



# AHPG886

## Methodology in Ancient Art History

S2 External 2014

*Ancient History*

### Contents

---

<u>General Information</u>	2
<u>Learning Outcomes</u>	2
<u>Assessment Tasks</u>	3
<u>Delivery and Resources</u>	6
<u>Unit Schedule</u>	8
<u>Policies and Procedures</u>	10
<u>Graduate Capabilities</u>	11

---

#### **Disclaimer**

Macquarie University has taken all reasonable measures to ensure the information in this publication is accurate and up-to-date. However, the information may change or become out-dated as a result of change in University policies, procedures or rules. The University reserves the right to make changes to any information in this publication without notice. Users of this publication are advised to check the website version of this publication [or the relevant faculty or department] before acting on any information in this publication.

## General Information

Unit convenor and teaching staff

Unit Convenor

Linda Evans

[linda.evans@mq.edu.au](mailto:linda.evans@mq.edu.au)

Contact via [linda.evans@mq.edu.au](mailto:linda.evans@mq.edu.au)

W6A, 521

Wednesdays, 12-2pm

Credit points

4

Prerequisites

Admission to MA in (Ancient History or Coptic Studies or ECJS or Egyptology or History or Late Antiquity or Ancient Art and Architecture) or PGDipArts in (Ancient History or ECJS) or PGCertArts in (Ancient History or Coptic Studies) or MMusStud or PGDipMusStud

Corequisites

Co-badged status

Unit description

This online unit will provide an introduction to the theoretical background for studying the art and architecture of the ancient Eastern Mediterranean region and will explore both the practical skills required and resources available for researching ancient objects. The topics covered include the nature of art, the development of art history, the practice of connoisseurship, the process of engaging with ancient art, the role of museums and conservation, and the effect of ancient art on modern design. The study program focuses particularly on the visual record of the ancient Egyptians, Copts, early Christians, Greeks, Romans, and Byzantine cultures.

## Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at <https://www.mq.edu.au/study/calendar-of-dates>

## Learning Outcomes

On successful completion of this unit, you will be able to:

Understand the methods by which ancient art has been studied since antiquity

Critically evaluate methodological and ethical issues associated with the study of ancient art

Compare different iconographic traditions

Conduct independent research and synthesise acquired knowledge

Communicate effectively with teaching staff and peers

## Assessment Tasks

Name	Weighting	Due
<u>Is it “art”?</u>	10%	Friday, Week 2
<u>Exhibition catalogue</u>	35%	Friday, Week 7
<u>Research essay</u>	35%	Friday, Week 12
<u>Online discussion</u>	20%	Weekly

### Is it “art”?

Due: **Friday, Week 2**

Weighting: **10%**

In Week 1, you will be asked to choose an object from a set of slides (available on the unit website) and then argue in no more than 300 words why you think that it is, or is not, "art". There are no correct answers. What you write will be entirely your own opinion and so you do not need to consult or cite other sources. However, you will need to express clearly what criteria you have used to make your decision. This assignment is intended to get you thinking about art in general and to question what you are looking at.

Length: 300 words

Grading criteria for Assignment 1: A clearly expressed argument; Evidence of wider thought and creativity

On successful completion you will be able to:

- Understand the methods by which ancient art has been studied since antiquity

### Exhibition catalogue

Due: **Friday, Week 7**

Weighting: **35%**

In this assignment, you will focus on one topic within a single artistic tradition. It is intended to give you an opportunity to use the methodological skills that you have acquired during the unit.

The Collection

Choose a tradition/style of art from the following: Egyptian, Greek, Roman, Early Christian, Coptic, or Byzantine. Next, choose an artefact type: for example, textiles (dress, tapestries), jewellery, mosaics, figurines, statuary, wall paintings, amulets, coins, etc.

Find **10 examples** of your chosen artefact type in museum collections (these can include books, web collections, and real museums).

Presentation

Your catalogue must consist of the following sections:

1) A **Title** for your exhibition (e.g., "Zoo-days on the Nile: Animals in Egyptian Wall Paintings").

2) A detailed **Introduction** to the topic of your exhibition (e.g., Egyptian jewellery, Greek figurines, Byzantine mosaics etc.). This should include the following:

- a general historical background to the type of objects your Catalogue contains (how were they relevant to the culture they came from? What was their significance etc?)
- technical aspects (e.g., how were these objects manufactured? Where did the materials come from?)
- iconography (what is the meaning of their decoration or imagery?)

Length of Introduction: 1,000 words

3) The **Catalogue** itself. Please supply a photograph of the **10 objects**. Beside or below each one, provide the following brief general details:

- What is it?
- Materials (i.e., what is it made of?)
- Measurements (height, width, depth as necessary).
- Where it was found (if known).
- Date (if known).
- Museum name plus inventory or catalogue number.
- Source of your photograph (book citation, website, etc).

Then, **in no more than 200 words**, describe the object's original purpose or function (social, religious context, etc), its iconographic and symbolic features (if pertinent), any unusual details, and why it has been included in your collection (i.e., how or why is it significant). Note that the general details above are not included in the word count.

Length of Catalogue: 2,000 words

4) A **Bibliography** of sources that you have consulted for all parts of the project. Length of bibliography: **unlimited**. Note: Only cite references that you have actually consulted please!

Total length (Introduction + Catalogue): 3,000 words

Grading criteria for Assignment 2: Knowledge of the subject matter; Attention to detail; Breadth; Clarity of expression; Creativity; Originality

On successful completion you will be able to:

- Understand the methods by which ancient art has been studied since antiquity

- Compare different iconographic traditions
- Conduct independent research and synthesise acquired knowledge

## Research essay

Due: **Friday, Week 12**

Weighting: **35%**

Should stolen artefacts be returned to their country of origin?

This is a major issue for museums worldwide. For example, both Greece and Egypt are now demanding the return of the Parthenon marbles and the Rosetta Stone, as well as many other culturally significant objects. Should this be allowed? If not, why not? Discuss the practical, legal, and ethical issues associated with the repatriation of cultural property.

Length: 3,000 words

Grading criteria for Assignment 3: Knowledge of the subject matter; Attention to detail; Breadth; Clarity of expression; Evidence of thought

On successful completion you will be able to:

- Critically evaluate methodological and ethical issues associated with the study of ancient art
- Conduct independent research and synthesise acquired knowledge

## Online discussion

Due: **Weekly**

Weighting: **20%**

You are expected to post at least one response to the Learning Forum each week. Please do the Required Reading first and then post your answer(s) to the discussion question(s), which will be available on the website each week.

Note: you will have until the end of following week to post your response (i.e., you will have until the end of Week 2 to post an answer to the Week 1 discussion questions, and so on). Your responses to the Learning Forum will be monitored. 20% of your final grade will reflect both the quality and quantity of your responses on the forum, so it is essential that you take part.

On successful completion you will be able to:

- Understand the methods by which ancient art has been studied since antiquity
- Critically evaluate methodological and ethical issues associated with the study of ancient art
- Compare different iconographic traditions
- Communicate effectively with teaching staff and peers

## Delivery and Resources

### Required textbook

Sparkes, B.A., *The Red and the Black: Studies in Greek Pottery* (London, 1996). It is available from the Co-Op bookshop.

### Weekly required readings

A list of the *Required Readings* will be provided on the unit website each week. Some of the Required Readings will be from the textbook, while others will be available to download directly from the unit website (additionally, some papers may also be available in e-Reserve). Note that *Recommended Readings* will not be available on the website or through e-Reserve, but must be obtained in person from the Macquarie Library or elsewhere.

### Unit requirements and expectations

Students need to submit all assessment items and achieve an overall mark of at least 50/100 in order to pass AHPG886.

AHPG886 is a postgraduate unit. Subjects taught at this level require a high standard of application and scholarship. This means that you will be expected to do a substantial amount of reading each week and also produce a number of assignments for which you will need to carry out independent research.

### Penalties

#### Late submission of assignments

Assignments that are submitted after the deadline and for which an extension has not been granted will lose 2% for each full day that the work is late.

#### Excessive word length

Assignments that are longer than 10% of the maximum word length will receive a loss of 5% from the total value of the assignment.

Note: Word limits **do not** include the references/bibliography.

#### Online forum (participation)

Late postings to the weekly online Learning Forum will receive a 1% late penalty.

### Resources

Bibliography: A selected bibliography will be available on the iLearn website.

Journals: The following journals contain papers and commentaries relevant to the study of

ancient art and architecture.

- Antiquity
- Art History
- Journal of Aesthetics and Art Criticism
- Journal of Conservation and Museum Studies
- Journal of the History of Collections

Interlibrary Loan: Postgraduate students may obtain books and journal articles that are not held in the Macquarie Library by ordering them through the Document Supply (inter-library loan) service. Please check the Library website for more information.

#### Online collections of ancient art

- [British Museum](#)
- [Cairo Museum](#)
- [Egyptian Museum, Turin](#)
- [Hermitage Museum](#)
- [Louvre](#)
- [Metropolitan Museum of Art](#)
- [Museum of Fine Arts, Boston](#)
- [Phoenix Ancient Art](#)
- [Sasson Ancient Art](#)
- [Virtual Egyptian Museum](#)
- [Wikimedia Commons: "Ancient art"](#)
- [Walters Art Museum](#)

#### Databases

- JStor
- Expanded Academic
- Project Muse
- Oxford Art Online (a database of terminology, encyclopaedic entries on artists and works of art, and images)
- Index of Christian Art (a thematic and iconographic index of early Christian and medieval art objects)

General search engines A search through [Google Scholar](#) can yield a surprising number of relevant citations and articles. [Google Books](#) also offers titles pertaining to ancient art and architecture.

## Unit Schedule

	Date	Topic	Assessments
1	August 4, 2014	<p><b>What is ancient art?</b></p> <p><u>Learning Forum questions:</u></p> <ul style="list-style-type: none"> <li>• Welcome</li> <li>• What do you think about when you think of ancient art?</li> </ul>	
2	August 11, 2014	<p><b>The discovery of ancient art and architecture</b></p> <p><u>Learning Forum questions:</u></p> <ul style="list-style-type: none"> <li>• Do you think that it was inevitable that Greek vases would eventually be considered examples of high art or have they only achieved this status because of collectors like Hamilton who manipulated the market?</li> <li>• Did the timing of Hamilton's publications – just two years after Winckelmann's popular, <i>History of the Art of Antiquity</i> – affect how Greek vases were perceived by European society?</li> </ul>	<p><b>Assignment 1</b></p> <p>Due Friday, August 15, 2014</p>
3	August 18, 2014	<p><b>The object in isolation</b></p> <p><u>Learning Forum questions:</u></p> <ul style="list-style-type: none"> <li>• Vase exercise</li> <li>• What do you think of connoisseurship? Do you believe that it still has a role to play in the study of ancient art?</li> </ul>	
4	August 25, 2014	<p><b>Objects and the viewer</b></p> <p><u>Learning Forum questions:</u></p> <ul style="list-style-type: none"> <li>• In the writings by the Philostrati, do you think they are simply rhetorical exercises or do they give us important information relating to the art of painting itself?</li> </ul>	
5	Sept. 1, 2014	<p><b>The object in context</b></p> <p><u>Learning Forum questions:</u></p> <ul style="list-style-type: none"> <li>• Do you think Plato's Theory of Art diminished the role of the artist?</li> </ul>	
6	Sept. 8, 2014	<p><b>Museums and conservation</b></p> <p><u>Learning Forum questions:</u></p> <ul style="list-style-type: none"> <li>• Given that museums have a 'duty of care', discuss some of the issues that can arise from the conservation of artefacts?</li> </ul>	



7	Sept. 15, 2014	<p><b>The impact of ancient art on modern design</b></p> <p><u>Learning Forum questions:</u></p> <ul style="list-style-type: none"> <li>• What do you think drove the choice of ancient motifs that were incorporated into modern designs (e.g., Egyptian pyramids, obelisks, laurel wreaths, Greek heroes, lotus-columns, etc)?</li> <li>• Was it based on aesthetic appeal (some motifs were simply considered more attractive than others) or do you think that the subset of objects published in catalogues and other sources largely determined which designs were later adopted?</li> <li>• In short, why do you think that some motifs were more popular than others?</li> </ul>	<p><b>Assignment 2</b></p> <p>Due Friday, Sept. 19, 2014</p>
<p><b>Mid-Session Break: September 22 – October 3, 2013</b></p>			
8	October 7, 2014	<p><b>Issues in the study of Egyptian art and architecture</b></p> <p><u>Learning Forum questions:</u></p> <ul style="list-style-type: none"> <li>• To what extent does our approach to the study of Egyptian art affect our understanding of the scenes? In your answer, consider whether the art is a reflection of the reality of the ancient Egyptians or completely symbolic.</li> </ul>	
9	October 14, 2014	<p><b>Issues in the study of Greek art and architecture</b></p> <p><u>Learning Forum questions:</u></p> <ul style="list-style-type: none"> <li>• Discuss the Foundry Painter's name vase, the subject of which is the production of bronze sculpture.</li> <li>• Think about the vase in relation to what we know (and don't know) about art production, circulation and reception in the first half of the 5th century BCE. You can choose to discuss it in relation to vase painting or sculpture, or both.</li> </ul>	
10	October 21, 2014	<p><b>Issues in the study of Roman art and architecture</b></p> <p><u>Learning Forum questions:</u></p> <ul style="list-style-type: none"> <li>• What problems and issues does Kampen identify regarding the study of Roman art in her two articles? What solutions does she suggest and what do you make of these?</li> <li>• The issue of 'Roman copies' is mentioned in this week's lecture. Look up the example of Roman sculpture in the Metropolitan Museum discussed in the lecture. Read the entry and comment on the way the 'Romanness' of the sculpture is (or isn't) presented.</li> <li>• Can you think of a way to re-write parts of this entry to reflect current ways of discussing Roman art?</li> </ul>	
11	October 28, 2014	<p><b>Issues in the study of Early Christian art and architecture</b></p> <p><u>Learning Forum questions:</u></p> <ul style="list-style-type: none"> <li>• Discuss why you think the study of early Christian art has in the past been neglected or disparaged?</li> </ul>	

12	Nov. 3, 2014	<b>Issues in the study of Coptic art and architecture</b> <u>Learning Forum questions:</u> <ul style="list-style-type: none"><li>• Dora Zuntz distinguishes two types of post-Pharaonic Egyptian painting (and art in general), one of which she calls "Coptic". What are the main characteristics of this "Coptic" art according to Zuntz and how did it originate?</li><li>• Thelma Thomas takes issue with Zuntz's (and other earlier scholars') definition of "Coptic" art. Why does Thomas take issue with the use of the word? What alternative does she suggest?</li></ul>	<b>Assignment 3</b> Due Friday, Nov. 7, 2014
13	Nov. 10, 2014	<b>Issues in the study of Byzantine art and architecture</b> <u>Learning Forum questions:</u> <ul style="list-style-type: none"><li>• Do you think it helps that we can see the image discussed by Photius in his homily?</li><li>• What was it about Byzantine art and architecture that made it influential?</li></ul>	

## Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central](#). Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy [http://mq.edu.au/policy/docs/academic\\_honesty/policy.html](http://mq.edu.au/policy/docs/academic_honesty/policy.html)

Assessment Policy <http://mq.edu.au/policy/docs/assessment/policy.html>

Grading Policy <http://mq.edu.au/policy/docs/grading/policy.html>

Grade Appeal Policy <http://mq.edu.au/policy/docs/gradeappeal/policy.html>

Grievance Management Policy [http://mq.edu.au/policy/docs/grievance\\_management/policy.html](http://mq.edu.au/policy/docs/grievance_management/policy.html)

Disruption to Studies Policy [http://www.mq.edu.au/policy/docs/disruption\\_studies/policy.html](http://www.mq.edu.au/policy/docs/disruption_studies/policy.html) *The Disruption to Studies Policy is effective from March 3 2014 and replaces the Special Consideration Policy.*

In addition, a number of other policies can be found in the [Learning and Teaching Category](#) of Policy Central.

## Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: [https://students.mq.edu.au/support/student\\_conduct/](https://students.mq.edu.au/support/student_conduct/)

## Student Support

Macquarie University provides a range of support services for students. For details, visit <http://students.mq.edu.au/support/>

## Learning Skills

Learning Skills ([mq.edu.au/learningskills](http://mq.edu.au/learningskills)) provides academic writing resources and study strategies to improve your marks and take control of your study.

- [Workshops](#)
- [StudyWise](#)
- [Academic Integrity Module for Students](#)
- [Ask a Learning Adviser](#)

## Student Services and Support

Students with a disability are encouraged to contact the [Disability Service](#) who can provide appropriate help with any issues that arise during their studies.

## Student Enquiries

For all student enquiries, visit Student Connect at [ask.mq.edu.au](http://ask.mq.edu.au)

## IT Help

For help with University computer systems and technology, visit <http://informatics.mq.edu.au/help/>.

When using the University's IT, you must adhere to the [Acceptable Use Policy](#). The policy applies to all who connect to the MQ network including students.

## Graduate Capabilities

### PG - Discipline Knowledge and Skills

Our postgraduates will be able to demonstrate a significantly enhanced depth and breadth of knowledge, scholarly understanding, and specific subject content knowledge in their chosen fields.

This graduate capability is supported by:

### Learning outcomes

- Understand the methods by which ancient art has been studied since antiquity
- Critically evaluate methodological and ethical issues associated with the study of ancient art
- Compare different iconographic traditions

### Assessment tasks

- Exhibition catalogue
- Research essay

## PG - Critical, Analytical and Integrative Thinking

Our postgraduates will be capable of utilising and reflecting on prior knowledge and experience, of applying higher level critical thinking skills, and of integrating and synthesising learning and knowledge from a range of sources and environments. A characteristic of this form of thinking is the generation of new, professionally oriented knowledge through personal or group-based critique of practice and theory.

This graduate capability is supported by:

### Learning outcomes

- Understand the methods by which ancient art has been studied since antiquity
- Critically evaluate methodological and ethical issues associated with the study of ancient art
- Compare different iconographic traditions

### Assessment tasks

- Is it “art”?
- Exhibition catalogue
- Research essay

## PG - Research and Problem Solving Capability

Our postgraduates will be capable of systematic enquiry; able to use research skills to create new knowledge that can be applied to real world issues, or contribute to a field of study or practice to enhance society. They will be capable of creative questioning, problem finding and problem solving.

This graduate capability is supported by:

### Learning outcomes

- Understand the methods by which ancient art has been studied since antiquity
- Critically evaluate methodological and ethical issues associated with the study of ancient art
- Conduct independent research and synthesise acquired knowledge

### Assessment tasks

- Exhibition catalogue
- Research essay

## PG - Effective Communication

Our postgraduates will be able to communicate effectively and convey their views to different social, cultural, and professional audiences. They will be able to use a variety of technologically

supported media to communicate with empathy using a range of written, spoken or visual formats.

This graduate capability is supported by:

### **Learning outcomes**

- Critically evaluate methodological and ethical issues associated with the study of ancient art
- Communicate effectively with teaching staff and peers

### **Assessment tasks**

- Exhibition catalogue
- Research essay
- Online discussion

## **PG - Engaged and Responsible, Active and Ethical Citizens**

Our postgraduates will be ethically aware and capable of confident transformative action in relation to their professional responsibilities and the wider community. They will have a sense of connectedness with others and country and have a sense of mutual obligation. They will be able to appreciate the impact of their professional roles for social justice and inclusion related to national and global issues

This graduate capability is supported by:

### **Learning outcomes**

- Critically evaluate methodological and ethical issues associated with the study of ancient art
- Communicate effectively with teaching staff and peers

### **Assessment task**

- Research essay

## **PG - Capable of Professional and Personal Judgment and Initiative**

Our postgraduates will demonstrate a high standard of discernment and common sense in their professional and personal judgment. They will have the ability to make informed choices and decisions that reflect both the nature of their professional work and their personal perspectives.

This graduate capability is supported by:

### **Assessment task**

- Research essay