LESSON 1: A FIRST LOOK

1. GEOGRAPHICAL FRAME.- Complete the map with the geographical terms below:

MEDITERRANEAN SEA, BLACK SEA, AEGEAN SEA, ADRIATIC SEA, IONIAN SEA, TYRRHENIAN SEA
ITALY, GREECE, ASIA MINOR, PELOPONNESUS
BYZANTION, ATHENS, OLYMPIA, SPARTA, ROME
ISLANDS: RHODES, CRETE, SICILY, CORSICA, SARDINIA, CYPRUS, CHIOS, LESBOS
OLYMPUS MOUNT, TIBER RIVER

2. CHRONOLOGICAL FRAME.- Look at the artworks below and the timelines and try to complete the grid:

<table>
<tr><td colspan="2" align="center">CLASSICAL SCULPTURE</td></tr>
<tr><td>

Kleobis and Biton. Kouroi. 580 B.C.

www.fll.vt.edu/Classics/TransitionArt.htm
</td><td>

Grave stele of a little girl with doves ca.450 B.C.

http://www.metmuseum.org/
</td></tr>
<tr><td>

Polykleitos. Doryphoros. ca.450-440 B.C.

http://academic.reed.edu/humanities/
</td><td>

Laocoön and his sons. Original from ca.200 B.C.

http://www.artlex.com/ArtLex/g/greek.html
</td></tr>
</table>

Portrait bust of a man, 1st century B.C.

www.metmuseum.org/TOAH/HD/ropo/hod_12.233.htm

Augustus of Primaporta. Early 1st century AD (marble) after a bronze of the 1st century BC

http://www.artlex.com/ArtLex/r/roman.html
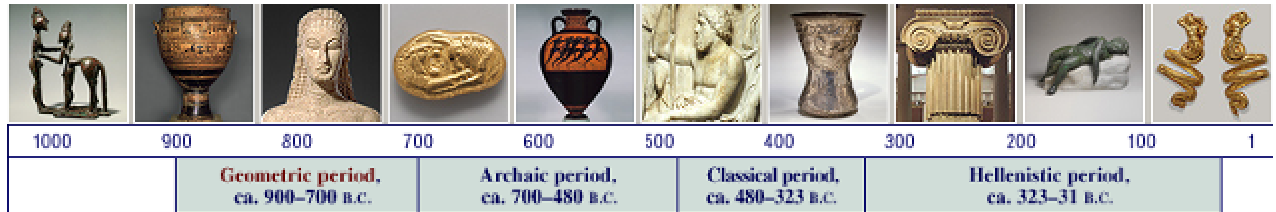

Ara Pacis Augustae. 9 B.C. Rome

http://muvtor.btk.ppke.hu/romaimuveszet/

Trajan's column. 113 A.D. Rome

www.umehon.maine.edu/civilizations/111/forum-b.htm

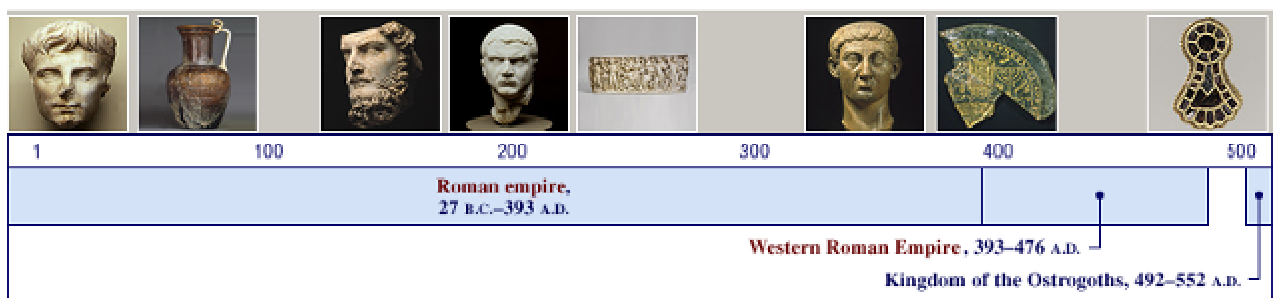---

TIMELINES

Ancient Greece, 1000 B.C.–1 A.D.

http://www.metmuseum.org/TOAH/ht/04/eusb/ht04eusb.htm

Italian Peninsula, 1000 B.C.–1 A.D.

http://www.metmuseum.org/TOAH/ht/04/eust/ht04eust.htm

Italian Peninsula, 1–500 A.D.

http://www.metmuseum.org/TOAH/ht/05/eust/ht05eust.htm

<u>Citation for this page:</u>
"Italian Peninsula, 1000 B.C.–1 A.D.". In *Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. http://www.metmuseum.org/toah/ht/04/eust/ht04eust.htm (October 2000) (Access date 14th November 2007)

ANCIENT GREECE	PERIOD	ARCHAIC	CLASSICAL	HELLENISTIC
	CHRONOLOGY			
	ARTWORKS			

ANCIENT ROME	PERIOD	MONARCHY / "SEVEN KINGS"	REPUBLIC	EMPIRE
	CHRONOLOGY			
	ARTWORKS			

3. And now read the definitions and CLASSIFY the previous artworks in this grid:

> **SCULPTURE:** A three dimensional work of art that can be made in a huge variety of materials and can be described as assemblage, statue in the round and relief.
>
> **RELIEF:** A two-dimensional work in which carved figures project from a background plane.
>
> **STATUE IN THE ROUND:** An in-the-round statue is three-dimensional with all parts of it fully carved or modelled. It is necessary to walk around the figure to fully appreciate its form.

	SCULPTURE
STATUE IN THE ROUND	
RELIEF	

4. ASKING AND ANSWERING QUESTIONS (5 Ws)

Using the following 5 Ws prepare two questions for asking classmates:

●WHAT

●WHO

●WHEN

●WHERE

●WHY

?

5. CATALOGUING:

Use the next pattern for cataloguing 4 of the previous artworks.

 (Artwork**) (**is/are**) (**a/an**) (**statue in the round/relief**) carved by (**sculptor/unknown**) in the (**year/century**), so is a good example of (**style and period**).** (Individually and plenary)

- . . . .
  . . . .
  . . . .

- . . . .
  . . . .
  . . . .

- . . . .
  . . . .
  . . . .

- . . . .
  . . . .
  . . . .

6. Which of the sentences below describe a common feature to all the classical sculptures that we have seen?

A) Expressivity and suffering is strong.

B) The body is represented in a naturalistic (real) way.

C) The movement is reinforced by the twist of bodies.

D) The human body has a main role.
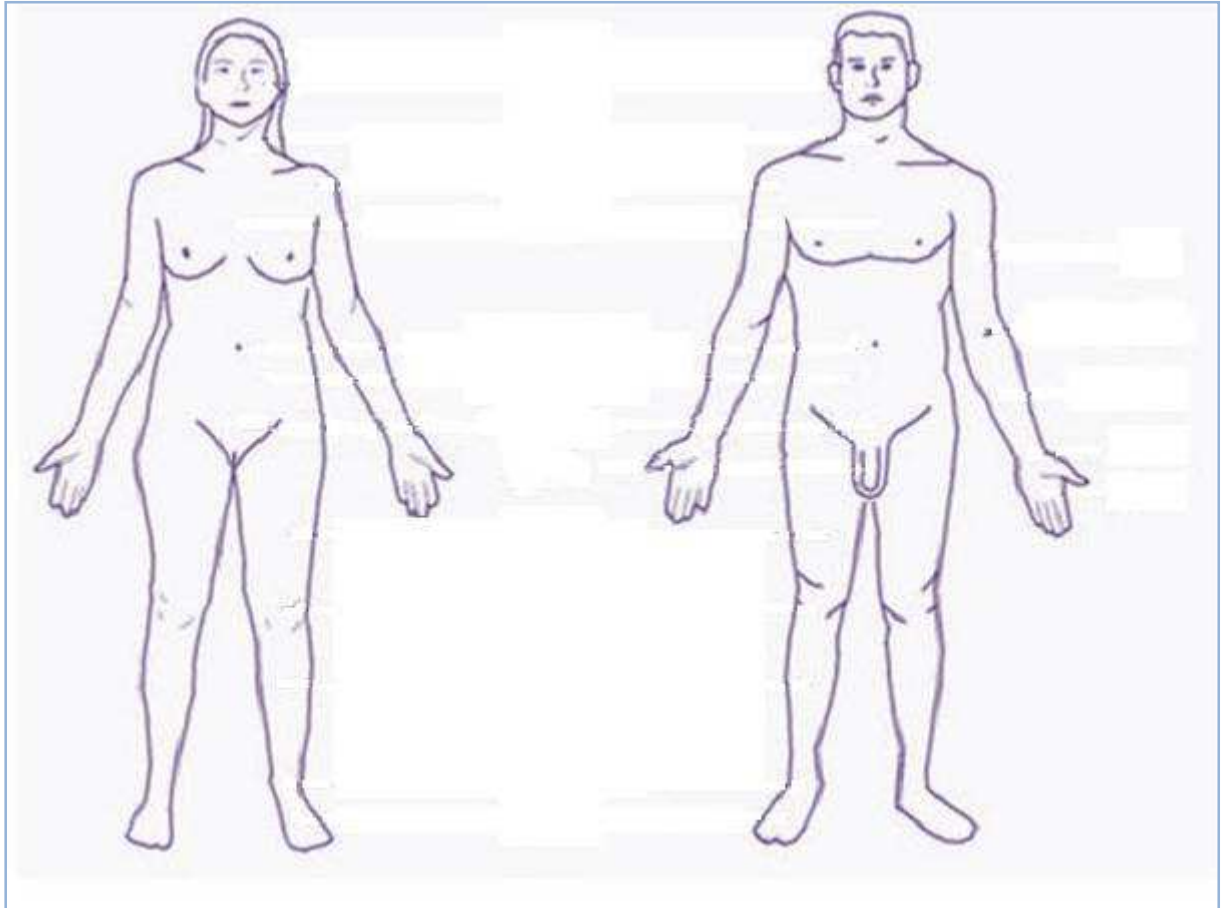
E) Religion is the main theme represented.

Your answer:

We agree that _____

_____.

'Man is the measure of all things: of things which are, that they are, and of things which are not, that they are not'.
Protagoras (c.490-420 B.C.)

| **7. THE HUMAN BODY** |
|---|

7.1.   Write the parts of the body indicated below:

HEAD			TRUNK		LIMBS / EXTREMITIES			
FACE	NECK	EYE	SHOULDER	CHEST	**ARM**		**LEG**	
NOSE	EAR	BEARD	UMBILICAL	HIP	HAND	FINGER	KNEE	FOOT
HAIR	MOUTH	FOREHEAD	GROIN		ELBOW		ANKLE	TOES

7.2.   Rewrite the following four sentences related with the classical sculptures that we have seen:

● hands/has/in/The/girl/her/dove/young/a:

● suffering/of/The/Laocoon/face/represented/his/in/is:

● Augustus of Primaporta /right/arm/raised/has/his:

● Doryphoros/his/leg/has/ bent/left:

**8. Write in the diagram below the name of these artworks according to their period /style:**

Altar of Zeus at Pergamum
164-156 B.C.
http://www.webslingerz.com/depts/art/art_hi

Tarantine grave relief, ca. 325–300 B.C.
www.metmuseum.org/TOAH/ho/04/eust/ho_29.54.htm

Anavissos Kouros
540-515 B.C.
www.fortunecity.es/imaginapoder/artes/154/GE181kouros_de_
Anavissos_530.jpg

The sacred robe of Athena held up by cult officials, and Athena and Hephaistos

The Acropolis, Athens, ca. 438-432 B.C.
http://www.britishmuseum.org/explore/highlights/highlight_obje
cts/gr/c/central_scene_of_the_east_frie.aspx

Archaic period
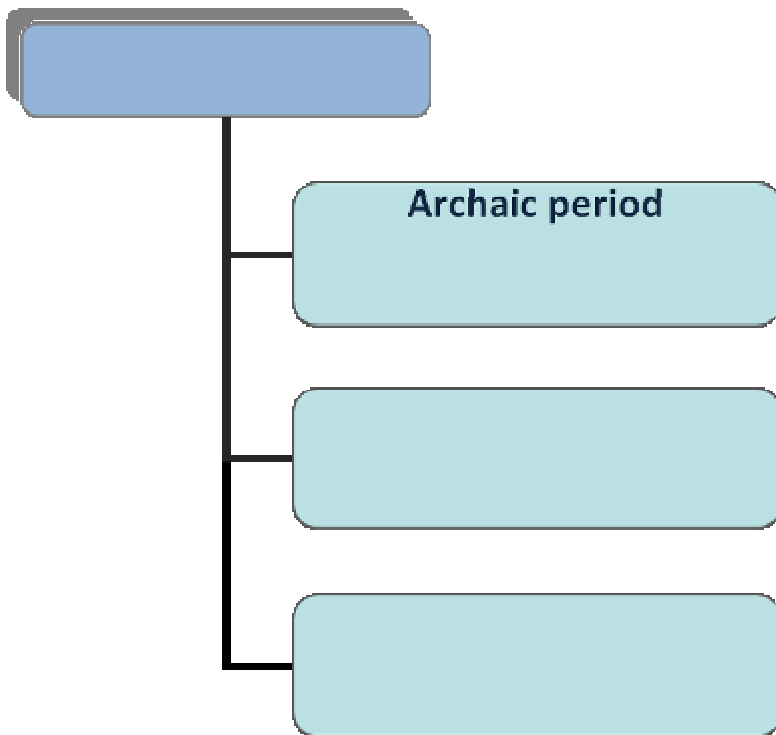
http://www.fit-for-europe.info/uploads/15873/cyprus_map.gif

Republic

http://www.fit-for-europe.info/uploads/15873/malta_map.gif
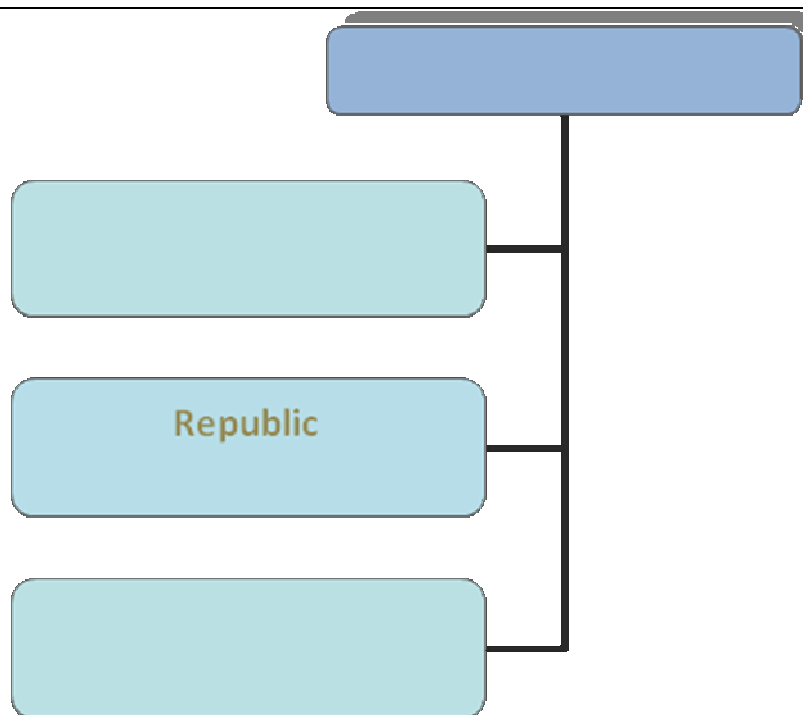
2.1. ARCHAIC GREEK SCULPTURE

1. Look at these images and do the following exercises:

Unknown title and sculptor (Attica?, ca. 600-590 BC) marble eekman.com/virtual_gallery/sculptures/kouros.shtml	**Unknown title and sculptor.** 510 -500 B.C. marble phobos.xtec.net/artsdidactica/displayimage.php?album=lastup&cat=42&pos=10

1.1. **Cataloguing**, individually, both artworks according to the patterns that you have learnt in the previous lesson:

> **(**Artwork**) (**is/are**) (**a/an**) (**statue in the round/relief**) carved by (**sculptor/unknown**) in the (**year/century**), so is a good example of (**style and period**).**

- _____
_____
_____ .

- _____
_____
_____ .

1.2. Read the following sentences and relate to the images in exercise 1:
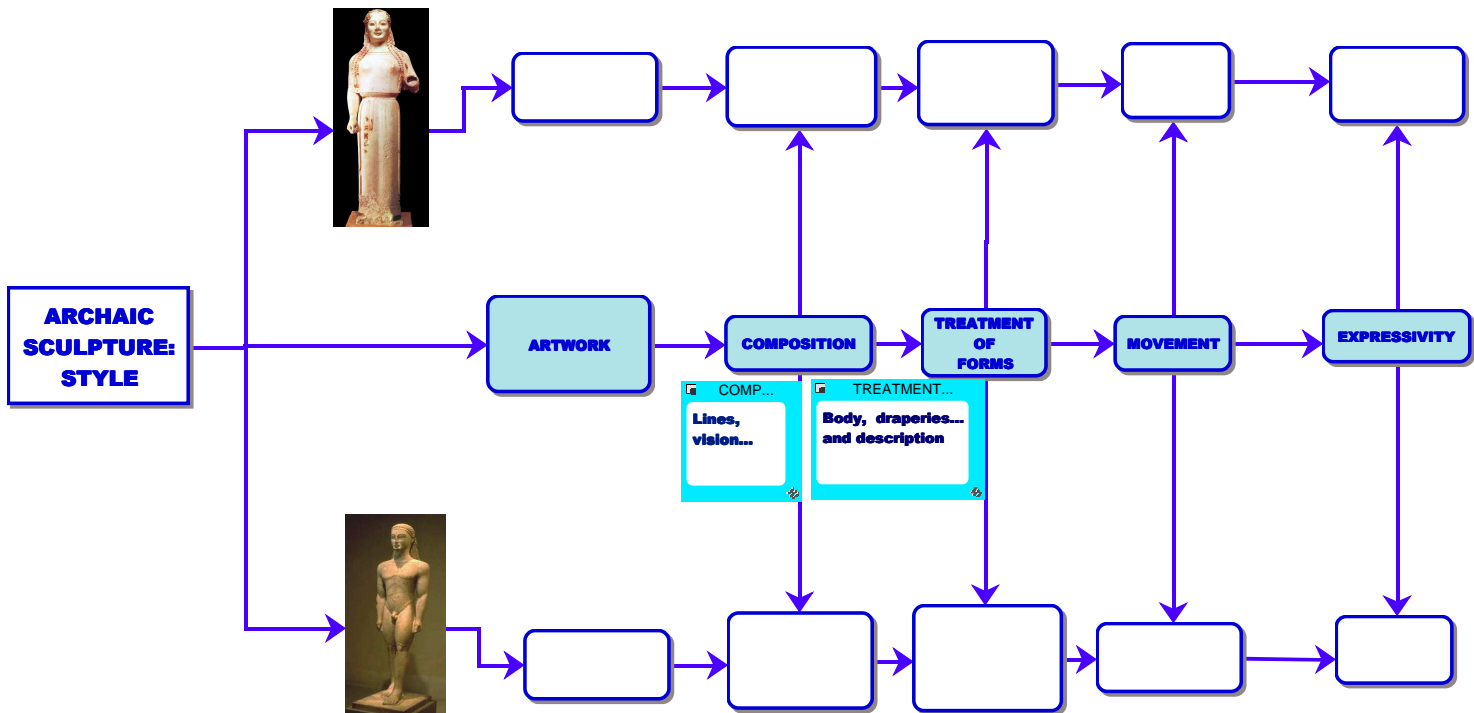
a) KOUROS: (pl. Kouroi) General term for sculptures of the Archaic period that depict a nude young man- the Greek word means youth-.
b) typically stand erect with one leg slightly advanced
c) functioned as votive offerings or as funerary statues marking the graves of women
d) one hand extended with an offering, and the other holding a gather of the dress to the side
e) standing with his hands at his sides, clenched fists and one foot slightly advanced
f) usually clothed in dress and with a decorative hairstyle
g) represented the ideal image of fitness and handsomeness for the human being or god that was sculpted
h) KORE: (pl. Korai) A Greek word meaning maiden, it is also the term for sculptures of draped female figures of the Archaic period
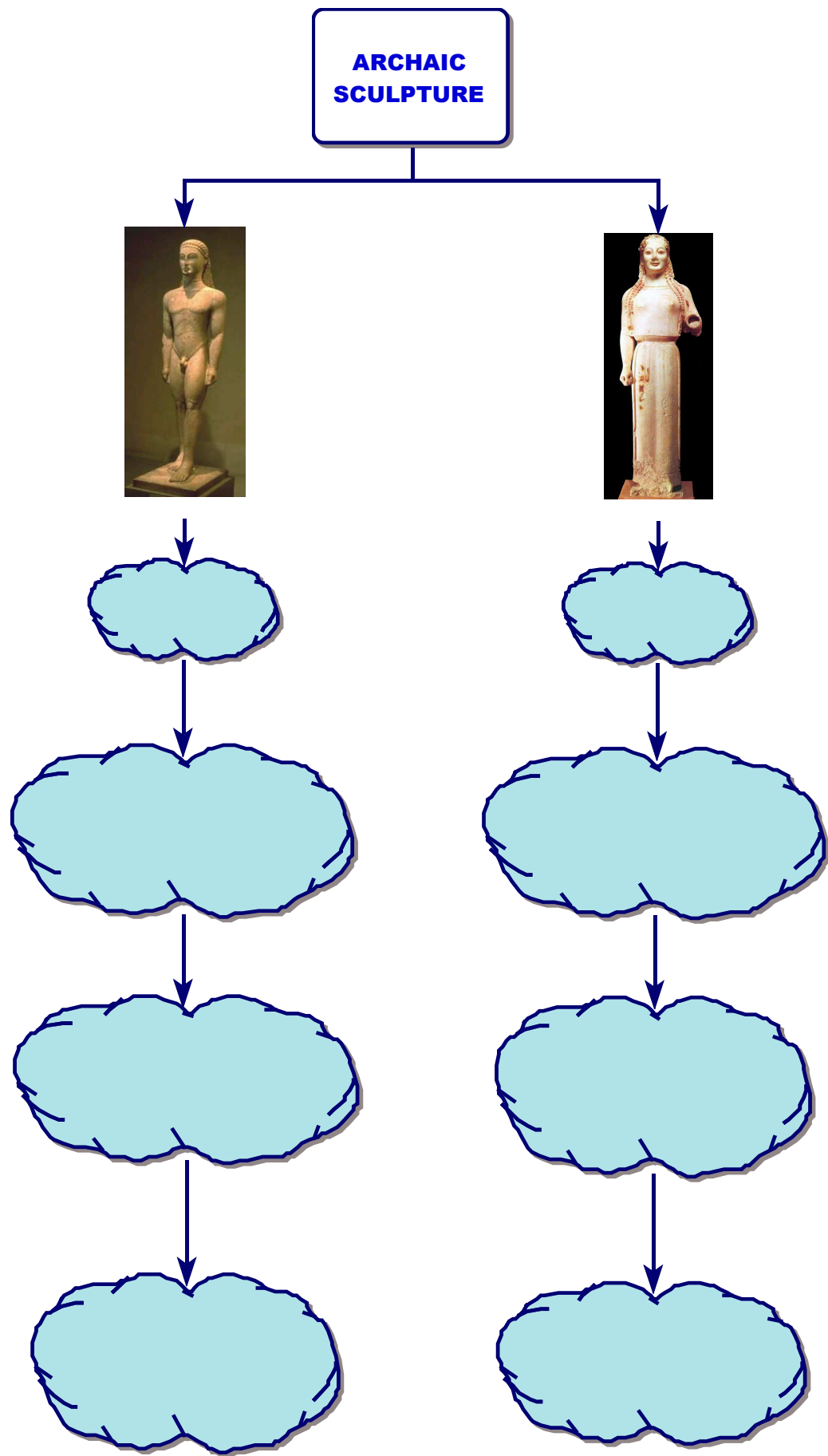
ARCHAIC SCULPTURE

2. STYLE: Work in pairs. Using the previous sentences and the following word bank identify the common features of Archaic Greek sculptures.

2.1. Each student chooses one of the artworks and completes the diagram with simple words or short sentences and explains it to their partner.

WORD BANK

Symmetry   Frontal vision   Squared shoulders
Geometrical   joints
Unreal anatomy   Enigmatic smile   Rigidity
Inexpressive face

ARCHAIC SCULPTURE: STYLE

ARTWORK → COMPOSITION → TREATMENT OF FORMS → MOVEMENT → EXPRESSIVITY

COMP…
Lines, vision…

TREATMENT…
Body, draperies… and description

2.2. In pairs, prepare a simple explanation of the common features of the Archaic Greek Sculpture using the following sentences and the information from previous exercises:

We agree that the common features of the Archaic Greek Sculpture are:

- The composition is based in _____ and the human body is represented _____ in men and _____ in women, and its forms are not _____ because the figure is _____, without movement and their faces are usually _____.

3. ASKING AND ANSWERING QUESTIONS (5 Ws)

Using the following 5 Ws prepare two questions for asking to the classmates:

●WHAT

●WHO

●WHEN

?

●WHERE

●WHY

4. COMPARISON AND EVOLUTION: Look at these images and do the following exercises:

4.1.   Art historians state that Archaic Greek Sculpture is inspired by Egyptian models. Describe two similarities and two differences between the Egyptian Mycerinus, Hathor and a local Deity and the Kouros Anavyssos.

Mycerinus, Hathor and a local Dei 2490-2472 B.C., Cairo, Egyptian Museum. www.sofiaoriginals.com/sep52235.jpg	**Kouros Anavyssos** 530 B.C., Athens Archeological Museum http://phobos.xtec.net/artsdidactica/index.php?cat=42

Mycerinus, Hathor and a local Deity ⟷ **Kouros Anavyssos**

1. . . . .

2. . . . .
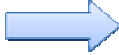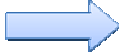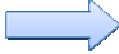
SIMILARITIES

1. . . . .

2. . . . .

DIFFERENCES

4.2. Look at the four Kouroi images and explain the evolution of the Archaic Greek Sculpture through the 7th and 6th centuries B.C. according to the following chart:

Straight	⬅	**LINES**	➡	Curved
Frontal	⬅	**VISION**	➡	Multiple
Geometric	⬅	**FORMS**	➡	Rounded
Unnatural Unreal	⬅	**BODY TREATMENT**	➡	Naturalistic
Rigidity	⬅	**MOVEMENT**	➡	More dynamism
Expressionless	⬅	**EXPRESSIVITY**	➡	More expressivity

Between the 7th and 6th centuries B.C. the Archaic Greek Sculpture evolved in a more realistic way because ...

...became

...progressed

...developed

...was carved   ...from/to...

...was designed

...more/less

... / ...

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____ .

Kouroi: Kleobis & Biton **580 B.C.**	**Kouros Anavyssos** **530 B.C.**
Kouros: Kritios **480 B.C.** www.accd.edu	**The charioteer of Delphi** **470 B.C.** www.odysseyadventures.ca/.../articledelphi.htm
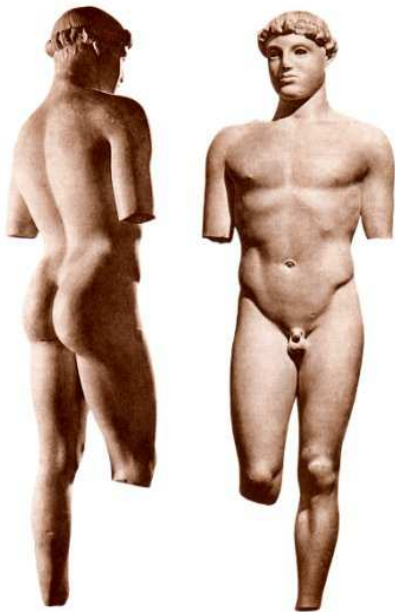
5. Statue of a kouros (youth)

ca. 590–580 B.C.; Archaic Greek,Attic; Naxian marble

http://www.metmuseum.org/toah/ho/04/eusb/hog_32.11.1.htm

Watch the video, read the text and underline the main idea of each paragraph.

The Greek and Roman Collections at the Metropolitan consist of the art of many civilizations, over several millennia. The earliest monumental Greek marble statue in the Museum and one of the earliest stone sculptures in Greek art is this Kouros, a work of great nobility.

It probably stood on a tomb, although its stance and expression are shared by cult statues of gods which suggests that it may have been created for a sanctuary.

The over life-sized dimensions of the work were common in this period, the end of the seventh century before Christ and the influence of Egyptian art is obvious in the statue's block-like form, the strictly frontal pose, and the advanced left foot and clenched hands.

But, the Greek sculptor goes beyond Egyptian frontality. The man with powerful musculature is beginning to break out of the marble skin. Look, for example, at the space cut away between the elbows and the waist, a Greek innovation that is a step closer to naturalism.

LESSON 2.2: CLASSICAL GREEK SCULPTURE

1. Look at these images and do the following exercises:

DISCOBOLUS – Myron – 450 B.C.
http://phobos.xtec.net/artsdidactica/thumbnails.php?album=100

DORYPHORUS – Polykleitos – 440 B.C.
http://www.xtec.cat/~jarrimad/grecia/grecia2.html#APOXIOMENOS

DIADUMENUS – Polykleitos – 430 B.C.
.
http://www.xtec.cat/~jarrimad/grecia/grecia2.html#APOXIOMENOS

FRIEZE PARTHENON: POSIDON, APOLO AND ARTEMIS – Phydias – 440 B.C.
http://www.xtec.cat/~jarrimad/grecia/grecia2.html

Figures of three goddesses from the east pediment of the Parthenon: Hestia, Dione and Aphrodite
The Acropolis, Athens, about 438-432 B.C.

http://www.britishmuseum.org/explore/highlights/highlight_objects/gr/f/figures_of_3_goddesses_from_th.aspx

Nike of sandal

www.dearqueologia.com/templo_atenea_nike.htm

HERMES – Praxiteles – 343 B.C.

http://www.xtec.cat/~jarrimad/grecia/hermes.htm

APOXYOMENOS – Lysip – 320 B.C.

http://www.xtec.cat/~jarrimad/grecia/grecia2.html#APOXIOMENOS

1.1. Translate the following adjectives and relate them with each one of the previous images in the grid below:

ADJECTIVES	ADJECTIVES	TRANSLATION
COLD	WARM	
NICE	UNPLEASANT NASTY	
TENSE	RELAXED	
NATURALISTIC	ARTIFICIAL UNNATURAL	
WEAK	STRONG	
HAPPY CHEERFUL	MELANCHOLIC GLOOMY	
CALMING SOOTHING	DISTRESSING ANGUISHED	
EXPRESSIVE	INEXPRESSIVE	
TENDER	AGRESSIVE	
BALANCED	UNBALANCED	

ARTWORK			
1.	3.	5.	7.
2.	4.	6.	8.

1.2. Now write a sentence for each artwork using some of the following sentence starters:

- The composition is _____

- _____ face is / is not _____

- _____ express _____

- Movement is / is not _____

- _____ is represented / depicted_____

- _____ body / face/ expression / is more / less _____ than _____

- … as we can see in _____

2. Read, individually, this text:

STUDENT A

Protagoras's concept that 'man is the measure of all things' found its more complete visual expression in the work of **Polykleitos** (fifth century B.C.), for instance the *Doryphoros* and the *Diadoumenos*, in which the human body has a main role.

The *canon* is a system of rules by which the human figure is represented. The average human body in Polykleitos' canon is seven times as tall as the height of its head, and the arm span is approximately equal to the height of a human figure. Later, Lysippos applied a new proportional system to the figures, reducing the size of the head and the arms to make his statues appear taller.

Classical Greek sculptors carved idealized figures that represented a generalized ideal of beauty at the expense of individual characteristics, and that is why the statues are usually expressionless. They are always perfect so they represent men as gods and gods as men.

Phidias is one of most famous classical sculptors of the fifth century B.C. and he was responsible for the colossal gold and ivory statue of Athena at Athens and he designed the *Partenon's sculptures* such as the 160 m. relief depicting the *Great Pannathenaia*.

STUDENT B

The term *Classical* refers to a style of sculpted figures of naturalistic representation of the human body (muscles, joints and draperies) and also refers to clear proportions (*Canon*), where each part of the body is related proportionally to the rest of the body. For the Greeks, a statue sculpted according to the Canon was a visualization of the values of truth, beauty, and goodness.

The composition is based in the *contrapposto*: The pose of the human figure is described as the perfect compromise between movement and repose because the weight of the body rests on one leg, so the torso curves and the other side is in opposition. The composition produces a sinuous and regular curve through the body, with a slight inclination of the head.

Three sculptors of the fourth century B.C. (**Praxiteles**, **Skopas** and **Lysippos**) moved sculpture in new directions: more complex poses, different proportions with smaller heads, more complex movements and more unbalanced figures, with representations of the human figure in different ages, characters and emotions.

No original statue by Polykleitos has survived, but there is archaeological evidence that Roman sculptors carved many *copies in marble* of the original Greek bronze artworks.
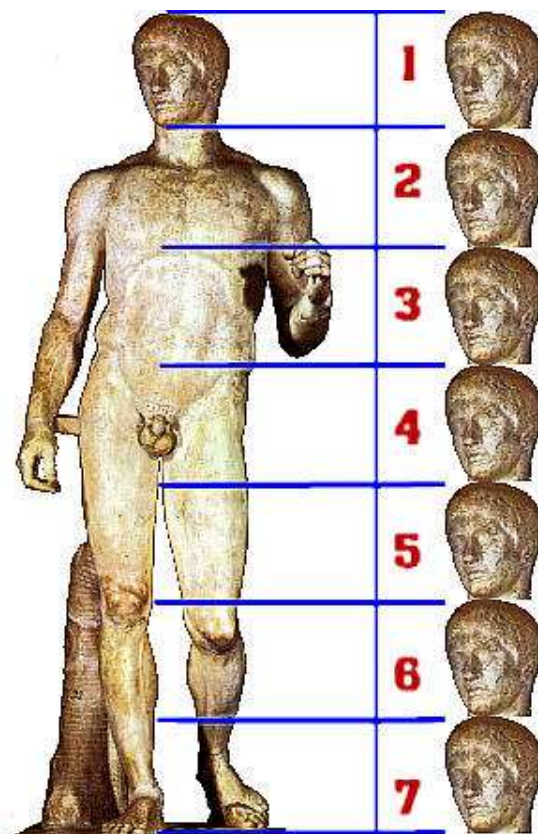
Canon of Polykleitos   **Canon of Lysippos**
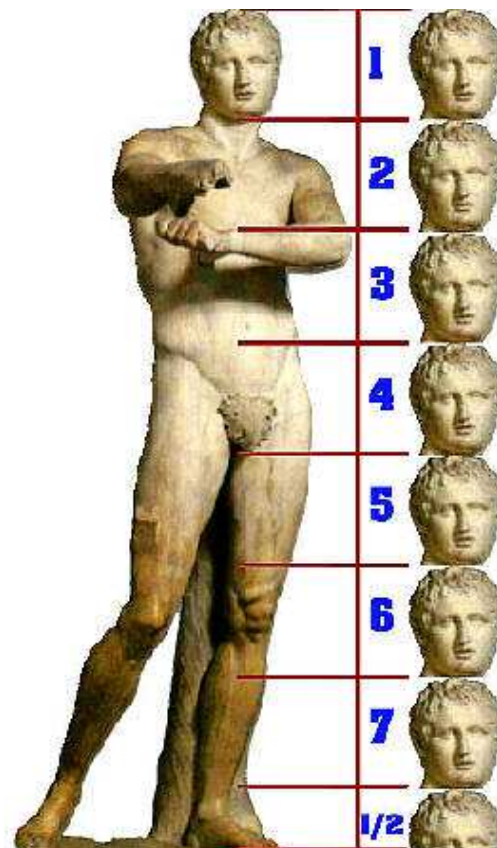
3. In pairs, answer the following questions about the Classical Greek sculpture using the previous information:

3.1. What is the main theme of these sculptures? Why?

3.2. Indicate the main four formal features of the Greek classic sculpture.

3.3. Which are the main Greek sculptors of the classical style in the 5th and 4th centuries B.C.?

3.4. Explain the evolution of the Greek classical sculpture during the fourth century B.C.

3.5. Most Greek classical sculptures that we admire are copies. Who made those copies?

- _____
_____
_____
_____ .

- _____
_____
_____
_____ .

- _____
_____
_____
_____ .

- _____
_____
_____
_____ .

- _____
_____
_____
_____ .

4. Complete the diagram below according to the previous information about the main features of the Classical Greek sculpture and the main artists of 5th and 4th centuries B.C.:

CLASSICAL GREEK SCULPTURE

CHARACTERISTICS

MAIN SCULPTORS

5th century B.C.

4th century B.C.
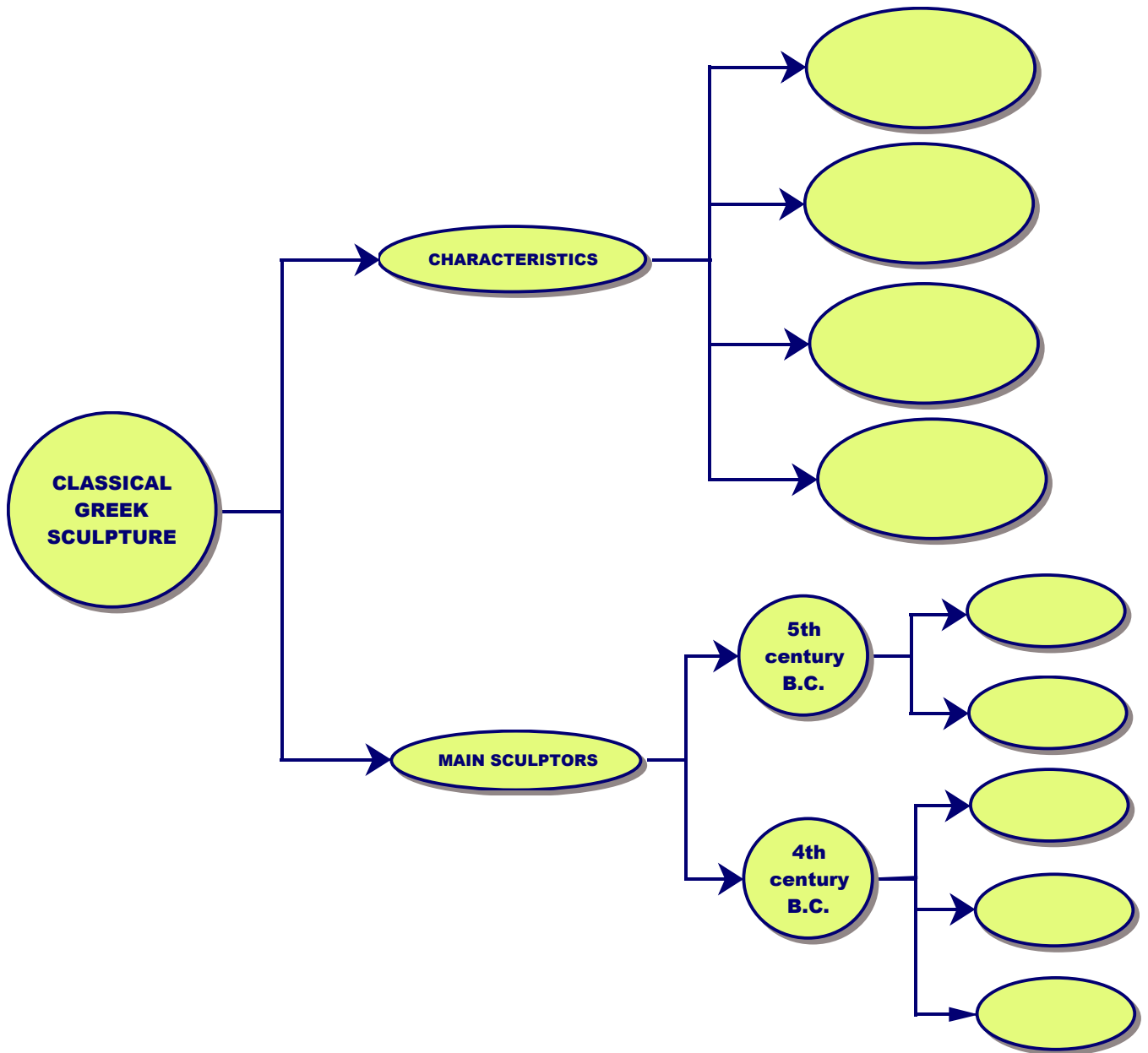
5. Look at this image and write what formal features are indicated by the arrows.
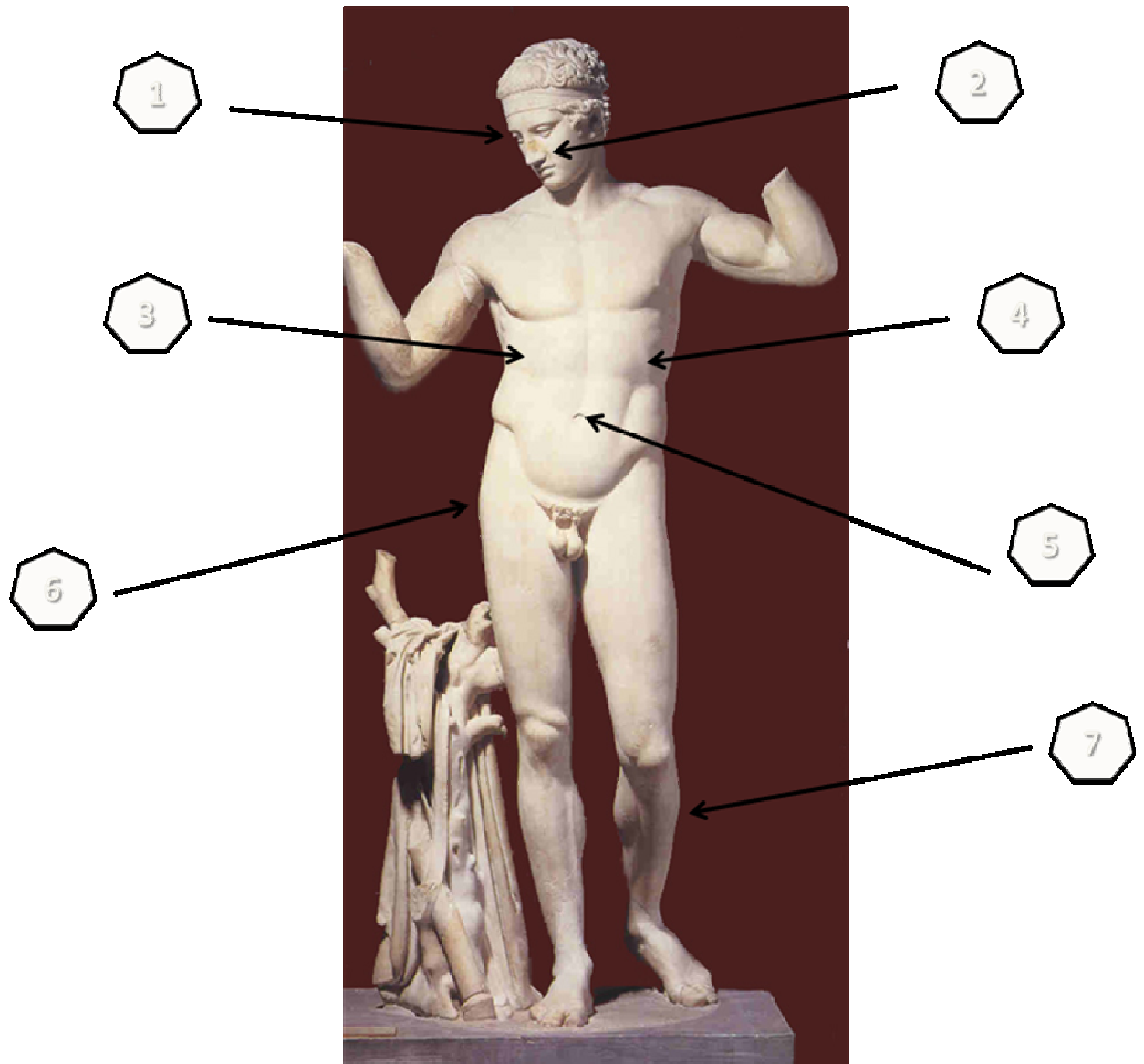
1	
2	
3	
4	
5	
6	
7	

6. ASKING AND ANSWERING QUESTIONS (5 Ws)

Using the following 5 Ws prepare two questions for asking classmates:

●WHAT

●WHO

●WHEN

?

●WHERE

●WHY

7. Read the following sentences about Classical Greek sculpture and indicate if they are true (T) or false (F). If they are false rewrite them correctly:

i) Polykleitos and Doryphoros were the most important sculptors of this period....

_____

ii) Beauty is based in naturalistic and proportional human bodies ....

_____

iii) Parthenon sculptures were designed by Praxiteles...

_____

iv) Intense expressivity is one of the basic features of this style............................

_____

v) Movement and repose are clearly balanced...

_____

vi) Canon 7 was used by Polykleitos in his statues, which are known by Greek

copies...

_____

vii) Anguished expressions are common in these statues ....

_____

viii) In the 4th century B.C. sculptors were Phidias and Praxiteles introduced more complex movements and emotions in their artworks ....

_____

ix) Idealisation is achieved through balance, harmony and serenity..................

_____

Contrapposto is described as the different disposition of each arm and leg

_____

2.3. HELLENISTIC GREEK SCULPTURE

1. **Look at the image of this statue. After reading the text you are going to answer these three questions:**

   a) What is the name of this statue and when was it carved?

   b) Who sent the snakes that killed Laocoon and his sons?

   c) Where is this statue placed?

The Laocoon was carved in the second half of the first century B.C. and according to Pliny, the group was carved from a marble block by three sculptors, Hagesandrus, Polydorus and Athenodorus.

The statue illustrates an incident in Virgil's account of the Trojan War, the Aeneid. Laocoon was a priest punished by Gods, who sent two snakes to kill him and his sons because he had urged the Trojans to reject the apparent Greek peace offering of a wood horse.

This statue was discovered in 1506 in Rome and it is possible that the statue belonged to Emperor Nero. It was acquired by Pope Julius II and was placed at the Vatican.

The discovery of the Laocoon made a great impression on Italian sculptors and the sculptor Michelangelo was particularly impressed by the massive scale of the work (dimensions: 184 cm. height) and its depiction of the male figures, their expressivity and movement.

2. FILL IN THE GAPS: Basic information

● The sculptors of _____ are _____, and was carved in _____.

● Laocoon was _____ and was killed with his _____ by_____ that Gods sent them because Laocoon had warned _____ to reject a _____ from Greeks.

● It was _____ in Rome and was placed _____ by Pope Julius II. Some Italian sculptors as _____ were very _____ by this statue because of its _____ and movement.

3. Write sentences explaining where you can see...

				DRAPERIES
	MOVEMENT			THE CURVED LINES
			IN	ANATOMY
	EXPRESSIVITY	IS		STRONG MUSCLES
THE		REPRESENTED		THE FACE
	NATURALISTIC TREATMENT	ARE		LAOCOON LIMBS
			ON	DESPERATE LOOK
	DIAGONAL LINES			OPEN MOUTH

● _____
_____

● _____
_____

● _____
_____

● _____
_____

4. HEADS AND TAILS: Description

It's like a pyramid with...	... represented in a naturalistic (real) way
Muscles, joints and draperies are...	... strong diagonals
Tortured expressions highlight the...	... dynamism to the composition
The twist of the muscular torso adds ...	... the sense of drama and movement
The figures of the sons help to form...	... with the desperate struggle of the father and the other son
Strong diagonals reinforce ...	... suffering
The son on the point of death contrasts...	... a triangular composition

- _____

- _____

- _____

- _____

- _____

- _____

- _____

5. STYLE: Look at these sculptures and, in pairs, decide what the correct sentences about the Hellenistic sculpture are:

Altar of Zeus at Pergamum

http://www.webslingerz.com/depts/art/art_hi

Dying Gaul

http://cache.eb.com/eb/image?id=3971&rendTypeId=4

Belvedere Torso

http://cache.eb.com/eb/image?id=3971&rendTypeId=4

Nike of Samotrace

http://thales.cica.es/rd/Recursos/rd98/HisArtLit/01/victoria.jpg

IN HELLENISTIC SCULPTURE:

a) The human body has a primary / *secondary* role.

b) The composition is well balanced / *unbalanced* and based on straight/*curved lines*.

c) The representation of bodies or draperies is naturalistic / *unreal.*

d) Movement is slightly / *strongly* represented.

e) Drama and expressivity are emphasized / *controlled*.

f) Balance / *contrast* enhances theatricality / *serenity*.

6. ASKING AND ANSWERING QUESTIONS (5 Ws)

Using the following 5 Ws prepare two questions for asking classmates:

●WHAT

●WHO

●WHEN   ¿

●WHERE

●WHY

7. COMPARISON

COMPARISON

DIADUMENUS - LAOCOÖN

unique attributes:

unique attributes:

shared attributes:

DIADUMENUS

LAOCOÖN
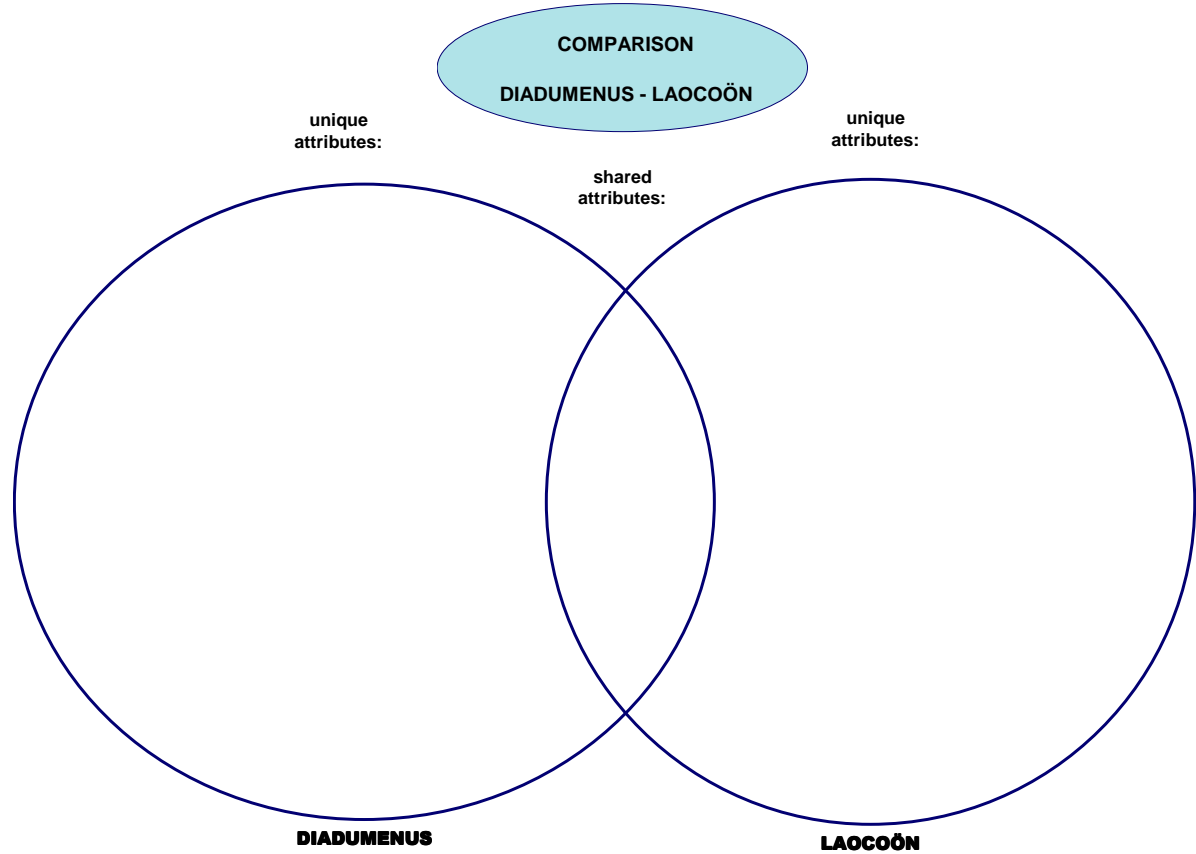
PERFECT BODY	GREEK SCULPTURE	HAGESANDRUS, POLYDORUS AND ATHENODORUS	TWIST OF TORSO	TROJAN PRIEST	THE DRAMATIC QUALITY OF THE SCENE	BAND AROUND HIS HEAD	Ca. 450 / 430 B.C.
ATHLETE	MOVEMENT	CLASSICAL GREEK ART	HUMAN FIGURE	Ca. 42-20 B.C.	NAKED	TENSION	TWO SONS AND SNAKE
HARMONY	BEARD	HELLENISTIC GREEK ART	BALANCE	STATUE	SERENITY	POLYCLITUS	HUMANISM
	GROUP	MEDIUM: MARBLE					

8. Writing frame.

Write a report about the LAOCOON using the next patterns:

A) CATALOGUING:

- The title of...

- It was carved by ... in ... and it is located...

B) FORMAL DESCRIPTION.

- The composition is...

- The representation of the human body is... as we can see...

- In this group the movement ... as we can see...

- Emotion and expressivity...

_____

_____

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9. COMPARISON AND EVOLUTION

The next statue is named Venus of Melos and art historians state that it is a throwback to the classical Greek sculpture. Write at least three sentences justifying that statement:

a) _____

b) _____

c) _____

d) _____

LESSON 3: ROMAN SCULPTURE

You are going to listen a description of the Augustus of Primaporta.

Augustus of Primaporta. Early 1st century AD (marble) after a bronze of the 1st century B.C.
http://phobos.xtec.net/artsdidactica/displayimage.php?album=106&pos=0

1. Write down the main ideas according to the grid and the word bank below:

1. CATALOGUING		WORD BANK:
Title		Unknown, Marble, Carved, Statue in the round
Sculptor		
Chronology		
Material		
Typology		

41

2. FORMAL DESCRIPTION		WORD BANK:
Composition		Balanced Weight Contrapposto
Treatment of forms: body, draperies...		Naturalistic, Armour, Cuirass or metal breastplate, Tunic, Crumpled toga, Reliefs
Movement		Arm, legs, limbs Movement Repose Serenity
Expressivity		Idealisation Portrait
Style		Roman sculpture Proportions Joints, Hair, Face

2. INTERPRETATION

Iconography is the branch of art history which studies the identification, description, and the interpretation of the content of images. The word *iconography* literally means "image writing", or painting, and comes from the Greek *εικον* (image) and *γραφειν* (to write).

Symbols are objects, characters, or other concrete representations of ideas, concepts, or other abstractions.

2.1. Read this text and relate the two columns in the grid below:

The statue of Augustus of Primaporta depicts the youthful Augustus, the first Roman emperor, as a general of generals (cuirass) and as a civilian authority (toga), with a sceptre in his left hand and pointing the way to Rome's imperial future with his right arm.

Specifically, the statue celebrates Augustus's recovery of Roman military standards lost in a battle some years ago. **Augustus is depicted to be still and calm. There is little movement. Even on the breastplate (cuirass), there are no signs of battles or violence. This is in accord with the peaceful Augustan era where civil wars had finished.**

Augustus is the representation of Roman virtues: youthful vigor, moral rectitude and confidence. It also expresses Rome's and Augustus's imperial dignity. Even Cupid's presence, at Augustus's side, is an allusion to his supposed descent from the goddess Venus (Cupid's mother).

Roman realism took an idealistic turn when Augustus created the Roman Empire in 27 B.C. so he modified his image and idealized it, making himself appear godlike. Augustus's propaganda was a big hit and the statue was so popular that it was copied at least 148 times, and in this sense this statue was a good example of the emperor's glorification.

ICONOGRAPHY	SYMBOL	Answer
1. Sceptre	a) descent from goddess Venus	1 – b)
2. Still and calm	b) power and authority: emperor	2 -
3. Cupid	c) peaceful era	3 -
4. Cuirass	d) military authority	4 -
5. Toga	e) godlike appearance	5 -
6. Young appearance	f) vigor, confidence and rectitude	6 -
7. Idealization	g) civil authority, first citizen	7 -

2.2. With previous information complete the diagram below about the interpretation of Augustus of Primaporta:

AUGUSTUS OF PRIMAPORTA

INTERPRETATION

ICONOGRAPHY   **SYMBOLS**

FUNCTION
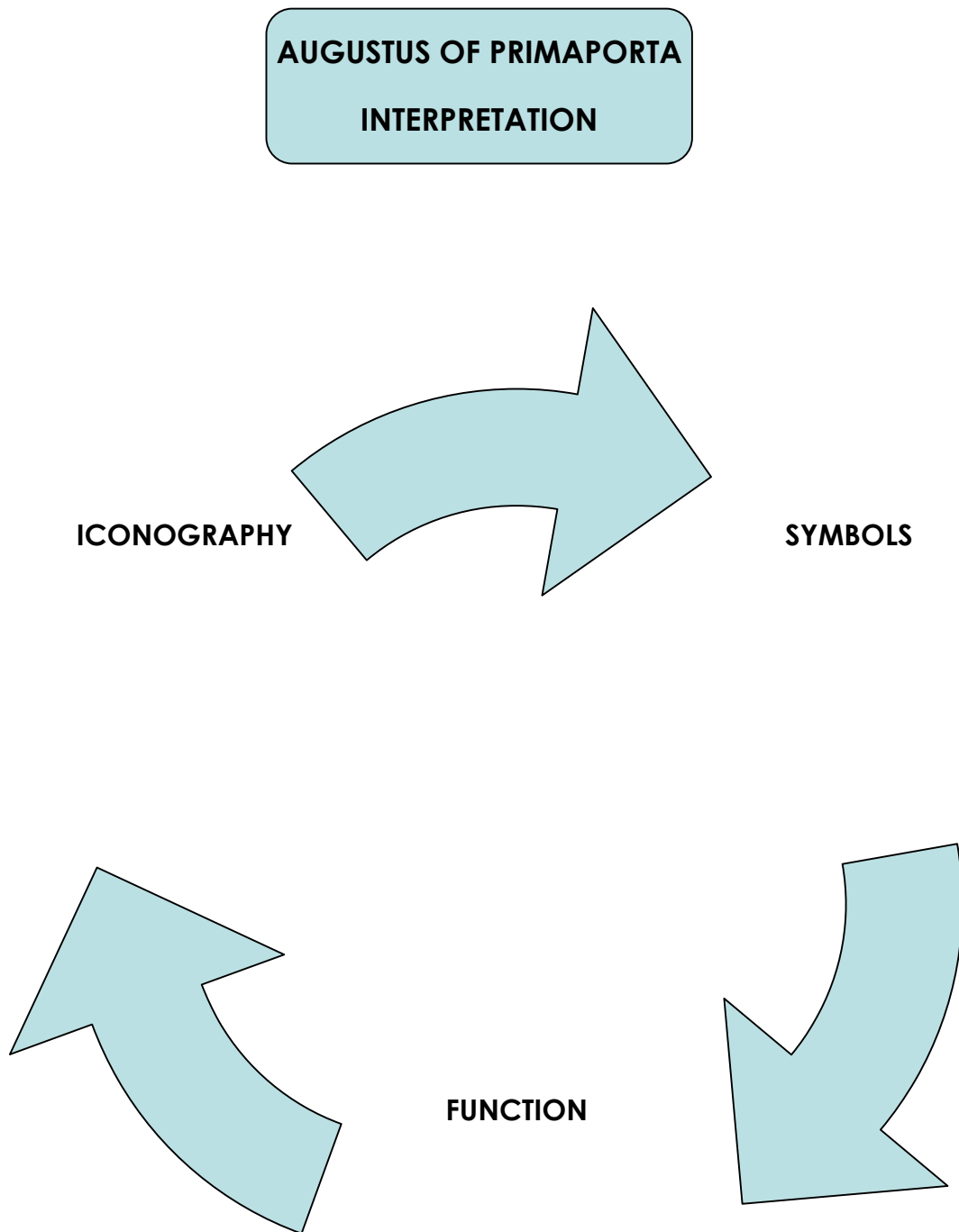
3. ROMAN RELIEFS

ARA PACIS AUGUSTAE	TRAJAN'S COLUMN

ARA PACIS AUGUSTAE
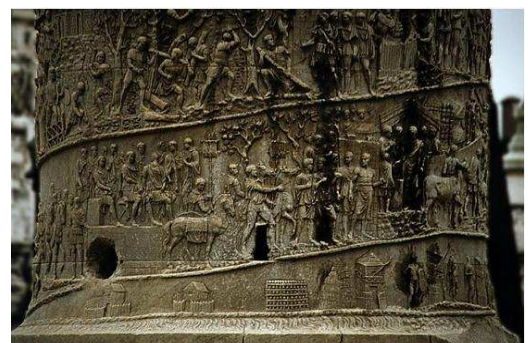
When the Roman emperor Augustus took over Rome after the civil wars at the end of the Roman Republic, he built a Altar of Peace (Ara Pacis in Latin), to show that the fighting was over. The Ara Pacis was consecrated in 9 B.C., the 30th of January.

The Ara Pacis, or Altar of Peace, is a Roman sacrificial altar enclosed in a screen of Parian marble beautifully carved in high relief with allegorical and ceremonial scenes ornamented with elegant plant motifs.

The frieze shows Augustus and Marcus Agrippa (on the left, with his head covered) and other authorities, leading a procession to dedicate the Altar of Peace and glorify Augustus' government. In many ways, this frieze is like the Parthenon frieze of four hundred years earlier, which also shows a procession.

A big obelisk was built near the Ara Pacis in a huge space and the tip of its shadow pointed out exactly the Ara Pacis the 23th of September, Augustus' birthday.

This artwork is not the only good example of a symbolic mix of politics, propaganda, gratitude, and the cult of personality in Rome: Trajan's column and the Arch of Constantine will follow.

TRAJAN'S COLUMN

Trajan's column is a monument raised in Rome in honor of the Roman emperor Trajan. Completed in 113 A.D. this column is famous for its spiral bas relief which commemorates Trajan's victories in the Dacian wars.

The scenes depict mostly the Roman army in military activities as well as constructing fortifications and listening to the emperor's address. The carvings are crowded with sailors, soldiers, statesmen and priests, showing about 2,500 figures in all. The emperor Trajan makes 59 appearances among his troops in this column.

According to coins depicting the column, it was originally topped with a statue of a bird, possibly an eagle, and later by a heroically nude statue of Trajan himself which disappeared in the middle Ages. It is another good example of symbolic mix of politics, propaganda, gratitude, and the cult of personality in Rome and in Roman sculpture.

3.1. Choose one of these artworks and using the following sentence starters explain its interpretation:

● The iconography of … depicts …and are represented…

● There are represented several symbols as … that show clearly that this art work had a public function: …

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3.2. Asking and answering questions (5 Ws)

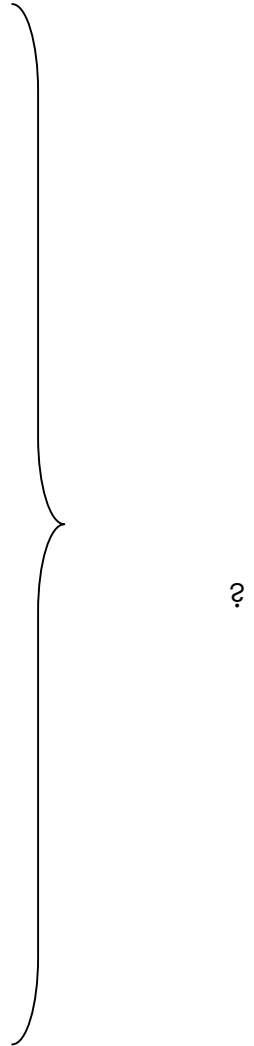Using the following 5 Ws prepare two questions for asking classmates:

●WHAT

●WHO

●WHEN

?

●WHERE

●WHY

3.3. Read the following sentences about Roman sculpture and indicate if they are true (T) or false (F). If they are false rewrite them correctly:

i)   Roman sculpture is not connected with Greek sculpture ....

_____

ii)   Roman sculpture depicts a more realistic and practical iconography ...

_____

iii) Roman reliefs have a narrative character with real people and facts....

_____

iv)   Roman sculpture is not interested in political propaganda ....

_____

v)   Roman sculpture never glorifies emperor and authority ....

_____

vi)   Portrait is more important in Greek than in Roman sculpture ....

_____

vii) Roman sculpture is interested in portraits and in reliefs ....

_____

viii) Roman sculpture does not have a political function ....

_____

ix)   Roman emperors are represented with a godlike appearance ....

_____

LESSON 4: BEYOND CLASSICAL SCULPTURE

1. CREATE YOUR OWN MUSEUM

Instructions

You are going to work in groups of four students. Your local authorities are interested in creating a new classical sculpture museum and are gathering proposals for this museum. Each group has to prepare one proposal of 10 artworks for the new museum and make a public presentation in the classroom, justifying their choice and explaining the masterpieces. For the first and last time in your life money is not a problem.

Tasks

In order to achieve a successful outcome it is essential to pay attention to the following steps:

1. Individually, look over the following web pages and make your own choice about criteria and artworks.

2. In group decide what criteria you are going to use in order to choose the 10 masterpieces.

3. Apply your criteria and make your group choice of ten classical sculptures for the new museum.

4. Prepare a power point presentation explaining the criteria and the 10 artworks that you have chosen. Further information such as a plan of the exhibition room and the order of display is accepted.

5. Share the presentation and each member must have a role to develop, for instance: student a) global presentation including the criteria, student b) cataloguing the 10 masterpieces, students c) and d) each one describes one of the artworks using the patterns for description below.

WEB PAGES

http://www.beazley.ox.ac.uk/sculpture/styles/default.htm

http://eekman.com/virtual_gallery/sculptures.shtml

http://www.britishmuseum.org/default.aspx

http://www.metmuseum.org/

http://www.louvre.fr/llv/commun/home.jsp?bmLocale=en

http://www.christusrex.org/

 http://www.grisel.net/acropolis_museum.htm

 http://www.arthist.umn.edu/aict/html/ancient.html

http://witcombe.sbc.edu/ARTHgreece.html

http://www.historyforkids.org/learn/greeks/art/sculpture/greeksculpture.htm

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PATTERNS FOR DESCRIPTION

A) CATALOGUING:

- The title of...

- It was carved by ... in ... and it is placed...

B) FORMAL DESCRIPTION:

- The composition is...

- The representation of the human body is... as we can see...

- In this sculpture the movement ... as we can see...

- Emotion and expressivity...

C) INTERPRETATION:

- Iconography explains /depicts...

- This sculpture is a symbol of...

D) CONCLUSION:

- In conclusion I think that...

2.

2A. THE PARTHENON MARBLES DEBATE

ELGIN MARBLES

The **Elgin Marbles** also called the **Parthenon Marbles** are a collection of marble sculptures that originally decorated the Parthenon and other buildings on the Acropolis of Athens. Thomas Bruce 7th Earl of Elgin, the British ambassador to the Ottoman Empire from 1799 to 1803, obtained permission from the Ottoman authorities to remove sculptures from the Acropolis. From 1801 to 1812 Elgin's agents removed about half of the surviving sculptures of the Parthenon. The Marbles were transported to Britain, and were purchased by the British Government in 1816 after public debate in Parliament. They were placed on display in the British Museum where they are now on view in the purpose-built Duveen Gallery. The Greek government claims that the marbles should be returned to Athens.

2.1.   Look up information in the following web pages and individually point out arguments in favour of each position:
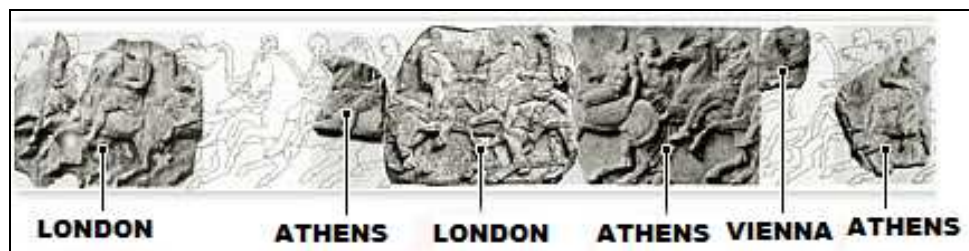

WEB PAGES

http://www.parthenonuk.com/index.php

http://www.britishmuseum.org/the_museum/news_and_debate/debate/parthenon_sculptures.aspx

http://www.marblesreunited.org.uk/

http://www.xtec.es/~sgiralt/labyrinthus/internet/marbres.pdf

http://www.museum-security.org/97/july28.html#10

http://news.bbc.co.uk/hi/spanish/science/newsid_3561000/3561533.stm

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LONDON   ATHENS   LONDON   ATHENS   VIENNA   ATHENS

About Parthenon Marbles

The group is about the Parthenon Marbles (known also as Elgin Marbles).

The biggest part of the sculpture decoration of the Parthenon is today at the Acropolis Museum, Athens and at the British Museum, London.

The following institutions hold also sculpture from the Parthenon: Vatican Museums; Musee du Louvre, Paris; Kunsthistorisches Museum, Vienna; National Museum, Copenhagen; Glyptothek, Munich; University Museum, Würzburg; Museo Nazionale, Palermo. The University Museum of Heidelberg returned a small fragment to Greece.

In just a few months the New Museum of Acropolis will open at the southern base of the Acropolis. Because of that we want the restitution of the Parthenon Marbles to Athens.

http://www.flickr.com/groups/parthenonmarbles/

The Parthenon in Athens is a building with a long and complex history. By 1800 only 50% of the original sculptural decoration remained. Between 1801 and 1805 Lord Elgin removed about half of the remaining sculptures from the fallen ruins and from the building itself, and brought them back to Britain. Since 1816 the sculptures have all been on display to the public in the British Museum, free of entry charge. The British Museum's Trustees argue that the Parthenon sculptures are integral to the Museum's purpose as a world museum telling the story of human cultural achievement.

http://www.britishmuseum.org/the_museum/news_and_debate/debate/parthenon_sculptures.aspx

BRITISH MUSEUM	GREEK GOVERNMENT

2.2.　　Now, in pairs write five sentences as arguments or counter arguments expressing your point of view or a neutral position. Use the word bank below:

- _____
_____
_____ .

- _____
_____
_____ .

- _____
_____
_____ .

- _____
_____
_____ .

- _____
_____
_____ .

Firstly, secondly, thirdly, finally...	On the other hand...
Moreover, besides, in addition...	Although, however, nevertheless... but...
Consequently, therefore, so,	I/we agree... disagree...because
According to..., with regard to...	I/we think ... believe...
For example, for instance, such as...	It is widely believed... agreed...
While, after, before...	In conclusion...
It is necessary to consider that...	I/we would like to say that...

The main arguments of the debate are also presented... ... the surviving sculptures could never be re-attached to the structure. They should be relocated in Athens ...their return to Athens Lord Elgin's actions had the effect of preserving the sculptures that he acquired ... ...'the reunification of a mutilated monument belonging to the world's cultural heritage'.

Yes, that's a good point, but what about... I agree with a lot of that, but have you considered... I'm afraid I can't agree, we must think about...	I'd like to know what you think about this... Can somebody comment on that Sorry, can you repeat that? I don't understand what you mean by ...

2B. DEBATE: CONTEMPORARY ART VERSUS CLASSICAL ART?

Look at these images and do the following exercises:

http://www.elpais.com/

http://en.wikipedia.org/wiki/Image:Alison_Lapper_Pregnant.jpg
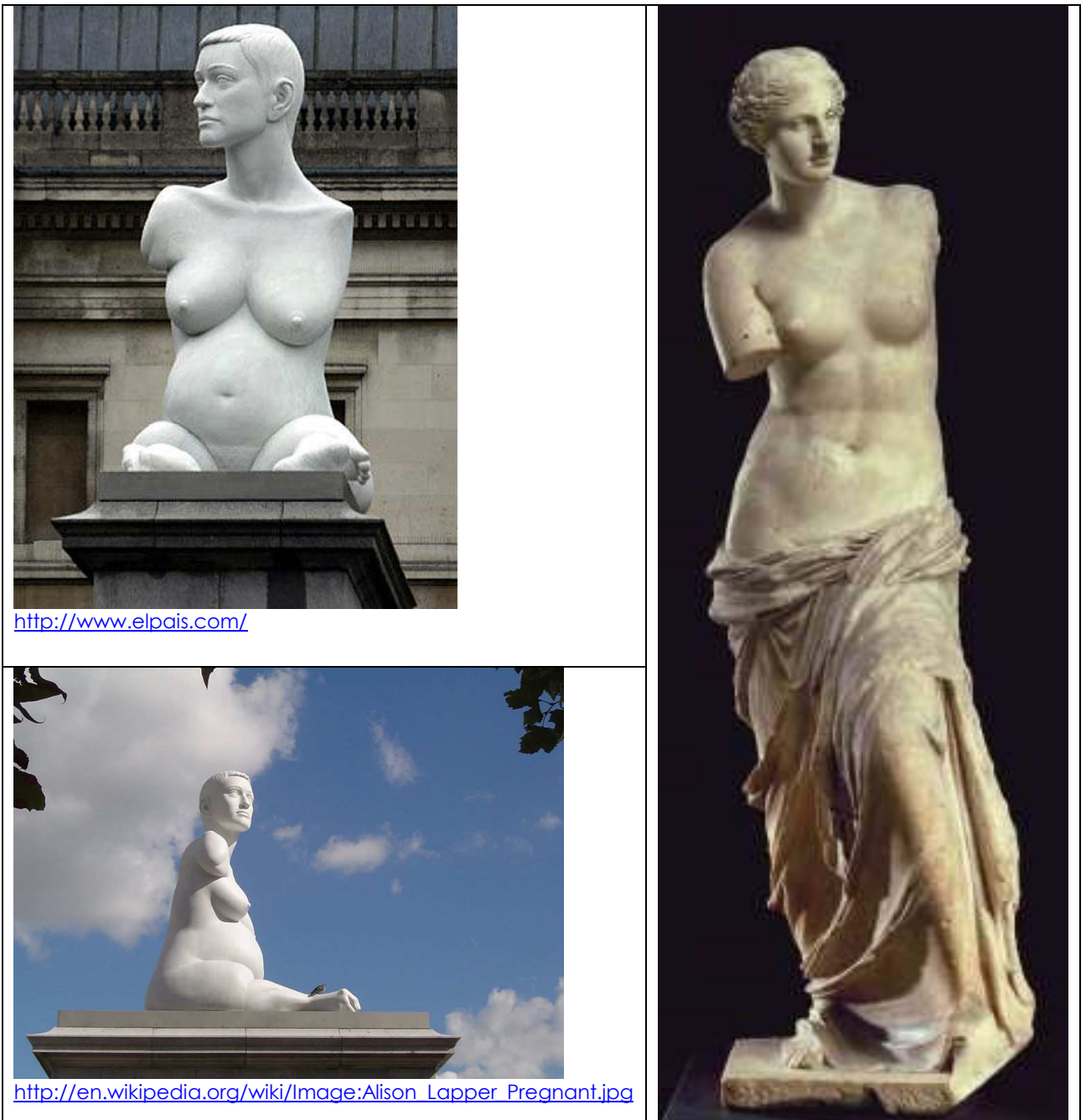
Alison Lapper (1965) is an English artist who was born without arms. She is also the subject of the sculpture **Alison Lapper Pregnant**, carved by Marc Quinn, which was on display in Trafalgar Square (London) until late 2007.

a) Look up the following web pages for further information about Alison Lapper and the sculptor Marc Quinn.

http://en.wikipedia.org/wiki/Alison_Lapper
http://news.bbc.co.uk/2/hi/uk_news/magazine/3515560.stm
http://www.artbook.com/3865212409.html
http://litmed.med.nyu.edu/Annotation?action=view&annid=10408

b) Explain some formal similarities and differences between the statues above.

c) Do you think that an ancient Greek sculptor would like this statue? Why?

d) Look up the following and previous web pages, read the text below, and explain the iconography and symbols of this artwork.

http://www.alisonlapper.com/statue/
http://www.fourthplinth.org.uk/marc_quinn.htm

> Two statues in Trafalgar Square: Nelson on top of his column has lost an arm but he is the classical image of a hero. Therefore Alison's statue could represent a new model of female heroism.

e) The piece and its original position in Trafalgar Square generated controversy. Write your point of view about the exhibition of this artwork in a public place like Trafalgar Square.

3. CROSSWORD: CLASSICAL SCULPTURE
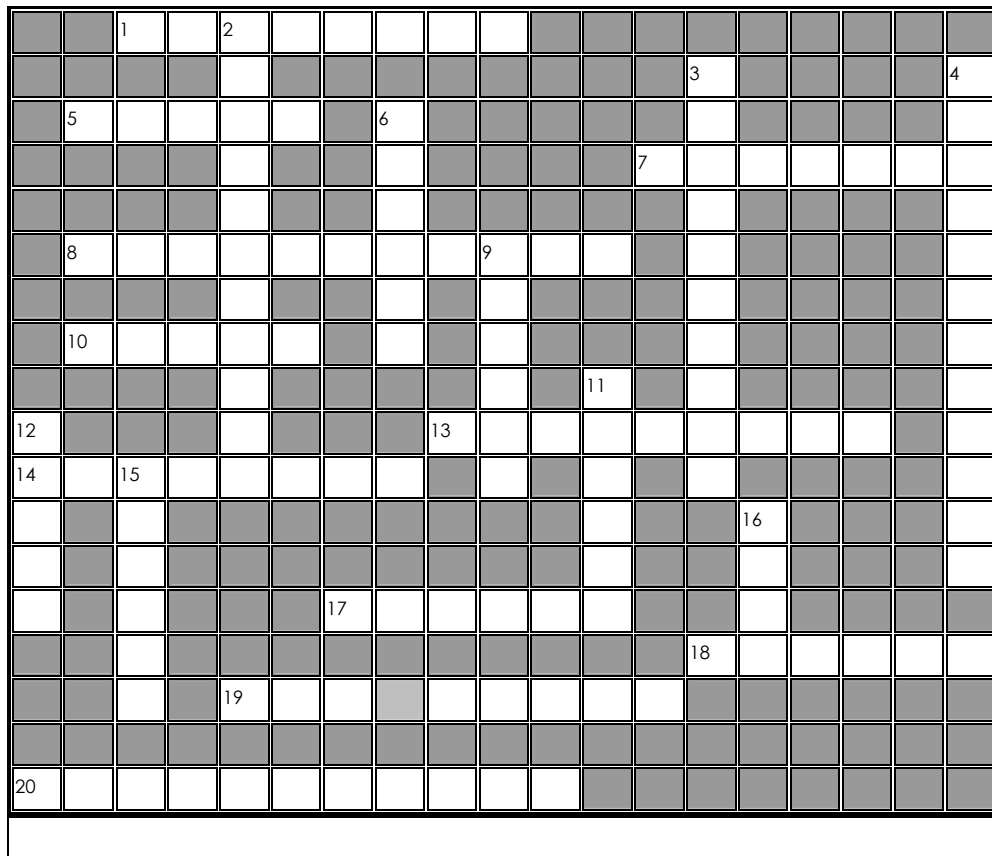
ACROSS

1. Previous period to empire in Roman history.

5. Works of art by different artists may have certain features in common.

7. Group carved by three sculptors.

8. Last period of ancient Greek history.

10. British ambassador that brought the Parthenon Marbles to London.

13. Temple decorated by Phidias.

14. First Roman emperor.

17. A type of stone traditionally used in sculpture.

18. Main Greeks sea.

19. Altar erected by Augustus in Rome.

20. A work of art done with extraordinary skill.

DOWN

2. Greek sculptor (5th century).

3. Most famous Greek sculptor of 4th century.

4. Composition which produces a sinuous and regular curve through the body.

6. A type of sculpture in which form projects from a background.

9. Roman emperor buried under a column with reliefs.

11. Three-dimensional form of a person or animal sculpted, carved, modeled, or cast in any material, usually an entire figure, and especially when done in the round.

12. System of rules by which the human figure is represented.

15. Country that is claiming the return of the Parthenon Marbles.

16. Archaic Greek sculpture of a young girl.

4. ASKING AND ANSWERING QUESTIONS (5 Ws)

Using the following 5 Ws prepare two questions for asking classmates:

●WHAT

●WHO

●WHEN   ?

●WHERE

●WHY