Course Syllabus

Code - Course Title	**ARK621 - Critique of Copies**
Course Type	I. SEMESTER
Laboratory + Practice	3+0
ECTS	**7.5**
Language of Instruction	Türkçe
Course Type	Elective Courses
Course Instructor(s)	DOÇ. DR. SERAP AKCA

Mode of Delivery	The mode of delivery of this course is face to face
Place of Delivery	On Campus
Used Educational Platforms	Face-to-face
Prerequisites	There is no prerequisite or co-requisite for this course.
Courses Recomended	There is no recommended optional programme component for this course.
Recommended Resources	G. Lippold, Kopien und Umbildungen griechischer Statuen, München (1923); C. Blümel, Griechische Bildhauer an der Arbeit, Berlin (1953); A. Rumpf, Archäologie II. Die Archäologensprache. Die antiken Reproduktionen (1956); H. Lauter, Zur Chronologie römischer Kopien nach Originalen des V. Jahrhunderts Diss. Bonn (1966); S. Adam, The Technique of Greek Sculpture in the Archaic and Classical Period (1966); H. von Heintze, “Studien zur griechischen Porträtskunst I. Zur Statue des Euripides”, RM 71, 1964, 71-77; Th. Lorenz, “Kopie und Interpretation griechischer Bildnisse”, BABesch 42,1967, 85-107; R. Wünsche, “Der Jüngling von Magdalensberg, Studien zur römischen Idealplastik” Festschrift L. Dussler (1972); W. Trillmich, “Bemerkungen zur Erforschung der römischen Idealplastik”, JdI 88, 1973; P. Zanker, Klassizistische Statuen, Mainz (1974); M. Bieber, Ancient copies: Contributions to the history of Greek and Roman art. New York, 1977; B. Vierneisel-Schlörb, Glyptothek München, Klassische Skulpturen II, München (1979); J. Raeder, Die statuarische Ausstattung der Villa Hadriana bei Tivoli (1983); B. S. Ridgway, Roman copies of Greek sculpture: The problem of the originals. Ann Arbor (1984); J. P. Niemeier, Kopien und Nachahmungen im Hellenismus (1985); L. Giuliani, Bildnis und Botschaft. Hermeneutische Untersuchungen zur Bildniskunst der römischen Republik, Frankfurt (1988); L. Koch, Weibliche Sitzstatuen der Klassik und des Hellenismus und ihre kaiserzeitliche Rezeption, Münster (1994); J. İnan, Perge’nin Roma Devri Heykeltraşlığı I-II, Arkeoloji ve Sanat Yayınları, İstanbul (2000-2003); C. Gasparri, Copie e copisti. In Enciclopedia dell’arte antica classica e orientale. Suppl. 2, 1994, 267–280; P. C. Bol (ed.), Die Geschichte der antiken Bildhauerkunst II, Mainz (2004); M. R. Hofter, Der Zeugniswert der antiken Kopien: Zur Kontroverse zwischen Adolf Furtwängler und Reinhard Kekulé. In Meisterwerke: Internationales Symposion anläßlich des 150. Geburtstages von Adolf Furtwängler: Freiburg im Breisgau, 30. Juni–3. Juli 2003. Edited by Volker M. Strocka, 73–81. Munich (2005); A. Stähli, Die Kopie: Überlegungen zu einem methodischen Leitkonzept der Plastikforschung. In Original und Kopie: Formen und Konzepte der Nachahmung in der antiken Kunst: Akten des Kolloquiums in Berlin, 17.–19. Februar 2005. Edited by Klaus Junker and Adrian Stähli, 15–34. Wiesbaden, Germany (2008).
Work Placement	N/A

Aims of the Course	The primary objective of this course is to examine the concepts of original works, copies, adaptations, and reproductions in Ancient Greek and Roman art. In this context, the production processes of ancient copies—specifically through the lens of sculpture—will be addressed, focusing on stylistic characteristics, iconographic and formal relationships, workshop practices, material and technical properties, and their relationship with original works. Furthermore, the reinterpretation of original works that have not survived to the present day or are known only in fragments through Roman copies, as well as the dating of these copies, will be evaluated using a scientific and critical approach.

Course Syllabus

Weeks	Learning Outcomes	Topics	Teaching Methods
Week - 1		Definition of Copy Critique	
Week - 2		Criteria in Critique of Copy	
Week - 3		Critique of Copy methods	
Week - 4		Explanation of basic concepts in Critique of Copy: Original and Sculpture type	
Week - 5		Explanation of basic concepts in Critique of Copy: Posture, Motif and Size	
Week - 6		Explanation of basic concepts in Critique of Copy: Copy, Free copy and Stylized copy	
Week - 7		Explanation of basic concepts in Copy Criticism: Reinterpretation/Variant	
Week - 8		Reasons for Copying Sculptures: Ideal plastic	
Week - 9		Reasons for Copying Sculptures and Portraits: poets, writers and philosophers	
Week - 10		Reasons for Copying Portraits	
Week - 11		Interest in the Classical Age during the Roman Period	
Week - 12		Copied statue Production during the Roman Period	
Week - 13		Analysis of Roman Period Copied statues	
Week - 14		Analysis of Roman Period Copied statues	

Learning Outcomes

#	Learning Outcome
1	Evaluate the basic concepts in Critique of Copy
2	It will be recognize the Roman Period copied statues.

Sustainable Development Goals

✓ Quality Education

Course Theme

✓ Educational Sciences and Educational Technologies

AKTS Workload

Activity	Duration (Hour)	Count	Workload
Teorik Derse Katılım	3.00	14	42
Sınıf Dışı Çalışma (Ön Hazırlık & Pekiştirme Amaçlı)	6.00	14	84
Ödevler	27.50	1	27
Proje - Rapor - Sunum Hazırlama	0.00	0	0
Ara Sınav Hazırlığı (sınav süresi dahil)	16.00	1	16
Final Sınavı Hazırlığı (sınav süresi dahil)	18.00	1	18
Uygulama (Laboratuvar, Müzik/Enstrüman Uygulaması, Atölye/Saha Çalışması vb.)	0.00	0	0
Staj Uygulaması	0.00	0	0
		Calculated ECTS	**7.5**

Assessment Method and Passing Requirements

✓ Open-Ended Test ✓ Homework ✓ Presentation

Assessment Method and Passing Requirements	Quamtity	Percentage (%)
1.Midterm Exam	1	20
Final Exam	1	30
Homework	1	50
	Sum (%)	**100**