνη μεγάλη (Hippocrates) - Life is short; art is long.
<table>
<thead>
<tr>
<th>Date</th>
<th>Assignment</th>
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</table>
9. 15 September  Orientalizing Period - Sculpture

    Orientalizing Period – Pottery

10. 20 September  **FIRST HOUR EXAM**

11. 22 September  Beginnings of Sculpture

12. 27 September  Architecture - Introduction, The Greek Orders
    Biers, *The Archaeology of Greece*, pp. 133-139 (yes, read this again)
    Architecture - The Early Development of the Greek Temple

13. 29 September  Archaic Period - Politics, History, and Culture

14. 4 October  Vase Painting - Technical Considerations

    Vase Painting - Development of Attic Black Figure

15. 6 October  Vase Painting - Development of Attic Red Figure

16. 11 October  Archaic Period - Sculpture: Function and Technical Considerations

    Archaic Period - Sculpture, The Greek *Kouros*
17. 13 October Archaic Period - Sculpture, The Greek *Kore*

18. 18 October Archaic Period - Architectural Sculpture

19. 20 October Archaic Period - Architecture

20. 25 October **SECOND HOUR EXAM**

21. 27 October Early Classical Period - Background
    Green, *Ancient Greece. An Illustrated History*, pp. 117-123.

22. 1 November Early Classical - Sculpture

23. 3 November Early Classical - Architecture

24. 8 November Classical Period - Background
    Pollitt, *Art and Experience in Classical Greece*, pp. 64-70.

25. 10 November Classical Period - Sculpture

26. 15 November **GRADUATE STUDENT PAPERS DUE**
    Classical Period - Architecture
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading</th>
</tr>
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<tbody>
<tr>
<td>29. 24 November</td>
<td><strong>THANKSGIVING BREAK – CLASS CANCELLED</strong></td>
<td></td>
</tr>
<tr>
<td>8 December</td>
<td><strong>FINAL EXAM</strong></td>
<td>7:40 – 9:30 am</td>
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</table>
ART 504
Suggested Paper Topics for Graduate Students

Investigate the phenomenon of the Cycladic marble figurines and statuettes. Discuss style, manufacturing techniques, iconography, and the possible uses of these objects in relation to the culture.

Examine the Mycenaean culture, focusing on how decorative motifs in sculpture, architecture, and painting (both wall and vase painting) reflect characteristics of the culture.

The Minoans are often regarded as a peace-loving people who abhorred violence. Investigate how artistic (and architectural) production reinforces cultural characteristics during the Minoan period. Be sure to examine other cities and palace sites other than Knossos.

After the fall of the Mycenaean kingdoms, mainland Greece experienced little cultural advancement in terms of the arts; sometimes this period is called the Dark Ages. Examine the period of time from 1050-900 BC and consider whether this period of time was truly “dark” -- focus on artistic production, architectural construction, habitation and subsistence patterns, and other cultural phenomena (like language, trade patterns, etc.).

The Orientalizing initiates a major cultural advancement in the Greek world. Discuss the Greek exposure to the Near East during this time (as well as why and how this exposure happened) and treat how Orientalizing influences impacted on artistic production throughout the Greek world.

One of the most important forms of sculpture in the Greek world was that of the cult statue. Discuss the nature of cult statues, how their form changed over time, the materials and techniques used in crafting, the iconography employed, and the craftsmen who were commissioned to undertake the work.

Explore the role of the artist in the Greek world. Consider how artists were trained, the nature of workshops, the status of the artist in society, and issues of gender.

The mythology of the Trojan War was a profound theme in sculptural and vase painting production. Examine why the Greeks employed motifs from the war in their artistic production and focus on what vignettes from the war were selected and their symbolic function in subsequent Greek art.

Discuss the evolution of the Doric order in Greek architecture. How did the order change over time (and why) and what innovations did architects employ to make the order more successful?

Panathenaic prize amphorae are some of the most beautiful representatives of the Black Figure vase painting style. Discuss the use of these amphorae as prizes for the Panathenaic Games and examine the types of representations that occurred on both sides of such vases.

Examine the technique of crafting stone sculpture throughout the Greek world. Investigate the process or production from quarrying to final finishing of the statue.

The Greek vase painter Exekias is undoubtedly one of the most important masters of the Black Figure vase painting style. Investigate the production of Exekias, comment on style, and consider the thematic choices he chose to employ on vessels.

Other topics are welcome; see the instructor to discuss other possible subjects for your paper.
Library Reserve List

Adkins, Lesley and Roy A.  *Handbook to Life in Ancient Greece.*  
DF77.A35 1997

DF77.B58 1987

DE60.B48 1992

N5610.O84 1993

DE59.094 1986

BL782.B8313 1985b

N5899.C9 D592 1983

DE8.F55

DE8.F56 1975

DF78.G28 1990


N5630.H64

NX551.A1 H87 1985


Pedley, John Griffiths. *Greek Art and Archaeology*. DF130.P44 1993


TEXTS USED IN ARS 404, GREEK ART


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DAILY LIFE of the ANCIENT GREEKS

ROBERT GARLAND
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