

Fall 2026
ARTH 4801: Wonders of the Ancient Mediterranean

Instructor: Dr. Neville McFerrin

Contact Information: neville.mcferrin@unt.edu; I will respond to all student emails within 24 hours on weekdays; on weekends and university holidays, responses will be delayed.

Office Hours: Mondays from 1:00-3:00 PM in ART 310. At this time, I will be in my office, ready to chat about questions, concerns, and ideas. For this time block, there is no need to email in advance. If you cannot drop in at this time, appointments can be scheduled at other times. To schedule an appointment outside of office hours, please email Dr. McFerrin directly at least 24 hours in advance of the desired appointment time.

Course TAs: Jane Anne Carroll and Ryann Townsend; Jane Anne and Ryann each supervise three of our in-person sections. They are the primary contact for each of the sections that they supervise. To contact Jane Anne, email her directly at JaneAnne.Carroll@unt.edu. To contact Ryann, email her directly at RyannTownsend@my.unt.edu. For quicker responses, please include the course and your section number in the email subject line.

Course Description: What is a wonder? What sites, monuments, and objects have been considered wonders? How does the conceptualization of wonder change over time, and how can these changes inform art historical analysis? This course utilizes the concept of wonder as a framework to consider constructions from standing stone circles to the Pantheon and artifacts ranging from cylinder seals to Roman bricks. Through this wide-ranging survey, starting around 120,000 BCE and ending in 537 CE, traversing territories across the whole of the Mediterranean region, including the ancient cities of Uruk, Babylon, Athens, Rome, and Constantinople, and the regions of ancient Sumer, Egypt, Persia, Greece, Ionia, and Rome, the course places these diverse times, regions, and the works that they created in conversation, providing insight not only into major works across these periods, but also considering the methodologies and interpretive frameworks that have been used to confront them, considering the ways in which the concept of wonder allows scholars to present revised interpretations of these oft-studied works.

Course Objectives: Through the analysis of visual, material, and textual evidence, students will:

- Explore the range of creative and artistic practices associated with the concept of wonder between the period of 120,000 BCE and 537 BCE in the larger Mediterranean region
- Identify major constructions, artworks, artifacts, and objects

- Describe styles, periods, and media across the larger Mediterranean region
- Contextualize visual and material data by time period, function, and location
- Integrate multiple theoretical and methodological approaches into discussion and writing
- Apply terms, theories, and methodologies to the identification and discussion of previously unseen works
- Utilize appropriate citation methods to integrate scholarly resources into original writing
- Compare sites, monuments, and artworks across regions and periods, cogently relating these sources to a common theme

Course Structure: This course presents a thematic, chronological overview of major sites across the Mediterranean, expanding upon Hellenistic period lists of wonders to consider the ways in which concepts of wonder and awe were deliberately deployed in the period between 120,000 BCE and 537 CE, particularly in support of structures of power in the region.

The course will present these explorations through a flipped course format. Each week, students will be introduced to the major sites and themes of the week through online lectures, course readings, and assignments. Additionally, students meet for in-person sections each week. These sections offer an opportunity for small group discussion and for hands on exploration using facsimiles of ancient Mediterranean artifacts.

Course Expectations:

- *Attend.* Section meetings offer an opportunity to deepen our engagement with the information presented in online modules. These sections will reference, but not replicate, the information provided in these online modules. Those who do not attend sections will not have the tools necessary to succeed in this course.
- *Participate.* Section meetings will integrate discussion and hands-on demonstrations. These are designed to provide the chance to engage actively with ideas and materials that are central to the themes of our course. These opportunities for engagement will directly inform both online assessments and tests.
- *Watch.* Each weekly module on Canvas includes multiple recordings. These recordings discuss the context of major sites, frame key issues for the sites of focus each week, and present the information upon which readings and sections expand. They are a primary means of information sharing in the course. Careful engagement with these recordings is needed to ensure course success.
- *Read.* Assigned readings provide key frameworks for discussion, informing written assignment and tests within the course. Each reading is associated

with a graded reading response. These responses invite analysis and encourage the development of research skills.

- *Look.* When encountering an image or object, take a moment to look at it. Consider the details that are visible, the composition of the image or thing, and the materials used to make it. These are the foundations of our interpretations.
- *Think.* This course celebrates the range of responses that humans across time have proposed to shared questions. To contribute to this millennia-long discussion requires the generation of original work. Your thoughts matter. Rather than seeking to replicate a singular correct response, or to reproduce the ideas that others have presented, the aim of our discussions and many of our assignments is to express your own thoughts on the content with which we have engaged. Beyond this, students who use the work of others without citing it violate UNT's Academic Integrity Policy, [Academic Integrity Policy \(PDF\)](https://policy.unt.edu/policy/06-003) (<https://policy.unt.edu/policy/06-003>). Please read and follow this important set of guidelines.
- *Respect.* While discussion without dissent would be futile, a functional discussion environment is dependent upon mutual respect for differing thoughts and for those who voice them. Students who do not show appropriate respect for their classmates will be asked to leave the room and will be counted absent for the day.

Course Environment:

- So that all voices have the opportunity to be heard, and all of the thoughts of the class can be shared, each of us must respect the ideas presented by others. Although you may have a pertinent point to share, please refrain from interrupting others. And while differing interpretations lead to lively and interesting conversations, when presenting such concepts, all comments must be kept impersonal.
- When we meet in person, please restrict the use of cell phones, computers, and tablets to section related activities. Except in cases of emergencies, those who choose to text during section meetings will not be given credit for the session in which the texting occurs. Similarly, if students choose to use cell phones, computers, or tablets to explore sites that are not related to course activities, no credit will be given for the course meeting during which this distraction occurs. Should you choose to view websites unrelated to course content that contain audio, and should your device be unmuted, you may be asked to leave the classroom space.
- To help those around us focus upon the content of our course meeting, please make all reasonable attempts to be on time for class. If you are late, please do try to keep your entrance as quiet as possible.

Course Requirements:

- *Required Readings:* Each weekly module on Canvas contains two required readings. Links to these readings and to the course digital library reserves are provided within the relevant course modules. A complete list of readings can be found below, in the course schedule and overview.
- *Required Equipment:* This course has digital components. To fully participate in this class, students will need internet access to reference content on the Canvas Learning Management System. If circumstances change, you will be informed of other technical needs to access course content. Information on how to be successful in a digital learning environment can be found at [Learn Anywhere](https://online.unt.edu/learn) (<https://online.unt.edu/learn>).

Course Assessments:

- *Section Attendance: 15%*
Because sections meet only once per week, each section meeting is essential to your success. Absences will be excused for documented medical reasons, family emergencies, university activities, and religious observances. Should you need to miss section for one of these reasons, please email your documentation related to the absence to your section leader.

If you must miss a section, if the absence is excused, your section leader will work with you to set up an alternative time to make up any in-class assessments. In the case of unexcused absences, it will not be possible to make up such in-class assignments.

You are responsible for the materials covered during any section that you miss. Such information can be best obtained by asking classmates for notes and by reviewing the PowerPoint slides posted for each section. Should you have questions after undertaking these steps, please contact Dr. McFerrin either via email or during her office hours.

- *Section Participation: 15%*
To immerse ourselves in the contexts that are our focus, many of our sections will depend upon experiencing and interacting with facsimiles of related artworks and artifacts and upon undertaking hands-on experiments related to the week's themes. Together with discussions of weekly readings and lectures, this material constitutes the basis of our study. Thus, this is a course that depends upon participation, not only in discussions and lectures, but in in-class demonstrations and assessments during sections.

In the case of in-class demonstrations, it is ideal if students join in with our explorations. This can occur by holding and handling objects, by sketching and photographing details, by volunteering to undertake parts of the

demonstration when prompted, and by an overall willingness to experiment with this type of learning.

On some days, students will be given short in-class assessments. To encourage consistent course attendance, these assessments will not be announced in advance. These assessments, which will average less than 5 minutes of response time, are designed to gauge the extent to which the knowledge presented in lectures, readings, and sections has been retained. Except in cases of excused absences, these assessments cannot be made up at a later date.

- *Check-In Assessments: 15%*
Throughout the term, engagement with readings and recordings will be assessed through assignments that will ask students to interpret, analyze, and apply the information provided in the online module. These assessments, and their relevant deadlines, can be found in the weekly Canvas modules.
- *Interpretation and Analysis: 15%*
Throughout the term, together with weekly reading assessments, students will apply the concepts presented in recordings, readings, and sections in a series of written responses, typically of around 500 words. Guidelines for each of these assignments are provided as part of the weekly Canvas module in which they are assigned. Relevant due dates are noted below in the course schedule and overview.
- *Test 1: 20%*
This test, focusing upon material from recorded lectures, readings, and sections during the first half of the course will be offered online during week 9. Test 1 is due no later than Sunday, October 18 at 11:59 PM. To help students prepare for Test 1, a comprehensive study guide will be provided during Week 8.
- *Test 2: 20%*
This test, focusing upon material from recorded lectures, readings, and sections during the second half of the course will be offered online during week 16. Test 2 is due no later than Tuesday, December 9 at 11:59 PM. To help students prepare for Test 2, a comprehensive study guide will be provided during Week 14.

Course Grading Scale:

A= 90%-100%

B= 80%-89.5%

C=70%-79.5%
D=60%-69.5%
F=60% and below

At the end of the semester, should any final grades fall in the space between the listed ranges above, for example, if a student achieves a final grade of 89.7%, this grade will be rounded up to the next full point, making that student's final grade 90%.

There will be occasional extra credit opportunities throughout the term.

Course Success:

Together with working through online materials and participating in weekly section meetings, if you have questions, if you need help, if you are interested in learning more about one of our weekly topics, if you have an idea that you'd like to develop, reach out. Each week, Dr. McFerrin will be in her office, ART 310, from 1:00-3:00 on Mondays. You can drop in to ask for clarification regarding course content or assignments. We can chat about opportunities and future work. We can explore further any ideas that are of interest.

Our course TAs also offer weekly office hours. They can offer insights into effective study habits, discuss the parameters for assignments, and direct you to useful resources across campus. Their contact information can be found at the top of this syllabus.

UNT has many resources that can offer support, should you find that further assistance would be useful.

- The Office of Disability Access (ODA) can work with you to document and facilitate academic accommodations. The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking reasonable accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with a reasonable accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request reasonable accommodations at any time; however, ODA notices of reasonable accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of reasonable accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information, refer to the [Office of Disability Access](https://studentaffairs.unt.edu/office-disability-access) website (<https://studentaffairs.unt.edu/office-disability-access>). You may also contact ODA by phone at (940) 565-4323.

- If you have an ODA letter of accommodation, please drop by Dr. McFerrin's office hours or schedule a visit no later than **Friday, August 28**, so that we can discuss how your accommodations will be handled in this class.
- If your accommodations are related to sight or the use of screen readers, please come chat with Dr. McFerrin within the first week of classes to discuss accessibility options.
- To learn more about campus resources and how you can be successful at UNT, go to unt.edu/success and explore unt.edu/wellness
- For questions about enrollment and student financial aid, go to scrappysays.unt.edu

Course Policies:

- *Policy on Late Work:* Assignments may be turned in up to 3 days after the original due date. The grade of the assignment will be reduced by 10% for each day that it is late. For example, if an assignment is 3 days late, the maximum grade for that assignment is 70%. Failure to submit an assignment will result in a grade of zero for that assignment.

Should any student experience duress that results in an inability to turn in assignments, please contact Dr. McFerrin to explain the situation and to discuss options. There are forces beyond all of our control that can make life difficult. When this occurs, the best recourse is to remember that there are people here to help.

- *Policy on Student Behavior in Sections:* Student behavior that interferes with an instructor's ability to conduct a class or other student's opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be instructed to leave the instructional space and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional fora, including university and electronic classrooms labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at <http://deanofstudents.unt.edu/conduct>
- *Policy on Cheating and Plagiarism:* Cheating and plagiarism are serious offenses and violate UNT's Code of Student Conduct. According to UNT Policy 06.003, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to, cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. Plagiarism, defined by the Center for Student Rights and Responsibilities, as "the deliberate adoption or reproduction of ideas, words, or statements of another person of one's own without acknowledgement," is a serious academic offense. Students who fail to attribute ideas

appropriately, or who put forward another's work as their own, as in the case of purchasing term papers, will be reported to the appropriate academic authorities. Upon evaluation of the incident, the student may fail the assignment, fail the course, or be expelled from the University. Please consult policy 06.003 for further information.

In those cases in which a citation is missing or incomplete, students will first be invited to correct the issue and to upload a revised version of the assignment. If the issue is not corrected, and the issue is one of under citation or incomplete citation, points will be deducted. If whole phrases or concepts are copied directly from un-cited sources or if un-cited sources constitute a substantive component of the argument of the work, and this remains uncorrected, a zero will be entered for the assignment, and the issue may be forwarded to the CVAD Dean's Office for further review.

On tests, if the information provided in response to an essay question was not information covered in the course, and if that information is un-cited, no points will be earned for the response. If such issues arise on more than one question, the student will be invited to a meeting with Dr. McFerrin, where an in-person assessment will be conducted. After this, any future tests will be provided to the student only in an in-person format.

- *Policy on Course AI Use:* In this course, the use of generative AI tools is not permissible. No generative AI of any type may be used in association with any assignment, assessment, test, project, or paper in this course. If it is believed that generative AI may have been used in the completion of any assignment, students will first be asked to provide access to all shared documents, files, notes, sketches, and other preparatory materials related to the work in question. After Dr. McFerrin has reviewed these materials, she will invite the student to an in-person meeting to discuss and assess the student's knowledge of key sources, materials, and background information associated with the assignment in question. If students are unable to provide access to the materials that could establish their efforts to prepare the work in question, or if students are unable to discuss reasonably the themes, ideas, and sources related to the work, a zero will be recorded for the assignment, and the matter may be directed to the CVAD Dean's Office for further review.
- *Policy on Course Content:* Content in the arts can sometimes include works, situations, actions, and language that can be personally challenging or offensive to some students on the grounds, for example, of sexual explicitness, violence, or blasphemy. As the College of Visual Arts and Design is devoted to the principle of freedom of expression, artistic and otherwise, it is not the College's practice to censor these works or ideas on any of these grounds. Students who may feel unduly distressed or made uncomfortable

by such expressions should withdraw at the start of the term and seek another course.

- *Policy on the Syllabus:* This document serves as an agreement between students, professors, and the community of the course. Students with questions regarding any of the procedures or policies outlined here are strongly encouraged to schedule an appointment to discuss any concerns with Dr. McFerrin no later than **Friday, August 28**. By remaining in the course, students signal their willingness to adhere to the policies and course procedures presented throughout the syllabus.

Course Topics, Schedule of Assignments, and Overview:

Introduction to the Course

Part 1: Pertinent Data

In-Module Information: Welcome to Wonders of the Ancient Mediterranean, Course Policies and Technology Requirements, Course Grading

Part 2: Introductions

In-Module Information: Meet Your Professor

Reading: Course Syllabus

Assignment: Syllabus and Course Policy Quiz, Due by Sunday, August 23 at 11:59 PM

Week 1: August 17-August 23, Wonder and What It Can Mean

Part 1: Encounters with Wonder

Recording: What is Wonder?

Reading: Rachel Carson, "The Sense of Wonder," 1-8

Part 2: Exploring Wonders

Recording: Wonders of Multiple Types

Reading: Vlad Glaveanu, "Creativity and Wonder," 171-177

Assignments: About Me, Due by Sunday, August 23 at 11:59 PM

Sections: Noticing Wonders

Week 2: August 24-August 30, Defining Wonder

Part 1: Wonder and the Contexts of a Canon

Recording: The Seven Wonders and Where to Find Them

Reading: Bettany Hughes, "Preface," *The Seven Wonders of the Ancient World*, 1-12

Part 2: Seeking Wonder beyond the Canon

Recording: Wonder at Multiple Scales

Reading: Christine Hunzinger, "Wonder," in *A Companion to Ancient Aesthetics*, 422-437

Assignment: Check-in Assessment, Due by Sunday, August 30 at 11:59 PM

Sections: Images in Stone

Week 3: August 31- September 6, Confronting Wonder

Part 1: Monsters and Marvels

Recording: Encounters with Wonder: Time, Scale, and Teras

Reading: Adrienne Mayor, "Artistic and Archaeological Evidence for Fossil Discoveries," *The First Fossil Hunters*, p. 158-191

Part 2: Faces in Stone: Seeking Wonder in Roman Contexts

Recording: Time, Change, and Wonder in Rome

Reading: Verity Platt, "Of Sponges and Stones: Matter and Ornament in Roman Wall Painting," p. 241-278

Assignments: Defining Wonder, Due by Sunday, September 6 at 11:59 PM

Sections: Fossil Encounters

Week 4: September 7-September 13, Wonder and Human Creations

Part 1: Ochre, Shells, and the Wonder of Belonging

Recording: Wonder and Movement: Considering Shell Necklaces

Reading: Erella Hovers, Shimon Ilani, Ofer Bar-Yosef, and Bernard Vandermeersch, "An Early Case of Color Symbolism: Ochre Use by Modern Humans at Qafzeh Cave," p. 491-522

Part 2: Kineographic Caves and the Creation of Wonder in Paleolithic Art

Recording: Conscious Wonder-Making in Paleolithic Art

Reading: Paul A. Kottman, "Learning to Notice: Light and Shadow from Chauvet Cave to Plato's Cave and Beyond," in *Plato and the Moving Image*, p. 123-144

Assignments: Check-in Assessment, Due by Sunday, September 13 at 11:59 PM

Sections: Ochre and Lasting Presence

Week 5: September 14-September 20, The Wonder of Stone

Part 1: Immersive Wonder at Göbekli Tepe

Recording: Scale and the Sense of Wonder at Göbekli Tepe

Reading: Sarah Kielt Costello, "Megaliths and Miniatures: Scale and the Senses in the Early Neolithic," in *The Routledge Handbook of the Senses in the Ancient Near East*, p. 254-266

Part 2: Menhirs, Stone, and the Wonder of Memory

Recording: Standing Stones, the Materialization of Memory, and the Wonder of Connection

Reading: Jeffrey Jerome Cohen, "Time: The Insistence of Stone," in *Stone: An Ecology of the Inhuman*, p. 75-126

Assignments: Check-in Assessment, Due by Sunday, September 20 at 11:59 PM

Sections: Bring an Important Rock

Week 6: September 21-September 27, Constructing Wonder in Old Kingdom Egypt

Part 1: Attempts at Wonder: A Brief History of Pyramids in Egypt

Recording: Pyramids before Khufu: The Work behind the Wonder

Reading: Maurice Halbwachs, "Space and the Collective Memory," p. 1-15

Part 2: The Great Pyramid at Giza

Recording: Building the Great Pyramid

Reading: Zahi Hawass, "The Pyramid Builders of Giza," *Mountains of the Pharaohs: The Untold Story of the Pyramid Builders*, p. 157-167

Assignments: Check-in Assessment, Due by Sunday, September 27 at 11:59 PM

Sections: Inside the Pyramids: Constructing Corbel Vaults

Week 7: September 28-October 4, Wonderful Things

Part 1: The Wonder of Change: Akhenaten and the Re-Configuration of Egyptian Art

Recording: Akhenaten, Tutankhamun, and Art at Amarna

Reading: Melinda K. Hartwig, "Style" in *A Companion to Egyptian Art*, p. 39-59

Part 2: The Tomb of Tutankhamun and the Wonder of Discovery

Recording: Gold and the Wonder of Transformation in the Tomb of Tutankhamun

Reading: Howard Carter, *The Tomb of Tutankhamun*, p. 86-109

Assignments: Check-in Assessment, Due by Sunday, October 4 at 11:59 PM

Sections: Tutankhamun's Sandals: Transforming the Living Pharaoh

Week 8: October 5-October 11, The Wonder of Interpretation

Part I: Situating the Mycenaeans: Seeking Homer in the Archaeological Record

Recording: Heinrich Schliemann and the Search for Homer's Sites

Reading: D. F. Easton, "Heinrich Schliemann: Hero or Fraud?" p. 335-343

Part 2: Beyond Treasure: Precious Metals in Mycenaean Thought

Recording: I Have Looked upon the Face of Agamemnon: Interpreting Grave Goods from Then to Now

Reading: Rachel Phillips, "Affective Gold: Exploring Materiality in Early Mycenaean Burials," in *Of Things and Stories: Current Approaches to Object Biography, Medium, and Materiality*, p. 89-104

Assignments: Working with Archives, Due by Sunday, October 11 at 11:59 PM

Sections: Schliemann's Telegrams: Working with Archival Materials

Week 9: October 12-October 18, A Wonder to Behold

Part 1: In Search of the Hanging Gardens of Babylon

Recording: The Hanging Gardens of Babylon: A Lost Wonder

Reading: Alfred Gell, "The Technology of Enchantment and the Enchantment of Technology," 40-63.

Part 2: The Wonder of Knowledge

Recording: No additional recordings this week! Take Test 1!

Reading: No additional recordings this week! Take Test 1!

Assignments: Test 1, Due by Sunday, October 18 at 11:59 PM

Sections: The Wonder of the Archimedes Screw

Week 10: October 19-October 25, The Wonder of Empire

Part 1: An Inclusive Empire: Persepolis and the Achaemenids

Recording: Crafting Inclusion: The Achaemenids at Persepolis

Reading: Margaret Cool Root, "Imperial Ideology in Achaemenid Persian Art," p. 19-27

Part 2: The Wonder that is the King: The Materiality of the Bisitun Monument

Recording: Set as a Seal: The Bisitun Monument and the Wonder that is the King

Reading: Marian Feldman, "Darius I and the Heroes of Akkad: Affect and Agency in the Bisitun Relief," p. 265-293

Assignments: Check-in Assessment, due by Sunday, October 25 at 11:59 PM

Sections: Seals and Sealing Practices

Week 11: October 26-November 1, The Wonder of the Demos

Part 1: The Acropolis in Concept and in Practice

Recording: War, Destruction, and Ambition: Pericles's Building Program and the Space of the Acropolis

Reading: Rachel Kousser, "Destruction and Memory on the Athenian Acropolis," p. 263-282

Part 2: The Parthenon and the Structure of Empire

Recording: Reframing Imperial Ambitions: The Parthenon and Its Visual Program

Reading: Robin Osborne, "The Viewing and Obscuring of the Parthenon Frieze," p. 98-105

Assignments: Check-in Assessment, Due by Sunday, November 1

Sections: The Perserschutt in Practice: Assessing the Peplos Kore

Week 12: November 2-November 8, Wonder and the Numinous

Part 1: The Numinous and the Space of the God at Olympia

Recording: The Numinous and the Spaces of Greek Religion

Reading: C.S. Lewis, *The Problem of Pain*, p. 4-10

Part 2: Materiality, Named Artists, and the Statue of Zeus at Olympia

Recording: Ash Altars, Chryselephantine Statues, and Communal Endeavor at Olympia

Readings: Judith Barringer, "The Temple of Zeus at Olympia: Heroes and Athletes," p. 211-241

Assignment: Considering the Numinous, November 8 at 11:59 PM

Sections: Communal Practice, Community Maintenance, and the Peplos Kore

Week 13: November 9-November 15, Wonder at Scale

Part 1: The Temple of Artemis at Ephesus and the Wonder of Syncretism

Recording: The Temple of Artemis at Ephesus and its Resonances

Reading: John R. Senseney, "The Greek East: Temples and Engineering," in *A Companion to Greek Architecture*, p. 60-74

Part 2: Monumental Commemoration and the Mausoleum of Halicarnassus

Recording: Reconstructing a Marvel: The Sculptural Program of the Mausoleum of Halicarnassus

Reading: Ian Jenkins, "The Mausolea of Halicarnassus," *Bulletin of the Institute of Classical Studies*, p. 121-135

Assignments: Check-in Assessment, Due by Sunday, November 15 at 11:59 PM

Sections: Measuring the Temple of Artemis at Ephesus

Week 14: November 16-November 22, Considering the Colossal

Part 1: Large-Scale Casting and the Colossus at Rhodes

Recording: The Lovely Light of Unfettered Freedom: Confronting the Colossus of Rhodes

Reading: Peter Mason, "Locating the Colossal," *The Colossal: From Ancient Greece to Giacometti*, p. 17-42

Part 2: A Candle on the Water: The Lighthouse at Alexandria

Recording: A Second Sun: The Pharos at Alexandria and the Wonder of Light

Reading: Andrew Michael Chugg, "The Light of the Pharos," *The Pharos Lighthouse in Alexandria: Second Sun and Seventh Wonder of Antiquity*, p. 137-162

Assignment: Thinking through Fragments, Due by Sunday, November 22 at 11:59 PM

Sections: Working with Fragments

Week 15: November 23-November 29, Have a Wonderful Break

No section meetings! No new course materials! Thanksgiving Break!

Week 16: November 20-December 6, The Wonder that is Concrete

Part 1: A Wonderful Spectacle: Constructing the Colosseum

Recording: Unbearable Lightness: Considering the Colosseum

Reading: Hazel Dodge, "The Colosseum," in *The Oxford Handbook of Sport and Spectacle in the Ancient World*, p. 412-425

Part 2: Impossible Architecture: Crafting the Cosmos in the Space of the Pantheon

Recording: The Dome of the Heavens and the Conquest of Time: Form as Function at the Pantheon

Reading: Giulio Magli and Robert Hannah, "The Role of the Sun in the Pantheon's Design and Meaning," *Numen*, p. 486-513

Assignments: Test 2, Due by Tuesday, December 9 at 11:59 PM

Sections: Wonder at UNT