

## ARCH 331 | Aegean and Greek Art and Archaeology Fall 2026

**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**

**The final grade will be calculated according to the following distribution:**

**Class Contribution & Commitment:** Attendance and Active Participation: 20%

**Oral presentation** (20%)

**Midterm exam** (30%)

**Final examination** (30%)

#### **Class Contribution & Commitment: Attendance and Active Participation 20%**

**Attendance:** 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.

**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 aim of the assignment is not to just reproduce the basic knowledge for each monument or ancient building but to critically discuss its overall role in the history of a place, its agency, function and form. If you wish to explore the diachronic use of an ancient monument or artefact, you can also discuss its development from when it was first constructed to its later uses.

The overall presentation will take place in class and will last for 15 minutes: each presentation will last 10 min. followed by a 5 min. Q & A.

See the Class Schedule below for the relevant dates.

**NB:** *You will also need to send me your Power-Point presentation via email (one day before the day of your presentation).*

**Mid-Term Exam 30%:** A mid-term examination will take place inside the class as a written examination, so that you and the instructor will get an idea about your progress up to that moment. The mid-term exam is designed to contribute formatively towards improvement in your subsequent and final examination.

**Final Examination 30%:** A final written exam with the same type of questions as the midterm will be taken in the classroom.

**Access to Museums and Archaeological Sites:** Most meetings will be held on sites, which we can enter for free as a group. It is your responsibility to make sure you know where the meeting point is and how long it will take you to find it. Be on time! If you are late and have to enter individually, you may be charged the standard rate. As a precaution, always bring your student ID and ICOMOS pass. Please also check the forecast in advance and be prepared for sun, rain and wind with appropriate gear (e.g. sunglasses, hats, warm clothing, umbrella or waterproof clothing).

**All absences are recorded and have consequences that will affect your grade.**

**Excused Absences**

## 1. Illness

The student must report the illness via the Illness Reporting Form to Student Affairs. If illness requires missing more than one session per class, the student must submit a signed and stamped doctor's note to Student Affairs and remain in communication with them.

Remote [online] appointments and retroactive doctor's notes will not be accepted.

## 2. Other Exceptional Circumstances

Excused absences for non-illness exceptional circumstances require prior approval from the Academic Director (not the course instructor).

## 3. Accommodations

If the student has an academic accommodation that relates to their attendance and has been filed with CYA, they should follow the procedure outlined on the accommodation form that they agreed upon with their professor.

## 4. Timing

The student must seek approval as soon as the problem arises, not retroactively, in order for the absence to be excused.

## 5. Academic priority

Students are notified that class attendance takes precedence over other student appointments, travel, volunteering, or visiting friends/family, and missing class for these reasons is not excused. Students are responsible for avoiding such conflicts.

## 6. How can students request an excused absence

Before the class submit the relevant form or request (for illness the Student Affairs form; for exceptional circumstances the Academic Director). Notify the instructor that a request has been submitted, and learn what material will need to be made up and how to do so. Provide documentation if required to administration, not the professor (e.g. doctor's note for multi-session illness). Await the decision from the appropriate office. Professors do not grant excused absence status.

## Unexcused Absences & Consequences

Three (3) unexcused absences in any class **automatically lowers the final course grade.**

**More than three (3) unexcused absences in a class may lead to: the placement of a student on academic probation.**

## Make-Up Work & Grading

- Students are responsible to take notes from fellow students while they are absent.
- In the case of unexcused missed in-class assessments, the student may receive a zero (0) grade, per course requirements as outlined in the syllabus.
- Because participation is integral to learning at CYA, a high number of excused absences may still affect the final grade.

**Active Participation:** Class Participation is one of the most important factors for determining your grade for the semester. Students are expected to be physically present and mentally engaged throughout class by responding to the professor's questions, contributing meaningfully to discussions, and expressing their ideas and viewpoints in a respectful, appropriate manner. If a student is extremely uncomfortable speaking in front of a large group, they may share their ideas or follow-up thoughts by posting on the Moodle's course page.

## ePolicy on Original Work and Use of Artificial Intelligence

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.

The use of generative AI tools is a new, undeniable reality. In this course, the guiding principle for their productive use is that you must always remain the primary author and critical thinker behind all submitted work. AI may be used ethically as a tool for development, but never as a substitute for your own intellectual effort.

**Permitted Uses:** You may use AI for brainstorming, clarifying concepts and passages, editing your original prose, debating ideas, formatting (not generating from scratch) citations and bibliography sections, or reviewing a completed

draft. You may also request a generic outline to organize initial thoughts, provided you substantially modify and expand it into your own work. *In all cases, you are required to review, verify and take full responsibility for the final output.*

**Prohibited Uses:** It is academic dishonesty to use AI to generate drafts, paragraphs, or answers to assignments, to complete in-class or reflective work, or to submit AI-generated content without your significant intellectual transformation and synthesis.

To ensure the integrity of submitted work, I reserve the right to ask students to orally explain or defend the content and reasoning behind any submission. Such a request comprises a standard check, not an accusation. **If a student is unable to do so, I may require the work to be revised and resubmitted. A persistent inability to adequately explain the work may be treated as a violation of academic integrity.**

It is imperative to understand that AI can produce incorrect or biased information. Your critical judgment is essential. You are responsible for fact-checking all content and ensuring your final work reflects your own understanding. Specific applications and citation practices will be further discussed in class. When in doubt, ask for clarification!

**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), and make sure that your school forwards the necessary letter documentation. Students who have submitted such a letter to CYA (the Office of Academic Affairs) should also meet with me individually to discuss how these accommodations will work in this specific course.

**Visits To Archaeological Sites/Museums & Accessibility**

**This course contains specific physical and spatial elements that are crucial to student learning and which cannot be modified.** Prospective students should contact the professor before enrolling in the course if they foresee difficulties in participating in these activities.

- 1) This course requires the following physical activities [especially on the visits to archaeological sites and museum visits]: walking mostly on [streets, sidewalks, uneven ground in the archaeological sites] and standing.
- 2) This course meets in spaces [e.g., museums, sites] where there can be significant background noise while the professor speaks. Field walks also entail walking and working in a busy, noisy environment.
- 3) This course requires students to give a verbal [individual] presentation in front of the class as part of their assessment.

**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. Multitasking on your laptop/phone/tablet with work or communication is an activity that distracts peers.**

**Class Schedule**

The schedule of readings and topics is flexible and subject to change (in agreement with both professor and students) based on student interests and significant current events that unfold during the term.

Bibliography references in the schedule are required readings and readings we will discuss during class.

N.B: *Course schedule, in terms of subjects and readings, may be subject to change to benefit student learning and in keeping up to date with current research*

**Fall 2026 Class Schedule**

Day #	Date/Day	Topic / Readings / Assignments Due / Place (if applicable)
	Sep 3-5	FS   Delphi & Ancient Olympia
1	Sep 8 Tuesday	Introduction
2	Sep 10 Thursday	The Early Bronze Age in the Cyclades (3200-2000 BC) <i>Neer 2012, pp.18-41</i>
3	Sep 15 Tuesday	Minoan Art & Architecture <i>Neer 2012, 26-41</i>
	Sep 17-19	FS   Crete
4	Sep 22 Tuesday	Mycenae: The tombs of the Bronze Age <i>Preziosi and Hitchcock 1999, pp. 155-185</i> <i>Papadimitriou and Spathari 2020, 90-113</i>

5	Sep 24 Thursday	Olympia and Delphi For Olympia, see Swaddling 2011, chapters 2, 3, 7 and 8 For Delphi, see Valavanis 2018, pp.47-74 & 79-117
6	Sep 25 Friday	Geometric and Early Iron Age: Early Greek inscriptions, Sanctuaries & Gifts to the Gods Plantzos 2016, chapter 2
7	Sep 29 Tuesday	Early Archaic Sculpture: Korai and Kouroi Spivey 2013, chapter 3. Plantzos 2016, pp.103-127
8	Oct 1 Thursday	Visiting the site of Ancient Acropolis: Public Buildings and Ideology Barringer 2015, pp. 222-248 Neer 2012, 266-291
9	Oct 6 Tuesday	Acropolis Museum: from the Acropolis slopes to Archaic Sculpture Osborne 1994, pp.143-150
10	Oct 7 Wednesday	Acropolis Museum: Innovative Art & Architecture (Classical Period) Barringer 2015, pp. 174-193 & 222-248
	Oct 8-10	FS   Peloponnese
11	Oct 13 Tuesday	The Archaeology of Mystery Cults (Eleusis, Thebes, Samothrace) Bowden 2010, chapters 1 + 2
12	Oct 15 Thursday	Death in Classical Athens: Public Glory and Private Grief 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>
13/14	Oct 20-22	Midterm Week
	Oct 23-Nov 1	Fall Break [No classes]
15	Nov 3 Tuesday	The heart of the Athenian democracy: the Ancient Agora (Site + Museum) Lang 2004, pp.5-26
16	Nov 5 Thursday	Theatre of Dionysus (South slope of Acropolis) Moretti 2000, pp.377-398. Paga 2007, pp. 351-384
17	Nov 10 Tuesday	Healing Sanctuaries in Attica Vikela 2006, 41-62
	Nov 11-14	FS   Abroad
18	Nov 17 Tuesday	Hellenistic Art Plantzos 2016, pp.230-255 Neer 2012, 364-381
19	Nov 19 Thursday	The Impact of Ancient Greek Technology on Greek Art & Architecture See selected readings on Moodle
	Nov 20	Day Trip
20	Nov 24 Tuesday	Roman Art See selected readings on Moodle
	Nov 26-29	Thanksgiving Break
21	Dec 1 Tuesday	<i>Students' Oral Presentation</i>
22	Dec 3 Thursday	<i>Students' Oral Presentation</i>
23	Dec 8 Tuesday	<i>Students' Oral Presentation</i>
24	Dec 10 Thursday	Final Revision Session
	Dec 14-17	Final Exam Week [no classes]

**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.