

CS 3530E / VAH 2247E GREEK ART & ARCHAEOLOGY 2018 – 2019

INSTRUCTOR:	Prof. David E. Wilson		
CLASS HOURS:	M/W/F 9:30 - 10:20 VAC 100		
OFFICE HOURS:	M/W/F 12:30 - 1:15 Lawson Hall 3212 or by appointment: dwilson@uwo.ca		
GRADE ASSESSMENT:	Fall Midterm Pt.1 (images)	Nov. 2 nd	10%
	Fall Midterm Pt.2 (essays)	Nov. 5 th	10%
	Research Paper	Dec. 14 th	20%
	Winter Midterm Pt.1 (images)	Jan. 28 th	10%
	Winter Midterm Pt. 2 (essays)	Jan. 30 th	10%
	Final Exam	April	40%

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

TEXTS: D. Plantzos 2016: *Greek Art and Archaeology* [Reserve: DF130.P5613]
Robin Osborne 1998: *Archaic and Classical Greek Art* [Reserve: N5630.O83]

See class OWL site for Course Lecture Schedule and readings for each class.

N.B. Texts provide only *general background* to the history of Greek art and archaeology, but most of the detailed content in this 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 (**check your UWO e-mail address**)

STUDY IMAGES FOR MIDTERMS & FINAL EXAM

A downloadable review file of images from which the midterm and final exam questions will be chosen will be posted on our class OWL site at least 10 days prior to midterms and final exam.

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.

<p>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.</p>

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

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_illness.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.

WESTERN 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/>

WESTERN SUPPORT SERVICES: Students who are in emotional/mental distress should refer to Mental Health @ Western <http://www.uwo.ca/uwocom/mentalhealth/> 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 gender, 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 Friday Dec. 14th.** Consult the books on RESERVE in the Weldon for this course FIRST for bibliography and sources (see **Reserve List** in Resources on our class OWL site).

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 Chicago Style format (in-text citations):
e.g. cite author, date, page references in parentheses: e.g. (Wilson 1985, pp. 45-50).
<https://www.lib.uwo.ca/files/styleguides/ChicagoStyleAuthorDate.pdf>

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 cited - failure to do so will be considered plagiarism: <https://www.lib.uwo.ca/tutorials/plagiarism/index.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: 17922618
turnitin.com class enrollment key: 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 SERVED]**

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).