Fall 2021  
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. If emailing please include the course number in the subject line.

**Office Hours:** In person office hours will be held at my office ART 206 on Mondays from 1:30-2:30 PM and by appointment; Zoom office hours will be held on Tuesdays from 10:00-11:00 AM 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 face to face 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.
- Turn off all cell phones. Those who choose to text during sections will not be given credit for the session in which the texting occurs.
- 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 Text:

Required Equipment:

Remote instruction may be necessary if community health conditions change or if students or the professor need to self-isolate or quarantine due to COVID-19. To make certain this is possible, students will need the following equipment:

- Regular access to a computer
- A stable internet connection
- Regular access to a webcam
- Regular access to a microphone (Built-in microphones, such as those found in most laptops and desktop computers are fine!)

Assessments:

Discussion Attendance: 5%

Please be on time to class. If you must miss a class, you are responsible for turning in any assignment due that day, although you may turn in assignments for excused absences upon your return to class. Absences will be excused for documented medical reasons, family emergencies, university activities, and for religious observances. If you must be absent, please make sure to turn in any assignments that are due that day and to ask a classmate for notes.

As unforeseen difficulties are a fact of life, all students may take two absences from class, with no questions asked; unless there are previously discussed difficulties, those who are more than 15 minutes late will be counted as absent for the day.

While attendance is expected as outlined above, please contact me if you are ill or unable to attend class due to COVID-19 or COVID-19 exposure so that we can make alternate arrangements for you to attend class remotely, if you are able. It is important to take appropriate steps to ensure your health and the health of our community. If you are experiencing any symptoms of COVID-19 seek medical attention from the Student Health and Wellness Center (940-565-2333 or askSHWC@unt.edu) or your healthcare provider prior to any campus interactions.
UNT also requires you to contact the UNT COVID Hotline at 844-366-5892 or COVID@unt.edu for guidance on actions to take due to symptoms, pending or positive test results, or potential exposure.

**Discussion Participation: 10%**

Prior to each course meeting, students will have access to a set of assigned readings which, together with the image prompts provided at the end of each course meeting in preparation for the next, 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 the discussion in a previous course meeting. 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 unresponsiveness or inattentiveness, will result in a 1 point deduction for each violation.

**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-Tests: 10%**

These two short tests, offered in class during week 6 and week 12 will consist of a series of images. For each image, students will be asked to supply a term, date, or artist in response to a prompt provided.

**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. To ensure that all students have time to take the test, there will be no discussions, lectures, or assigned readings on Wednesday, October 13.

**Paper/Project Proposal: 5%**
At the end of week 11, students will propose a theme or topic for their final project. They will generate a short proposal (250-300 words) identifying the format of their final project and 2 images or sources, at least one of which is drawn from a source other than the syllabus or lectures, 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 12, each student will sign up for a 10-minute consultation with Dr. McFerrin. During 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 during the chosen meeting time, will lead to a grade of zero for this assignment.

**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. To ensure that all students have time to take the test, there will be no discussions, lectures, or assigned readings on Wednesday, November 24.

**Final Paper/Project: 20%**

This final work, which may take the form of a traditional research paper, a digital recording, an artwork, or a recorded performance, offers students the opportunity to expand upon the ideas presented and discussed in the course. Papers should be approximately 3000 words in length, and should incorporate multiple lines of argumentation and relevant comparanda. A bibliography of no fewer than 6 scholarly works is required, together with a clearly stated, arguable thesis. Students choosing to generate their own works of art in response to those presented in class should provide an artist’s statement of no fewer than 750 words, which describes the intersections between course themes and artworks and their own creation. Together with this statement, they should submit no fewer than 3 works of ancient Greek art that inform their own work.

This project is due no later than Wednesday, December 8 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 half credit has been reached, after which point, assignments will receive no more than half credit. 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.
Students must notify Dr. McFerrin to identify the circumstances that prevent them from completing the test within 24 hours of the due date. All late work must be submitted no later than November 19 at 11:59 PM. 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 me no later than Friday, September 3. Additional information can be found on the ODA website at 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 Recordings:
Should community conditions change and if remote coursework resumes, any recordings provided are the intellectual property of the university or the instructor and are reserved for use only by students in this class and only for educational purposes. Students may not post or otherwise share recordings outside the class, or outside the Canvas Learning Management System, in any form. Failing to follow this restriction is a violation of the UNT Code of Student Conduct and could lead to disciplinary action.

Policy on Face Coverings:
UNT encourages everyone to wear a face covering when indoors, regardless of vaccination status, to protect yourself and others from COVID infection, as recommended by current CDC guidelines. Face covering guidelines could change based on community health conditions.
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, and assignment deadlines will provide us with the structure needed to tackle a topic as complex as ancient Greek art. However, the following information is subject to change, given the interests and aptitudes of the class.

Week 1: Who are the Greeks?
Monday, August 23: Introduction to the Course
Wednesday, August 25: The Problem of the Greeks
Assignment: About Me, due Friday, August 27 by 11:59 PM

Week 2: Early Art in the Greek Isles
Monday, August 30: Figurines and Social Connection on Cyprus
Wednesday, September 1: From Bull-Jumping to Snake Goddesses: Excavating the Minoans
Readings: PDFs on Canvas, Louise Hitchcock, “Minoan Architecture,” p. 189-199; Anne P. Chapin, “Power, Privilege, and Landscape in Minoan Art,” p. 47-64

**Week 3: The Minoans Reconsidered**

**Monday, September 6: No Class! Labor Day!**

**Wednesday, September 8: Reconstruction, Restoration, and Forgeries: The Problem of Minoan Art**

Readings: PDFs on Canvas, 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 10

**Week 4: Echoes of Homer**

**Monday, September 13: Life and Death from Mycenae to Troy**


**Wednesday, September 15: From Houses to Temples: The Architecture of the late Bronze Age and Early Dark Age**


**Week 5: Narrative and Image**

**Monday, September 20: Commemoration and the Pottery of the Geometric Period**


**Wednesday, September 22: Text, History, and Narrative Vessels**

Assignment: Between Text and Image due Friday, September 24 at 11:59 PM

**Week 6: Temples, The Gods, and Figural Sculpture**

Monday, September 27: Monumental Temples and Shifting Scales


Wednesday, September 29: **In Class Mini-Test!** The Greeks Abroad: The Case of Magna Graecae


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

Monday, October 4: The Temple of Apollo at Delphi: Gifts for the God


Wednesday, October 6: Korai, Koroi, and Votive Offerings


**Week 8: Potters at Work**

Monday, October 11: The Business of Pottery


Wednesday, October 13: **Test 1!**

Assignment: Test 1 due by Friday, October 15 at 11:59 PM.
**Week 9: The Art of the Symposium**

**Monday, October 18: The Space of the Symposium and Dionysiac Revelry**


**Wednesday, October 20: Talkative Pottery: Exekias, Signatures, and Alternate Narratives**

Readings: PDFs on Canvas, Sarah Bolmarcich and Georgina Muskett, “Artists’ Signatures on Archaic Greek Vases from Athens,” p. 154-176; Niall W. Slater, “The Vase as Ventriloquist: Kalos-Inscriptions and the Culture of Fame,” p. 143-161

**Week 10: Bodies in Motion**

**Monday, October 25: Euphronios and Interactive Red-Figure Pottery**


**Wednesday, October 27: 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

Assignment: Interactive Pottery and the Experience of Things due Friday, October 29 at 11:59 PM

**Week 11: Temples and Identity**

**Monday, November 1: Reconsidering Space in the Temple of Zeus at Olympia**


**Wednesday, November 3: The Parthenon and the Athenian Cityscape**


Assignment: Paper/Project Proposal due by Friday, November 5 at 11:59 PM.
Week 12: Athens and Beyond

Monday, November 8: Persian Echoes in Athenian Space: Reconsidering the Parthenon

Readings: PDFs on Canvas, Margaret Cool Root, “The Parthenon Frieze and the Apadana Reliefs at Persepolis: Reassessing a Programmatic Relationship,” 103-120; Margaret Miller, “Orientalism and Ornamentalism: Athenian Reactions to Achaemenid Persia,” p. 117-146

Wednesday, November 10: In Class Mini-Test! Men of Bronze: Ideal Forms in Sculpture and Weaponry


Assignment: Individual Paper/Project Meetings with Dr. McFerrin

Week 13: Alexander and the Hellenistic Kingdoms

Monday, November 15: Glimpsing Greek Wall Painting at Vergina

Reading: PDF on Canvas, Eugene Borza and Olga Palagia, “The Chronology of the Macedonian Royal Tombs at Vergina,” p. 81-125

Wednesday, November 17: Pergamon and Hellenistic Sculpture

Readings: Robin Osborne, Archaic and Classical Greek Art, Chapter 11, “Individuals Within and Without the City,” 205-223; Richard Whitaker, “Art and Ideology: The Case of the Pergamon Gigantomachy,” p. 163-174

Assignment: Picturing Others—Comparing Gigantomachies due Friday, November 19 at 11:59 PM

Week 14: Women of Stone

Monday, November 22: Nike, Aphrodite, and the Lure of the Incomplete


Wednesday, November 24: Test 2!
Assignment: Test II due by Monday, November 29 at 11:59 PM!

Week 15: Beyond the Ancients: Greeks in Contemporary Popular Culture

Monday, November 29: Zack Snyder, Frank Miller, and the Implications of 300

Readings: Links on Canvas: Selected Scenes from 300; PDF on Canvas: Jeroen Lauwers, Marieke Dhont, and Xanne Huybrecht, “This is Sparta!:’ Discourse, Gender, and the Orient in Zack Snyder's 300,” p. 79-94

Wednesday, December 1: interactions After the Fact: Looking Back to Look Forward

Final projects due no later than Wednesday, December 8 at 11:59 PM!