

CS 3530E / VAH 2247E GREEK ART & ARCHAEOLOGY 2015 – 2016

INSTRUCTOR: Prof. David E. Wilson

CLASS HOURS: M/W/F 8:30 - 9:20 VAC 100

OFFICE HOURS: M/W/F 12:00 - 1:00 Lawson Hall 3212
or by appointment: dwilson@uwo.ca

GRADE ASSESSMENT:	Fall Midterm Pt.1 (images)	Nov. 6 th	10%
	Fall Midterm Pt.2 (essays)	Nov. 9 th	10%
	Research Paper	Jan. 11 th	20%
	Winter Midterm Pt. 1 (images)	Jan. 29 th	10%
	Winter Midterm Pt. 2 (essays)	Feb. 1 st	10%
	Final Exam	April	40%

PREREQUISITES: CS1000 or VAH1040 or two of VAH1041A/B – VAH1045A/B

TEXTS: W.R. Biers 1996 (2nd ed.): *The Archaeology of Greece* [Reserve: DF77.B58]
Robin Osborne 1998: *Archaic and Classical Greek Art* [Reserve: N5630.O83]
J.J. Pollitt: *Art and Experience in Classical Greece* [Reserve: N5630.P54]

N.B. Texts provide *general background* to the history of Greek art and archaeology, but most of the detailed content in the course will be contained only in the class lectures.

CLASS COMMUNICATION: class will be notified of any class cancellations and other special announcements by e-mail (**UWO e-mail address**)

STUDY IMAGES FOR MIDTERMS & FINAL EXAM

A pdf Review File of vase painting, sculpture, and other artefact images from which the midterm and final exam questions will be chosen will be posted on the course web site (owl.uwo.ca) at least 10 days prior to the scheduled test and final exam dates.

COURSE DESCRIPTION & GOALS

This course provides a survey of the development of Greek art from the beginning of the Dark Ages (c.1050 B.C.E.) to the end of the Classical period (c. 323 B.C.E.). Emphasis will be placed on a stylistic and archaeological study of free-standing and architectural sculpture, and vase painting of the 6th and 5th Centuries B.C.E. in Athens. Greek 'art' will be viewed within its wider historical and cultural context that will illustrate the fundamental contributions it makes towards our understanding and reconstruction of ancient Greek society.

NOTE FROM THE DEAN OF ARTS and HUMANITIES: You are responsible for ensuring that you have successfully completed all course prerequisites and that you have not taken an antirequisite course. Lack of prerequisites may not be used as basis of appeal. If you are not eligible for a course, you may be removed from it at any time, and you will receive no adjustment to your fees. These decisions cannot be appealed.

PLAGIARISM: Students must write their essays and assignments in their own words. Whenever students take an idea, or a passage of text from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence (see Scholastic Offence Policy in the Western Academic Calendar).

POLICY ON ACCOMMODATION FOR MEDICAL ILLNESS:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf [downloadable Student Medical Certificate (SMC): https://studentservices.uwo.ca/secure/medical_document.pdf]

Students seeking academic accommodation on medical grounds for any missed tests, exams and/or assignments worth 10% or more of their final grade must apply to the Office of the Dean of their home faculty and provide documentation.

ACADEMIC ACCOMMODATION CANNOT BE GRANTED BY THE INSTRUCTOR OR DEPARTMENT.

UWO ACCESSIBILITY POLICY. Western has many services and programs that support the personal, physical, social and academic needs of students with disabilities. For more information and links to these services: <http://accessibility.uwo.ca/>

MENTAL HEALTH: Students who are in emotional/mental distress should refer to Mental Health@Western http://www.health.uwo.ca/mental_health/ for a complete list of options about how to obtain help.

LEARNING OBJECTIVES

On successful completion of this course students are expected to be able to:

- Visually analyze artifacts in terms of material, form/shape, and decoration, and how the results of this stylistic analysis can be used for relative dating;
- Identify/analyze iconography in various media (vase painting, sculpture), and how it might be interpreted in terms of meaning/symbolism;
- Understand the critical role of context (e.g. domestic, funerary, sacred) in the use of artifacts as possible evidence for social function, value, and meaning.

LEARNING OUTCOMES/TRANSFERABLE SKILLS

Students completing this course are expected to have acquired:

- An understanding of the importance of historical perspective, and how social norms and customs and the construction and consumption of material culture is a product of time, events and context;
- How iconography/symbolism may be used to signify social status, personal self-image, cultural identity, political/social power, and religious ideology;
- The ability of critical visual analysis of archaeological evidence and the results of such analysis to formulate, develop, and argue an hypothesis/thesis based on this primary evidence. The assigned *research paper* will provide students the opportunity to apply these analytical skills in a scholarly format;

- A developed understanding of the limits of material culture as evidence for the reconstruction of ancient societies and the restrictions the archaeological record places on our ability to formulate hypotheses and interpretations;
- To have developed and /or advanced written communication skills in the clear and organized presentation of an argument/hypothesis within the prescribed word limits of the *essay assignment*; among the basic research skills are the ability to collect relevant bibliography on a prescribed topic, critically engage with the scholarly literature with an assessment of the relative merits of an argument, and write a thesis in a format that includes a clear introductory statement of intent, a well-constructed and logical presentation of the argument including the relative merits of various scholarly opinion, and a conclusion that gives an assessment of the evidence and the student's own evaluation of the evidence.

RESEARCH PAPER

For details and list of essay topics see below. All students are strongly encouraged to see me to discuss their topic and bibliography. **Papers are due by Monday Jan. 11th**. Consult the books on RESERVE in the Weldon for this course FIRST for bibliography and sources (see list below).

Papers must be double-spaced and about **2,500** words in length.

The purpose of the paper is to: 1) develop the ability to critically synthesize and evaluate scholarship written on your topic, and 2) to illustrate that you have 'looked' at the art you are discussing and are not merely regurgitating what someone else has said. Avoid extensive quotations from bibliographic sources.

The required referencing style is the Harvard Referencing System (in-text citations): cite author, date, page references in parentheses : e.g. (Wilson 1985, pp. 45-50).

You must submit on the due date both a paper copy of your essay and an electronic copy to turnitin.com (see below) – papers submitted as e-mail attachments will not be accepted.

All direct quotes and close paraphrasing must be acknowledged in your footnotes - failure to do so will be considered plagiarism:

<http://www.westerncalendar.uwo.ca/2015/pg113.html#>

You must also submit your essay paper in electronic form on the due date to Turnitin.com for textual similarity review for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com (<http://www.turnitin.com>).

turnitin.com class ID: **9884326**

turnitin.com class enrollment password: **greekart**

Only a valid medical or family emergency will be accepted as an excuse for an extension otherwise a late penalty of 3 marks per day will be deducted (including weekends). Accommodation for an extension must be requested through the Dean's Office of your home faculty.

A portion of the research paper grade will be based on writing style, grammar, spelling, etc. You are urged to carefully proof read your paper before you hand it in. Because of the heavy demand on books in the Weldon Library would everyone please observe the following:

1) DO NOT sign out books from RESERVE unless you intend to use them – if possible read or photocopy the relevant sections and return the book immediately to its proper place on the shelf.

2) DO NOT take out books from the Weldon stacks unless you intend to use them extensively - again a quick perusal in the library may indicate that you require only a short section; if you return the book to the shelf please be careful to re-shelve it in its proper place.

Research sources for paper:

- consult the RESERVE LIST below for general background information on your topic and as a source for further references; most of the reserve books will give additional detailed sources for your specific topic.

- on-line searchable database of 160 Greek and Roman journals:

www.projects.chass.utoronto.ca/amphoras/tocs.html

search by subject/keyword in the search window to left of owl =
SEARCH (Toronto)

PLEASE NOTE: with the exception of online accessed journals through the UWO library website, most of the key scholarly sources for the essay topics are not available online. See the reserve holdings (pp. 8 – 9 below) to find information and further scholarly literature on your paper topic.

Dept. of Classical Studies: Grading Criteria for Honours-Level Essays

N.B. these are meant only as general guidelines for instructor and student, specific criteria may vary depending on the assignment and course (e.g. 3000 vs 4000-level).

90 – 100 / A+ (Outstanding)

Writing strongly demonstrates: i) significant originality and high degree of critical engagement with primary sources and secondary scholarly literature, ii) sophisticated synthesis and analysis of theoretical and conceptual dimensions of topic, iii) all major primary and secondary sources have been consulted, iv) prescribed format of paper including proper citation of sources is rigorously followed; mature prose style free of grammatical error.

80 – 89 / A (Excellent)

Writing clearly demonstrates: i) originality and high degree of critical engagement with primary sources (written or material) and the secondary scholarly literature, ii) writing is perceptive and probing in its conceptual analysis, iii) topic is focused, logically organized, and thesis effectively presented and argued, iv) majority of primary and secondary sources have been consulted, v) prescribed format of paper including proper citation of sources is followed; well developed prose style virtually free of grammatical error.

75 – 79 / B+ (Very Good)

Writing demonstrates: i) above average analysis, critical thinking, and independent thought, ii) topic is addressed in reasonable depth and/or breadth, thesis is well presented and clearly argued, iii) representative selection of primary and secondary sources has been consulted, iv) prescribed format of paper including proper citation of sources is followed; good intelligible prose style relatively free of grammatical error.

70 – 74 / B (Good)

Writing demonstrates: i) satisfactory attempt at analysis and critical thinking; arguments supported by reasonable evidence, ii) topic has been addressed in some depth and/or breadth, iii) somewhat limited selection of primary and secondary sources has been consulted, iv) text is generally well written; some problems with grammar and prose style.

60 – 69 / C (Competent)

Writing demonstrates: i) only adequate engagement with the topic, ii) limited depth and/or breadth in conceptualization and discussion of topic, iii) insufficient number of primary and/or secondary sources has been consulted, iv) paper has numerous problems of organization, clarity of argument, and grammar.

50 – 59 / D (Poor)

Writing demonstrates: i) inadequate engagement with topic, ii) factual errors regarding primary sources and lack of understanding of secondary literature, iii) few of key primary and secondary sources have been consulted, iv) prose style is difficult to follow, improper format for paper, incorrect citation of sources, many grammatical errors.

Below 50 / F (Unacceptable)

Writing demonstrates: i) failure to comprehend the topic, ii) topic is not clear, text is disorganized and/or unintelligible, iii) few or no relevant primary and/or secondary sources have been consulted, iv) writing skills do not meet the minimum university entrance-level standards.

0 (No Grade due to plagiarism or no paper submitted)

ESSAY TOPICS

**NO MORE THAN TWO STUDENTS MAY DO ANY ONE TOPIC
[FIRST COME - FIRST SERVE]**

GENERAL TOPICS

1. Scenes from Homer's *Iliad* and the Trojan War in Greek vase painting (Late Geometric-Archaic period, c. 760-480 B.C.E): examine the values of male aristocratic society in pre-Classical Greece.
2. The Gigantomachy myth (the earth giants vs. the Olympian Gods) and its meaning in sculpture and painting.
3. The Centauromachy myth (battle of the Centaurs and mortal Lapiths) and its meaning in sculpture and painting.
4. The Amazonomachy myth (Amazon warriors at Troy and Athens) and its meaning in sculpture and painting.
5. Art and Politics in Archaic Athens: The Peisistratid Tyranny and Herakles.
6. Theseus and Athenian nationalism: sculpture and vase painting in the late 6th and 5th C.
7. The goddess Athena in sculpture and painting: her role in Athenian society.
8. The Peloponnesian War and the fall of the Athenian Empire: the evidence for Athenian attitudes towards war and death (c. 450-400 B.C.E.) in sculpture and painting.

SCULPTURE

9. The Greek *kouros*: male nudity and heroic ethos in Greek society.
10. The Greek *kore*: the meaning of the female figure in Greek Archaic sculpture.
11. The Tyrannicide Group: political propaganda in Democratic Athens.
12. The Riace bronze warriors: their date and meaning.
13. The Parthenon Frieze: questions of interpretation and meaning.
14. The Parthenon pedimental sculptures: their style and meaning
15. The Athena Parthenos cult statue of Pheidias: its function and meaning.
16. Classical grave stelai: subject matter and attitudes toward death.

VASE PAINTING

17. The Labours of Herakles in Attic black and early red figure vase painting: their meaning in ancient Greek society.
18. The black-figure painter Amasis and the cult of Dionysus in Archaic Athens.
19. The black-figure painter Exekias and heroic imagery in Archaic Athenian society.
20. The Kleophrades Painter and Athenian society during the Persian Wars.
21. Athletic scenes in Attic black and red-figure vase painting: social content and meaning.
22. Maenads/Bacchae in vase painting: the role of women in Dionysiac cult practice.
23. Representations of women in domestic household scenes in Attic vase painting.
24. Marriage Athenian Style: wedding scenes in Attic vase painting.
25. Female prostitution in Attic vase painting.
26. The Greek symposium in red-figure vase painting: male aristocratic social practice in Late Archaic Athens.
27. Greek burial customs and attitudes and beliefs towards death: representations in Attic White Ground lekythoi (funerary offering vases).

RESERVE LIST

Books on reserve in the Weldon Library are in the reserve stacks on the main level behind the Circulation Desk. Reserve books are shelved by call number that you can find in the library catalogue or on-line reserve catalogue:

<http://alpha.lib.uwo.ca/search/r> (enter under course instructor: Wilson D)

ALL BOOKS ARE ON ONE-DAY RESERVE

Additional non-lending copies of some reserve books:

Classics Reference Library: Lawson Hall 3202 (M – F, 8:30 – 4:00)

GENERAL HANDBOOKS (* = books/texts with assigned readings for course)

- *Biers, W.R. 1996 (2nd Ed.): *The Archaeology of Greece* (Copy in Classics Library)
- Camp, J. 2001: *The Archaeology of Athens*
- Castriota, D. 1992: *Myth, Ethos, and Actuality: official art in 5th C. B.C. Athens* (Copy in Classics Library)
- *Coldstream, J.N. 2003 (2nd Ed.): *Geometric Greece* (electronic copy: UWO library catalogue)
- Hurwit, J. M. 1985: *The Art and Culture of Early Greece* (Copy in Classics Library)
- *Osborne, R. 1998: *Archaic and Classical Greek Art* (copy in Classics Library)
- Pedley, J.G. 2007: *Greek Art and Archaeology* (Copy in Classics Library)
- *Pollitt, J.J. 1972: *Art and Experience in Classical Greece* (Copy in Classics Library)
- Robertson, M. 1975: *A History of Greek Art* (in 2 vols.)
- Robertson, M. 1981: *A Shorter History of Greek Art* (Copy in Classics Library)
- Stewart, A. 2008: *Classical Greece and the Birth of Western Art*
- Whitley, J. 2001: *The Archaeology of Ancient Greece*

SCULPTURE

- Ashmole, B. 1972: *Architect and Sculptor in Classical Greece*
- Boardman, J. 1978: *Greek Sculpture. The Archaic Period*
- Boardman, J. 1985a: *Greek Sculpture. The Classical Period* (Copy in Classics Library)
- Boardman, J. 1985b: *The Parthenon and Its Sculptures*
- Boardman, J. 1995: *Greek Sculpture: The Late Classical Period*
- Boardman, J. 2001: *The History of Greek Vases*
- Neils, J. (ed.) 2005: *The Parthenon* (good source of additional bibliography)
- Richter, G.M.A. 1970: *The Sculpture and Sculptors of the Greeks*
- Ridgway, B.S. 1970: *The Severe Style in Greek Sculpture*
- Ridgway, B.S. 1981: *Fifth-Century Styles in Greek Sculpture*
- Ridgway, B.S. 1997: *Fourth Century Styles in Greek Sculpture*
- Spivey, N. 1996: *Understanding Greek Sculpture*
- Stewart, A. 1990: *Greek Sculpture* (2 vols.: text + plates)

VASE PAINTING

- Boardman, J. 1998: *Early Greek Vase Painting: 11th to 6th Cs. B.C.* (Copy in Classics Library)
 Boardman, J. 1974: *Athenian Black Figure Vases* (Copy in Classics Library)
 Boardman, J. 1975: *Athenian Red Figure Vases: Archaic Period* (Copy in Classics Library)
 Boardman, J. 1989: *Athenian Red Figure Vases: The Classical Period*
 Reeder, E.D. (ed) 1995. *Pandora. Women in Classical Greece* (Copy in Classics Library)
 Robertson, M. 1992: *The Art of Vase Painting in Classical Athens*

MYTHOLOGY AND VASE PAINTING

- Henle, J. 1973: *Greek Myths: A Vase Painter's Notebook*
 Carpenter, T.H. 1991: *Art and Myth in Ancient Greece* (Copy in Classics Library)
 Shapiro, H.A. 1994: *Myth Into Art: poet and painter in Classical Greece*
 Woodford, S. 2003: *Images of Myths in Classical Antiquity*

ANCIENT SOURCES

- Pollitt, J.J. 1990: *The Art of Ancient Greece. Sources and Documents* (Rev. Ed.; selected translations and commentary of primary sources on Greek artists)

**GREEK AND ROMAN ART AND ARCHAEOLOGY
PERIODICAL GUIDE TO THE D.B. WELDON LIBRARY**

P = periodical rooms in basement; **M** = main collection in stacks;

OV = oversize section of main holdings in stacks.

RDL = storage (1-day retrieval)

JSTOR/ScholarsPortal/Blackwell/ProQuest =
journal available on-line through UWO library link

AA = *Archaischer Anzeiger* (German School at Athens; DE2.D512: M-OV)

AAA = *Athens Annals of Archaeology* (DF10/.A613: P)

AJA = *American Journal of Archaeology* (CC1/.A6: P) (JSTOR)

Anatolian Studies (Journal of the British Institute of Archaeology at Ankara, Turkey; DS56/.A65: M) (articles on Anatolian archaeology, including Troy)

Antike Kunst (N5320/.A58: M)

Antiquity (CC1/.A7: P) (ProQuest)

ArchRep = *Archaeological Reports* (recent discoveries in Greece compiled by the British School at Athens annually; DF10/.A6, M-OV; N.B. Vol.20 in regular stacks) (JSTOR)

Archaeology American Institute of Archaeology Magazine (GN700/.A73: P)

Archaiologike Ephemeris (Greek Archaeological Society; DF10/.A62: M-OV)

Archaiologikon Deltion (Greek Archaeological Service; DF10/.A65: M-OV)

ASAtene = *Annuario della Scuola Archaeologica di Atene* (Italian School at Athens; DF11/.A85: M-OV)

AthMitt = *Mitteilungen des Deutschen Archäologischen Instituts, Athenische Abteilung* (DE2/D44: M)

BCH = *Bulletin de Correspondence Hellenique* (journal of the French School at Athens; DF10/.B9: P)

BSA = *Annual of the British School at Athens* (DF11/.B86: M)

Bulletin of the Metropolitan Museum of Art (N610/.A4, P; JSTOR)

CAJ = *Cambridge Archaeological Journal* (CC1/C35: P) (ScholarsPortal)

Hesperia (American School of Classical Studies at Athens; DF10/.H4: P) (JSTOR)

JDAI = Jahrbuch des Deutschen Archäologischen Instituts (German School at Athens; DE2/.D5: M-OV)

J. Paul Getty Museum Journal (N582/.M25A25: M)

JHS = Journal of Hellenic Studies (DF10/.J8: P) (JSTOR)

JRA = Journal of Roman Archaeology (DG11/J857: M-OV.)

OpAth = Opuscula Atheniensa (Swedish School at Athens; DF11/.S84: M-OV)

OpRom = Opuscula Romana (Swedish School at Rome; DG12/.S84: M-OV)

OJA = Oxford Journal of Archaeology (CC1/.09: P) (ScholarsPortal)

Praktika tes en Athenais Archaiologikes Hetaireias (Preliminary reports of the Archaeological Society of Athens; DF11/.A64: M)

RM = Mitteilungen des Deutschen Archäologischen Instituts, Romische Abteilung (German School in Rome; DE2/.D46: M)

BIBLIOGRAPHIC SOURCES

On-line searchable database of 160 Greek and Roman journals:

<http://projects.chass.utoronto.ca/amphoras/tocs.html>

[search by subject/keyword in the search window to left of owl = SEARCH-Toronto]

COURSE OUTLINE

Biers [DF77/B58/1996] and Osborne [N5630/O83/1998] = course texts
 Boardman 1985a = *Greek Sculpture. The Classical Period* [NB90/B622]
 Coldstream = *Geometric Greece* [DF77/C68/2003 + online e-book]
 Pollitt = *Art and Experience in Classical Greece* [N5630/P54]

All the above on reserve in the Weldon Library Reserves – additional copies in the Classics Reference Library (Lawson 3202); Coldstream online through UWO library catalogue)

INTRODUCTION:

Archaeological Context: the importance of 'time' and 'place' in understanding Greek 'art'.
 Principles of relative and absolute chronology in dating.
 The Mycenaean Period (1600-1050 BCE) in ancient Greece.

Readings: Biers, Chapter 1.

THE GREEK 'DARK AGES' (1050-900 B.C.E.):

Change and transition in the Early Iron Age (= Greek 'Dark Ages'): burial practice and the Protogeometric pottery style in early Athens (tombs in the Kerameikos and Agora).

Readings: Biers, pp. 104-106.

EARLY - MIDDLE GEOMETRIC GREECE (900-760 B.C.E.):

Early Geometric pottery (900-850 B.C.E.) in élite burials in Athens.
 Middle Geometric (850-770 B.C.E.) - Near Eastern influence in Greek art:
 beginning of figured representation in Greek vase painting.
 Near Eastern goldsmiths on Crete: the Teke tholos tomb.

Readings: Coldstream, pp. 26-28, 55-63, 73-81, 99-104.

LATE GEOMETRIC GREECE (760-700 B.C.E.):

Late Geometric Vase Painting: pictorial art and social meaning; power, social status and reflections of a 'heroic' past in 8th C. Athens.
 Metal Working: votive cauldrons and figurines at sanctuary and temple sites.

Readings: Biers, pp. 119-126; Coldstream, 109-119, 126-129, 332-338, 341-356;
 Osborne, pp. 23-41.

THE ORIENTALISING PERIOD: GREEK ART IN THE 7TH C. (700-600 B.C.E.):

Vase Painting in Corinth: the Protocorinthian style and near eastern influence.

Vase Painting in Athens: the Protoattic Style and the first mythological representations.

Origins of Free-Standing Sculpture and the first *korai* and *kouroi*.

Readings: Biers, pp. 143-149; Osborne, 41-67.

EARLY-MIDDLE ARCHAIC (600-530 B.C.E.):

Early and Middle Archaic Free-Standing Sculpture: *kouroi* and *korai*.

Architectural sculpture: the Temple of Artemis on Corfu; Archaic Temple of Athena in Athens.

Early Black Figure vase painting (630-570 BCE): Nessos P., Gorgon P., and Sophilos.

Later Black Figure (570-530 BCE): the Francois Vase; the Amasis P.; and Exekias.

Rise of Monumental Architecture: the Doric and Ionic orders in temple building.

Readings: Biers, Chapter 7; Osborne, pp.69-110.

LATE ARCHAIC (530-480 B.C.E.):

Overthrow of the Peisistratid tyrants in Athens (510 B.C.); establishment of the democratic constitution by Kleisthenes in 508 B.C.; the First and Second Persian Wars and the sack of Athens in 480 B.C.E.

Free-Standing Sculpture: *kouroi* and *korai*

Architectural Sculpture: the Siphnian Treasury at Delphi (c. 525 BCE)

Readings: Biers, Chapter 7; Osborne, pp.121-123.

* END OF FALL SEMESTER *

Late Archaic Architectural Sculpture: the Archaic Temple of Athena on the Acropolis, the Athenian Treasury at Delphi, and the Temple of Aphaia on Aegina.

Attic Red Figure Vase Painting: Andokides P. and the invention of the technique c. 530 BCE.

The 'Pioneers' of Red Figure, 515-500 BCE: Euphronios and Euthymides; cup painters.

Late Archaic red-figure, 500-480 BCE: cup painters; the Kleophrades and Berlin Painters.

Readings: Biers, Chapter 7; Osborne, pp.16-21, 123-155; Pollitt 1972, pp.1-14.

EARLY CLASSICAL (480-450 B.C.E.):

The Persian sack of Athens in 480 BCE. The Delian League and rise of the Athenian Empire.
 Early Classical bronzes and Roman copies: problems of the study of Classical Greek sculpture;
 Delphi Charioteer, Artemesium Zeus, Riace warriors; the Discobolos and the Tyrannicides.
 Temple of Zeus at Olympia (468-456 B.C.E.): pediments and metopes.
 Vase Painting: panel painting and its influence on the Red Figure Style: the Stoa Poikile in the Athenian Agora and the Niobid Painter.

Readings: Biers, Chap. 8; Boardman 1985a, Chap. 4; Osborne, pp.157-174; Pollitt 1972, pp.15-63.

HIGH CLASSICAL (450-430 B.C.E.):

Perikles as leading statesman: the Golden Age of Athens and the height of the Athenian Empire.
 Architectural sculpture: the Perikleian building programme on the Acropolis: the Parthenon (447-438) and the Propylaea (438-432).
 Parthenon Sculpture: the pediments (438-432), the metopes (447-440), and the frieze (447-440).
 Large scale panel painting and Red Figure vase painting.
 White Ground vase painting: funerary lekythoi and death and burial in Imperial Athens.
 Free Standing Sculpture: the sculptor Polykleitos and the Doryphoros.

Readings: Biers, Chapt. 8; Boardman 1985a, Chapt. 9-10, 12; Osborne, pp.174-187; Pollitt 1972, pp. 64-110.

LATE FIFTH CENTURY (430-400 B.C.E.):

Fall of the Athenian Empire: the Peloponnesian War (431-404) and the Great Plague of 429.
 Architectural Sculpture: the balustrade frieze from the Temple of Athena Nike (c.425);
 Classical grave stelai in the Kerameikos cemetery: style and meaning.

Readings: Osborne, pp.189-203; Pollitt 1972, pp. 121-135.

LATE CLASSICAL - 4TH CENTURY GREECE (400-323 B.C.E.):

Late Classical Red Figure vase painting.
 Relief Sculpture: developments in 4th Century grave stelai.
 Free-Standing bronze sculpture.

Readings: Biers, Chapter 9; Osborne, pp.13-16; Pollitt 1972, pp. 136-164.

