

## Global Learning Semesters

### Course Syllabus

Course: ART-111: Greek Art

Department: Design

Host Institution: University of Nicosia

Course Summary		
Course Code	Course Title	Recommended Credit Hours
ART- 111	Greek Art	3
Subject	Contact Hours	Prerequisites
Art	42-45	None
Department	Level of Course	Language of Instruction
Design	Lower-Division	English

### Course Description

This course initiates you to Greek art, both ancient and Byzantine. It is a diachronic survey of the appearance and evolution of the Greek art but it also gives the importance on the great examples of the Greek artistic creation both during Antiquity and during the Byzantine era. In that respect both pagan and Christian Hellenic art are considered not as isolated artistic creations but within their historical, cultural and socio-political context of every chronological period in what some scholars call "total history". The emphasis will be given to the art works as the topic concerns the art history, the archaeology and the cultural heritage of Greek civilization. During this course the students will also learn a fundamental method of approach and study of the visual art works; that is the recording and comment which is one of the principle methods of approach and study in Art History and Archaeology. Student participation will be strongly encouraged.

Through this course students not only acquire a basic knowledge of the diachronic history of Greek art (materials, techniques, styles, aesthetics) but they also develop their observational capacities as far as the visual analysis of an art work is concerned and they become able to describe it both orally and in writing. They also acquire a solid aesthetical background and a refine taste useful in their later on professional career.

### Prerequisites (if applicable)

None

### Instructor Information

Dr. Sophocles Sophocleous studied Archaeology and Art History in France, specializing in Classical Art and Archaeology (M.A.) and in Medieval and byzantine Art (PhD). He also specialized in Museology (ICCROM, Rome). The area of his research and publications span from the Antiquity and through the Byzantine and Medieval Periods to those of Renaissance, Baroque and until the contemporary.

He worked for five years at the Bishopric of Limassol (Director of the Byzantine Museum), where he established the INVENTORY OF THE BYZANTINE AND POST-BYZANTINE HERITAGE OF THE DIOCESE OF LIMASSOL and

the KOILANI ECCLESIASTICAL MUSEUM. He was then appointed as the District Archaeological Officer of Pafos at the Department of Antiquities. In 1991 he founded the CENTRE OF CULTURAL HERITAGE in Nicosia ([www.heritage.org.cy](http://www.heritage.org.cy)).

Within the framework of the Association of Cypriot Archaeologists, where he was President (1983-85) he organized several series of lectures. Within the Centre of Cultural Heritage and in collaboration with the Archaeological Research Unit of the University of Cyprus he organized the seminar SILK IN BYZANTIUM in 1996 with lecturer Dr Anna Muthesius, Professor at Surrey Institute of Art and Design.

He lectured and has presented papers at different congresses across Cyprus, Greece, Libanon, France, England, Slovenia, Russia, Germany, Italy and Finland. His papers were published in the proceedings of these congresses. He also delivered several public lectures in Cyprus and abroad.

He was invited professor (Directeur d'Etudes Invité) at the Ecole Pratique des Hautes Etudes, Sorbonne, Paris from 1995 to 1998. He also lectured at the universities of Cambridge (Clare College), Université de Lausanne, Université de Genève, and Université de Fribourg.

Since 2005 he is teaching at Intercollege, Design Department parallel to his duties as Director of the Centre of Cultural Heritage.

He curated a series of important exhibitions in Cyprus and abroad and edited and/or was the author of the catalogues.

He organized a series of museums in different communities and monasteries in Cyprus, where he also organized touch screen multimedia kiosks for information.

He collaborated in the framework of European Programmes.

He speaks Greek, English, French, Italian and elementary German.

## Learning Outcomes

Students who complete this course successfully should accomplish the following learning objectives:

1. Understand the basic principles of art history
2. Be able to analytically and logically discuss a piece of art using art historical concepts
3. Understand and be able to identify major themes and artists in Western art history
4. Gain a life appreciation of art.

## Course Outline

Classroom Sessions:

<b>Lecture &amp; date</b>	<b>Topics</b>	<b>Textbook readings</b>
Class 1	Introduction, Generalities, Course outline. Approach and study of art works: <u>Stage 1:</u> record (practical oral and written work in the class)	
Class 2	The Aegean: Minoan Art - Mycenaean Art (2nd millennium B.C.) Approach and study of art works: <u>stage 1:</u> record (practical oral and written work in the class)	Pedley 1998, pp. 42-55, 62-103 (see also notes of the Lecturer)
Class 3	Geometric Art (11th - 8th century B.C.) Archaic Art (7th - first quarter of the 5th century B.C.) Approach and study of art works:	Pedley 1998, pp. 104-121 Pedley 1998, pp. 146-199

stage 2: commentary (practical oral work in the class and written homework)

Class 4	Classical Art: (early classical period, high classical period, 4th century) (c. 480 BC - c. 323 B.C.)	Pedley 1998, pp. 200-235, 276-315 and 265-275
Class 5	The golden age of Pericles and the Acropolis building program (second half of the 5th century B.C.)	Pedley 1998, pp. 236-258
Class 6	Hellenistic Art (c. 323 - 31 B.C.) REVISION	Pedley 1998, pp. 316-365
<u>Class 7:</u>	<b><u>MID-TERM EXAM</u></b>	
Class 8	Ancient Greek sculpture Ancient Greek ornamental motifs Ancient Greek pottery and its ornamentation	Richter 1987, pp. 53-184 (see notes of the Lecturer) Richter 1987, pp. 292-369
Class 9	Architectural orders and temple typology Divine and mythological imagery	Richter 1987, pp. 19-39 Carpenter 1991
Class 10	<u>Byzantine Art:</u> Paleo-Christian and Byzantine Art Concepts, principles and aesthetics in Byzantine painting	Cormack 2000, pp. 15-74, 75-102  Sophocleous 1994, pp. 9-10
Class 11	<b><u>(TERM PAPER DUE ON THIS DATE)</u></b> Byzantine Art: The icons The wall paintings	Cormack 2000, pp. 37-145 Sophocleous 1994, pp. 9-10 (see notes of the Lecturer)
Class 12	Byzantine Art: Other art works Iconographic repertoire Ornaments and graphics in Byzantine art	Cormack 2000, pp. 37-145 (see notes of the Lecturer) (see notes of the Lecturer)
Class 13	<b>REVISION</b>	

## Tasks and Assignments

It is important that students attend all lectures and take their own notes. There is a strong correlation between regular attendance and good performance in the course. Students' attendance will be recorded. Class discussion/participation will be of great help to students in better comprehending the material, and in achieving a better grade for the course. Textbook readings and study (see bibliographic references in the SYLLABUS above) should be covered before coming to class, to enable you to comprehend the material better. Mid-term and Final exams will concentrate on class notes taken by you in class, on supplementary documentation provided by the instructor and on the corresponding chapters of the textbooks. It is of great importance to enrich and expand the knowledge received in the class by reading and studying not only the chapters indicated in the SYLLABUS, but also in the supplementary textbooks. I will refer to the books of the bibliography above or other supplementary bibliography will be given to you during the semester.

Students are expected to attend all the class sessions. More than two unexcused absences will result in lowering your final grade. Three unexcused absences will lead to an administrative withdrawal.

## Evaluation and Grading

Attendance/participation:	10%
Mid-term exam:	25%
Term paper (=essay):	25%
Final examination:	40%

## Readings and Resources

### Required Textbooks

J. G. Pedley, Greek Art and Archaeology (Laurence King Publishing), Hong Kong, 1998 (2nd edition ISBN 1-85669-109-8) Abbreviation: Pedley 1998.

Robin Cormack, Byzantine Art (Oxford History of Art), Hong Kong, 2000 (ISBN 0-19-284211-0) Abbreviation: Cormack 2000

### Supplementary Textbooks (available at Intercollege bookstore and library)

J. Boardman, Greek Art (Thames and Hudson), Singapore, 1996 (3rd revised edition ISBN 0-500-20292-3) Abbreviation: Boardman 1996.

G. M.A. Richter, A Handbook of Greek Art. A Survey of the Visual Arts of Ancient Greece, Singapore, 1987 (9th edition ISBN 0-306-80298-8) Abbreviation: Richter 1987

R. Higgins, Minoan and Mycenaean Art (Thames and Hudson), Singapore, 1994 (revised and reprinted ISBN 0-500-20184-6) Abbreviation: Higgins 1994.

R. Osborne, Archaic and Classical Greek Art (Oxford University Press), Hong Kong, 1998 (3rd revised edition ISBN 0-19-284202-1) Abbreviation: Osborne 1998.

T.H. Carpenter, Art and Myth in Ancient Greece (Thames and Hudson), Yugoslavia, 1991 (ISBN 0-500-20236-2) Abbreviation: Carpenter 1991.

John Beckwith, Early Christian and Byzantine Art (Phaidon press), London, 1997 (ISBN 0-14-056133-1) Abbreviation: Beckwith 1997

Sophocles Sophocleous, Icons of Cyprus, 7th-20th century (Museum Publications), Nicosia, 1994 (ISBN 9963-7821-1-6) Abbreviation: Sophocleous 1994.

E. H. Gombrich, The Story of Art (Phaidon Press, 16th edition), London, 1995 (ISBN 0 7148 3247 2) Abbreviation: Gombrich 1995.

Hugh Honour and John Fleming, A World History of Art, (Laurence King Publishing, 6th edition), China, 2002 (ISBN 1 85669 315 5) Abbreviation: Honour and Fleming 2002.

## Other Academic Policies

Class attendance is compulsory.

If a student is unable to attend a class, he or she must inform the course lecturer in advance. Students who have absences that exceed 20% of the course sessions (three sessions) will be withdrawn from the course. Moreover, any work missed due to absence must be completed upon return to class.

Plagiarism (including from internet/multimedia encyclopedias) or cheating will result in immediate failure of the entire course.

## **Materials and Supplies**

No additional materials or supplies are required for this course.