

Greek Art and Archaeology

Art History/Classics 321 ~ Fall 2014
Prof. Ann Marie Yasin

T/TH 11-12:20, VKC 260
Office hours: in Taper Hall 256J, Thurs. 1:30-3:30, and by appointment (yasin@usc.edu)



Between the ninth and second centuries BCE, the Greek world witnessed the emergence of independent city-states, the establishment of panhellenic athletic and dramatic competitions, the flourishing of philosophical schools, the rise of the Macedonian Empire and the coming of Rome. This course examines the artistic and architectural manifestations of these political and cultural developments of the Geometric through Hellenistic periods. We will consider the social, cultural and religious contexts of artistic production—from the earliest large-scale marble sculpture and permanent sanctuaries to the widespread diffusion of Greek artists, artistic forms and cultural ideals under the successors of Alexander the Great. Our investigation will address key themes including temples and sacred space, myth and cultural identity, gender and representations of the body, the arts of the symposium, artistic materials and techniques, funerary commemoration, and the politics of portraiture.

Required Texts:

- Richard T. Neer, *Greek Art and Archaeology, c. 2500-c. 150 BCE*, New York: Thames & Hudson, 2012 [ISBN: 978-0-500-28877-1]
- Additional readings are available electronically on the course Blackboard site

Class Participation and Reading:

Your attendance and active participation are fundamental requirements of the course. Required readings are listed below the date for each class in the schedule below, and you should come to each class prepared to discuss the assigned reading for the day. NOTE: Be sure to bring a copy of the assigned reading with you to class. At the professor's discretion, there may be occasional, in-class writing assignments related to the day's assigned reading. Your preparation and involvement in discussion of assigned readings and visual material during class form the basis of the class participation portion of the final grade.

Monument Presentation:

Each student, working as part of a team, will be responsible for presenting one monument or site to the rest of the class. Presentations should be ca. 10 minutes long and include a powerpoint slideshow of relevant images. Sign-up sheets and presentation guidelines will be distributed in class.

Evaluation:

Grades are not assigned on a "curve" (excellent quality work merits high marks no matter how many people achieve it), but do conform to University standards (A: work of excellent quality, B: work of good quality, C: work of fair quality, D-: work of minimum passing quality). Course evaluation will be determined according to the following scale:

classroom participation	10%
monument presentation	5%
object portfolio	40%
midterm	20%
final exam (take-home)	25%

Object and Annotated Bibliography Portfolio:

You are asked to select a Greek object currently on display at the Getty Villa. You will be studying and writing about different aspects of this object over the course of the term in two short annotated bibliography and object portfolio entries of (ca. 4-5 double-spaced pages) on the following topics (further details to be distributed in class):

- I. Chose one as your primary focus:
 - o A. Materials and Technique. Discuss the materials, technology and craftsmanship of your Getty object. What went into its making? What insight does thinking about the substances and processes behind the creation of the piece give you?
 - o B. Imagery and Visual Organization. Analyze the composition and content of the imagery of your object. How is it visually organized? What does consideration of formal properties such as scale, iconography and narrative reveal about how the object engaged viewers and the messages it communicated to them?
- II. Spatial and Social Context (Then and Now). Analyze your object in light of its likely original setting and social context (for example funerary, sympotic, personal adornment, etc.). Then consider how the object's current display in the Getty Villa contributes to understanding of its original function, audience and environment.

Visits to Getty Villa:

Each student will be required to visit the Getty Villa Museum in Malibu twice as part of their work for the Object Portfolio. Two regular class meetings (Sept. 18 and Nov. 6) have been canceled to accommodate these visits, though you are not required to go on those particular days. Tickets to the museum are free, but must be reserved on line in advance, and parking costs \$15/car (it pays to carpool!). Students are responsible for arranging their own tickets and transportation. Please consult the museum website for hours (note that the Villa is closed on Tuesdays) and additional information for planning your visit: <http://www.getty.edu/visit/villa/>.

Midterm:

The midterm for this course (Tues., Oct. 14, during class) will include discussion of slides seen in class as well as "unknown" objects and essay questions. Study images of "known" monuments covered on exams will be available on the course Blackboard site. The date of the midterm is firm. Please note it in your calendar and plan accordingly. A make-up midterm will be administered only in the case of documented illness or family emergency.

Final exam:

There will be a take-home essay exam (5-7 pages) with questions distributed on the last day of class (Thurs., Dec. 4) and due uploaded to Turnitin and hard-copy submitted to Prof. Yasin's Art History Dept. mailbox (VKC 351) on or before our scheduled exam time, Tues., Dec. 16, 10am. The exam date is set by the University Registrar and cannot be changed by the instructor, therefore late exam papers cannot be accepted.

Policies:

- **Course Blackboard:** Course documents, images and announcements will be posted regularly on the class Blackboard site. To access, sign in at <https://blackboard.usc.edu/>.
- **Electronic Devices:** Please turn off all cell phones before class. Laptop computers are allowed in class for taking notes and viewing assigned readings only. Do not send texts, check email, or surf the web in class. It is disrespectful and disruptive to both me and your fellow students.
- **Office Hours and Email:** My office hours and email address are listed at the top of this document. You are welcome to drop by unannounced during office hours, but if I am with another student I may not be able to see you, so I would recommend that you email me in advance whenever possible. I do my best to respond to student email messages within 24 hours, Mon-Fri.
- **Special Needs:** Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP, located in STU 301 (open M-F 8:30-5; tel: (213) 740-0776). Please be sure that the letter is delivered to the professor as early in the term as possible.
- **Withdraw Date:** In keeping with University policy, you may not withdraw from a course after the 12th week of the semester. If an emergency occurs after this date, you may receive a grade of "Incomplete" if you have a documented illness or similar crisis. Please contact the professor as soon as you realize that you may not be able to complete the course requirements. Before week 12, if repeated absences or similar lack of preparation is detected, you may be advised to withdraw.
- **Paper Submission:** Papers must be submitted both in hard copy and uploaded to Turnitin (on Blackboard) by the due date (and time) to avoid being considered late. Late papers will be marked down one third of a letter grade (e.g. from A- to B+) per day.
- **Course Changes:** The terms of this syllabus may be changed at the professor's discretion at any time with written notice (via email or Blackboard posting).
- **Academic Integrity:** USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. In this class, any acts of academic dishonesty, including plagiarism, will be handled in accordance to the guidelines and recommended sanctions listed in the Student Conduct Code, as published in the *SCampus* guidebook, section 11.00 and Appendix A (e.g. plagiarism or cheating on a test: an "F" for the course): <http://web-app.usc.edu/scampus/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. A description of the review process can be found at: http://www.usc.edu/student-affairs/SJACS/pages/students/review_process.html. Please read through carefully the guidelines published by the University for avoiding plagiarism and other forms of academic dishonesty: <http://www.usc.edu/student-affairs/SJACS/pages/students/publications.html>.

Course Schedule:

Introduction

week 1

T. 8/26 Approaching Ancient Greek Art and Architecture

Th. 8/28 Ancient Aegean Background

- Neer, Introduction [selection], pp. 10-15 and chap. 1 [selection], pp. 18-21, and 26-41.

Mycenaean and Geometric Greece

week 2

T. 9/2 Archaeology, Hierarchy and Diversity

- Neer, chap. 2, pp. 42-65.

Th. 9/4 Heroes and City-States

- Neer, chap. 3, pp. 66-91.
- C. G. Thomas and C. Conant, *Citadel to City State* (Bloomington, 1999), chap. 4, "Lefkandi. New Heroes of the Ninth Century," pp. 85-114.

"Orientalizing" Contacts and Archaic Monumentality

week 3

T. 9/9 Temples and Sanctuaries

- Neer, chap. 4 [selection], pp. 92-102, and chap. 5 [selection], pp. 118-34.

Th. 9/11 Eastern Luxury and the Invention of Narrative

- Neer, chap. 4 [selection], pp. 102-9, and chap. 5 [selection], pp. 134-47.
- "Making Greek Vases": <http://www.getty.edu/art/gettyguide/videoDetails?segid=373>

week 4

T. 9/16 Statues of Heroes, Gods and Men

- Neer, chap. 4 [selection], pp. 110-17 and chap. 6, pp. 148-71.
- Louise Bruit Zaitmann and Pauline Schmitt Pantel, *Religion in the Ancient Greek City*, trans. Paul Cartledge (Cambridge, 1992), chap. 13, "A Polytheistic Religion" (selection), pp. 176-86.

Th. 9/18 Class cancelled to accommodate Getty Villa visit

week 5

T. 9/23 Panhellenism and Local Identity I: Olympia

- Neer, chap. 7 [selection], pp. 172-83.
- Michael Scott, *Delphi and Olympia. The Spatial Politics of Panhellenism in the Archaic and Classical Periods* (Cambridge, 2010), chap. 6, "Olympia 650-479," pp. 146-80.

Th. 9/25 No Class [Rosh Hashanah]

week 6

T. 9/30 Panhellenism and Local Identity II: Delphi

- Neer, chap. 7 [selection], pp. 184-93.

→ Monument presentations:

- Siphnian Treasury, Delphi
- Athenian Treasury, Delphi

Th. 10/2 Late Archaic

- Neer, chap. 8, pp. 194-217.

→ Object Portfolio #1 due: a. Materials and Technique or b. Imagery and Visual Organization

The Classical World and Civic Life

week 7

T. 10/7 Arts of the Symposium

- François Lissarrague, *The Aesthetics of the Greek Banquet. Images of Wine and Ritual*, trans. Andrew Szegedy-Maszak (Princeton, 1990), Chap. 1 "The Aesthetics of the Greek Banquet" pp. 3-18.
- Gloria Ferrari, "Myth and Genre on Athenian Vases," *Classical Antiquity* 22:1 (2003): 37-54.

Th. 10/9 Early Classical Greece

- Neer, chap. 9, pp. 218-41.

week 8

T. 10/14 Midterm Exam

Th. 10/16 Classical Athens

- Neer, chap. 11, pp. 266-91.
- Claude Bérard, "Festivals and Mysteries," in *A City of Images. Iconography and Society in Ancient Greece*, trans. D. Lyons (Princeton, 1989), pp. 109-20.

week 9

T. 10/21 Art and Democracy

- Neer, chap. 12 (selection), pp. 292-300.
 - Andrew Stewart, *Art, Desire and the Body in Ancient Greece* (Cambridge, 1997), chap. 4, "Three Attic Ideologies," pp. 63-85.
- Monument presentations:
- Theater of Epidauros
 - Temple of Athena Nike, Athenian Acropolis

Th. 10/23 Monuments, Memory and Identity

- Neer, chap. 12 (selection), pp. 300-317
- Wendy E. Closterman, "Family Ideology and Family History: The Function of Funerary Markers in Classical Attic Peribolos Tombs," *American Journal of Archaeology* 111:4 (2007): 633-52.

Late Classical

week 10

T. 10/28

- Neer, Chap. 13, pp. 318-47.
- Monument presentations:
- The so-called Nereid Monument, Xanthos
 - Mausoleum of Halikarnassos

Th. 10/30 Cities and Households

- Michael H. Jameson, "Domestic Space in the Greek City-State," in *Domestic Architecture and the Use of Space: An Interdisciplinary Cross-Cultural Study*, ed. Susan Kent (Cambridge, 1990), pp. 92-113.
- Lisa C. Nevett, *House and Society in the Ancient Greek World*, chap. 4, "The City of Olynthos: A Detailed Case-Study in Domestic Organization," (Cambridge, 1999), pp. 53-79.

Questions of the Body

week 11

T. 11/4 Gender and the Viewer

- Nanette Salomon, "Making a World of Difference: Gender, Asymmetry and the Greek Nude," in *Naked Truths: Women, Sexuality and Gender in Classical Art and Archaeology*, eds. A. O. Koloski-Ostrow and C. L. Lyons (London and New York, 1997), pp. 197-219.

Th. 11/6 Class cancelled to accommodate second Getty Villa visit [for Object Portfolio #4]

- watch before you go, "History of the Getty Villa":

<http://www.getty.edu/art/gettyguide/videoDetails?segid=3729>

Changes Afoot and the Hellenistic World

week 12

T. 11/11 Alexander and Empire

- Neer, chap. 14 (selection): pp. 348-60.

→ Monument presentation:

- Royal Palace, Vergina

Th. 11/13 In Alexander's Wake

- Neer, chap. 14, pp. 348-81.

→ Monument presentations:

- Sanctuary of Apollo, Didyma
- Stoa of Attalos, Athens

week 13

T. 11/18 The Politics of Portraiture: Intellectuals and Sovereigns

- Paul Zanker, *The Mask of Socrates* (Berkeley, 1995), chap. 2, "The Intellectual as Good Citizen," [selection] pp. 40-57.
- J. J. Pollitt, *Art in the Hellenistic Age* (Cambridge, 1986), chap. 1, "Royal Iconography," pp. 19-46.

Th. 11/20 High Drama in Architecture and Sculpture

→ Object Portfolio #2 due: Social Context and Display

Admiring Greece

week 14

T. 11/25 Syncretism, Imitation and Influence

- J. J. Pollitt, *The Art of Ancient Greece. Sources and Documents* (Cambridge, 1990), pp. 221-34 (excerpts of primary sources on Greek painters)
- Alan K. Bowman, *Egypt after the Pharaohs, 332 BC-AD 642* (Berkeley, 1989) chap. 6 [selection], "Gods, Temples and Churches," pp. 165-90.

Th. 11/27 No class, Thanksgiving

week 15

T. 12/2 Hands-on Artifacts

Th. 12/4 Museums and Cultural Property

- Christopher Hitchens, *The Elgin Marbles. Should They Be Returned to Greece?* (London, 1997), pp. 116-29.
- Kwame Anthony Appiah, "Whose Culture Is It?" *The New York Review of Books* 53:2 (Feb. 9, 2006), pp. 38-41.

→ Take-home final exam due: Tues., Dec. 16, 10am

