College Year in Athens

ARCH 331
Aegean and Greek Art and Archaeology

Instructor: Angelos Papadopoulos, PhD
Office hours: After each class (or by appointment)
1. Course description
This course is a survey of the art and archaeology of Greece from the Neolithic period (7th millennium BCE) to the end of the Roman period (4th century CE). It is designed to focus on a large selection of works of art and through them to discuss the social, political and economic conditions of the time of their creation. At the same time, other formation processes, such as the environment and the landscape, that forged the societies and polities of the Greek region will be explored. Geographically, the course focuses on mainland Greece, the islands of the Aegean and Crete, although there will be frequent references to the neighbouring lands (Egypt, Anatolia, Cyprus, etc) as the archaeology of Greece cannot be studied outside the wider geographical framework, that is of the central and eastern Mediterranean.

In order to study the art and archaeology of Greece, students will familiarise themselves with all available sources of evidence, such as material remains and written documents and will have access to up-to-date bibliography and other references. A crucial part of the course is the opportunity to visit archaeological sites and museums around Athens, in order to allow personal autopsy and critical thinking. This general survey, diachronic yet in-depth, covers all major events and aspects of social life, and provides food for thought on several key questions, hypotheses and theories regarding life and art in ancient times.

Aims
- To explore the archaeology of Greece from the Neolithic period to the Hellenistic times.
- To examine the material culture and understand how (and why) technology, function and meaning can change over time.
- To place these artefacts within the socio-political and economic conditions of their time (in other words to investigate their biography).
- To comprehend the methodological tools and limitations of scholarly research in art and archaeology.
- To study the culture of ancient Greece within the wider Eastern Mediterranean region.

Learning Outcomes
By the end of the course students will:
- Have acquired a firm knowledge of the main events and cultural achievements of the peoples of the Greek region during the chronological periods of interest.
- Have experienced, through personal autopsy, several works of art and archaeological sites.
- Be able to comprehend the complexity of societies already from prehistory.
- Have understood the evolution of these societies and how culture can be connected to the landscape and environment.
Prerequisites
This course has no prerequisites and no knowledge of foreign languages is required as it is designed to cover all basic knowledge of the topic.

2. Readings for the course
i) Required Reading
For each class/visit the reading of (usually) one paper is required. The participants should read this paper before the class, as this will allow them to be engaged lively in the discussion and comprehend the day’s topic more fully. All the Required Reading is available on moodle as pdf files. The questions of the Final examinations will derive primarily from the Required Reading.

ii) Recommended Reading
The course covers a wide range of themes and topics throughout a lengthy period of time over a wide geographical region. As a result, the bibliography is immense, starting from simple excavation reports to long, synthetic work bringing together data from a variety of sites and offering various interpretations. The Recommended Reading consists of a list of publications, all of which are available at the CYA library and/or online. Students are encouraged to consult this list for further personal research. Note that the Recommended Bibliography will not be examined at the Finals.

iii) Course Study Guide
A short Course Study Guide will be given to you so that you can use it for key-aspects of Aegean and Greek archaeology, chronologies, maps and other useful information. Bear in mind that this is only a Study Guide and not a textbook as it cannot replace your attention in class and the study of the Required Readings.

iv) Handouts
Handouts are useful collections of notes that include keywords and web links, directly related to each class/topic. At the end of each day the handout of the next meeting will be available to download and/or to print at moodle in order to prepare for the following lecture or site/museum visit.
The course covers a wide range of themes and topics throughout a lengthy period of time over a wide geographical region. Therefore, a selection of Recommended Bibliography that will be in the class Handouts will give you the opportunity to explore the given subject in greater detail.

v) Online resources
There are several online resources on the subject of the course some of which you will find below:

- Metropolitan Museum of Art, Heilbrunn Timeline of Art History
  [http://www.metmuseum.org/toah/](http://www.metmuseum.org/toah/)
- Foundation of Hellenic World
- Introduction to Greek Pottery (Beazley archive, Oxford University)
3. Course Requirements

Important note I:
In order to be more involved in the course, you are requested to create small groups of two to four participants. During the semester there will be individual and group tasks (e.g. go to place X and do Z). When a group assignment will be requested, then there will be a certain prize for the winners (as part of the friendly competition).

Important note II:
CYA regards attendance in class and on-site (in Athens or during field study trips) as essential. Absences are recorded and have consequences. Illness or other such compelling reasons which result in absences should be reported immediately to the Student Affairs Office.

In our course the policy is simple: when you miss a class for any reason, you are requested a) to get notes from your fellow students and b) to provide your instructor with a summary (one page long) of the Required Reading (see below) of the day of absence (within 5 days). Unexcused absences or non-delivered make-up work will affect the Final Grade.

i) Attendance and participation
You are expected to attend all classes whether they are held at CYA, museums, archaeological sites or workshops. You are also expected to participate in the discussion, as any comments or questions are welcome. Finally, you are requested to respond to all tasks and quizzes throughout the semester. This will count towards the 15% of the Final Grade.

ii) A traveller’s digital diary
(or your own handbook of Aegean and Greek Art and Archaeology):
As course participants, you are required to prepare a digital diary presenting in brief artefacts and sites (of your choice) from prehistory to the Roman period. It is essential to present minimum one artefact (e.g. vase, weapon, statue, sealstone, coin, etc) and at least one archaeological site (e.g. Mycenae, Knossos, Lefkandi, the Agora of Athens, etc) from all periods discussed this semester. Practically you are preparing your own textbook of Greek art and archaeology. You can include maps, plans, photographs, drawings, even your own handwriting, as long as the final result is a word/pdf file. Feel free to discuss with the instructor your thoughts already from Week I. Basically, the sooner you start, the better.
Format: Use Times New Roman font, 1.5 space, size 12 and preferably footnotes (no endnotes or in-text references).
Length: The paper should be no more than 2500 words (excluding bibliography, tables, maps and illustrations).
Plagiarism: You should be very clear and careful in order to reference your work, source the illustrations and give proper reference to other people’s work. There is nothing wrong in using theories and ideas found elsewhere in publications or online, but it is considered a copyright violation to use this data without properly referencing the person who made it available to the public.
Delivery: You are asked to submit your logbook to the instructor electronically via email. The diary will count towards the 50% of the Final Grade.

Diary submission deadline: TBA

iii) Mid-term quiz
A short quiz will take place instead of mid-term exams, so that you and the instructor will get an idea about your progress up to that moment. You are strongly encouraged to answer the questions by using your imagination, knowledge and personal experience. The mid-term quiz will count towards the 20% of the Final Grade.

Mid-term quiz: TBA

Note: The grade from this quiz together with your overall academic performance in the first half of the semester (participation and attendance) will shape the mid-term grade.

iv) Group Presentations
After you have created your research groups you will select a topic that you will present to the rest of us (for no more than 10 minutes). Do check the syllabus and see what you would like to explore: artefacts, monuments, events, theories and hypotheses, etc. Feel free to do it your way. On the same day of your presentation, you are requested to submit a short report on what you worked on (300 words per person, excluding a very brief bibliography). You are asked to submit your manuscript to the instructor electronically via email. Keep your eyes open, be innovative, be imaginative, be accurate. This construction will count towards 15% of your Final Grade.

Presentation dates: Your choice (during class times)

The Final Grade is broken down as follows:
- Class attendance & participation: 15%
- Traveller’s diary: 50%
- Mid-term quiz: 20%
- Group presentation: 15%

Total: 100%

Note: For evaluation rubrics, please refer to pages 22-24 of this syllabus.
4. Upgrading the course ARCH 431
If you wish, you can attend this course as at a 400 level, which means that you need to dedicate more time in researching for your assignments and do some extra work. If you are interested, please contact the course instructor after class.

5. Hints and tips
Access to bibliography
Libraries:
- Library of the College Year in Athens and our very own Reserve Shelf.
- Blegen Library of the American School of Classical Studies at Athens (for access and arranged visits talk to the CYA Librarian Ms Georgia Katsarou, Monday to Thursday 09.00-16.00).

Outdoor activities & field work
There will be plenty of outdoor activities, such as field tasks, visits to various archaeological sites and city walking. Ideally, as some of the visits are one off, you should carry with you your notebook and a pen/ pencil, a photographic camera (be aware that in some museums and sites photography is not allowed) and your smile.

Student-Instructor collaboration
Students are encouraged to discuss with the instructors any aspect of the course that may be of special interest to them throughout the programme. There will be plenty of time between classes and sit or museum visits to do so.

Academic Accommodations
a) Policy on Original Work
Unless otherwise specified, all submitted work must be your own original work. Any ideas taken from the work of others must be clearly identified as quotations, paraphrases, summaries, figures etc., and accurate internal citations and/or captions (for visuals) as well as an accompanying bibliography must be provided (Check the Student Handbook, pg. 7).

b) Use of Laptops
In-class or onsite use of laptops and other devices is permitted if this facilitates course-related activities such as note-taking, looking up references, etc. Laptop or other device privileges will be suspended if devices are not used for class-related work

CYA field study
As ARCH 331 explores places of archaeological interest, CYA field study is directly connected to it. Before each field study, guidelines will be given and it would be most useful to take field notes and photographs for the Traveller’s Diary (see above). Check with the course instructor for further details.
**Syllabus**

**Shirt calendar of activities**

*Note: Exact dates of classes are to be announced as they vary between semesters.*

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Venue &amp; notes</th>
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<tbody>
<tr>
<td>TBA</td>
<td>1. Introduction to the course: Chronology, geography, methodology</td>
<td>CYA</td>
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<tr>
<td>TBA</td>
<td>2. Ancient and modern. The case of Athens</td>
<td>Metro</td>
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<tr>
<td>TBA</td>
<td>3. The origins of Greek art: The Neolithic period</td>
<td>NAM</td>
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<td>TBA</td>
<td>4. Cycladic light meets the marble: The human form</td>
<td>MCA</td>
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<td>TBA</td>
<td>5. The establishment of the Palatial art: Crete in the Bronze Age</td>
<td>CYA</td>
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<td>TBA</td>
<td>6. Akrotiri at Thera: Pompeii of the prehistoric Aegean</td>
<td>NAM</td>
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<td>TBA</td>
<td>7. The Mycenaean cultural Koine</td>
<td>NAM</td>
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<td>TBA</td>
<td>8. System collapse: The end of the Bronze Age</td>
<td>CYA</td>
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<tr>
<td>TBA</td>
<td>9. Authority and art in the Iron Age. The return of the human figure</td>
<td>CYA</td>
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<td>TBA</td>
<td>10. Greece and the Eastern Mediterranean: A vibrant relationship</td>
<td>CYA (Mid-term quiz)</td>
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<td>TBA</td>
<td>11. East meets west: The Orientalizing period</td>
<td>NAM</td>
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<td>TBA</td>
<td>12. Archaic period: The birth of the Polis</td>
<td>CYA</td>
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<td>TBA</td>
<td>13. Panhellenic sanctuaries: Art and politics</td>
<td>CYA</td>
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<td>TBA</td>
<td>14. The Persian wars and the Delian League</td>
<td>Pnyx</td>
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<td>15. Competition through architecture: Building a temple</td>
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<td>TBA</td>
<td>16. The art of narration: Potters, painters, brushes and fire</td>
<td>CYA</td>
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<td>TBA</td>
<td>17. Economy, markets and society: The Agora of Athens</td>
<td>Agora</td>
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<td>TBA</td>
<td>18. Outside the Polis: Workshops, cemeteries and sacred areas</td>
<td>Kerameikos</td>
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<td>TBA</td>
<td>19. The Acropolis of Athens I: More than a sanctuary</td>
<td>Acropolis</td>
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<tr>
<td>TBA</td>
<td>20. The Acropolis of Athens II: Logistics, materials and craftspeople</td>
<td>Acropolis Museum</td>
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<tr>
<td>TBA</td>
<td>21. Power struggles: Athens, Sparta, Thebes, Macedon</td>
<td>CYA</td>
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<tr>
<td>TBA</td>
<td>22. A new world: Hellenistic Greece</td>
<td>Agora (Diary)</td>
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<td>TBA</td>
<td>23. Athens through the Ages</td>
<td>Agora/Roman Agora</td>
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<tr>
<td>TBA</td>
<td>24. Wrapping up and review</td>
<td>CYA</td>
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</tbody>
</table>
Course schedule

Date TBA
1. Introduction to the course.
Chronology, geography, methodology
Venue: CYA
Key topics:
The region of Greece (ancient and modern), environment and geography, chronological periods, research methodology and questions. Syllabus overview.

Required reading
Mee 2011: 1-7
Pomeroy et al. 2008: 1-11

Recommended Reading
Bintliff 2012: 11-27
Manning in Cline 2010: 11-28
Muhly in Cline 2010: 3-10
Preziosi and Hitchcock 1999: 7-20
Shelmerdine in Shelmerdine 2008: 1-18
Tartaron 2008: 83-161

Food for thought
- To what extent environmental factors affect the shaping of cultures and civilizations?

Date TBA
2. Ancient and modern. The case of Athens
Venue: Metro stations (selected)
Key topics:

Required reading
Hamilakis and Yalouri 1996: 116-129

Recommended Reading
Renfrew and Bahn 2001: Ch. 14 (Who owns the past)

Food for thought
- Do you think that passengers pay attention to the exhibit cases in the Athenian metro stations?
Date TBA

3. The Origins of Greek art: The Neolithic period

Venue: NAM

Key topics:
Greece during the Neolithic period. The Agricultural Revolution (or not?). First organised societies. Architecture and structures. The human form in clay.

Required reading
Theocharis in Valavanis 2007: 184-195

Recommended reading
Andreou in Cline 2010: 643-659
Bintliff 2012: 46-82
Perlès 2001 (various chapters)

Food for thought
• How can we identify social hierarchy in Neolithic Aegean?

Date TBA

4. The Cycladic light meets the marble: The human form

Venue: MCA

Key topics:
Entering the Bronze Age. The islands of the Cyclades. Marble and minerals. First workshops. Looting and illicit trade. Folded-arm figurines.

Required reading
Betancourt 2007: 9-26

Recommended reading
Broodbank in Shelmerdine 2008: 47-76
Doumas 2000: 18-50
Renfrew in Cline 2010: 83-98

Food for thought
• Compare the social organization of EBA societies in the mainland with their contemporaries in Crete.

Date TBA

5. The establishment of the Palatial art: Crete in the Bronze Age

Venue: CYA

Key topics:
The first major urban societies. Crete before and during the “Palaces”. Redistribution and storage. Invention of the script. Pottery and religion. Contacts with the East and introduction of the mural paintings.

Required reading
Bennet in Bang and Scheidel 2013: 235-243  
Fitton 2002: 146-163

**Recommended reading**
- Betancourt 2007: 67-108  
- Dimopoulou-Rethemniotaki 2005  
- Hallager in Cline 2010: 4015-414  
- Younger and Rehak in Shelmerdine 2008: 140-164

**Food for thought**
- Bull leaping! Could it have happened?

**Date TBA**  
6. Akrotiri at Thera: Pompeii of the prehistoric Aegean  
**Venue:** NAM  
**Key topics:**  

**Required reading**
- Doumas in Cline 2010: 752-761

**Recommended Reading**
- Devetzi in Doumas *et al.* 2015: 51-74  
- Doumas in Doumas *et al.* 2015: 5-26  
- Manning in Cline 2010: 457-474

**Food for thought**
- Can you identify any mainland or Minoan elements in the arts of Akrotiri? Which is the direction of the artistic influence?  
- The chronology of the Thera eruption. Why does it matter?

**Date TBA**  
7. The Mycenaean cultural Koine  
**Venue:** NAM  
**Key topics:**  
The Shaft Graves and social inequality. The provenance of the gold. Linear B and the Mycenaean palaces. Workshops and trade centres.

**Required reading**
- Bennet in Bang and Scheidel 2013: 243-254  
- Crowley in Shelmerdine 2008: 258-288

**Recommended reading**
- Betancourt 2007: 133-153, 155-184  
- Bintliff 2012: 155-180
Date TBA
8. System collapse: The end of the Bronze Age
Venue: CYA
Key topics:
Required reading
Schofield 2007: 170-185

Recommended reading
Bintliff 2012: 209-233
Cline 2014: 102-138
Deker-Jakoltzy in Shelmerdine 2008: 387-415

Food for thought
- Trojan War: Reality or Myth?

Date TBA
9. Authority and art in the Iron Age. The return of the human figure
Venue: CYA
Key topics:

Required reading
Pomeroy et al. 2008: Chapter II
Osborne 1998: 29-41

Recommended Reading
Mee 2011: 22-25, 56-58
Sherratt 1990: 807-24
Whittley1998: 173-182
Whitley 2001: 77-90

Food for thought
- Do you agree that the term “Dark Ages” should be no longer in use?
Date TBA + Mid-term quiz

Venue: CYA
Key topics:
Trade and exchange between the Aegean and its neighbours. Maritime technology. The role of trade in the transfer of ideas, beliefs, technology and viruses. Foreign influences and regional artistic “resistance”.

Required reading
Mee 2011: 166-191

Recommended Reading
Bass in Cline 2010: 797-803
Bevan 2007: 19-39
Broodbank: 2013: Ch. 8 & 9.
Humphrey 2006: 67-80 (an overview of several key aspects), Humphrey et al. 1999: 409-442
Pulak in Aruz et al. 2009: 289-310
Renfrew & Bahn 2003: 351-384

Food for thought
• Ivory in Greek art. Its presence and significance in Greek societies.

Date TBA
11. East meets West: The Orientalizing period
Venue: NAM
Key topics:
Mythology and pictorial pottery. Contacts with the East. Where do we see foreign artistic influence and why does it matter?

Required reading
Osborne 1998: 51-43

Recommended Reading
Whitley 2001: 102-124

Food for thought
• Can we define the limits of “Ex Oriente Lux” in Greek art and architecture?

Date TBA
12. Archaic period: The birth of the Polis
Venue: CYA
Key topics:

**Required reading**

Pomeroy et al. 2008: 67-77, 83-93

**Recommended Reading**

Hall in Shapiro 2009: 40-60  
Hansen in Bang and Scheidel 2013: 259-278  
Osborne1998:69-85  
Whitley 2001: 165-188

**Food for thought**

- The Egyptian canon of proportions

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**Date TBA**

**13. Panhellenic Sanctuaries: Art and politics**

**Venue:** CYA

**Key topics:**


**Required reading**

Neer in Shapiro 2009: 225-264 (with several images)

**Recommended Reading**

Colonia 2006 (Delphi)  
Hatzi 2008 (Olympia)  
Whitley 2001: 305-313

**Food for thought**

- Evidence of Athenian propaganda at the Sanctuary of Apollo at Delphi.

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**Date TBA**

**14. The Persian Wars and the Delian League**

**Venue:** Pnyx

**Key topics:**


**Required reading**

Pomeroy et al. 2008: 138-151
Date TBA

15. Competition through architecture: Building a temple

Venue: CYA

Key topics:
Further aspects of completion through art and architecture. Temples and sculptural decoration. Offerings and festivals. Aegina, Piraeus and Athens. Religion and politics.

Required reading
Spawforth 2008: 48-71

Recommended Reading
Osborne 1998: 117-128

Food for thought
- The importance of material selection before building a temple.

Date TBA

16. The art of narration: Potters, painters, brushes and fire

Venue: CYA

Key topics:
Corinthian workshops. Attic potters and Kerameikos. Black-Figure and Red-Figure pottery. Kilns and pyrotechnology. Narrative, themes and mythologies.

Required reading
Iozo 2013: 53-65
Mee 2011: 141-149

Recommended Reading
Barringer 159-173
Osborne 1998: 87-115

Food for thought
- The paint used for the black- and red-figure pottery was not really a paint. What was it?
17. Economy, markers and society: The Agora of Athens

Venue: Agora

Key topics:
Agora of Athens, the civic, cultural, economic and political centre of the city already from the 7th c. B.C. Importance and function of public space. Market, currency, coinage, values. “Technologies of Democracy”

Required reading
Camp 2003: Agora Excavations, esp. 12-20, 30-40, 43-44.
Download from www.agathe.gr/Icons/pdfs/AgoraPicBk-16.pdf

Recommended bibliography
Camp 2001

Food for thought
- The temple of Hephaistos on the hill above the Agora. Why is it there and what is the connection with Goddess Athena?
- Why there are clear borders between private and public space in the Agora?

18. Outside the Polis: Workshops, cemeteries and sacred areas

Venue: Kerameikos

Key topics:
The Cemetery of Kerameikos. Dimosion Sima. Sokrates and philosophy. Fortification walls, pottery workshops, Plato’s Academy, Sanctuaries and sacred roads.

Required reading
Mee 2011: 115-128

Recommended reading
Banou and Bournias 2014 (Kerameikos)
Humphrey et al. 1999: 409-43
Humphrey 2006: 72-75
Quilici in Oleson 2008: 551-579
Stampolidis & Parlama 2003

Food for thought
- Can you explain why the most important cemetery of Athens was outside its walls?

19. The Acropolis of Athens I: More than a sanctuary

Venue: Acropolis of Athens

Key topics:

**Required reading**
Camp 2001: 72-100

**Recommended bibliography**
Brouscare 1997
Trianti 1998

**Food for thought**
- Some of the architectural members of the “Pre-Parthenon” were embedded in the fortification wall of the sanctuary? Why?

**Date TBA**
20. The Acropolis of Athens II: Logistics, materials and craftspeople
**Venue:** New Acropolis Museum
**Key topics:**

**Required reading**
Klein in Miles 2016 105-118

**Recommended bibliography**
Korres 2001
Freud in Wisseman and Williams 1994: 199-216

**Food for thought**
- Consider the variety (and number) of specialist craftspeople involved in this project.

**Date TBA**
21. Power struggles: Athens, Sparta, Thebes, Macedon
**Venue:** CYA
**Key topics:**

**Required reading**
Pomeroy et al. 2008: 283-295
Recommended bibliography
Barringer 2014: 258-263, 304-319

Food for thought
• The Philippeion at the Sanctuary of Zeus at Olympia. Athletic victory or military arrogance?

Date TBA + submission of Traveler’s Diary
22. A new world: Hellenistic Greece
Venue: Agora
Key topics:
Required reading
Palagia 2015

Recommended bibliography

Food for thought
• Which was the role of Athens in culture and education during the Hellenistic times?

Date TBA
23. Athens through the Ages
Venue: Agora & Roman Agora
Key topics:
Material culture from Neolithic to Late Roman. Histories and events. Commemoration and celebration. Rise of Rome. Mare Nostrum.

Required reading
Thomson 1993 (pocketbook)

Recommended bibliography
Gawlinski 2014
Mee 2011: 58-63
The ASCSA Agora Excavations www.agahe.gr

Food for thought
• Which are the most important dates (& events) in the history of the Agora and why?
Date TBA
24. Wrapping up and review

*Venue: CYA*

This aim of this session is to go through all the key points that we discussed throughout the course, answer any questions and eventually express our own thoughts and conclusions.
Course bibliography
All books are available in the CYA library
(Further recommended/optional bibliography will be given in the class handouts)


APPENDIX I

Scoring Rubric for class participation

<table>
<thead>
<tr>
<th>Points</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance during classes(*)</td>
<td>Attends class regularly and always contributes to the discussion</td>
<td>Attends class regularly and frequently contributes to the discussion</td>
<td>Attends class regularly and sometimes contributes to the discussion</td>
<td>Attends class regularly and rarely contributes to the discussion</td>
<td>Attends class regularly and never contributes to the discussion</td>
</tr>
</tbody>
</table>

Contribution in the discussion is defined as:

1. raising relevant questions
2. discussing relevant issues
3. expanding the class’ perspective
4. providing alternative interpretations and ideas
5. synthesizing data from previous classes
6. Refer to the readings

You are also expected to participate lively (level 1-5) in all activities.

(*) You are expected to attend all classes
### Scoring Rubric for Oral Presentations

<table>
<thead>
<tr>
<th>Category</th>
<th>Scoring Criteria</th>
<th>Points</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Organization</strong></td>
<td>The type of presentation is appropriate for the class and the relevant audience.</td>
<td>1-5</td>
<td></td>
</tr>
<tr>
<td><strong>(15 points)</strong></td>
<td>Information is presented in a logical sequence.</td>
<td>1-5</td>
<td></td>
</tr>
<tr>
<td><strong>(15 points)</strong></td>
<td>Presentation has a beginning, a middle part and an end</td>
<td>1-5</td>
<td></td>
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<tr>
<td><strong>Content</strong></td>
<td>Introduction is attention-getting, lays out the problem well, and establishes a framework for the rest of the presentation.</td>
<td>1-5</td>
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<tr>
<td><strong>(45 points)</strong></td>
<td>Technical terms are well-defined in language appropriate for the target audience.</td>
<td>1-5</td>
<td></td>
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<tr>
<td><strong>(45 points)</strong></td>
<td>Presentation contains accurate and correct information.</td>
<td>1-10</td>
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<td><strong>(45 points)</strong></td>
<td>Material included is relevant to the overall topic</td>
<td>1-10</td>
<td></td>
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<tr>
<td><strong>(45 points)</strong></td>
<td>Selection of case study (e.g. a specific artefact) relevant to the topic</td>
<td>1-10</td>
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<tr>
<td><strong>(45 points)</strong></td>
<td>There is a clear conclusion summarizing the presentation.</td>
<td>1-5</td>
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<tr>
<td><strong>Presentation</strong></td>
<td>Speaker maintains good eye contact with the audience and is appropriately animated (e.g., gestures, moving around, etc.).</td>
<td>1-5</td>
<td></td>
</tr>
<tr>
<td><strong>(30 points)</strong></td>
<td>Speaker uses a clear, audible voice.</td>
<td>1-5</td>
<td></td>
</tr>
<tr>
<td><strong>(30 points)</strong></td>
<td>Delivery is poised, controlled, and smooth.</td>
<td>1-5</td>
<td></td>
</tr>
<tr>
<td><strong>(30 points)</strong></td>
<td>Good language skills and pronunciation are used.</td>
<td>1-5</td>
<td></td>
</tr>
<tr>
<td><strong>(30 points)</strong></td>
<td>Visual aids are well prepared, informative, effective, and not distracting.</td>
<td>1-5</td>
<td></td>
</tr>
<tr>
<td><strong>Response</strong></td>
<td>Length of presentation is within the assigned time limits.</td>
<td>1-5</td>
<td></td>
</tr>
<tr>
<td><strong>(10 points)</strong></td>
<td>Speaker understood the questions and responded in a clear and organized manner</td>
<td>1-10</td>
<td></td>
</tr>
<tr>
<td><strong>Score</strong></td>
<td><strong>Total Points</strong></td>
<td>100</td>
<td></td>
</tr>
</tbody>
</table>

**Comments:**
## Scoring Rubric for Research Papers

<table>
<thead>
<tr>
<th></th>
<th>(A+/A/A+)</th>
<th>(B-/B/B+)</th>
<th>(C-/C/C+)</th>
<th>(D-/D/D+)</th>
<th>(F)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Research question/topic</strong></td>
<td>Clearly stated and appropriately focused</td>
<td>Clearly stated but focus could have been specific</td>
<td>Argument phrasing too simple, lacks complexity; or, not clearly worded</td>
<td>Research lacks a clear objective and/or does not match content of essay</td>
<td>Question not evident</td>
</tr>
<tr>
<td><strong>Supporting Research</strong></td>
<td>Thorough and relevant</td>
<td>Less thorough but still substantial and relevant</td>
<td>Adequate; relevance made clear</td>
<td>Insufficient; relevance not always made clear</td>
<td>Irrelevant, missing, or relies on assertion rather than research</td>
</tr>
<tr>
<td><strong>Content &amp; analysis</strong></td>
<td>Sharp, distinct focus; balanced, substantial, specific, and/or illustrative content; sophisticated, with ideas particularly well-developed</td>
<td>Clear focus; specific, illustrative, and balanced content</td>
<td>Adequate focus, but unbalanced content; more analysis needed</td>
<td>Essay contains too much research information without analysis or commentary</td>
<td>Absence of focus and relevant content; content does not match the question</td>
</tr>
<tr>
<td><strong>Organization</strong></td>
<td>Clearly controlled and/or subtle organization; strong topic sentences. Great use of illustrations</td>
<td>Logical and appropriate organization; clear topic sentences. Good use of illustrations</td>
<td>Organization attempted, but unclear or inappropriate theme sentences. Limited use of illustrations</td>
<td>Inconsistent organization. No use of illustrations</td>
<td>Absence of planned organization. No use of illustrations</td>
</tr>
<tr>
<td><strong>References</strong></td>
<td>All sources are accurately documented and cited</td>
<td>All sources are documented, but a few are not in the desired format</td>
<td>Most sources are documented, but many are not in the desired format</td>
<td>Several sources lack proper documentation</td>
<td>Sources are not accurately documented</td>
</tr>
</tbody>
</table>