Fall 2023
ARTH 4802: The Art of Ancient Greece

Class Meetings: Mondays and Wednesdays from 9:30-10:50 AM in ART 280

Instructor: Dr. Neville McFerrin

Contact Information: neville.mcferrin@unt.edu and Canvas Inbox. I will respond to all student emails within 24 hours on weekdays; on weekends and university holidays, responses will be delayed. If emailing, please include the course number in the subject line.

Office Hours: Mondays and Wednesdays from 12:30-1:30 in Art 310 and by appointment. All appointments must be scheduled at least 24 hours in advance.

Course Description:

From the Athenian Acropolis to the pottery workshops of the Kerameikos, from monumental architecture to the loom weights stacked in a corner of a house, the visual and material culture of ancient Greek speaking territories provides insights into the social, political, and cultural worlds of the individuals who built, crafted, used, and maintained these works. Through discussion of the forms and themes of the art of ancient Greece and its environs, this course explores the ways in which these past peoples utilized visual and material culture to frame their realities on both the large and the small scale. Through a focus upon a range of media, from ceramics to sculpture to monumental architecture to domestic spaces, the course invites students to consider the ways in which ideas developed and changed over time and with shifting cultural contacts and to reflect upon the ways in which the artworks considered continue to influence visual and material culture today.

Course Objectives:

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

• Explore the range of artistic and creative practices associated with Greek art from the Bronze Age to the Hellenistic period
• Identify major sites, artifacts, and artworks
• Describe styles, periods, and media associated with named artists, regions, and time periods
• Contextualize artistic creations by time period, group, function, and identity intersection
• Integrate multiple theoretical and methodological approaches into discussion and writing
• Apply terms and identifications to the analysis of previously unseen works
• Generate original research projects or artistic works that expand upon the major themes and artworks presented in the course

Course Structure:

This course presents a chronological overview of the art generated by Greek speaking groups throughout the ancient Mediterranean region. It will present these explorations through in-person course meetings which will blend lecture, discussion, and experiential activities.

All additional readings, assignments, and discussion prompts will be uploaded to the course Canvas website. Weekly modules on the course Canvas site will provide links to relevant readings, assignments, and prompts.

Classroom Expectations:

- **Attend.** As much of our discussion together will reference, but not replicate, the information provided in assigned texts, a lack of attendance will lead to a lack of understanding.
- **Participate.** Class meetings are designed to give you the opportunity to engage actively with ideas and images that are central to the themes of our course. It is through dialogue that new ideas come to light.
- **Read.** Assigned readings are the foundation for insights that will propel discussion and inform written work. All readings listed on the syllabus are intended to be read before the class on which they will be discussed. Thus, readings listed on a Monday on the syllabus should be read before the Monday course meeting; similarly, readings listed for Wednesday should be completed before the Wednesday meeting.
- **Look.** After each class, a copy of the slides from that class will be uploaded to Canvas. Take the time to look carefully at each work presented, both in class and in readings. Consider the composition and media of the piece, together with any relevant comparanda that might help to provide insight into the work.
- **Think.**
- **Respect.** While discussion without dissent would be futile, a healthy discussion environment is dependent upon mutual respect for differing opinions. Students who do not show proper respect for their classmates may be asked to leave the room and will be counted absent for the day.

Course Environment:

• In order to foster an inclusive learning environment, each of us must respect the thoughts and opinions presented by others. Although you may have a
pertinent point, refrain from interrupting. And while disagreements lead to lively and interesting conversations, comments must be kept impersonal.

- Restrict the use of cell phones to class related activities. Except in cases of emergencies, those who choose to text during sections will not be given credit for the session in which the texting occurs. Similarly, if students choose to use phones to explore sites not related to course activities, particularly those that distract others, will not be given credit for the course session.

- Restrict your use of computers to classroom purposes. Those who choose to use computers for activities that are not related to the day’s coursework will receive no participation credit for the day.

**Course Requirements:**

**Required Readings:** All required readings for the course will be uploaded as PDFs on our course Canvas page.

**Required Equipment:** In order to access course materials provided on Canvas students will require regular access to a computer with an Internet connection.

**Attendance: 5%**
Please be on time to class. Those who are more than 15 minutes late will be counted absent for the day. If you must miss a class, you are responsible for turning in any assignment due that day. In the case of excused absences, assignments are due upon the day you return to class. You are also responsible for the materials covered during any missed days. Such information can be obtained by asking classmates for notes, reviewing posted slides, and studying posted readings. Should you have questions after undertaking these steps, please set up a meeting with Dr. McFerrin.

Absences will be excused for documented medical reasons, family emergencies, university activities, and religious observances. As unforeseen difficulties are a fact of life, all students may take two absences from class with no questions asked and without penalization.

**Discussion Participation: 10%**
Prior to each course meeting, students will have access to a set of assigned readings, which together with the prompts provided at the end of each course meeting, will serve as a starting point for our discussions in class. Students should read the assigned texts carefully, making note of any questions or thoughts that arise from them. If questions are posed to accompany the readings, students should be prepared to discuss these as a group.
There are many ways to be an active participant in our course discussions. Active participants may put forth points or raise questions that stimulate discussion. They may provide relevant examples in support of the points raised by others, or point the class towards useful resources. They may tie ideas presented in lectures or readings to other works of art, or to contemporary visual culture. Students may nod, shake their heads, or offer other signs of active listening. Some students may choose to devote their time to note taking, which can lead to active participation should we wish to reference discussions that took place in previous meetings. Any combination of the above listed approaches contributes in valuable ways to our work together. However, activities that are disruptive to others, including belligerent or combative behavior or responses, undermine the spirit of scholarly dialogue. These behaviors, together with those that may actively detract from the ability of other students to learn, will result in a one-point deduction from the final course grade for each violation.

In-Class Activities: 5%
The art of ancient Greece both anticipates and builds meaning around interaction. To engage with this aspect of the works we encounter, the class will engage in activities that occur within the planned course meetings that allow us to explore the ways in which consideration of function, decoration, and interaction allow for an expanded range of interpretations. To encourage students to incorporate such thoughts into their analyses, after each demonstration, students will complete a short in-class assignment that invites them to connect the work of the day to larger course themes. The dates on which such activities are likely to occur are indicated in the schedule below. Students with excused absences will be similarly excused from the course activities.

Responses: 15%
Over the course of the semester, students will be asked to generate short written responses of approximately 500 words, or to seek out relevant images, in response to a series of prompts or in response to activities undertaken during class meetings. Guidelines for each of these assignments will be provided as part of the Canvas module in which they are assigned. Relevant due dates are noted below in the course schedule.

Mini-Test: 5%
This short test, offered during Week 5 and due by Friday, September 22, is designed to prepare students for the longer tests that will occur later in the course. It will feature a previously unseen artifact or work of art, and will ask students to craft an argument regarding a probable date, place of origin and identification of the artifact, using terms and identifications presented in the course materials to support this argument.
Test 1: 15%
This test, focusing on material from lectures and readings assigned during the first half of the course will be offered in Week 8 and is due by Friday, October 13. To ensure that all students have time to take the test, there will be no discussions, lectures, or assigned readings on Wednesday, October 11.

Paper/Project Proposal: 5%
In Week 10, students will propose a theme or topic for their final project. They will generate a short proposal of 250-300 words identifying the format of their final project together with two ancient Italian images or two sources that will inform the project. Students will then provide either a brief description of their intended project output or propose a question that they wish to explore through further research.

Paper/Project Consultations: 5%
During week 11, each student will sign up for a 10-minute consultation with Dr. McFerrin. In this individual meeting, students will have the opportunity to expand upon their project proposals, and Dr. McFerrin will provide suggestions for further research or idea revision. Students should come to this meeting prepared with questions, concerns, or further ideas to present. Failure to schedule a meeting or to appear at during the chosen meeting time will lead to a grade of zero for this assignment. To make certain that those students with complicated schedules have an opportunity to meet, there will be no class meeting on Monday, XX. Instead, this time will be set aside for individual paper/project meetings.

Test 2: 15%
This test, focusing on material from lectures and readings assigned during the second half of the course will be offered in week 14 and is due by Friday, December 1. To ensure that all students have time to take the test, there will be no discussions, lectures, or assigned readings on Wednesday, November 29.

Final Paper/Project: 20%
This final work, which may take the form of a traditional research paper or a creative work in any medium, offers students the opportunity to expand upon the ideas presented and discussed in the course. Papers should be approximately 2500-3000 words in length and should present an arguable thesis, clear argumentation, and an appropriate scholarly bibliography. This bibliography should include no fewer than eight scholarly works, at least three of which should be drawn from sources beyond the course materials. Students choosing to generate creative works should provide an artist’s statement of no fewer than 750 words, which describes the intersections between course themes and artworks of their own creation. Together with this statement, students undertaking a creative project will submit no fewer than four works of ancient Italian art, including appropriate identifications, that helped to inform their work.
This project is due no later than **Wednesday, December 14 at 11:59 PM.**

**Course Policies:**

**Policy on Late Work:**
For written assignments with a 10-15 point value, late work is accepted via the Canvas portal with a 0.5 point deduction for each day that the assignment is late until the seventh calendar day after the due date. After seven days, if assignments are not turned in, students wishing to turn in late assignments should contact Dr. McFerrin. At this point, Dr. McFerrin may offer alternative due dates at her discretion. For paper/project consultations, missed consultations will result in a zero for the assignment, unless extreme circumstances require accommodation. Late tests may be accepted at the discretion of the professor. Except in cases of extreme duress, late final projects will not be accepted.

**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.

**Policy on Student Behavior in the Classroom:**
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](http://deanofstudents.unt.edu/conduct)

**Policy on Sexual Discrimination, Harassment, and Assault:**
UNT is committed to providing an environment free from all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you, or someone you know, has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil
Rights offences. UNT has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.

**Policy on ADA Accommodation:**
The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the course environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course.

Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty, after which we can enter into private discussion to consider a student’s specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester, to ensure that appropriate steps are taken. Students must obtain a new letter of accommodation for each semester and must meet with each faculty member prior to implementation in each class. Students who have letters of accommodation should schedule an appointment to discuss their individual needs with Dr. McFerrin no later than Friday, February 3. Additional information can be found on the ODA website at [http://disability.unt.edu/](http://disability.unt.edu/)

**Course Risk Factor:**
According to University Policy, this course is classified as a category one course. Students enrolled in this course will not be exposed to any significant hazards and are not likely to suffer any bodily injury. Students in this class will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others.

**Emergency Notifications and Procedures:**
UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency, i.e. severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence. In the event of a university closure, please refer to Canvas for further instructions regarding course continuity.

**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. By remaining in the course, students signal their willingness to adhere to the policies presented here.

**Course Topics, Schedule and Overview:**

The following list of topics, readings, assignments, and deadlines will provide us with the structure needed to consider the complex and fascinating art of early Italy. However, the following information is subject to change, given the interests and aptitudes of the class.

**Week 1: Who are the Greeks?**

**Monday, August 21:** Introduction to the Course

**Wednesday, August 23:** The Problem of the Greeks


Assignment: **About Me, due by Friday, August 25 at 11:59 PM**

**Week 2: Early Art in the Greek Isles**

**Monday August 28:** Figurines and Social Connection in the Cyclades

Reading: Gail Hoffman, “Painted Ladies: Early Cycladic II Mourning Figures?” p. 525-550

In-Class Activity: Crafting Cycladic Figurines

**Wednesday, August 30:** From Bull-Jumping to Snake Goddesses: Excavating the Minoans

Reading: Anne P. Chapin, “Power, Privilege, and Landscape in Minoan Art,” p. 47-64
Week 3: The Minoans Reconsidered

Monday, September 4: No Class! Labor Day!

Wednesday, September 6: Reconstruction, Restoration, and Forgeries: The Problem of Minoan Art

Readings: Allan Klynne, “Reconstructions of Knossos: Artists’ Impressions, Archaeological Evidence, and Wishful Thinking,” p. 206-229; Kevin Butcher and David W.J. Gill, “The Director, the Dealer, the Goddess, and Her Champions: The Acquisition of the Fitzwilliam Goddess,” p. 383-401

Assignment: The Ethics of Reconstruction due Friday, September 15 at 11:59 PM

Week 4: Echoes of Homer

Monday, September 11: Life and Death from Mycenae to Troy


Wednesday, September 13: From Houses to Temples: The Architecture of the late Bronze Age and Early Dark Age

Reading: Kate Harrel, “Man/Woman, Warrior/Maiden: The Lefkandi Toumba Female Burial Reconsidered,” p. 99-104

Week 5: Narrative and Image

Monday, September 18: Commemoration and the Pottery of the Geometric Period

Reading: Sarah Murray, Irum Chorghay, and Jennifer MacPherson, “The Dipylon Mistress: Social and Economic Complexity, the Gendering of Craft Production, and Early Greek Ceramic Material Culture,” p. 215-244

Wednesday, September 20: Text, History, and Narrative Vessels

Reading: Jeffrey Hurwit, “Reading the Chigi Vase,” p. 1-22

Assignment: Mini-Test due by Friday, September 22 at 11:59 PM

Week 6: Temples, the Gods, and Figural Sculpture

Monday, September 25: Monumental Temples and Shifting Scales
Reading: Kenan Eren, “The Topography of Religion in Archaic Ionia,” p. 11-29

In-Class Activity: Measuring Monumentality

**Wednesday, September 27:** The Greeks Abroad: The Case of Magna Graecia

Reading: Gillian Shepherd, “Magna Graecia (South Italy and Sicily),” p. 567-588

**Week 7: Religion, Memory, and Commemoration**

**Monday, October 2:** The Temple of Apollo at Delphi: Gifts for the God


**Wednesday, October 4:** Korai, Koroι, and Votive Offerings


In-Class Activity: Considering Korai

**Week 8: Potters at Work**

**Monday, October 9:** The Business of Pottery

Reading: Eleni Hasaki, “Workshops and Technology,” p. 255-272

**Wednesday, October 11:** **No Course Meeting! Take Test 1!**

**Assignment:** **Test 1 due by Friday, October 13 at 11:59 PM**

**Week 9: The Art of the Symposium**

**Monday, October 16:** The Space of the Symposium and Dionysiac Revelry

Reading: Robin Osborne, *Archaic and Classical Greek Art*, Chapter 8, “Gay Abandon,” 133-155

In-Class Activity: Form and Function in the Pottery of the Symposium

**Wednesday, October 18:** Talkative Pottery: Exekias, Signatures, and Alternate Narratives

Reading: Sarah Bolmarcich and Georgina Muskett, “Artists' Signatures on Archaic Greek Vases from Athens,” p. 154-176
In-Class Activity: Words on Pottery—Working with Talkative Pots

Assignment: **Between Text and Image due by Friday, October 20 at 11:59 PM**

*Week 10: Bodies in Motion*

**Monday, October 23:** Euphronios and Interactive Red-Figure Pottery

Reading: Jenifer Neils, “The Unheroic Corpse: Re-Reading the Sarpedon Krater,” 212-219

In-Class Activity: Out of the Box—The Euphronios Krater in Action

**Wednesday, October 25:** Alternate Frames and Hidden Pictures: Laconian Pottery, the Niobid Krater, and the Techniques of Later Painters

Reading: PDF on Canvas, Clemente Marconi, “The Frames of Greek Painted Pottery,” p. 117-153

In-Class Activity: Meaningful Frames on Greek Pots

Assignment: **Paper/Project Proposal due by Friday, October 27 at 11:59 PM**

*Week 11: Temples and Identity*

**Monday, October 30:** Reconsidering Space in the Temple of Zeus at Olympia

Reading: Judith Barringer, “The Temple of Zeus at Olympia, Heroes, and Athletes,” p. 211-241

**Wednesday, November 1:** No Course Meeting! Individual Meetings with Dr. McFerrin!

Assignment: **Individual Paper/Project Meetings with Dr. McFerrin due by Tuesday, November 7**

*Week 12: Athens and Beyond*

**Monday, November 6:** The Parthenon and the Athenian Cityscape

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

**Wednesday, November 8:** Persian Echoes in Athenian Space: Reconsidering the Parthenon
Reading: Margaret Cool Root, “The Parthenon Frieze and the Apadana Reliefs at Persepolis: Reassessing a Programmatic Relationship,” 103-120

**Week 13: Ideal Bodies and Enduring Forms**

**Monday, November 13: Men of Bronze: Ideal Forms in Sculpture and Weaponry**


**Wednesday, November 15:** Greek Architecture in the Wild

Assignment: **Greek Architecture in the Wild due by Friday, November 17 at 11:59 PM**

**Monday, November 20:** No Class! Thanksgiving Break!

**Wednesday, November 22:** No Class! Thanksgiving Break!

**Week 14: The Dynamics of Hellenistic Art**

**Monday, November 27:** From Vergina to Pergamon

Reading: Richard Whitaker, “Art and Ideology: The Case of the Pergamon Gigantomachy,” p. 163-174

**Wednesday, November 29:** No Course Meeting! Take Test 2!

Assignment: **Test 2 due by Friday, December 1 at 11:59 PM**

**Week 15: The Lure of the Incomplete**

**Monday, December 4:** Nike, Aphrodite, and the Lure of the Incomplete

Reading: Rachel Kousser, “Creating the Past: The Venus de Milo and the Hellenistic Reception of Classical Greece,” p.227-250

**Wednesday, December 6:** Interactions After the Fact: Looking Back to Look Forward

**Final papers/projects due no later than Thursday, December 14 at 11:59 PM!**