

ARCH 331-3 | Aegean and Ancient Greek Art and Archaeology Spring Semester 2025

Course Instructor: Hüseyin Çınar Öztürk
Email: huseyin.ozturk@cyathens.org

1. Course Description

This course is designed to give the student a comprehensive overview of the art and archaeology of Greece and the Aegean, from the Old Stone Age to the end of the Roman Period. The main objective of the course is for the student to develop a diachronic and multi-faceted understanding of the evolution of human culture in the region.

The somewhat overlapping disciplines of art history (the study of stylistic traits and historical contexts of objects of art – architecture, painting, sculpture, and many more minor arts and crafts) and archaeology (the study of past human activity through analyses of material culture) will establish the backbone of this course. It should be kept in mind, however, that these disciplines are not means to their ends but merely *tools* to understand societies of the past. Material culture should not, and, in fact, cannot be analyzed in isolation: environmental, economic, social, and political factors all play a role in the genesis and evolution of ancient societies. Therefore, whenever necessary, linguistic, anthropological, environmental, or purely historical information will be provided by the instructor or by the readings, for the students to acquire a comprehensive perspective on the processes through which ancient civilizations were born, flourished, transformed, and, eventually, died out.

In addition to the core material, several *special topics* will be covered throughout the semester on specific days (highlighted in the class schedule, see below). These topics may or may not be directly related to the core material of the day. Yet, they will always present crucial complementary information on the ancient cultures we study.

In its overall framework, the course will progress chronologically as much as possible.

2. Course Resources and Activities

Rather than a particular textbook, we will be using chapters and articles from recent and up-to-date publications or classic authoritative volumes on specific subjects. The readings, lecture slides, and hand-outs distributed by the instructor will be regularly posted on Moodle as PDFs. Physical editions of most of the readings can be found in the CYA library. For specific days, in addition to or in lieu of the readings, you will be asked to watch a *video* of an academic talk given by a specialist in the subject.

Being in Greece, we have the invaluable opportunity to see most of the monuments and artifacts relevant to our course. Consequently, half of our classes will take place at archaeological sites and museums. Please remember that you will need to take copious notes during the on-site classes. However, you do *not* need to take photos since you will receive a visual study guide before the exams on the most important artifacts and monuments that we will visit during the on-site classes.

Archaeological sites and essential works of art displayed in the museums that you will be lectured on during the field trips to Crete and the Peloponnese are another vital part of this course. *After* each of these trips, you will receive a textual and visual study guide on specific monuments and artifacts that you will need to know in detail.

3. Learning Objectives:

Upon the successful completion of the course requirements by the end of the semester, the students will be able to:

- Identify different types of ancient artifacts and monuments from the Mediterranean,
- Make an educated guess regarding their style, function, rough date, and often their historical context,
- Develop an in-depth perspective on human existence and progress (or the lack thereof), taking the long-term processes into account,
- Compare the civilizations of the past and their problems with today's society and its problems and see the modern world through the lenses of many millennia of human experience.

Equally important, it is also the instructor's sincere hope that you will also be able to:

- Immediately identify pseudo-scientific remarks about the ancient world (aliens and such),
- Make sophisticated comments on the social, economic, and cultural evolution of past societies, in case you find yourselves at a posh tea party with people wearing bowties or turtleneck tops; if it really comes to that, utilizing terms like *longue durée* or *contrapposto*.

4. Course Requirements and Assessment

a) Exams:

Midterm Take-Home: Visual ID, short answer, and essay questions will be posted on Moodle for you to complete in 10 days. *Date TBD*

Final In-Class Exam: A *non-cumulative* final exam with the same type of questions as the midterm will be taken in the classroom. *The date and hour are TBD.*

The midterm exam will be open book. For the in-class final exam, you will be able to use a hand-written cheat sheet (one side of an A4-size paper sheet). The best cheat-sheet will receive a small prize during the Farewell Dinner, as a testament to the student's information-squeezing and handwriting abilities.

b) Art & Archaeology Hybrid Pseudo-Conference Presentation:

Two class days towards the end of the semester will be devoted to conference sessions. The students will select a specific topic on antiquity OR its connection to the *modern world* and will orally present their research for approximately 15 minutes. Twelve students will deliver their talks in the CYA auditorium, with a short Q&A session following each presentation. Following the enigmatic tradition of academic conferences, mediocre-quality coffee, and nearly edible cookies will be provided by CYA. The remaining students will submit their presentations as a video file for an *online conference session*.

c) Poster presentation:

A poster presentation summarizing the student's conference presentation research should be submitted on Moodle by Wednesday, May 8th, 5 PM. The posters will be printed in A1 size and then adorn the walls of the academic center until the end of the semester for your peers to drink from your fountain of wisdom.

d) Memes/Haikus/Other Creative Work:

Fifteen times throughout the semester, you will create a meme or write a haiku about a topic relevant to the material we cover during that week. If you feel inspired to write a song or make an illustration or a TikTok video, that will also work. All works should be submitted on Moodle in the relevant folders if the medium allows.

At the end of the semester, you will select your best three submissions, which will be uploaded on our course Instagram account and we will have a vote, where the CYA student body, CYA staff, and the instructor's archaeologist friends will select the best works. The winning six submissions from both Art & Archaeology modules taught by H. Ç. Öztürk (A331-1 and A331-3) will be printed on t-shirts and presented to the winners at the Farewell Dinner.

e) Class Participation: The knowledge of readings, frequency and quality of the questions raised, contributions to in-class discussions, and attendance will determine your class participation grade.

f) 400 level upgrade requirements: In order to upgrade the course level to 400, if you choose to do so, you will need to write a research paper (4000 words minimum, excluding the bibliography) using both the CYA library and the Blegen Library at the American School of Classical Studies at Athens (see <http://www.cyathens.org/101/1/library/> for details).

The paper should focus on a narrowed-down, specific topic and will require extensive academic research, for which you will need to do a considerable amount of additional reading. You will receive a lengthy list of topics to choose from, or alternatively, you may propose to the instructor an original research question yourself.

g) Grading and Evaluation:

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

Midterm	20%
Final	25%
Conference presentation	15%
Conference poster	10%
Memes/Haikus	15%
Class participation	15%

h) Policy on Assignments and Make-Up Work:

Details about assignments and exams will be given in advance. I will not accept late assignments, nor will I prepare make-up exams unless you have a legitimate excuse such as a doctor's note.

5. CYA Policies and Regulations

a) Site Visits and Accessibility

This course requires that students walk for half of the class days, especially in the second half of the semester. The weather in Athens in all seasons is unpredictable, so be prepared for rain, wind, or intense sun. If it is a site visit rather than a museum, always wear good walking shoes since most monuments are accessible over rocky terrain, which may be slippery or, in other ways, unpleasant to walk on. Although critical judgments on footwear fashion are not tolerated in our classroom, experience suggests that flip-flops, high-heels, or cowboy boots with pointed tips are all inconvenient for site visits.

On the days when we meet at various sites and museums, which we can enter for free as a group, **always** bring your physical or digital ICOMOS card. Getting the free tickets, occasionally leaving our backpacks in the museum cloakrooms, and walking to our lecture destination will take time. Unless announced otherwise, please be in front of the site or museum of the day at precisely 8:40 AM so the lecture can start by 8:45 AM. We will not wait for latecomers.

This course requires students to give an individual verbal presentation in front of the class as part of their assessment. If required by academic accommodations of the student, a video submission is also possible.

c) 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.

d) Use of Laptops, Tablets, and Phones

In-class or on-site use of laptops and other devices is permitted if that facilitates course-related activities such as note-taking, looking up references, etc. Laptop or other device privileges will be suspended if they are not used for class-related work.

e) Attendance Policy

CYA regards attendance in class and on-site (in Athens or during field study trips) as essential, so attendance at all scheduled meetings is required. All absences are recorded and have consequences that may affect your grade. Only one unexcused absence will be allowed. Further unexcused absences will lower your final grade.

Class Schedule

Day #	Topic / Class Location	Readings / Sources / Assignments
1	Course Overview Syllabus Chronological Periods Classroom	Syllabus
2	The Old Stone Age (Palaeolithic) The Middle Stone Age (Mesolithic) Evolution of Homo Sapiens First Hominids in Greece Hunter-Gatherers and the end of the Ice-Age Frankthi Cave and the Mesolithic Period <i>Special Topic: Archaeogenetics I</i> Ancient DNA studies and early migrations of Homo Sapiens. Classroom	Apidima Cave press release Bintliff 2012, p. 28-29, 35-36 Rutter, Lesson 1 (read the <i>Mesolithic</i> section)
3	The New Stone Age (Neolithic) Agricultural Revolution First Agriculturalists of the Aegean Complex civilization of Neolithic Thessaly <i>Special Topic: In whose interest?</i> Agriculture, surplus, and the question of inequality Classroom	Hofmanová et al. 2016 (read the following sections: <i>abstract, significance, concluding remarks</i>) Runnels and Murray 2001, p. 41-64 Video: Wengrow 2022 <i>Optional: Review – The Dawn of Everything</i>
4	Neolithic Recap & Early Cycladic Bronze Age chronology Early Cycladic II and the appeal of Cycladic art Folded armed figurines NAM, Neolithic & EBA Galleries	Rutter, Lesson 4 (read <i>Comments on Early Cycladic Figurines</i>)

Day #	Topic / Class Location	Readings / Sources / Assignments
5	<p>Early Cycladic Recap & Early Helladic Advanced societies of the Peloponnese and Lerna EBA II destructions in the Aegean: A temporary setback in social complexity Classroom</p>	Stansbury-O'Donnell 2015, p. 19-31
6	<p>Minoan Culture Origins in the EBA Minoan Administration Linear A and Minoan Language Are Minoans the descendants of the first Cretan farmers? The Collapse of the Minoan Civilization Classroom</p>	Stansbury-O'Donnell 2015, p. 32-39 Stansbury-O'Donnell, 2015, p. 39-43, 46 Rutter, Lesson 18 (Read sections 3, 6, and 7)
7	<p>Mycenaean Culture I Humble Beginnings: Middle Bronze Age in Mainland Greece Shaft Graves, Tholos Tombs and Wealth Accumulation Mycenaean invaders in Crete? Special Topic: <i>Archaeogenetics 2</i> <i>The Indo-European Question:</i> Linguistics, ancient DNA studies, and Bronze Age mobility Classroom</p>	<p>Video: Krause 2016 (watch between 33:39-40:29)</p> <p>Bintliff 2012, p. 141, 164-180 Novembre 2015 Stansbury-O'Donnell 2015, p. 43-45</p>
8	<p>Mycenaean Culture II Linear B and Mycenaean administration Mycenaean palatial architecture Mycenaean contacts with the Eastern Mediterranean LBA in the Eastern Mediterranean Western Anatolia and the Ahhiyawa Problem NAM, Mycenaean and Thera Galleries</p>	Pieniasek et al. 2018 (read the conclusion) Stansbury-O'Donnell 2015, p. 48-67
9	<p>Mycenaean Culture III Mycenaean Religion and the later Greek Pantheon The Bronze Age Collapse The end of the Mycenaean palatial civilization The aftermath: LH IIIC twilight Sea peoples in Egypt: Mohawks and Horns in warrior fashion Classroom</p>	<p>Video: Cline 2015</p> <p>Deger-Jalkotzy 2008 Rutter, Lesson 28</p>
10	<p>Iron Age in the Aegean Early Iron Age population movements: Dorians in the Peloponnese, Aiolians and Ionians in Asia Minor <i>Wanax vs. Basileus</i>: The life and death of the Iron Age elite in Nichoria and Lefkandi Protogeometric and Geometric Art & Archaeology Special Topic: <i>Alphabets of the Ancient World</i> Phoenician alphabet and its happy children: Old Hebrew, Greek, Phrygian, Lycian, Latin, Aramaic, New Hebrew, Arabic, and Cyrillic alphabets Classroom</p>	Neer 2012, p. 66-91 Mee 2011, p. 22-28
11	<p>Archaic Period I: <i>Review: Protogeometric and Geometric vase painting</i> Archaic Greek Art I: The evolution of archaic <i>kore</i> statues Architectural sculpture of archaic Athens Acropolis Museum, Archaic Sculpture Galleries</p>	<p>Pedley 2013, p. 138-145 Spivey 2013, p. 7-13, 111-113</p> <p><i>Optional:</i> Hurwit 1999, p. 99-137</p>
12	<p>Archaic Period II: The formation processes of ancient Greek <u>city-states</u> The <i>Orientalizing Period</i>: 7th c. BC and the influence of the East Archaic Greek Art II: The evolution of archaic <i>kouros</i> statues Black Figure & Red Figure vase painting NAM, Archaic Sculpture & Vase Painting Galleries</p>	Barringer 2014, p. 159-174 Neer 2012, p. 92-109 Spivey 2013, p. 127-133
13	<p>Historical Overview Persian Wars and the end of the Archaic Period Brief history of the Classical Period: The rise of Athens and the Delian League</p>	Hornblower 1986

Day #	Topic / Class Location	Readings / Sources / Assignments
	Sparta and the Peloponnesian War The rise of Macedon and Alexander <i>The Delian League and Athenian Hegemony</i> Classroom	
14	Classical Period I: Classical Agora: administrative buildings, Temple of Hephaistos, Stoa of Zeus Eleutherios, the workshop of Simon the Cobbler and a talking boundary stone The Agora Museum: The evolution of the Athenian Agora through ages Agora	Camp 2016 Agathe: The official website of the Agora excavations (Read the introduction and familiarize yourself with the monuments of the Athenian Agora using the interactive map)
15	Classical Period II: Pnyx – The Athenian Assembly Demosthenes Classical World beyond Greece Athenian Topography Class Discussion: Athenian Democracy Pnyx	Freeman 2014, p. 249-269
16	Classical Period III: Archaic Acropolis architecture: The foundations of the Old Temple of Athena Polias and the Persian destruction Classical Acropolis and the Periclean Building Program The Sanctuary of Dionysos <i>Tragedy and Comedy in the 5th century BC</i> Acropolis	Kleiner 2016, p. 130-139 Garland 2009, p. 270-282 <i>Optional:</i> Hurwit 1999, p. 192-216 Hurwit 1999, p. 217-221
17	Classical Period IV: Classical Acropolis: Architectural Sculpture The Karyatids The Parapet of the Temple of Nike and the Sandal-Binding Nike The Elgin Marbles and Parthenon Class Discussion: Was Byron Right? - The Elgin Marbles Controversy! Acropolis Museum	<i>Review</i> Kleiner 2016, p. 130-139 Beard 2002, p. 1-22 <i>Optional:</i> Hurwit 1999, p. 161-188 Spivey 2013, p. 165-170, 188-193
18	Classical Period V: Classical Sculpture: The masters of the 5 th and the 4 th centuries BC White Ground style in vase painting Class Discussion: Ethics of Excavating Burials NAM, Classical Sculpture & Vase Painting Galleries	Garland 2009, p. 270-282 Hurwit 1999, p. 217-221 <i>Optional:</i> Hurwit 1999, p. 161-188
19	Hellenistic Period: Brief History of the Hellenistic Period Hellenistic Sculpture: From Idealism to Humor and Pathos Roman Period I Roman Portrait Sculpture NAM	Spivey 2013, p. 235-246
20	Roman Period II: Roman Athens Brief history of Roman and late antique Athens Brief history of the Roman Period Art & Archaeology of the Roman Period in Greece The Library of Hadrian The Roman Agora The Arch of Hadrian Special Topic: <i>Roman Imperialism</i> Walk from the Arch of Hadrian to the Roman Agora	Freeman 2014, pp. 394-395, 507, 533-543 Bintliff 2012, p. 310-313
21	General Review	
22	Class Discussion: Ancient Studies, What's the Point?	
23	Class Conference – Student Presentations	
24	Class Conference – Student Presentations	
	Final Exam	

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