

## ARCH 331 | Aegean and Greek Art and Archaeology Spring 2025

**Course Instructor: Dr. Katia Rassia**

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### **Course Description**

The course introduces students to the full range of the material and visual culture of the ancient Greek world from the Neolithic to the Imperial Roman period. Each class will be focused on selected key developments and issues in the study of Greek art and archaeology. Each theme will be discussed within its own historical and chronological context. Discussions will range from the study of the Minoan Civilization, the discovery of the writing and the epigraphic evidence, Panhellenic sanctuaries, the diversity of public buildings, the monumental sculpture, the sculpture of death and the portable objects of daily life.

### **Learning Goals**

By the end of the course, students will be able to:

- analyze and discuss a large and widespread amount of different sorts of material evidence of Greek art and archaeology across diverse regions and periods.
- engage in critical discussion in class, museums, and sites as well as oral presentations.
- comprehend the methodological tools and limitations of scholarly research and

### **Course Requirements and Assessment CYA**

#### **Attendance Policy**

Student attendance in class and on-site (in Athens or during field study trips) is mandatory.

For our classes either on sites or museums, **always** bring your student ID. Collecting the student IDs, getting the free tickets, occasionally leaving our backpacks at the museum cloakrooms, and walking to our lecturing destination will take time. Unless announced otherwise, please be in front of the site or museum of the day at precisely 10:50 AM so the lecture can start by 11:00 AM. We will not wait for latecomers. All absences are recorded and have consequences that may affect your final grade.

#### **Assessment**

Your grade for this course will be based on the following distribution:

Class Attendance and Active Participation	<b>20%</b>
Oral presentation	<b>20%</b>
Midterm exam	<b>30%</b>
Final examination	<b>30%</b>

**Class Contribution 20%** – Class Contribution includes physical and mental presence in the classroom, arriving on time, preparation, participation in class discussions, and posting occasionally on the Moodle forum. Reading assignments are to be completed before each class session. Class contribution is one of the most important factors for determining your grade for the semester. I expect all of you to come prepared, engage in our discussions, ask questions, and voice your opinions in class. If you are extremely uncomfortable speaking in front of a large group of students, you may send your opinions or afterthoughts in writing via email. If you never participate in class and do not send any thoughts by email, your contribution grade will be low.

**Oral Presentation 20%:** In the final week of the course, each student will present an oral presentation on a subject of his/her interest related with the topics of the course. The overall presentation will take place in the CYA auditorium and will last for 15 minutes. The aim of the assignment is not to just reproduce the basic knowledge for each monument or building but to discuss its overall role in the history of a place, its function and architectural form, and its development from when it was first constructed to its later uses.

Each presentation will be followed by questions. See the Class Schedule below for the relevant dates.

#### **Mid-Term Exam=30%**

A mid-term examination will take place, 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 knowledge and personal experience. The mid-term exam is designed to contribute formatively towards improvement in your subsequent and final examination.

**Final Examination=30%**

A final exam with the same type of questions as the midterm will be taken in the classroom.

**Policy on Assignments and Make-up Work**

I will accept no late assignments or make-up exams unless discussed with me in advance.

If you are unable to come to class and participate in the exam, please let me know beforehand.

**CYA Policies and Regulations Academic Accommodations**

Students are required to submit an official letter from the office at their school that handles academic accommodations (generally the Office of Disability Services), or to have that office send a letter. Students who have submitted such a letter to CYA should also talk to their professors individually to discuss how these accommodations will work in each specific course.

**Site Visits and Accessibility**

-This course requires that students walk [especially on archaeological sites and museum visits]; the walking is mostly on [streets, sidewalks, uneven ground in the archaeological sites].

-This course meets in spaces [e.g., museums] where there is significant background noise while the professor speaks.

-This course requires students to give a verbal [individual] presentation in front of the class as part of their assessment.

**ePolicy on Original Work**

Plagiarism is literary theft. As such, it is a serious offense which will not be tolerated either at your home institution or at CYA. Plagiarism on an examination or in a paper will result in an F for the course. You must cite the author of any and all ideas that you use that is neither common knowledge nor your own idea. If you are in doubt, it is safest to cite the source. Your work should be original and reflect your own ideas and thoughts. If you are unsure about what counts as original work, please consult your professor and check the Student Handbook.

**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.

**Spring 2025 Tentative Schedule**

Day #	Date/Day	Topic / Readings / Assignments Due / Place (if applicable)
1	Jan. 27	<b>Introduction to the course: course aims, structure</b>
2	Jan. 29	<b>The Early Bronze Age in the Cyclades (3200-2000 BC)</b> Neer 2012, pp.18-41
3	Feb. 3	<b>Minoan Art &amp; Architecture</b> Neer 2012, 26-41
4	Feb 5	<b>Mycenae: The tombs of the Bronze Age</b> Preziosi and Hitchcock 1999, pp. 155-185 Papadimitriou and Spathari 2020, 90-113
5	Feb 10	<b>The Frescoes from Akrotiri [Thera]</b> <a href="https://www.latsis-foundation.org/content/elib/book_28/thera_en.pdf">https://www.latsis-foundation.org/content/elib/book_28/thera_en.pdf</a>
6	Feb 12	<b>Olympia and Delphi</b> For Olympia, see Swaddling 2011, chapters 2, 3, 7 and 8 For Delphi, see Valavanis 2018, pp.47-74 & 79-117
7	Feb 17	<b>Geometric and Early Iron Age: Early Greek inscriptions, Sanctuaries &amp; Gifts to the Gods</b> Plantzos 2016, chapter 2
	Feb 18-21	<b>FS   Peloponnese</b>

8	Feb 24	<b>The Archaeology of Mystery Cults (Eleusis, Thebes, Samothrace)</b> Bowden 2010, chapters 1 + 2
9	Feb 26	<b>Early Archaic Sculpture: Korai and Kouroi</b> Spivey 2013, chapter 3. Plantzos 2016, pp.103-127
10	March 5	<b>Healing Sanctuaries in Attica</b> Vikela 2006, 41-62
11	March 10	<b>Midterm Exam</b>
12	March 12	<b>The heart of the Athenian democracy: Visiting the Ancient Agora (Site + Museum)</b> Camp 1992, pp.107-112 Lang 2004, pp.5-26
13	March 17	<b>The Acropolis of Athens: Public Buildings and Ideology</b> Barringer 2015, pp. 222-248 Neer 2012, 266-291
	March 18-22	<b>FS   Northern Greece   Thessaloniki</b>
14	March 24	<b>The Athenian Acropolis: from Archaic to Classical period</b> Osborne 1994, pp.143-150 Barringer 2015, pp. 174-193 & 222-248
15	March 26	<b>Death in Classical Athens: Public Glory and Private Grief</b> Meyer 1993, 99-121 Morris 1994, 67-101 Baziotopoulou-Valavani 2002, pp. 187-201 <a href="https://www.latsis-foundation.org/content/elib/book_2/kerameikos_en.pdf">https://www.latsis-foundation.org/content/elib/book_2/kerameikos_en.pdf</a>
16	March 31	<b>Theatre of Dionysus (South slope of Acropolis)</b> Moretti 2000, pp.377-398. Paga 2007, pp. 351-384
17	April 2	<b>Pella and Vergina: Architecture and Painting of the Macedonian Palaces</b> Brekoulaki 2011 Neer 2012, 349-363
18	April 7	<b>Hellenistic Art</b> Plantzos 2016, pp.230-255 Neer 2012, 364-381
19	April 9	<b>"Meanings". Personifications and Allegories from Antiquity"</b> See selected readings on Moodle
	April 11-21	<b>Spring Recess (Orthodox Easter April 20)</b>
20	April 23	<b>Roman Art</b> See selected readings on Moodle
21	April 28	<i>Students' Oral Presentation</i>
22	April 30	<i>Students' Oral Presentation</i>
23	May 5	<b>Final Revision Session</b>
24	12-15 May	<b>Final Exam</b>

**Course Bibliography (Required and Supplementary Readings)**

- Arrington, N.T. (2010) "Topographic semantics: the location of the Athenian public cemetery and its significance for the nascent democracy", *Hesperia* 79, pp. 499-539.
- Barringer, J. (2015) *The Art and Archaeology of Ancient Greece*. Cambridge: Cambridge University Press.
- Baziotopoulou-Valavani, E. (2002) "A mass burial from the cemetery of Kerameikos", in: M.Stamatopoulou and M. Yeroulanou (eds), *Excavating Classical Culture. Recent Archaeological Discoveries in Greece. Studies in Classical Archaeology*, Oxford, pp.187–201
- Bowden, H. (2010) *Mystery Cults in the Ancient World*, Thames & Hudson.
- Brekoulaki, H. (2011) "Painting in the Macedonian Court" in A. Kottaridi, S. Walker (Eds.), *Heracles to Alexander The Great: Treasures From The Royal Capital of Macedon, A Hellenic Kingdom in the Age of Democracy*, Ashmolean Museum of Art and Archaeology, Oxford, 209--218.
- Camp, J. M. (1992) *The Athenian Agora: Excavations in the Heart of Ancient Athens*, London: Thames& Hudson.
- Dickenson, C.P. (2011) "The Agora as a Political Center in the Roman Period" in A. Giannikouri (ed.), *The Agora in the Mediterranean from Homeric to Roman Times Athens*, Hellenic Ministry of Culture and Tourism, pp. 48-51, 55-57.
- Kottaridi, A. (2011) *Macedonian treasures: A tour through the Museum of the Royal Tombs of Aigai*, Kapon Editions, Athens.
- Lang, M. (2004) *The Athenian Citizen: Democracy in the Athenian Agora*. Princeton: American School of Classical Studies at Athens, pp. 5-26.
- Meyer, E. (1993) "Epitaphs and citizenship in Classical Athens", *JHS* 113, pp. 99-121.
- Moretti, J.C. (2000) 'The theatre of Dionysus Eleuthereus in late fifth-century Athens' in Morris, I. (1994) "Everyman's grave", in *Athenian Identity and Civic Ideology*, A. Boegehold & A.Scafuro (eds.) Baltimore & London, pp. 67-101.
- Neer, R. T. (2012) *Art & Archaeology of the Greek World: A New History, c. 2500 - c. 150 BCE*, London. Neils, J. (2001) *The Parthenon Frieze*. Cambridge.
- Osborne, R. (1994) "Democracy and imperialism in the Panathenaic procession: the Parthenon frieze in its context" in W.D.E. Coulson et al. eds. *The archaeology of Athens and Attica under the democracy*, Oxford, pp.143-150.
- Paga, J. (2007) "Mapping Politics: An Investigation of Deme Theatres in the Fifth and Fourth Centuries B.C.E", *Hesperia* 79, pp.351-384.
- Pedley, J. G. (2013) *Greek Art and Archaeology*, Pearson.
- Petsalis-Diomidis, A. (2003) "Review article: Twenty-first century perspectives on the Parthenon", *JHS* 123 (2003), pp. 191-196.
- Papadimitriou, A. & Spathari E. (2020) *MYCENAE: A Journey in the World of Agamemnon*, Kapon editions, Athens.
- Preziosi D. and Hitchcock L.A. (1999) *Aegean art and architecture*, Oxford. Swaddling, J. (2011) *The Ancient Olympic Games*, British Museum Press.
- Valavanis, P. (2018) *Delphi and its Museum*, Kapon Editions.
- Vikela, E. (2006) "Healer Gods and Healing Sanctuaries in Attica: Similarities and Differences", *Archiv für Religionsgeschichte*, Vol. 8 (Issue 1), pp. 41-62.